

Record World

MAY 26, 1979 \$2.25

Randy VanWarmer

Hits of the Week

SINGLES

DONNA SUMMER, "BAD GIRLS" (prod. by Moroder-Bellotti) (writers: Summer/Sudano-Hokenson-Esposito) (Starrin Earborne/Sweet Summer Night, BMI) (3:55). Hot on the heels of her top 5 "Hot Stuff" single comes this title cut from the top 10 lp. Donna's sultry reading is perfect for the threatening street theme. Two in a row for Donna. Casablanca 988.

PETER FRAMPTON, "I CAN'T STAND IT NO MORE" (prod. by Frampton-Kinsey) (writer: Frampton) (Almo/Frampton/Fram-Dee, ASCAP) (3:40). Frampton's rock roots are evident on this release from the forthcoming lp. "Where I Should Be." The hook is delivered by his characteristic schoolboy vocal. Looks like a solid AOR-pop success. A&M 2148.

NICK GILDER, "(YOU REALLY) ROCK ME" (prod. by Coleman) (writers: Gilder-McCulloch) (Beachwood, BMI) (2:42). Gilder follows "Hot Child In The City" with an even hotter non-stop rocker from his upcoming "Frequency" lp. While a phase-shifter guitar plays power chords, the rhythm section jumps all over and into definite AOR-top 40 adds. Chrysalis 2332.

VILLAGE PEOPLE, "GO WEST" (prod. by Morali) (writers: Morali-Belolo-Wilts) (Can't Stop, BMI) (3:33). Village People continue their relentless barrage of hit music with this title track from their top 5 lp. The disco-pop hook is surrounded by a resounding harmony chorus accentuated by full-bodied production. A hit no matter where you're going. Casablanca 984.

ASHFORD & SIMPSON, "PEOPLE OF THE SOUTH WIND" (prod. by Ashford) (writer: Livgren) (Fisher/Blackwood, BMI) (3:40). Seasonal pop gets rock on target with this first offering off the forthcoming lp. The steady vocal chorus provides a base from which strings, guitar leads and maracas and drumming are launched. Keshner, CBS.

CHER, "WASN'T IT GOOD" (prod. by B. Esty) (writers: Ash-Esty) (Rick's, BMI) (3:50). A logical follow-up statement to her "Take Me Home" hit, this disco-pop tune features Cher's quivering vocals. A churning rhythm powdered with peek-a-boo background vocals make this an appealing package that should equal her last success. Casablanca 987.

DIANA ROSS, "THE BOSS" (prod. by Ashford & Simpson) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:34). Add another to Ross' long string of hits. There's strong crossover potential on this disco-pop-a/c gem. Ross' seductive vocals are always at home singing about her man, and here they're given big band horn treatment to add to the bouncy rhythm. Motown 1462.

BETTE MIDLER, "MARRIED MEN" (prod. by A. Mardin) (writers: Bugatti-Musker) (Pendulum/Unichappell, BMI) (3:28). Energy and excitement abound on Midler's initial foray into disco/pop. It's light, fast and fun with a resounding vocal chorus upstaged only by Midler's raucy vocals and strong percussion work. Atlantic 3582.

ANNI STEWART, "LIGHT MY FIRE/DISCO HEAVEN" (prod. by B. Leng) (writers: Coors-Leng-Maj) (ATV, BMI) (3:55). Anni's last single, "Knock On Wood," went #1 and this would go higher if it could. Her sexy vocal is stripped bare on the intro and then throbs into a full blown disco affair. Horns, strings and percuss on help build the tension. Ariola 7753.

ABT GARFUNKEL, "SINCE I DON'T HAVE YOU" (prod. by L. Shelton) (writers: Beaumont-Vogel-Lester-Verscharen-Taylor-Rock-Martin) (Bonnyview, ASCAP) (3:38). A top 20 hit for the Skyliners in 1957, this cover should go even higher. Richard Tee's velvety electric piano and Michael Brecker's weeping sax underline Garfunkel's beautiful vocals. Columbia 10999.

GEORGE HARRISON, "LOVE COMES TO EVERYONE" (prod. by Harrison-Titelman) (writer: Harrison) (Ganga, BMI) (3:35). A cool Clapton intro sets the stage for this relaxed Harrison effort. His vocals are stronger than ever as is his patented fluid guitar line. Strong support from the Newmark-Weeks rhythm sect on will help drive this to the top. Dark Horse 8844 (WB).

KISS, "I WAS MADE FOR LOVIN' YOU" (prod. by Poncia) (writers: Stanley-Poncia-Chidi) (Mac Vincent, BMI) (3:57). Don't be fooled by the raunchy guitar, pounding rhythm and falsetto vocal opening, this isn't a typical Kiss rocker, but it's another Kiss hit with huge crossover potential. A great refrain further enlivens the disco beat here. Casablanca 983.

ELECTRIC LIGHT ORCHESTRA

THE ELO SINGLE

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Z.S.3-5057

Jet

On JET Records & Tapes
PRODUCED BY JEFF LYNNE

From The
Forthcoming Album
"Discovery"
FZ 35769



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Record World



MAY 26, 1979

West Germany Mulls Blank-Tape Royalty

By JIM SAMPSON

■ MUNICH — The West German government has taken the first step toward instituting a license royalty on blank tape.

At a hearing in Bonn earlier this month (10), officials of the Federal Ministry of Justice heard opposing arguments by representatives of the music industry and tape manufacturers. A law will now be drafted by the ministry for further political consideration. The music lobby thinks a law providing a 50 cent royalty on each blank cassette has a good chance for passage, though a final vote is not expected before 1981.

The six-hour Bonn hearing attracted over 40 participants, including representatives of the performance right societies GEMA (composers, authors, publishers) and GVL (artists and record companies), the tape manufacturers, unions, consumer groups,

(Continued on page 59)

WOL-AM Considers 'Distress Sale' as FCC Hearing Looms

By BILL HOLLAND

■ WASHINGTON — The Sponderling Broadcasting Corporation, licensee of Washington radio station WOL-AM, faced with possible damaging renewal hearings concerning the station's alleged past payola dealings, is seriously considering selling the station to minority owners under the FCC "distress sale" policy.

A spokesman for the broad-

(Continued on page 53)

Retailers Protest 12-Inch Price Hike

By SOPHIA MIDAS

■ NEW YORK—Last week's notification by three record manufacturers that 12-inch singles would escalate to a list price of \$4.98 triggered a wave of retail protests throughout the country.

Others Follow Suit

Having received a letter from Capitol, United Artists and EMI-America stating that the price hike would become effective May 14th, retailers also reported to RW that Casablanca and Atlantic Records appear to be following suit with the pending \$4.98 12-inch releases by Cher, Kiss, Donna Summer, the Village People and Bette Midler. Those manufacturers had no comment on the increases.

Because the 12-inch single has

(Continued on page 53)

New PolyGram Distribution System Ignites Controversy On East Coast

By DAVID MCGEE

■ NEW YORK—A new system of order processing implemented February 13 by PolyGram Distribution as a means of improving efficiency and thereby reducing costs has caused controversy among several prominent east coast retailers whose stores are serviced by PolyGram's Edison, New Jersey warehouse. According to the retailers, the labyrinthine system, under which product is broken down into four categories and picked, packed and shipped independent of each other without regard to the sequence of the customer's order,

Record Executives Are Confident Sales Can Withstand Fuel Shortage

By SAM SUTHERLAND

■ LOS ANGELES—With government and business leaders still studying the extent of current petroleum shortages and their eventual impact on the U.S. economy, record and tape marketing executives are likewise mulling the possible effects of the crunch. While most label chiefs await more conclusive projections of the problem's ramifications before contemplating formal policy changes, an RW survey underscores growing concern for short-term market problems as well as comparative confidence in the trade's ability to sustain its market.

In particular, executives polled are stressing possible benefits as well as hurdles posed by the

shortfall in crude petroleum supplies. And while pondering the prospect of revised market strategies in support of product, as well as raw material shortages caused by the crunch, most said record and tape marketers face a less forbidding array of market scenarios than most other U.S. commodities.

The lessons learned by the industry during the mid-'70s petroleum crunch proved a constant theme throughout. Said A&M Records president Gil Friesen, "I'm not alarmed [by the crunch], because it's not a surprise; it started in '73 or '74, and we got past that, but it was never my feeling that the problem had disappeared. There's a shortage of energy, and whether it's a question of bungling in Washington, or of the petroleum industry attempting to increase its profits, we have to face it."

Friesen noted that recent soft sales quarters have offset any immediate raw material shortages within the manufacturing sector because of the reduced demand for product. The addition of the petroleum issue to other challenges facing the industry, is, he observed, only one aspect of numerous shifts he anticipates in U.S. business in general. "I believe, in a sense, that we've been

(Continued on page 65)

has resulted in numerous delayed shipments and, consequently, a drop in catalogue sales.

Details of the new system were set forth in a letter dated May 2 and signed by PolyGram's vice president of operations Bertram Franzblau. The letter states that all product in the Edison ware-

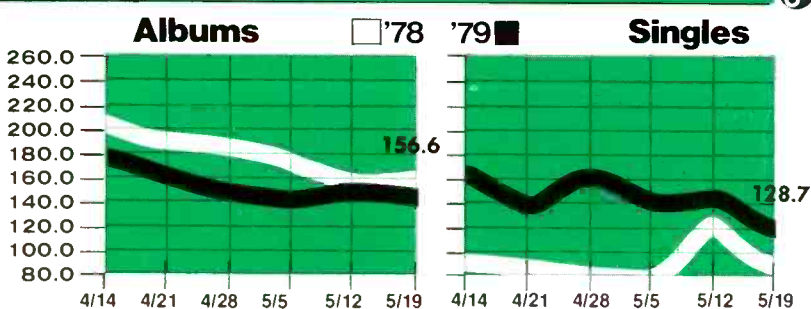
(Continued on page 68)

CMA Honors President Carter



Representatives of the Country Music Association last week gave President Jimmy Carter the CMA's first "special award" for Carter's continuing support of country music. Shown at the White House presentation are (from left) CMA board members Joe Talbot, Irving Waugh, Frances Preston; Columbia artist Willie Nelson; President Carter; CMA board chairman Tom Collins; RCA artist and CMA board member Charley Pride; and CMA board member Bill Utz. For details, see story page 70.

Record World Sales Index



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

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■ **Page 16.** Video has become an increasingly important part of the music industry, as a promotional tool and as a new avenue for disc and tape sales. This week Record World bows Video Visions, a monthly column devoted to the many uses of the medium, by industry veteran Robert Glassenberg.

■ **Page 30.** For 11 years, Jack Bogut's morning show on KDKA-AM in Pittsburgh has scored gargantuan ratings and spread Bogut's reputation nationwide. In the latest installment of the "Entertainers" series Bogut talks about how he reaches his radio audience, and how others might improve their communication.

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Powerhouse Picks

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

Donna Summer (Casablanca) "Bad Girls." The second single from the hit album of the same name has strong out-of-the-box activity with numerous heavies already on it.

McFadden & Whitehead (Phila. Intl.) "Ain't No Stoppin' Us Now." Ain't no stoppin' the progress of this disc as it has solid disco and BOS chart action to go with its pop airplay—excellent chart jumps and major adds this week.

EMI Begins Digital Recording With Jazz Single

By VAL FALLOON

■ LONDON—EMI has produced the U.K.'s first digitally-recorded single. Released May 18, it is the first on the new EMI-Digital label, and is marketed through EMI Records U.K.'s group repertoire division. It is expected to be released throughout the world.

The selection, an instrumental version of "Love Don't Live Here Any More," was arranged by Max Middleton, and is played by the jazz-fusion band Morrissey/Mullen. The single is 12-inch—expected to be the standard for digital 45s—and retails here at £1.99.

The choice of artist was based on the necessity for instrumental excellence, an EMI spokesman said, with the small band enabling the instrumental differences to be more striking. The idea was to avoid multiple takes and editing, still a technique to be mastered in the digital recording process and one which has held up other companies' releases in this field.

The title was recorded using analog, digital and direct-to-disc techniques for purposes of comparison. The number of discs pressed is around 25,000, and they are on virgin vinyl. Release will be to usual retailers as well as hi-fi specialist shops.

Now that EMI has entered the digital race, it is thought that the equipment developed will be manufactured either by EMI or, more likely, under license. Previous digital recordings have been on converted video machines, but EMI used a cus-

(Continued on page 59)

Motown Signs Mary Wilson



Mary Wilson (left), original member of the Supremes, has signed an exclusive solo recording contract with Motown Records, it was announced by Michael Roshkind (right), vice chairman and chief operating officer of Motown Industries. She will report to Motown's studios shortly to begin recording her first solo album.

Record World

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020
PUBLISHER EDITOR IN CHIEF
BOB AUSTIN SID PARNES

SR. VICE PRESIDENT/MANAGING EDITOR
MIKE SIGMAN
SR. VICE PRESIDENT/WEST COAST MGR.
SPENCE BERLAND

HOWARD LEVIT/SENIOR EDITOR
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Speight Jenkins/Classical Editor
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Bill Holland/Washington Correspondent
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Fanny Chung/Controller

Stan Soifer/Advertising Sales
WEST COAST
SAM SUTHERLAND JACK FORSYTHE
WEST COAST EDITOR MARKETING DIR.
Samuel Graham/Associate Editor
Frann Altman/Assistant Editor
Laura Palmer/Assistant Editor
Terry Droltz/Production
6290 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
TOM RODDEN
VICE PRESIDENT
SOUTHEASTERN MANAGER
Walter Campbell/Southeastern Editor
Marie Ratliff/Research Editor
Margie Barnett/Assistant Editor
Cindy Kent/Assistant Editor
Red O'Donnell/Nashville Report
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111
LATIN AMERICAN OFFICE
THOMAS FUNDORA
SR. VICE PRESIDENT
3140 W. 8th Ave., Hialeah, Fla. 33012
Phone: (305) 823-8491

ENGLAND
VAL FALLOON
Manager
Suite 22/23, Langham House
308 Regent Street
London W1
Phone: 01 580 1486

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA
ROBERT CHARLES-DUNNE
19 Yorkville Avenue
Toronto, Ontario
Canada M4W 1L1
Phone: (416) 964-8406

GERMANY
JIM SAMPSON
Liebherstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46

AUSTRALIA
PETER CONYNGHAM
P.O. Box 678, Crows Nest, N.S.W. Australia
Phone: 2-92-6045

FRANCE
GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN
JOSE CLIMENT
Virgen de Lourdes 2
Madrid 27, Spain
Phone: 403-9651 Phone: 403-9704

MEXICO
VILO ARIAS SILVA
Apartado Postal 94281
Mexico 10, D.F.
Phone: (905) 294-1941

CIRCULATION DEPT.
1697 Broadway, New York, N.Y. 10019
Phone: (212) 586-0913

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NON-FICTION

The reports are in...**THE TARNEY/SPENCER BAND** album **RUN FOR YOUR LIFE** and single "NO TIME TO LOSE" are destined for the nation's bestseller lists.



"NO TIME TO LOSE" AM 2124 From the Blockbuster Album
RUN FOR YOUR LIFE SP 4757 **THE TARNEY/SPENCER BAND**
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Labels Call Co-op Cuts 'Proportionate'

By FRANN ALTMAN

■ LOS ANGELES—Though mass merchandisers may be feeling cutbacks in some manufacturers' co-op advertising and merchandising support (RW, May 12), label ad and merch execs downplay the extent of cut-backs in co-op dollars to stress proportionate spending in line with '78, along with this year's release schedules.

Also shown by an RW survey was a trend toward cut-backs in promotional merchandising support for such non-display tools as buttons, belt buckles and T-shirts, as well as a greater concern for post-buy cost efficiency analysis.

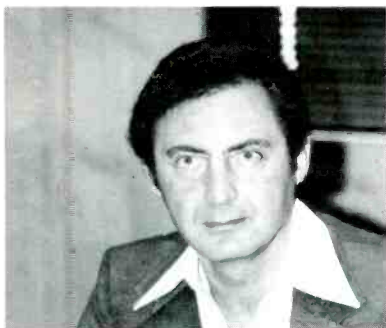
Few Increases

Label execs cited the country's tight economy and the trade's current high return factor as some of the reasons for their prudent position. Though the consensus of manufacturers reported their co-op advertising position as stable, a few spoke of increases or potential increases, in co-op spending.

Michael Lushka, executive vice president/general manager of marketing for Motown Records, called his company's co-op advertising budget "up," specifying "considerable." He explained, "We're basically trying to break

Cream Names Skaff Exec. Vice President

■ NEW YORK—Al Bennett, president of Cream Records, Inc., has announced the appointment of Phil Skaff to the post of executive vice president.



Phil Skaff

This marks a reunion of Skaff with Bennett as their association began in 1964 when Skaff joined Bennett's Liberty Records as an executive vice president. Skaff began his music industry career with MS Distributing in the 1950s as vice president and later joined Kapp Records as vice president. Prior to his Cream appointment Skaff most recently held the post of vice president, operations for United Artists Records.

In Skaff's new capacity, he will be in charge of all Cream Records, Inc. operations.

more new artists. With the lack of major artists' releases (this is for everyone), you have to spend more dollars in advertising and merchandising in order to try to break new artists at a faster rate in order to offset the dollars lost by major artists not releasing their product in time. We do, however, worry about where the spots are placed and how we are spending our dollars on radio."

Ron Douglas, vice president of branch distribution for MCA Distribution Corp. spoke of the "potential for greater dollar allotment this year based on the autonomy of the branch managers." Since MCA Records' realignment with MCA Distribution Corp. and Infinity Records earlier this year, the branch offices are now able to disburse advertising (co-op) as they see fit. He added, "This gives the branches the ability to respond immediately to what is happening in their markets."

Fantasy Records' vice president of marketing, Phil Jones, explained his company's posture as "proportionate to what it was last year with what's being released now." Calling the past six months the worst the industry has had in years, he went on to say, "We haven't cut budgets per se, but I know we're not going to spend as much this year as last unless we get extremely hot. But I think everybody in the

business is getting back to basics. All the easy spending for most companies is going to stop."

While many execs felt that co-op expenditures would continue as needed, a definite buzz for cost efficiency rang strong.

Taking into account the 20-30 percent rise in radio spot cost from last year, WEA's director of advertising, Alan Perper said, "We're not spending any less money, it just costs more to give us the same exposure. Our concern is not whether we've gone up or down, it's the efficiency of the dollar expenditure. What we are planning is a more efficient bounce for our buck. We are evaluating promotion by promotion the expenditure of our dollars." Skid Weiss, director of advertising and public relations for WEA continued, "We're no different than most labels. There's been a change in the record industry in regard to the role that advertising (co-op) plays. I think there's a greater realization on everybody's part—the labels and the retailers—where they have discovered that advertising in and of itself is a very viable marketing tool, but it cannot be abused or misused by just taking dollars and buying space or time. It has to be part of a total campaign or program."

Jon Peisinger, vice president, marketing development, for

(Continued on page 54)

Atlantic Names Schulman, Salovich VPs

■ NEW YORK—Atlantic Records senior vice president/general manager Dave Glew has announced two promotions. Mark Schulman has been promoted to the position of vice president of advertising for the label, based in New York, and George Salovich has been promoted to the position of vice president of merchandising for Atlantic Records, also based in New York.

Duties

In his new position Schulman will oversee the formulation, production and scheduling of all advertising tools utilized by the At-

lantic organization. Salovich's responsibility will be in the development of national and regional merchandising/marketing campaigns for specific new and current product appearing on Atlantic and its affiliated labels.

Prior to his new appointment, Schulman had been director of advertising for Atlantic since October. He joined the label in 1967. Salovich had been Atlantic's director of merchandising/marketing coordinator since 1976. He began working in the WEA organization in 1971 as a sales representative.



Mark Schulman



George Salovich

Nerlinger Named Virgin Promo VP

■ NEW YORK — Kurt Nerlinger, formerly New England promotion manager for Elektra/Asylum Records, has been appointed vice president of national promotion for Virgin Records, Inc.

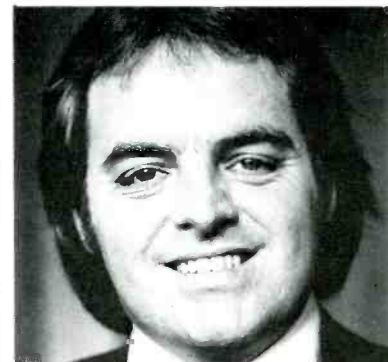


Kurt Nerlinger

At Virgin, Nerlinger will be responsible for coordinating all of Virgin's promotional activities in the United States.

Shoemaker Named Dir., Infinity Music Pub.

■ LOS ANGELES — Rick Shoemaker has been appointed to the newly-created position of national director of music publishing for Infinity Music Group division of Infinity Records, according to Jay Morgenstern, vice president and general manager, Infinity Music.



Rick Shoemaker

Shoemaker joins Infinity after serving the last three years as vice president, ABC Music, prior to which he was professional manager at Portofino Music. He began his music industry career in 1972 as college promotion representative for Elektra/Asylum Records.

Shoemaker will be based in Los Angeles and will report directly to Morgenstern.

Tashjian Hayden VP

■ LOS ANGELES—Tom Hayden, president Tom Hayden & Associates, has announced that Ralph Tashjian has been promoted to the post of vice president with the company. Tashjian has previously served as national promotion director with such labels as Motown and 20th Century Fox.

VILLAGE PEOPLE



Live Spring '79 Tour

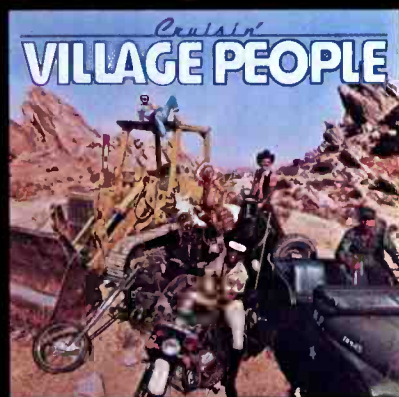
May 16 Mid-South Coliseum/Memphis, Tenn.	May 23 Municipal Aud./New Orleans, La.	June 10 Cow Palace/San Francisco, Ca.	June 20 Metro Sports Ctr./Minneapolis, Minn.
May 18 Coliseum/Jacksonville, Fla.	June 1 Salt Lake Palace/Salt Lake City, Utah	June 15 Portland Coliseum/Portland, Oregon	June 21 Chicago Stadium/Chicago, Ill
May 19 Lakeland Civic Ctr./Lakeland, Fla.	June 3 Alladin Hotel/Las Vegas, Nev.	June 16 Vancouver Coliseum/Vancouver, Can.	June 22 Cobo Arena/Detroit, Michigan
May 20 Convention Hall/Miami, Fla.	June 6-9 Greek Theatre/Los Angeles, Ca.	June 17 Seattle Coliseum/Seattle, Wash.	June 24 Madison Square Gar./New York, NY

Performing songs from their PLATINUM albums



GO WEST
NBLP 7144

DOUBLE PLAT NUM



CRUISIN'
NBLP 7118

TRIPLE PLATINUM



MACHO MAN
NBLP 7096

DOUBLE PLATINUM



VILLAGE PEOPLE
NBLP 7064

PLATINUM

Appearing nightly on Casablanca Record and FilmWorks



Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS, INC. Executive Producer: HENRI BELOLO



Stig Anderson:

'ABBA Year' To Include U.S. Concerts

By SAMUEL GRAHAM

■ LOS ANGELES — On the strength of a fall North American tour—their first ever—an extensive merchandising campaign, and a program of media saturation that includes television appearances and both feature-length and short films as well as records and concert appearances, it appears that the Swedish group ABBA may indeed enjoy what Polar Records president and group manager Stig Anderson calls “an ABBA year” in 1979.

Anderson, reached at his hotel room during a recent stay in Los Angeles, detailed for RW the various campaigns by which he hopes that ABBA—an acronym derived from the first names of the group's four members, Agnetha and Bjorn Ulvaeus, Benny Andersson and Anni-Frid Lyngstad—will match their superstar status abroad with a similar acceptance in the United States.

Principal among those plans is ABBA's first concert tour of Canada and the U.S., due to start in mid-September and including dates at New York's Radio City Music Hall, Chicago's Auditorium Theater and the Anaheim Convention Center. The tour, which will be filmed and recorded, will likely inspire a concert TV special in Canada, Europe and Amer-

Mael Joins Interworld

■ LOS ANGELES — Michael Stewart, president, Interworld Music, has announced the appointment of Si Mael to the post of vice president & general manager of the Interworld Music Group. In his new position, Mael will be responsible for directing the day to day operations of the pubbery as well as playing an instrumental part in the overall planning and development phases of the firm.



Si Mael

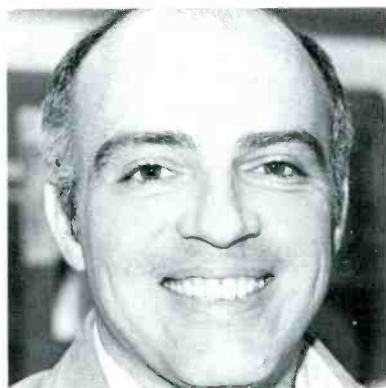
Mael, an industry veteran, spent the last four years as vice president-operations at ABC Records and prior to that, was associated with Music Isle of America, United Artists Records, and Polydor Records.

ica and a live album, Anderson said.

While agreeing that it is unusual for a pop attraction to have achieved the record sales accumulated by ABBA since the release of their first single here, 1974's “Waterloo,” without any local concerts, Anderson noted

Polygram Names Palmer Mktng. Dev. Director

■ NEW YORK — Jon Peisinger, vice president of marketing development for Polygram Distribution, Inc., has announced the promotion of Harry Palmer to the newly-created position of national marketing development manager.



Harry Palmer

Palmer has been with Polygram Distribution for the past year serving as manager, marketing development for the Phonogram family of labels. Prior to joining Polygram Distribution, Palmer held the position of promotion director for Sam Goody in New York for four years.

that “our philosophy has always been a bit different. We don't believe that we necessarily have to tour that often if we do our job properly in the studio and also with films, which have been a very successful promotional tool for us.” He added that due to the considerable importance of television exposure in foreign countries—a much less vital factor in America — “making these film clips has enabled us to show up in all countries, including ones we might not be able to actually visit.

“The problem we've had before,” Anderson continued, “is that we simply haven't had the time—we've had so much to do in Europe and Australia and Japan, and it takes us so long to come up with a new album, that we haven't found the time we feel we need here. But this year we decided that we must tour in the United States.”

ABBA's occasional appearances on such television shows as “the Midnight Special” and “Don Kirshner's Rock Concert,” via the promotional clips so successfully deployed abroad, have relied on lip-synching, prompting some doubts here as to the group's ability to perform live effectively. “I can only assure you that we are spending a fortune in equipment,” Anderson countered, “in order to get the sound as close as possible to what we call the ABBA sound. I think we've been successful before; we toured in

(Continued on page 54)

Columbia Signs Zager and Houston



Bruce Lundvall, president, CBS Records Division, and Jack Craigo, senior vice president and general manager, Columbia Records, have announced that Michael Zager and Cissy Houston have been signed to Columbia Records. Zager will be releasing his self-conducted-arranged-and-produced debut Columbia album in June. Houston will be releasing her first Columbia album this summer, conducted, arranged and produced by Zager. Jerry Love, president, Love-Zager Productions, Inc. is executive producer on both Zager's and Houston's albums. Pictured from left: (bottom) Cissy Houston and Michael Zager; (top) Barry Platnick, attorney for Love-Zager Productions, Inc.; Mickey Eichner, VP, east coast a&r, Columbia Records; Billy Fields, Cissy Houston's manager; Bruce Lundvall, president, CBS Records Division; Jerry Love, president, Love-Zager Productions; and Jack Craigo, Sr. VP and general manager, Columbia Records.

Atlantic Taps Singer

■ NEW YORK — Carole Singer has been appointed to the position of director of national secondary pop promotion for Atlantic Records. The announcement was made by Atlantic vice president of national promotion Vince Faraci.

In her new capacity, Singer will oversee all pop radio promotion activities for Atlantic on the secondary market level.

Prior to this new appointment, Singer had been regional sales manager for Elektra/Asylum Records, based in Cleveland, since October 1978, prior to which she was Elektra/Asylum's local promotion rep. in St. Louis from October 1977. She was previously music director of WRKO in Boston (June '76-October '77) and music director of WHEN in Syracuse (June '75-June '76).

Nathan Bows Company

■ LOS ANGELES — Marc Nathan, most recently vice president, promotion for Sire Records, has announced the formation of Between The Ears Company.

Between The Ears Company is an independent a&r firm that will be dedicated to matching existing artists with existing repertoire that has previously exhibited potential on radio level.

Nathan can be reached at his new offices at 3290 Carse Drive, L.A., Ca. 90068 and by telephone at (213) 876-8179.

Curb Denies Charges In Calif. Newspaper

■ LOS ANGELES—At a press conference last week, Curb Records founder and California Lieutenant Governor Mike Curb adamantly denied charges published in a Sacramento paper that he and veteran promotion executive Ben Scotti were involved in the illicit sale of recorded product.

Curb's remarks were aimed at the Sacramento Bee which recently published the allegation that the Internal Revenue Service was investigating Scotti and Curb for the alleged sale of records between 1971 and 1973 when the two record executives were affiliated with MGM Records.

Hinting at a possible lawsuit against the paper, Curb dismissed the story as “crap” and further assailed the Bee's management for their “totally irresponsible” handling of the story. While the paper's managing editor Frank McCulloch confirmed the Bee was standing behind the story, an IRS spokeswoman refused to confirm or deny whether the investigation was taking place and Ben Scotti was unavailable for comment.

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NCA
Records

By DAVID MCGEE

■ ON THE TOWN (Subtitle: Ol' Ragarm says keep 'er short and sweet, so we'll try to give these artists their just due in limited ink): In their first appearance here (at the Bottom Line) since the release of their debut album, the **Roches** proved themselves one of the most entertaining, intriguing and musically substantial new acts (new in their present incarnation as a trio, that is) in some time. While listening to the Roches, however, one recalls other artists of similar musical persuasion whose careers of late have been mostly promises left, shall we say, in abeyance. One recalls **Loudon Wainwright**, whose early songs are marked by wit, verve and a startlingly original vision, as are the Roches', but whose recent recordings have been inconsistent; one recalls the **McGarrigles**, who can, like the Roches, cut the soul to ribbons with inexplicably beautiful tales of broken hearts and shattered lives, but who appear to lack the drive to sustain a career.

You might sit there wondering if the future holds the same fate for the Roches, but they will defy you not to enjoy their show here and now. **Maggie** (she of the frizzed mane, stone face and deep voice), **Terry** (the short-haired, down-to-earth one) and **Suzzy** (the dizzy one) are thoroughly professional, but in an engagingly flaky manner that works because their music is good enough to stand on its own. Everything else seems like a bonus.

Rickie Lee Jones, a New York, N.Y. favorite, held forth unadvertised at the Village Gate over the weekend and convinced the sellout crowds on hand that her success is no fluke. Backed by a splendid band that included **Neil Larsen** on keyboards on **Buzzy Featon** on guitar (whose charisma and guitar prowess have made him something of a hot property at the moment), Jones delivered a well-paced set of songs from her debut album. She may be relatively new at all this, but she comes on like an old-timer, at ease with her audience and comfortable with the band. Not to belabor a point, but her songs too stand on their own, well-structured and lyrically scintillating as they are. She has a genuinely pretty voice (pretty in the way that a torch singer's voice is), and if any complaint need be levelled it's that she sometimes unnecessarily distorts that prettiness with exaggerated phrasing. A minor quibble to be sure. Hers should be an interesting career to follow.

Opening for Jones was a comedian who calls himself **Sam Diego**. This man could be the comic find of 1979, despite—readers should be forewarned—this being (possibly) the first favorable review he's received. At any rate, Diego portrays himself as a sort of younger **Rodney Dangerfield**, the lovable loser who will even go so far as to take the blame for it being a rainy day. Although admittedly not known as an impressionist, the one Diego did of **John Travolta** was so subtle, so eminently right on, that it defies description. Diego probably lost one potential recording contract when he said he didn't hold it against **Barry Manilow** for "making forty million dollars taking a (expletive deleted) on the American public," but there will be other companies and other days for this man. (Diego will be the subject of *(Continued on page 56)*)

Clive on 'Dinah!'



Arista Records' president Clive Davis (third from left) is shown discussing various aspects of the music business with Dinah Shore on a special segment of the "Dinah!" show devoted to "The Hit-Makers." On the program, which is airing around the country this month, Davis talks about such topics as industry charts, crossover records, artist acquisition and the sources of hit material with Dinah and her guests, including country star Charley Pride, award-winning performer Ben Vereen and Frank Mills ("Music Box Dancer").

WEA Holds Mktg. Managers Meeting

■ LOS ANGELES—More than 125 management executives from Warner-Elektra-Atlantic's home office, eight branches, 21 sales offices, Warner Bros. Elektra/Asylum and Atlantic Records attended a spring marketing managers' meeting, May 4-11 in La Costa, California.

In his keynote address, Henry Droz, president of WEA, presented an overview of the first third of the year, reviewed the company's role as an industry leader and revealed that extensive plans had been developed to sustain the company's product momentum from Memorial Day through Labor Day by concentrating massive marketing campaigns built on customer motivation.

In his address, executive vice president Vic Faraci outlined the specific steps planned for each sales office to achieve maximum sell-through in its market through customized promotions focused on motivating the consumer. Faraci then reviewed WEA's organizational structure, past, present and future.

A management seminar, chaired by Russ Bach, vice president/management development, dealt with the changing roles of management precipitated by company growth and a changing marketplace. Bach stressed the priorities for maximizing management effectiveness.

Rich Lionetti, vice president/sales, ran a rap session and educational workshop devoted to sales management, decision-making, account and artist analysis techniques, and how WEA can generate realistic sales in conjunction with its customers.

Seminars and workshops, devoted to singles, merchandising, advertising and disco were moderated by WEA and label marketing executives for WEA's branch managers, sales managers, and marketing coordinators.

Presentations of the three labels' release schedules ran on three successive evenings: on May 8, Elektra/Asylum product

West/DiLorenzo Bows

■ NEW YORK — Kris DiLorenzo and Bonnie West have announced the opening of a creative services company, West/DiLorenzo.

Based in New York, West/DiLorenzo encompasses a variety of services in marketing and public relations, artist development, and photojournalism. The firm will be developing campaigns for recording artists and music industry clients as well as political figures and fashion houses.

was presented by vice chairman Mel Posner; on May 9, Jerry Greenberg, president of Atlantic, showcased his firm's new releases; and on May 10, Warner Bros.' Ed Rosenblatt, vice president/sales & promotion, and Lou Dennis, vice president/sales, co-chaired the Warner Bros. new product presentation.

Role-Play Skit

One of the highlights of the 7-day meeting was a role-play skit devoted to explaining how new advertising concepts developed by WEA were to be used by management to improve the efficiency and effectiveness of media planning and strategy as part of the overall marketing thrust by WEA to achieve for its customers increased profits through increased product sell-through.

Vartan Campaign Planned by RCA

■ NEW YORK—Sylvie Vartan recorded her first album in English, and RCA Records plans to support the American release of the album with a major advertising-promotion - publicity campaign. The announcement was made by Dick Carter, division vice president, marketing.

The album is titled "I Don't Want the Night to End" and was recorded in Los Angeles.

The album will be launched with an advertising campaign beginning with full-color, full-page ads in trade publications and will continue with consumer ads in such magazines as New West and New York. Heavy emphasis will be put on release of a disco-oriented single, "I Don't Want the Night to End," due for release momentarily.

Atlantic Taps Barte

■ NEW YORK—Helene Barte has been named associate director of national publicity for Atlantic Records, based at the company's New York headquarters. The announcement was made by Atlantic national publicity director Stu Ginsburg, to whom she will report, and Los Angeles-based national publicity director Paul Cooper.

In this position, she will work closely with the various national and regional media across the country to gain maximum coverage for artists recording on Atlantic and its affiliated labels.

Barte was previously general manager of the Howard Bloom Organization, the New York-based public relations firm. She has also been involved in a number of freelance projects in the publicity field.

Dionne.

She's come home.

Dionne Warwick is back, with the most magical album that she has ever recorded. A dazzling collection of new songs, brilliantly produced just for her by Barry Manilow. It's the Dionne Warwick you've missed. Now, she's come home.



Her magnificent new album. Featuring the stunning single, "I'll Never Love This Way Again." On Arista Records and Tapes.

ARISTA

Video Visions



By ROBERT GLASSENBERG

■ The world of video in the record business has become a cottage industry with many, many rooms and hallways. It has grown from a simple slide presentation given at sales meetings to more sophisticated stereo films and video tapes of artists performing their hits, soon-to-be-hits and hopeful hits. On the moving picture side, we can trace the beginning to European television shows like "Top of the Pops," where the record business found it could promote artists through simple productions on film or tape, which could be aired via these programs.

It isn't really possible to say which record company or which production company made the first productions—that isn't the thrust of this column anyway. But we can say that the record business is now full-tilt into producing moving pictures of their artists for sales, promotion and general motivational purposes. That indeed is exciting. We are moving from the era of radio and its imagination motivation, its general interpretation of music through its many services and what that conjures in the listener's imagination, to a visual era of television—sight and sound stimulation of imagination. And much experimentation is taking place, not unlike the experimentation we experienced at the outset of the television era, except the tools for visual mediums are now more sophisticated—and so are those who work within those mediums.

From the slide shows with one or two projectors and the corresponding audio tape cued to the slide-animated pictures, the record business now explores the vast technology of computerization, film animation, video tape experimentation and onward—relying on the sensitivity of a new crop of recording artists and artists of the new promotional medium.

Of course, the record business, through its creative use of graphic album cover art, posters, stills of artists, advertising and other visual attractions, has been an eye/imagination motivation business for quite some time—from sheet music days (the beginning) in fact. But now, a new world is opened to us. And we are using it well.

The generation of the sixties and seventies is a visual generation, to be sure. And the more we understand the ways through which we can marry sight to sound, the better we can stimulate the growth of our business.

What is video doing to the record business? How are we using it to stimulate our growth? In fact, who is using it and why? And what are its implications to musicians, record companies, unions, producers and directors, the commercial marketplace? Does it have an entertainment value as well as a sales value? Just where are all of these hallways and rooms in this once-humble cottage leading us?

This column will begin to answer these questions—and raise some of its own, no doubt. Basically, the content of this column is contingent on your participation—you as a record company, retailer, production company, artist, manager, union, production facility software
(Continued on page 56)

Keepin' the Faith



It was all a bit chaotic backstage following the Faith Band's Chicago debut at Park West recently where they previewed songs from the just-released Mercury Records album, "Face To Face." Among the more recognizable people are, from left: Carl Sterie of the Faith Band; Bob Sherwood, president of Phonogram, Inc./Mercury Records; David Werchen, director of law for Phonogram/Mercury; David Bennett (with champagne) of the group; Herb Simon (partially hidden) of Village Records, which handles the Faith Band; Mark Cawley and David Barnes of the Faith Band; Craig Pinkus (with glasses), attorney for Village Records; and Cliff Burnstein, Chicago a&r for Phonogram/Mercury.

Atlantic Taps Mehler

■ NEW YORK—Mark Mehler has been named staff writer in the Atlantic Records publicity department. The announcement was made by Atlantic national publicity director Stu Ginsburg, to whom he will report, and Los Angeles-based national publicity director Paul Cooper.

In this capacity, Mehler will work closely with chief writer Bob Kaus in the formulation and execution of all written materials serviced by the publicity department in New York and Los Angeles.

Mehler comes to Atlantic Records from Circus magazine, where he was associate editor. He was previously on the east coast editorial staff of Cash Box magazine; and he has also been a freelance writer for a number of publications.

FBI Seizes Tapes

■ DOUGLASVILLE, GA. — More than \$3 million worth of allegedly pirated tapes and the equipment used to make them were seized by FBI agents and deputies of the Douglas County Sheriff's Office in raids at two locations here following a four-month investigation.

Benjamin H. Cooke, special agent in charge of the FBI's Atlanta office, said a search of a residence at 5705 Yeager Road here, uncovered a master duplicator, 223 master recordings, 2,000 pirated tapes and other manufacturing equipment.

The second raid was staged at the Y'all Store-all Mini-Warehouse on Highway 78, east of here, where additional manufacturing equipment as well as two late model vans used to transport the finished pirated tapes were seized.

Authorities said that information gathered in the investigation will be turned over to a Federal Grand Jury.

Garfunkel Disc Huge in England

■ NEW YORK—CBS Records International artist Art Garfunkel has held the #1 singles position in the U.K. charts with his recording of "Bright Eyes" for five consecutive weeks and, according to CBS, the disc is the biggest selling single ever released in that territory.

The single, included on Garfunkel's "Fate for Breakfast" lp, was originally recorded for the film soundtrack of "Water-ship Down." The single is close to a platinum certification in that country and the album has been certified silver.

MCA Will Release Elton's 'Bell Sessions'

By JEFFREY PEISCH

■ NEW YORK—"The Thom Bell Sessions," songs recorded by Elton John and produced by Thom Bell two years ago, that have become near-legendary through gossip, will be released by MCA Records June 1. The songs were released in the U.K. last week. The U.S. releases will contain three songs. "Mama Can't Buy You Love" will be a single, with a B-side of "Three Way Love Affair." A 12-inch disc, containing these two songs, plus "Are You Ready For Love" will be available also. All three songs are written by the team of Bell (Thom Bell's nephew) and James.

The 12-inch disc will carry a list price of \$3.98. The same mix will be used on both releases. "This is not a disco record," said Ray D'Ariano, vice president, general manager, east coast for MCA Records, "It will probably get some play in discos," he said, "and if it crosses over, fine, but it's an Elton John record with an r&b sound. There is no disco mix."

Originally, John had wanted to release just the three-song, 12-inch disc, with a low price, as a "bonus" single. (Only the 12-inch is available in the U.K.) But because of the American system of marketing and charting, a single was necessary. "There is no way to register success here without a single," said D'Ariano. "If a radio station received the three-song disc, they wouldn't know which song to play; we'd end up having three songs charted in the '70s instead of one song in the top five. There must be one song to market as a single." The songs will not be on any future Elton John albums.

Elton John and Thom Bell met in 1977 and became friends quickly. Bell is the producer of the Spinners, Johnny Mathis and other r&b acts. Soon after John and Bell met they did some sessions in Bell's studio in Seattle.

At that time, there were no plans for a record. In the interim, John released the "Single Man" album and the single "Ego." John's interest in the work he did with Bell didn't stop so he recently mixed the songs and chose three for release. Hence the fabled "Thom Bell Sessions" will soon be available.

Colomby Exits Epic A&R Post

■ NEW YORK—Bobby Colomby has resigned as vice president of Epic a&r west coast. He will continue his relationship with CBS Records as an independent producer.

Step right up to Leah Kunkel.

For nearly ten years, music's biggest names have gotten the most out of Leah Kunkel's talents as a singer and songwriter. Her unforgettable studio vocals with James Taylor, Jackson Browne, and Art Garfunkel have made her harmonies a rock and roll standard. And her live performances—including "Saturday Night Live" and a national tour with Art Garfunkel—have aroused reactions like this: "Leah Kunkel was Garfunkel's secret weapon," wrote John Milward of the *Chicago Reader*. "(With) a gentle but commanding voice that conveyed a warm femininity, she has a formidable musical future."

With ten carefully assembled and lovingly crafted songs, that future begins today. **"Leah Kunkel!" The debut album of one of the most uniquely beautiful voices in music.** Featuring the hit single "Step Right Up." 3-10926 On Columbia Records and Tapes.



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Motown Taps Mathis

■ LOS ANGELES—Larry "LaVan" Mathis has been named midwest r&b promotion manager for Motown Record Corporation.

Prior to joining Motown, LaVan worked as a disc jockey in major southern markets for 11 years. Most recently, he held the post of midwest promotion manager for United Artist Records.

RCA Alumni to Meet

■ NEW YORK — Jimmy Kronides has announced that the next luncheon of the RCA Alumni association will be held at Gallagher's Steak House in New York City on June 12. Cocktails will be served from 12 until 1, and lunch will begin at 1. All RCA alumni are invited to attend, says Kronides, and urged to contact Jean Dinegar at Cherry Lane Music: (212) 824-7711 or (203) 661-0707, or Dick Broderick at (201) 768-8023.

Concert Review

Dazzling Supertramp Stage Show Delights Eager Nashville Crowd

■ NASHVILLE — Supertramp (A&M) played a solid 2½ hour set to a small but eager crowd at Municipal Auditorium here May 9. Part of the "Breakfast In America" tour, the show featured many musical and sound delights, along with a spectacular light show and other visual treats throughout the evening.

Brilliant Stage Show

Musically, the concert featured a little something for everyone, from intense modern electric rock to ballads to mood pieces to jazz. High musicianship and enthusiasm by Supertramp members Rick Davies, Roger Hodgson, John Helliwell, Dougie Thomson, and Bob Benberg dominated the show. Audience reaction was highest to material from the "Breakfast In America" lp, which included "Take The Long Way Home," "The Logical Song" and "Child Of Vision," as well as earlier works like "Give A Little Bit."

The group nearly stole their own show with the special lighting effects and theatrical stage set. In addition to standard rainbow spots and side-lights flashing rhythmically and moodily through the show, several innovative effects were used. During "Child Of Vision," a gigantic first of light from behind the illuminated the auditorium, dazzling the audience. The continued through two during which films were a large screen behind "Rudy," footage engine of a train

Pirate Pleads Guilty

■ NEW YORK — Joseph Peri, owner of Creative Disc, Inc., a pressing and tape duplicating plant in Mount Vernon, N.Y., and of Dynasty Graphics, Inc., a graphics plant in the same city, has been ordered to appear for sentencing in Federal District Court here on May 24 after pleading guilty to a two-count information charging mail fraud and criminal copyright infringement. His was the second conviction stemming from a six-state raid last December on alleged piracy and counterfeiting operations by the FBI and the Eastern District Organized Crime Strike Force.

Peri, who faces a maximum sentence of six years in jail and/or a fine of up to \$26,000, pleaded guilty to copyright infringement for allegedly duplicating the Andy Gibb recording of "Shadow Dancing," released by RSO Records.

speeding from Victoria Station to Brighton, England, was shown, the train coming to a sudden halt with simultaneously suspended (synthesized) strings ending the song. In "Fool's Overture," a montage of news photos and cultural reflections mirrored the mood of the piece.

These visuals and lighting effects, produced in-house by Supertramp's Enlightening Lights, were topped only by the Delicate Acoustics in-house sound. In this acoustically muddy hall, vocals and instrumentals all came out clearly as the entire audio effect. Other treats not to be believed included a segment with a dancing banana and coffee shop waitress during "Breakfast In America."

Cindy Kent

CTI Repackages Set

■ NEW YORK — CTI Records has announced that it is repackaging and releasing a series of major artist albums. Titled the 8000 Series, the albums will be issued monthly in addition to CTI's regular release schedule.

All-Star List Set

A partial list of the initial releases include Airto, Joe Beck/Dave Sanborn, George Benson, Ron Carter, Joe Farrell, Jim Hall, Milt Jackson, Bob James, Hubert Laws and Stanley Turrentine. Sidemen include Stanley Clarke, Ray Mantilla, Keith Jarrett, Chris Parker, Flora Purim, Billy Cobham, Ralph MacDonald, Will Lee, Don Grolnick and Steve Khan.

Copy Writes

By PAT BAIRD

■ ON THE MOVE: Russ Ballard, winner of one of Copy Writes' 1978 "busiest" awards, seems to be lobbying for a 1979 nomination already. Russ and his manager John Stanley swept through New York and Los Angeles recently, meeting with a breathtaking number of producers, a&r people and American publisher April/Blackwood.

Ballard was once a member of **Argent, Adam Faith & The Roulettes** and **Unit Four Plus Two** ("Concrete and Clay") and has had several solo albums released. However, as a rock songwriter alone he is one of the most demanded in the industry, receiving as he does some 80 to 100 personal requests a month for new material.

According to Stanley, they recently discovered that there are 25 cover versions of "New York Groove" (a song he wrote overnight for the group **Hello** several years ago and a recent hit for **Ace Frehley**) and 35 covers of "So You Win Again," and that's just in Germany. Ballard claims he prefers to write specifically for an artist but by accident or design his tunes are currently on new albums by **The Pointer Sisters, Wild Cherry, Hot Chocolate, Rex Smith** and **Dana** in the U.S. He'll also have two songs in the upcoming **Roger Daltry** feature film. Overall, he is now on the charts in eight different countries and, at one point last year, had songs in four charting albums in the U.S.

As a producer, Ballard has worked with Daltry, **Leo Sayer** and **Frankie Miller**, among others, and is in the process of producing his own album in England for release here by Epic Records.

April/Blackwood publishes his songs in the U.S. and Canada and he is published by separate companies in various territories around the world.

SIGNINGS: **Ron Wood** of **The Rolling Stones** has signed an exclusive songwriters agreement with Screen Gems-EMI and EMI Music Publishing Ltd. First project under the new agreement is Wood's bulleting album "Gimme Some Neck" . . . Also at Screen Gems, the group **Gambler** (EMI-America) to a co-publishing agreement for their **TOO Rock** (ASCAP) . . . **Ted Myers**, former leader of **Glider** to Interworld . . . The group **Shoes** to Bug Music and former **Asleep At The Wheel** writer **LeRoy Preston** to an administration deal there . . . Playright/lyricist **Douglas L.A. Foxworthy** to Welk Music Group . . . **Mighty Twinns** Music has signed up **Ernest Trionfo, Dan Lynch, Michael Spina, Dennis Davilio** and **Joe Brochetti** of group **Timberlake**.

NAMED: **Jim O'Laughlin** upped to VP at Heath/Levy Music, U.S. . . . **Geri Duryea** named west coast general professional manager at Screen Gems-Colgems/EMI. She was professional manager, joining the company last year from April/Blackwood . . . RELEASED: The Paragon Publishing Group has released the first gospel music publishing sampler featuring edited versions of 60 songs representing 35 writers. The double album contains songs written by Paragon writers **Bill** and **Gloria Gaither, Stuart Hamblen** and **Gary S. Paxton** and is available through the company at P.O. Box #23618, 19th

(Continued on page 58)

Weisberg at the Roxy



MCA recording artist, Tim Weisberg recently performed to a full house for one night only at L.A.'s Roxy. This performance was one of several club appearances Tim has been doing before he goes on tour this summer. Congratulating Tim backstage after the performance are left to right: Bob Siner, president of MCA Records; Bob Buziak of Weisberg's management; Weisberg and Denny Rosencrantz, MCA vice president of a&r.

PAUL WILLIAMS

A LITTLE ON TH



**"A Little on
the Windy Side."
JR 35610
Its Power Will
Surprise You.**

Paul Williams has countless hit songs and all kinds of awards to his credit, including an Academy Award for "Evergreen."

"A Little on the Windy Side," his first Portrait album, continues that astounding record of success.

Quite simply, it's a moving new masterpiece that will blow you away.

Paul Williams.

**"A Little on the
Windy Side."
On Portrait Records
and Tapes.**

Club Review

Parker Blows Away Copa Crowd



Graham Parker live

■ NEW YORK—The last time this reporter attended a show at The Copacabana it was to review Jerry Vale, and at the time (prom season, of course) the room seemed a perfect venue for the Italian balladeer's soaring tenor. Well, the Copa is back, but now it's playing host to the likes of Graham Parker and the Rumour (Arista), who practically blew the roof off the place in a special appearance there last Monday (14).

Parker has hardened his rock edge since his last appearances in New York, but there are still so many irresistible hooks in his songs that the result is as delightful to melody lovers as to hard line rock and rollers. For those of us who still like to feel that we are in this business at least partly out of a love for music, Parker and the Rumour's music, on record and especially live, is one of those rare treats that makes us feel that it's all worthwhile.

Playing a combination of new songs from his "Squeezing Out Sparks" album (most notably "Discovering Japan" and "Nobody Hurts You") and classics from earlier albums (most notably "Between You and Me," which has to be a hit single for somebody), the group kept up a consistently high level of musicianship and energy. Parker was alternately snarling ("I'm Gonna Tear Your Playhouse Down"), exuberant ("I Want You Back"), and tender ("You Can't Be Too Strong"), and the Rumour could hardly have been a more perfect complement to his every musical and emotional move. This band, which has its own solo album coming out on Arista soon, is a powerful unit that never loses sight of the fact that they are playing rock and roll music.

Graham Parker and the Rumour purvey no glitter, no punk chic, no frills, no overt political message. But their simplicity is combined with each man's extraordi-

nary talents for his particular task, and the result, at least on this occasion, was a stunning evening of live music. This unit is one of the handful of groups making the best pop music we have today. It should be only a matter of time before the tour, the record and Arista's efforts fully come together to put them at or near the top of the heap. In the meantime, catch them if you can.

Mike Sigman

Alligator Ups Giles, Taps Ira Selkowitz

■ CHICAGO — Alligator Records has promoted Mindy Giles to the post of national marketing director. Giles was previously midwest marketing director. Before coming to Alligator in August, 1978, she was the advertising coordinator for the Chicago branch of Polygram Dist., Inc.

The position of radio promotion director has been filled by Ira Selkowitz. He comes to Alligator with experience in radio programming and production from WNUR-FM in Evanston, Illinois.

Mills Makes Gold



Polydor Recording artist Frank Mills recently topped the singles charts with "Music Box Dancer," which is certified gold. Now, the album from which the single came has also turned gold and Mills was in town to collect an RIAA plaque commemorating the achievement. The "Music Box Dancer" lp has now sold over 500,000 units to earn the award. On hand to present Mills with his gold album were, from left: Harry Anger, senior vice president of marketing, Polydor Records; Fred Haayen, president, Polydor Records; Mills; and Dick Kline, executive vice president, Polydor.

Cover Story:

A Hot Start for Randy Vanwarmer

By LOU SEAL

■ Randy Vanwarmer has had that extremely, hole-in-one start to his career—a mighty hit with the first single he ever recorded. "Just When I Needed You Most" is a classic—the kind of song that sounds simultaneously fresh and obvious, that can stand on its lyric and melodic merits with no more than unamplified acoustic guitar accompaniment. That's how I first heard it more than 18 months ago, in another country (England), in the most remote county (Cornwall), in a room accessible only by fire escape, above and behind a pub called the Monmouth, where Randy first sang it publicly to the handful of people who paid 60¢ for the privilege. Such are the conditions under which modern popular ballads are traditionally smelted—that is, in tiny, obscure venues awash with beer and Real People (people not in the music business). It is to Randy's credit that his devotees could sing his repertoire — exclusively original

RCA Ups Charney

■ NEW YORK—The appointment of Leonard Charney to the position of senior counsel, talent affairs, has been announced by Jonathan Walton, staff vice president and senior counsel, RCA Records.

Since 1975, Charney has been a counsel in the law department, RCA Records. Before joining RCA Records, he was assistant general counsel for Metromedia Producers Corp. for two and a half years. For three years prior to that, he was associated with National Educational Television as counsel, previous to which he spent a year as an attorney at Columbia Pictures Corp.

material — back by heart. The House Favorite, prior to the introduction of "Just When I Needed You Most," was "Deeper And Deeper," which is also on his debut album "Warmer."

It's always easy to say, with hindsight, that Randy was a cinch to make it. The songs are absolute naturals. But there is something less tangible at work here, when an artist comes from utter left field like this, and that is sheer will. A year ago Randy took himself (he never had a manager) from the middle of very beautiful nowhere (East Looe, Cornwall) to the doorstep of his record company, Bearsville, assuming (correctly) that they would have to do something about him once he got there. Never was a Laker airfare better spent. Conspicuously American (a Colorado boy from birth to 15), he was immediately happy to be back, after eight years, in the U.S.A. The transition from the Cornish seaside was eased by the relaxed atmosphere and physical gloriousness of Bearsville, and particularly by the presence there of Scottish expatriate Ian Kimmet, who originally signed Randy to Bearsville in London.

Nothing in the songs gives them away as either British or American. They are nearly all love songs, of one stripe or another, universal in their appeal and eminently coverable. (In fact, Randy's label-mates Paul Butterfield and Tony Wilson were quick to discover this.) What you've got here is someone who could make a career out of songwriting alone but he's also a born performer with an interesting voice. That voice is maybe the best reason why the album is called "Warmer." Apart from the fact that it's a hot start.

(Reprinted from Waxpaper)

Adam and Wren Bow Promo Firm

■ LOS ANGELES — Lynn Adam and Robin Wren have announced the formation of a new west coast independent promotion company.

The company, called Pacific Blue Promotions, is designed to promote album oriented artists to rock radio in the eleven western states.

Pacific Blue's first project will be the upcoming debut album by Frannie Golde on Portrait Records.

Pacific Blue is located at 7225 Pacific View Dr., Hollywood, Calif. 90068; phone: (213) 876-7462.

Switch

to the

"Best Beat in Town"


The hot new single G-7168F

and 12" disco (M-0002501)



**SHIPPED GOLD -
GOING
PLATINUM**

from the sensational new Switch album "Switch II" (G-98821)
On Motown Records
and Tapes

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Record World Single Picks

IAN HUNTER—Chrysalis 2324



WHEN THE DAYLIGHT COMES (prod. by Ronson-Hunter) (writer: Hunter) (April/Hunter, ASCAP) (3:46)

Hunter's first release from his hot-selling "You're Never Alone With A Schizophrenic" lp is a made-to-order AOR hit. His cool, confident vocals share the spotlight with E Street band members Weinberg, Bittan and Tallent. Ronson's 50s guitar riff adorns the methodical rhythm section which gives extra appeal for late night listeners.

HODGES, JAMES & SMITH—London 274



DANCING IN THE STREET (prod. by W. Stevenson) (writers: Stevenson-Gaye-Hunter) (Jobete, ASCAP) (3:21)

This female vocal trio injects new life into an old standard just in time for summer listenin' and dancin'. The vocals are hot, tough and on the mark. There's lots of wild action here that's anchored by a steady, persistent beat. Will go big on BOS and pop formats while it sets the disco floor afire.

ATLANTA RHYTHM SECTION—Polydor 14568



DO IT OR DIE (prod. by B. Buie) (writers: Buie-Cobb-Hammond) (Low-Sal, BMI) (3:27)

From their upcoming lp, "Underdog," is this lovely ballad that will widen their audience and continue their hot streak. Easy moving guitar and keyboard solos share the spotlight with R. Hammond's vocals. The intelligent hook will mesmerize pop, a/c and AOR listeners alike.

ROBERT BYRNE—Mercury 74070



BABY FAT (prod. by Ivey-Woodford) (writers: Byrne-Brasfield) (I've Got The Music, ASCAP) (3:40)

Byrne was a winner of the 1977 American Song Festival Award and this initial release from his "Blame It On The Night" lp shows why. His unique vocal mix is augmented by the animated female background chorus and hot handclap percussion effects. The mid-tempo pace will attract disco/pop listeners.

Pop

HENRY PAUL BAND—Atlantic 3578

CROSSFIRE (prod. by Ron & Howard Albert) (writer: M. P. Schwennsen) (Sienna, BMI) (3:13)

A first release from the former Outlaw member is a ballad-rocker showcasing a mean lead guitar that alternately growls, roars, wines and howls over solid rhythm work. AOR-bound.

THE SUTHERLAND BROTHERS—Columbia 11004

AS LONG AS I'VE GOT YOU (prod. by G. Spreen) (writer: I. Sutherland) (ATV/Heapdean, BMI) (3:15)

This optimistic love song is tastefully arranged to emphasize pretty hooks, pleasant vocals and Ritchie Zito's lead guitar. The mid-tempo ballad will get plenty of multi-format attention.

LISA HARTMAN—Kirshner 4283 (CBS)

WALK AWAY (prod. by M. Lloyd) (writer: S. Cassidy) (KCM/Shongs, ASCAP) (3:03)

Hartman's got the kind of voice that you can't forget and really wouldn't want to. On this anguish-filled ballad, her strong and supple phrasing is given dramatic production & arrangement.

ROBERT FLEISCHMAN—Arista 0411

ALL FOR YOU (prod. by J. Iovine) (writers: Fleischman-Schon-Rolie) (Far/Weed High-Nightmare, BMI) (3:28)

Yes-like vocals and a soft guitar intro transform into screaming falsettos and guitars lines with an explosive rhythm following behind. This well-constructed song is in a progressive rock vein that should be an AOR standard.

TIM KREKEL—Capricorn 0324

LITTLE BITTY PRETTY ONE (prod. by T. Bron) (writer: R. J. Byrd) (Recordo, BMI) (3:25)

Krekel's vocals and Albert Lee's guitar break highlight this rocker that went top 10 in 1957.

HERMAN BROOD—Ariola 7754

SATURDAY NIGHT (prod. by Brood) (writers: Lademacher-Brood) (Radmus/S.D.R.M., ASCAP) (3:58)

A threatening guitar riff lurks in the foreboding intro as a nervous rhythm goes about its work. Brood's vocals bring to mind anarchy and terror on this mid-tempo rocker from Holland. AOR bound.

THE ATLANTICS—MCA 41037

ONE LAST NIGHT (prod. by J. Stronach) (writer: B. Wilkinson) (MCA/Hittage, ASCAP) (2:59)

Precision power pop from start to finish roars at you on this exciting single. The hot vocals, strong hook and simple, driving rhythm equal pop and AOR adds.

JANIS IAN—Columbia 3-10979

HERE COMES THE NIGHT (Theme From The Bell Jar) (prod. by Ian-Frangipane) (writer: Ian) (Mine/World Song, ASCAP) (3:33)

This introspective ballad opens with a playful, childlike piano with soft string support. The rhythm section adds drama to the overall feeling of fragility. A touching effort for a/c and pop.

AFTER THE FIRE—Epic 50712

ONE RULE FOR YOU (prod. by R. Hine) (writers: Piercy-Banks) (April/Heath Levy, ASCAP) (3:24)

The haunting feeling evoked by Andy Piercy's vocals and Peter Banks' finely textured keyboards mixes well with the lead guitar lines and driving rhythm. An excellent first effort from this British outfit.

AMERICAN STANDARD BAND—Island 8769

GOT WHAT IT TAKES (prod. by C. Calello) (writer: K. Falvey) (Island/Merkan, BMI) (3:21)

A thundering intro sparked by sizzling guitars winds down into a smooth pop-rocker that will have no trouble finding its way onto AOR and pop formats. The upfront vocal and hook shine.

B.O.S./Pop

LENNY WILLIAMS—MCA 41034

DOING THE LOOP DE LOOP (prod. by F. Wilson) (writers: Williams-Stallings) (Len-Lon, BMI) (3:16)

A smooth funky opening is no fair warning of what's to come on this disco/pop steamer. Williams' vocals are in top form, showing great range and feeling. Check out the incredible jam at the close.

AL WILSON—Roadshow 11583

COUNT THE DAYS (prod. by Conway-Felder) (writers: Gilbert-Conway-Felder) (Mighty Three, ASCAP/Fifty-Fifty/Desert Moon, BMI) (3:44)

The pleading lead vocal is reminiscent of the Four Tops on this disco/pop mover. The sax solo jumps out of the grooves while the rhythm maintains a ferocious pace.

TATA VEGA—Tamla 54299

I JUST KEEP THINKING ABOUT YOU BABY (prod. by W. Monseque) (writers: Johnson-Cathey) (Jobete, ASCAP) (3:44)

A dance floor must that demands at least a toe-tap, this refreshing disco number features Vega's loveable vocals crooning an irresistible hook. A chart-topper.

RICHARD TEE—Tappan Zee

FIRST LOVE (prod. by B. James) (writer: Rainey) (Chuck Rainey, ASCAP) (4:53)

Tee is joined by the premiere session team of Gadd, Gale, McDonald, Rainey and Scott. His keyboards shine on this contemporary jazz extra with Gale and Scott adding muscular solos.

THE WHISPERS—Solar 11590 (RCA)

CAN'T DO WITHOUT LOVE (prod. by D. Griffey & group) (writers: Burke-Mayfield) (Mayfield/Andrask, BMI) (3:24)

The Whispers trademarks are wide-ranging vocal gymnastics and pinpoint harmonies. Both are show cased here with strings putting a rich icing on this disco/BOS/pop add.

SKYY—Salsoul 2087

FIRST TIME AROUND (prod. by Muller-Roberts) (writer: Muller) (One To One, ASCAP) (3:40)

Randy Muller and Sol Roberts, formerly of Brass Construction, are the nucleus of this outstanding new group. The funk-laden beat, falsetto vocals by the Dunning sisters and Larry Greenburg's synthesizer-syndrum work makes this a blockbuster BOS add.

HARDWARE—Mercury 74066

SHININ' (prod. by G. Diamond) (writer: Diamond) (Diamond Touch/Arista/Careers, ASCAP) (4:03)

Sound effects, percussion, funky guitar leads and mixed-down vocals blend into an attractive disco tune by the talented Gregg Diamond. The contagious rhythm is boosted by sparkling production.

Country/Pop

BOBBY BARE—Columbia 3-10998

TILL I GAIN CONTROL AGAIN (prod. by B. Burton) (writer: R. Crowell) (Tessa/Happy Sack, BMI) (3:39)

A subdued piano and steel guitar add emphasis to Bare's touching performance which should attract a/c and country listeners.

BILLY THE KID—Cyclone 103

WHAT I FEEL IS YOU (prod. by Morton-Baunach) (writers: Jones-Bach) (Dave/Bear Tracks, BMI, Me and Sam/Ghost Dance, ASCAP) (2:58)

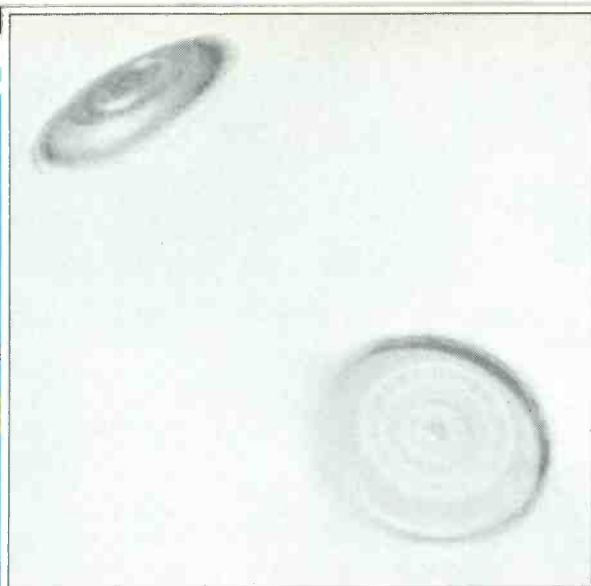
Strong, sincere vocals are showcased on this beautiful love ballad. The hook sticks long after the last note is heard and the production is superb.

HANK WILLIAMS, JR.—Elektra 46046

FAMILY TRADITION (prod. by J. Bowen) (writer: Williams, Jr.) (Bocephus, BMI) (4:00)

Williams sings a great story here using his fine vocals illustrated with sweet steel and fiddle colors. The honky-tonkin' beat sets the scene for one of America's greatest legends.

FLASH AND



FLASH AND THE PAN

**GUARANTEED
FULLY
RADIOACTIVE.**

From the day this phenomenal album hit the shores as an import, "Flash and the Pan" had radioactivity emanating from its core.

Heavy airplay at WNEW, KROQ, KSAN, WBCN, WHFS and other majors insured instant permeation of large segments of the American populace with Flash and the Pan awareness. Comments from music directors ran thusly: "My hit of the week...the #1 Most Requested new album... People are asking who are these guys anyhow?"

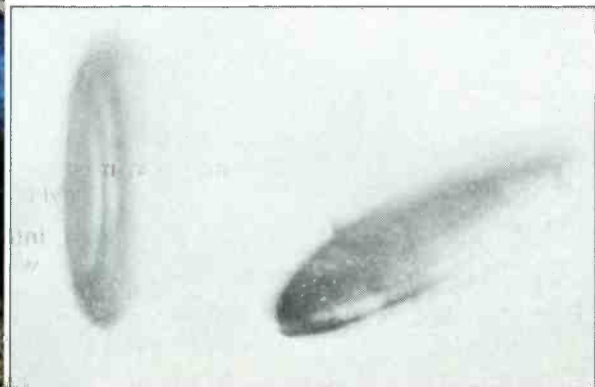
Now the release of the domestic Flash and the Pan album has sparked a chain reaction at retail as well as at the last bastions of radio as yet untouched by the fallout from Flash and the Pan.

They've *made* the world safe for truly progressive *and* commercial music.

"Flash and the Pan!" Their first utterance is on Epic Records and Tapes.

There will be others.

*JE 36018
Produced by Vanda and Young.
All songs published by Edward B. Marks Music Corp.



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Record World Album Picks



BLACK ROSE
THIN LIZZY—Warner Bros. BSK 3338
(7.98)

Guitars predominant, of course, as the Irish rockers stomp and sway through another collection of surprisingly melodic tunes. This outing is much like their ultra-successful discs in the past and should find swift chart action. It's a standout effort certain to continue their climb toward rock leadership.



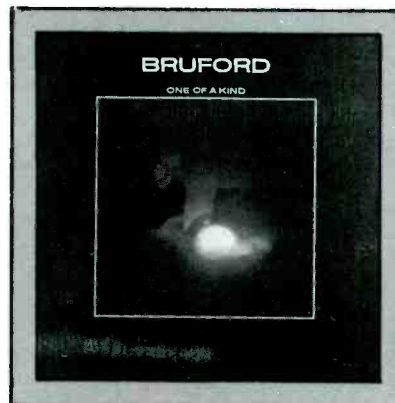
DISCO FEVER
THE SYLVERS—Casablanca NBLP 7151
(7.98)

This family group is growing up both in fact and in presence and this latest effort is their most polished to date. Vocal leads are easily traded and the Giorgio Moroder — Harold Faltermeyer production has just the right amount of energy for a superior disco disc with interest for pop listeners.



DIONNE
DIONNE WARWICK—Arista AB 4230
(7.98)

The supreme song stylist collaborated here with Barry Manilow (as producer) and chose some curious songs to interpret, among them "The Letter" and Isaac Hayes' "Deja Vu." It's a strong return to disc and shows Warwick has lost none of her vocal magic. He's just the right crossover package for Warwick's return to the top.



ONE OF A KIND
BRUFORD—Polydor PD 1-6205
(7.98)

Bruford is known as one of the premiere drummers of his generation and here collaborates with several other known British musicians for a principally jazz work with some stunning instrumentation. It's for the progressive jazz fan but with lots to say to his King Crimson, U.K. following as well.

THIS WORLD
FACE DANCER—Capitol ST-11934 (7.98)



This debut disc by the power rock quintet explodes off the first cut and never lets up. Guitars predominate and this is ripe AOR material with plenty of hooks for summer programming.

DISTURBING THE PEACE
TMG
Ako SD 38-115 (7.98)



This new Australian band displays a good sense of rock arrangement and their tunes are as commercial as they come. This debut outing should get them immediate pop fans.

LOVE'S SO TOUGH
IRON CITY HOUSEROCKERS
MCA 3099 (7.98)



This new Cleveland group has a prime mid-west rock 'n roll sound and some overtones of punk. The songs are powerful and should garner fast AOR play. "Hideaway" is the standout cut.

BOATZ
Capricorn CPN 0222 (7.98)



This duo has a light and melodic sound suited for both pop and a/c audiences. Pete Carr's production is understated, giving lots of room to the harmony parts and the romantic melodies.

TRUST ME
D.J. ROGERS
Arc/Columbia JC 36002 (7.98)



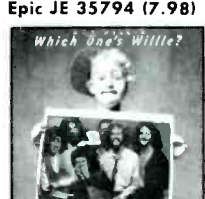
Rogers is one of the few truly unique and successful crossover artists around. His melodies are sophisticated and his rich vocals carry romance in the message. "Trust Me," is the natural single here.

ROCK AND ROLL HERMIT
MALCOLM TOMLINSON
A&M SP 4765 (7.98)



The second lp from this singer/songwriter is composed of mainly light rockers possessing skillfully crafted lyrics. A very sparse production should make this accessible at a variety of formats.

WHICH ONE'S WILLIE?
WET WILLIE
Epic JE 35794 (7.98)



On their second effort for the label, Willie has drawn upon the momentum built up from their last lp to the point where this could be the record to break them nationally, in terms of both airplay and sales.

ONLY THE WILD SURVIVE
WILD CHERRY
Epic/Sweet City JE 35760 (7.98)



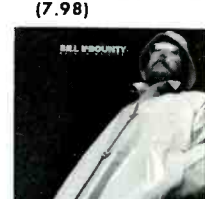
It's been three years and three albums since Wild Cherry scored with "Play That Funky Music" and now with their fourth album they can look forward to once again becoming a household word.

BOB-A-RELA
Channel CLP 10002 (7.98)



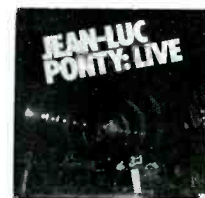
The brainchild of producers DeSario and Lagios, most recently of Bombers fame, this scintillating disc is already breaking out of discos across the country. Watch for this one.

RAIN IN MY LIFE
BILL LaBOUNTY—Warner Bros. BSK 3316
(7.98)



As a songwriter, LaBounty has had a number of single releases hit the charts and now, with this second solo lp, he shows he can do it for himself as well. It's gentle and pop oriented.

LIVE
JEAN-LUC PONTY—Atlantic SD 19229
(7.98)



Ponty's virtuosity as both a performer and a writer is immediately apparent on this live recording. Recorded at various locations in the U.S., the violinist and his band excel on the five theme pieces. A standout.

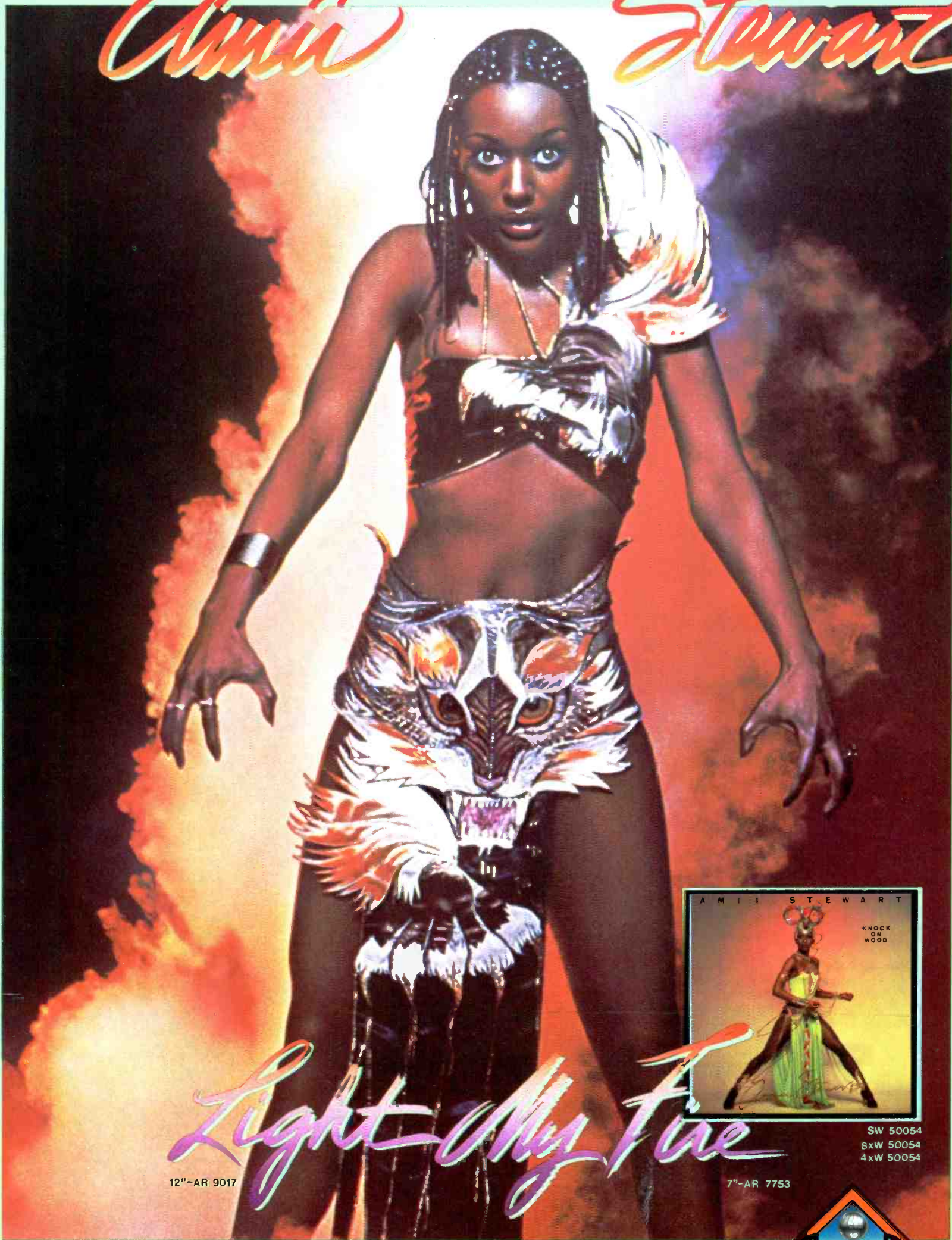
JOHN HERALD & THE JOHN HERALD BAND
Bay 213 (7.98)



This local Bay area label serves up some vintage blue grass by Herald and his collection of acoustic pickers. Herald's tunes have been recorded by a number of artists and there's plenty of new material to pick from here.

Amii

Stewart



Light My Fire

12"-AR 9017

7"-AR 7753



KNOCK ON WOOD

SW 50054
8xW 50054
4xW 50054



The New Single From The Platinum-Bound Album

KNOCK ON WOOD
Produced By BARRY LENG



Available On Ariola Records & Tapes

Record World Singles 101-150

MAY 26, 1979

MAY 26	MAY 19		
101	106	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/A&M 2132 (Albion, no licensee)	
102	107	LOVE IS FOR THE BEST IN US JAMES WALSH GYPSY BAND/RCA 11480 (Gypsy Family, no licensee)	
103	103	THEME FROM 'ICE CASTLES' (THROUGH THE EYES OF LOVE) MELISSA MANCHESTER/Arista 0445 (Gold Horizon/Golden Touch, BMI/ASCAP)	
104	105	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)	
105	113	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 1033 (Sherlyn/Harrick, BMI)	
106	110	FORBIDDEN LOVE MADLEEN KANE/Warner Bros. 8799 (Bonna/Firehold, ASCAP)	
107	108	WALK ON BY AWB/Atlantic 3563 (Blue Seas/Jac, ASCAP)	
108	109	FOR YOUR LOVE CHILLY/Polydor 14552 (Blackwood, BMI)	
109	111	EASY TO BE HARD HAIR (ORIGINAL SOUNDTRACK)/RCA 11548 (United Artists, ASCAP)	
110	112	PINBALL, THAT'S ALL BILL WRAY/MCA 12449 (Mel-Bren, ASCAP)	
111	113	SHAKE GAP BAND/Mercury 74053 (Total Experience, BMI)	
112	—	CHASE ME CON FUNK SHUN/Mercury 74059 (Val-ie-Joe, BMI)	
113	115	YOU'VE LOST THAT LOVIN' FEELING LEGS DIAMOND/Cream 7831 (Screen Gems-EMI, BMI)	
114	114	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA) (Almo, ASCAP)	
115	116	NIGHT DANCIN' TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP)	
116	117	DREAMS I'LL NEVER SEE MOLLY HATCHET/Epic 8 50669 (Metric, BMI)	
117	119	BANG A GONG WITCH QUEEN/Roadshow 11551 (RCA) (Essex, ASCAP)	
118	121	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790 (Bellamy Brothers, ASCAP)	
119	120	SWEET AND SOUR FIREFALL/Atlantic 3566 (Jack Bartley, ASCAP/Warner-Tamerlane/El Sueno, BMI)	
120	125	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986 (Radmus/Seldgamous, ASCAP)	
121	122	WHEN THE WHISTLE BLOWS (ANYTHING GOES) LA FLAVOUR/Midwest/Mercury 74055 (Bema, ASCAP)	
122	—	SINCE I DON'T HAVE YOU ART GARFUNKEL/3 10999 (Bonnyview, ASCAP)	
123	104	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI)	
124	124	I NEVER SAID I LOVE YOU ORSA LIA/Infinity 50004 (Casa Davis/Chess, ASCAP)	
125	—	WHAT AM I GONNA DO KIM CARNES/EMI-America 8014 (Almo/Brown Shoes/Quixotic, ASCAP)	
126	128	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/ Unlimited Gold 1401 (CBS) (Seven/Bo-Dake, BMI)	
127	129	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)	
128	130	READY OR NOT HERBIE HANCOCK/Columbia 3 10936 (Raydiola, ASCAP/Polo Grounds, BMI)	
129	123	I NEED YOU EUCLID BEACH BAND/Epic/Cleveland Intl. 8 50676 (C.A.M. USA, BMI)	
130	131	THE WILD PLACES DUNCAN BROWNE/Sire 1047 (WB) (Hudson Bay, BMI)	
131	—	I (YOU) CAN DANCE ALL BY MY (YOUR) SELF DALTON & DUBARRI/ Hillak 44250 (Atl) (Dalton & Dubarri/Anadale, ASCAP)	
132	—	BABY FAT ROBERT BYRNE/Mercury 74070 (I've Got The Music, ASCAP)	
133	127	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546 (Mighty Three, BMI)	
134	132	STAND BY NATALIE COLE/Capitol 4960 (Jay's/Chappell/Cole-orama, ASCAP/BMI)	
135	136	SATURDAY NIGHT T.CONNECTION/Dash 5051 (TK) (Sherlyn/Decibel, BMI)	
136	133	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50569 (Alexscos/Irving, BMI)	
137	138	CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint 34003 (London) (Mills & Mills, BMI)	
138	134	THE TREES RUSH/Mercury 74051 (Care, ASCAP)	
139	135	THE RIVER MUST FLOW GINO VANNELLI/A&M 2133 (Almo/Giva, ASCAP)	
140	—	MR. ME, MRS. YOU CREME D'COCOA/Venture 106 (Audio Arts, ASCAP)	
141	142	YOU'RE MINE OSMONDS/Mercury 74056 (Osmusic, BMI)	
142	145	LOST IN LOVING YOU MCCRARY'S/Portrait 6 70028 (Island, BMI)	
143	139	(I LOST MY HEART TO A) STARSHIP TROOPER SARA BRIGHTMAN & HOT GOSSIP/Ariola 7738 (Coconut Airwaves, BMI)	
144	140	YOU AND ME LINER/Atco 7070 (Desert Songs, PRS)	
145	141	PICK ME UP, I'LL DANCE MELBA MOORE/Epic 8 50663 (Mighty Three, BMI)	
146	146	HOW COULD THIS GO WRONG EXILE/Warner/Curb 8796 (Chinnichap/Careers, BMI)	
147	126	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/United Artists 1276 (United Artists/Racer, BMI)	
148	144	HERE COMES THAT HURT AGAIN MANHATTANS/Columbia 3 10921 (Stone Diamond/Sho Nuff, BMI)	
149	—	IF HEAVEN COULD FIND ME AMBROSIA/Warner Bros. 8817 (Rubicon, BMI)	
150	137	MIRROR STAR FABULOUS POODLES/Epic 8 50666 (Poosongs/Chantem, BMI)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AIN'T LOVE A BITCH Tom Dowd (Riva, ASCAP) 17	I WISH I COULD FLY (LIKE SUPERMAN) R. Davis (Davray, PRS) 66
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI) 45	JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI) 84
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earbone/Sweet Summer, BMI) 57	JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP) 12
BLOW AWAY G. Harrison/R. Titleman (Ganga, BMI) 46	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP) 9
BOOGIE WONDERLAND White/McKay (Charleville/Irving/Deertrack/Ninth, BMI) 37	LADY J. Boylan & Group (Screen Gems-EMI, BMI) 52
BOOGIE WOOGIE DANCIN' SHOES Korduletsch (ATV/Wooded Lake, BMI) 79	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI) 41
BUSTIN' OUT James/Stewart (Jobete, ASCAP) 90	LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI) 100
CAN'T KEEP A GOOD MAN DOWN Bruce Botnick (Grajonca, BMI) 71	LOVE BALLAD Tommy LiPuma (Unichappell, BMI) 62
CAN'T SLEEP Sandlin (Gear, ASCAP) 61	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI) 16
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CHURCH Carter (Glenwood/Cigar, ASCAP) 89	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 6
DANCE AWAY Group (E.G., BMI) 64	MAKIN' IT F. Perren (Perren-Vibes, ASCAP) 36
DANCER Mix Machine (Good Flavor/Shediac/Sons Celeste, ASCAP) 82	MINUTE BY MINUTE Ted Templeman (Snug, BMI/Loresta, ASCAP) 25
DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP) 43	MUSIC BOX DANCER Frank Mills (Unichappell, BMI) 8
DANCIN' FOOL Zappa (Munchkin, ASCAP) 54	MY BABY'S BABY Baker & Long (ATV/Duchess, BMI) 68
DA YA THINK I'M SEXY? T. Dowd (Riva/WB/Nile Streak, ASCAP) 91	MY LOVE IS MUSIC J. P. Iliesco (Call Me, ASCAP) 60
DEEPER THAN THE NIGHT John Farrar (Brintree, BMI) 18	NO TIME TO LOSE Kershenbaum (ATV, BMI) 94
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP) 13	OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI) 40
DOES YOUR MOTHER KNOW B. Anderson/B. Ulvaeus (Countless, BMI) 72	ONE CHAIN (DON'T MAKE NO PRISON) Lambert-Potter (ABC/Dunhill, BMI) 95
DO IT OR DIE J. R. Cobb & R. Mills (Low-Sal, BMI) 78	ONE MORE MINUTE Lewis/Rinder (Heath, Levy/April, ASCAP) 70
DON'T EVER WANNA LOSE YA Stanley (Infinity/Rock Steady, ASCAP) 65	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP) 99
DON'T YOU WRITE HER OFF R. & H. Alpert (Little Bear/Rod Shift, BMI) 48	RENEGADE Group (Almo/Stygian, ASCAP) 23
FEEL THAT YOU'RE FEELIN' F. Beverly (Amazement, BMI) 88	REUNITED Dino Fekaris & Freddie Perrén (Perren-Vibes, ASCAP) 1
FEEL THE NEED M. Lloyd (Bridgeport, BMI) 77	RHUMBA GIRL Ted Templeman (Fourth Floor, ASCAP) 56
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP) 92	RING MY BELL F. Knight (Two-Knight, BMI) 59
GEORGY PORGY Group (Hudman, ASCAP) 58	ROCK N' ROLL FANTASY Group (Badco, ASCAP) 24
GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI) 39	SAD EYES George Tobin (Careers, BMI) 86
GOLD J. Stewart (Bugle/Stigwood, BMI) 63	SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP) 42
GOOD, GOOD FEELIN' Goldstein (Far Out/Milwaukee, ASCAP) 97	SAY MAYBE B. Guadio (Stonebridge, ASCAP) 76
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP) 7	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP) 80
GOOD TIMIN' B. Johnson, J. W. Guercio & Group (New Executive/Jonah, BMI) 49	SHAKEDOWN CRUISE Ferguson & Marshall (Painless, BMI) 47
HAPPINESS Richard Perry (Warner-Tamerlane/Marsaint, BMI) 98	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI) 5
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP) 3	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP) 50
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP) 73	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) 27
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI) 20	SHINE A LITTLE LOVE Jeff Lynne (Jet, BMI) 31
HONESTY Phil Ramone (Impulsive/April, ASCAP) 21	SING FOR THE DAY Group (Stygian, ASCAP) 23
HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanne/Buckaroo, BMI) 38	STAR LOVE D. & M. Paich (Colgems-EMI/Jobete, ASCAP) 67
HOT STUFF Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI) 2	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI) 15
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP) 74	SUCH A WOMAN Robert John Lange (Morning Dew, BMI) 26
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) N. M. Walden/P. Adams (Screen Gems-EMI, BMI) 51	TAKE ME HOME Bob Esty (Rick's, BMI) 11
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East Memphis/Klondike, BMI) 28	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) 14
IF YOU CAN'T GIVE ME LOVE M. Chapman (Chinnichap/Careers, BMI) 87	THERE BUT FOR THE GRACE OF GOD GO I Augusto Darnel (Nance/Hologram, ASCAP/ITC, BMI) 81
IN THE MOOD Leo Graham (Content/Tyrnza, BMI) 85	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 34
IN THE NAVY Jacques Morali (Can't Stop, BMI) 4	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI) 10
IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI) 44	WEEKEND Lenny Pietze (Global/Almo, ASCAP) 83
I WANNA BE WITH YOU (PART I) Group (Bovina, ASCAP) 93	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP) 35
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI) 22	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffkine (DebDave, BMI) 53
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) 32	YMCA Jacques Morali (Green Light, ASCAP) 69
I WAS MADE FOR LOVIN' YOU V. Ponceia (Kiss, ASCAP/Mad Vincent, BMI) 75	YOU CAN'T CHANGE THAT Ray Parker Jr. (Raydiola, ASCAP) 55
I (WHO HAVE NOTHING) Fuqua/Sylvester (Yellow Dog/Walden/S.D.R., ASCAP) 96	YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP) 29
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP) 33	

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from
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MEN."** ³⁵⁸²

On Atlantic
Records 
Produced by Arif Mardin

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **THE POWER OF THE POSITIVE GROOVE:** Chart watchers will have noticed the slow but steady progress of **Sylvester's** "Stars" album into the top ten, advancing this week to the number seven spot. Following initial hesitancy (mostly surprise, some disappointment), the "Stars" and "Body Strong" cuts have turned into eagerly welcomed peak numbers on the dance floor. This can certainly be considered an important artistic triumph for Sylvester: it's his personality and particular message that's generating enthusiasm, and this, in turn, is an indication of increasing sophistication on the part of the disco audience. The continuing ability of artists and producers to surprise us, and the capacity of deejays and audiences to respond to and work with, rather than recoil from surprises remains one of the most important sources of vitality for disco in general. Sylvester, specifically, has proven himself possessed of considerable personal charisma to have carried off his "Stars" so successfully. Score one for artistic integrity.

KINDLY LEAVE YOUR TROUBLES OUTSIDE: Among the week's best music are four records that overflow with energy and leave reason to fend for itself. "Nightlife Unlimited" (Casablanca) is the work of **Peter DeMilo** and **George Cucuzella**, the producers of another notably crazy album, "Plug Me To Death," by the **Erotic Drum Band**. "Nightlife" contains four cuts, two party-party floor-

shakers and two love songs that pack a disco punch. "Disco Choo Choo," previewed on acetate and Canadian Unison disco disc is a considerable improvement over the Drum Band's bleats and has the effect of mellowing out the relentless pulsation. Like "Dance, Freak and Boogie," the highlights of the cut are the phased breaks during which countless fragments of sound seethe and bounce. "Love is in You" and "Precious Moments," pop ballads with an all-enveloping kickdrum under the keyboard rhythm, feature a rather flat male lead, but he's carried along by the chorus and by the charm of the songs. All of "Nightlife Unlimited" sounds playable, and "Disco Choo Choo," especially, is one of those magical songs that combines extreme silliness and intense effectiveness. "Full Tilt Boogie" is a cut from the "Uncle Louie's Here" album, by **Uncle Louie** (Marlin), which has been remixed by Long Island, New York deejays **Steve Thompson** and **Michael Arato**, to very good early response. It's **Walter Murphy's** production, simply made, with hand-claps and scrubbing guitars up front and a very, very strong punchline that could well spark a crossover. Really cute and catchy—it's been mentioned by several of our reporters as a cut with lots of potential. **Kleer's** first album, "I Love To Dance" (Atlantic), balances a tendency toward the bizarre with excellent rhythm and vocal work. In **Dennis King's** first production, Kleer member **Norman Durham's** bass and synthesizers often make up the core of the sound. The best of a solid, high-quality album: "It's Magic" (7:19), sporting strong keyboard and choral lines and several hot syndrum and percussion breaks and "Tonight's the Night (Good Time)" (6:20), veering a bit into the weirdness of "Keep Your Body Workin'" (included here in a remixed 5:19 version) with a similar hoarsely groaning hook, busy bass playing and a fantastic, crazy vocal segue into the handclap break. Rounding out the album are semi-ballads "Amour" (5:08) and "Happy Me" (4:30), which sound like early morning possibilities and make "I Love to Dance" a very well-paced album that's as hopeful a first effort as last year's "Raydio." **Debbie Jacobs** also offers an r&b flavored alternative to pop catchiness on her debut, "Undercover Lover" (6:30) an MCA disco disc. "Under-

(Continued on page 60)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

KIX/BOSTON

DJ: **CO5MO WYATT**
AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
BAD GIRLS—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
CUBA—Gibson Bros.—Mango
DANCE WITH YOU—Carrie Lucas—Solar
DISCO NIGHTS (ROCK FREAK) THIS HAPPY FEELING/MAKE MY DREAM A REALITY—GG—Arista (disco disc/lp cut)
DON'T GIVE IT UP—Linda Clifford—Curtom (lp cut)
EVERYBODY HERE MUST PARTY—Direct Current—TEC
I JUST KEEP THINKING ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century Fox (lp cuts)
RING MY BELL—Anita Ward—TK
STARS/BODY STRONG—Sylvester—Fantasy (lp cuts)
WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
WORK THAT BODY—Taana Gardner—West End

MENJO'S/DETROIT

DJ: **JERRY JOHNSON**
BAD GIRLS—Donna Summer—Casablanca
BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
BORN TO BE ALIVE—Patrick Hernandez—Col
HAVE A CIGAR—Rosebud—WB
HOT FOR YOU—Brainstorm—Tabu
I JUST KEEP THINKING ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown
I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
IT'S OVER—Alma Faye—Casablanca
ONE MORE MINUTE—St. Tropez—Butterfly
PANIC/RIGHT COMBINATION—French Kiss—Polydor
RING MY BELL—Anita Ward—TK
SHOULDA GONE DANCIN'—High Energy—Motown
STARS—Sylvester—Fantasy (lp cut)
WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.

DELMONICO'S/KEY WEST

DJ: **GEORGE CADENAS**
BAD GIRLS—Donna Summer—Casablanca (entire lp)
DANCER—Ginos Soccio—Warner/RFC
DON'T GIVE IT UP/BRIDGE OVER TROUBLED WATER—Linda Clifford—Curtom (lp cut/disco disc)
FORBIDDEN LOVE—Madleen Kane—WB
HAPPINESS—Pointer Sisters—Planet
HAVE A CIGAR—Rosebud—WB
HOT BUTTERFLY—Bionic Boogie—Polydor
I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
RING MY BELL—Anita Ward—TK
STARS/I (WHO HAVE NOTHING)—Sylvester—Fantasy (lp cut/disco disc)
STANDING RIGHT HERE—Melba Moore—Buddah
TAKE ME HOME—Cher—Casablanca
WHOEVER SAID IT—Alonzo Turner—L.A.
WORK THAT BODY—Taana Gardner—West End
YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.

THE PLUM/BALTIMORE

DJ: **BOB ANDERSON**
AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri De Sario—Casablanca
BAD GIRLS—Donna Summer—Casablanca (entire lp)
BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
CUBA—Gibson Bros.—Mango
DANCE WITH YOU—Carrie Lucas—Solar
I DON'T WANT TO LOSE IT—Bambu—Zebra
I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
LA BAMBA—Antonio Rodriguez—Buddah
LET ME BE YOUR WOMAN—Linda Clifford—Curtom (entire lp)
LOVE MAGIC—John Davis—Col
MAKIN' IT—David Naughton—RSO
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
MY BABY'S ABBY—Liquid Gold—Parachute
THE RUNNER—Three Degrees—Ariola

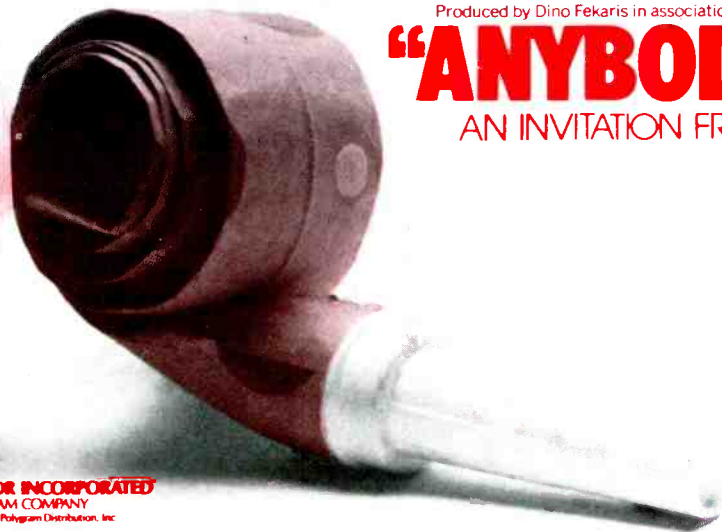
Produced by Dino Fekaris in association with Freddie Perren for Grand Slam Productions, Inc.

PD 14558

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AN INVITATION FROM GLORIA GAYNOR'S PLATINUM "LOVE TRACKS."

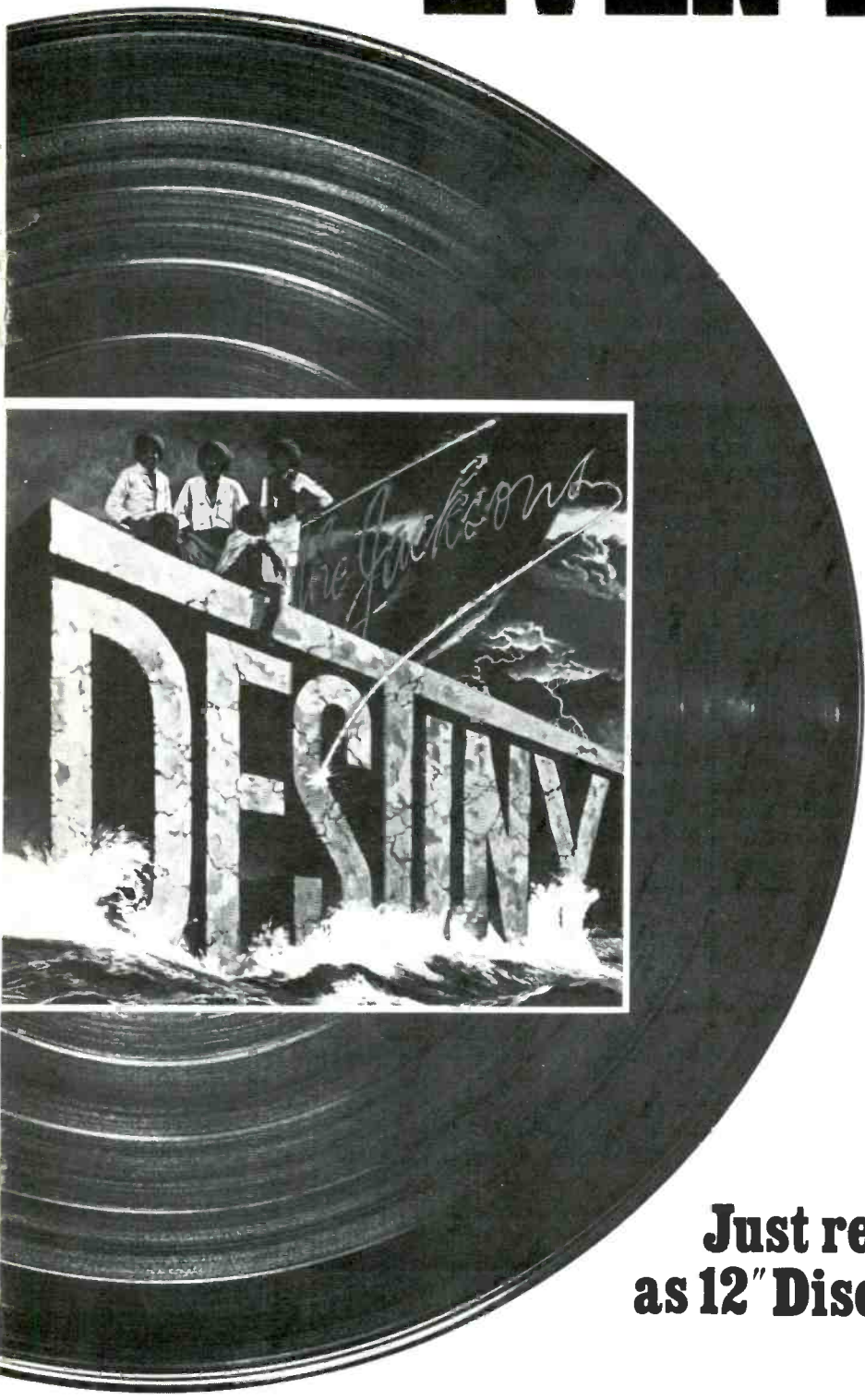
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28-50721

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Produced by The Jacksons. Management: Weisner/DeMann Entertainment Inc. & Joe Jackson, 9200 Sunset Boulevard, Penthouse 15, Los Angeles, CA 90069
Executive Producers: Eobby Colomby and Michael Atkinson

**"MUSIC IS MY WAY OF LIFE."
PATTI LABELLE.**

28-50664

When PATTI makes music, she makes hits. This one's no exception—Top-10 Disco and sure to cross-over in a big way. It's a hot way of life, from what promises to be PATTI LABELLE's biggest solo album ever, "It's Alright with Me." JE 35772

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Radio Replay

By NEIL McINTYRE



■ The ratings waiting game continues for many but the alternative rating services to ARB are gaining momentum. Commenting on the RW Burke rating story (5/19), WNEW-FM program director **Scott Muni** said: "In the overall 18-49 men demos we're third in the market with a 8.8. Burke methodology is reaching our listening audience."

NBC will start a test phase of its youth oriented radio network beginning May 28th. **Jim Cameron** joins the network from WCOZ in Boston, to handle the on-air presentation. The following stations will be involved in carrying the network with an additional 13 joining before the starting date: WKLS/Atlanta, WEBN/Cincinnati, WLRS/Louisville, KDKB/Phoenix, WPRO-FM/Providence, KQRS/Minneapolis, KGON/Portland, KISW/Seattle and KBPI/Denver. The new network for NBC will feed six two minute newscasts per day. Burkhardt/Abrams is consulting the network for NBC.

HIGH ENERGY: Many local stations—radio, not gas—are putting together information on where to buy gas, how long the lines are, and what the people can expect on the weekends with "gas station closings. The ABC network is introducing programs on all four networks. The Information network will feature "The Energy Update," Contemporary will have "Gas Tips," The Entertainment will have a capsule called "Gas Lines," and the FM network will feature "Gas Pains."

You might think all the titles for this type of program have been used up, but here's a few of my own: "Get The Lead Out," "Fueling Around," "News From E to F," "Up Your Mileage," "Filler Update,"

(Continued on page 69)

The Entertainers:

Jack Bogut Starts with a Toothbrush

By NEIL McINTYRE

■ NEW YORK—Personalities on the radio have become a vanishing breed. RW is presenting the third in a series on these entertainers.

Jack Bogut is the morning man at KDKA radio in Pittsburgh, and has been giving the people a reason to get out of bed and get going for over 11 years. Bogut has the ability to form an on-the-air friendship with the listening audience using a consistent approach that combines humor, information, and a general understanding of what the people of Pittsburgh want from a radio entertainer. The commercials on his show give an added dimension to his personality, since he can deliver them in a fashion that will make the listener taste the ice cream, want the car, or feel that it's important to shop there. The results of Jack Bogut's styles are best attested to by the rating services, with some hours receiving as high as a 50.0 share of the market.

Record World: What's a good way to define your style as a

radio personality?

Jack Bogut: I don't know, maybe that 11th commandment applies: Thou Shall Not Take Thyself Too Seriously. I don't really know how to answer that question. Maybe it would be better to say that a lot of people in any given field sometimes miss the number one point, I think that is you have to do your worthwhile thing before you can mess around.

A lot of people in radio that I've talked to who try to be personalities don't understand that the personality aspect is secondary, what you have to do is deliver in spades all of those necessary ingredients that people listen to the radio for. That is, when you get up in the morning you need to have somebody encourage you to put a tooth brush somewhere under your nose, not in it. Don't put hair spray under your arms, put in on what hair you have left. You need to know what time it is, what the temperature is, whether you should take

(Continued on page 69)

A Double Dose of Dynamite...

•**Black Music Month: June '79.** Kicking off a blockbuster salute to the genius of Black Music...

•**BMA's Founders' Conference, June 8-11, Philadelphia.*** Join the winners circle of the Black Music Arena.

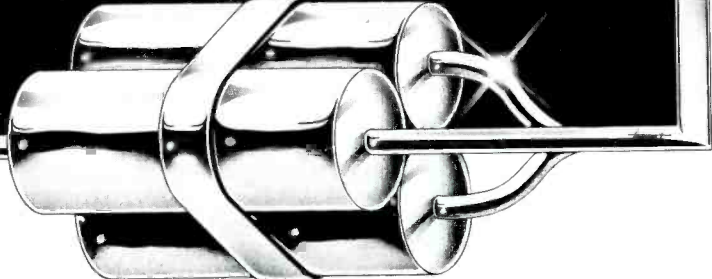
Both blockbusters are sponsored by the BLACK MUSIC ASSOCIATION; an organization dedicated to preserving, protecting and perpetuating Black Music. Light the fuse this June and join us for two first's in one. You'll be igniting an 'eternal flame.' Register today for **BMA's Founders' Conference.** And help us "Bring Minds Alive."

For more information on the **BMA's Founders' Conference,** Black Music Month or the BMA itself contact the BLACK MUSIC ASSOCIATION at (215) 545-8600 or write BMA itself.

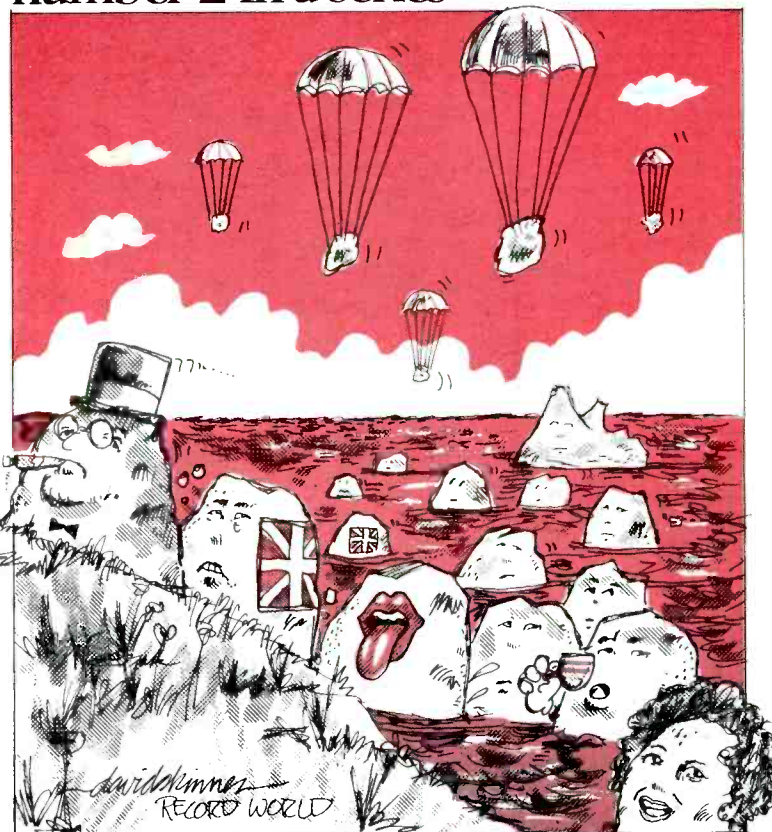
*Conference registration deadline: May 15.



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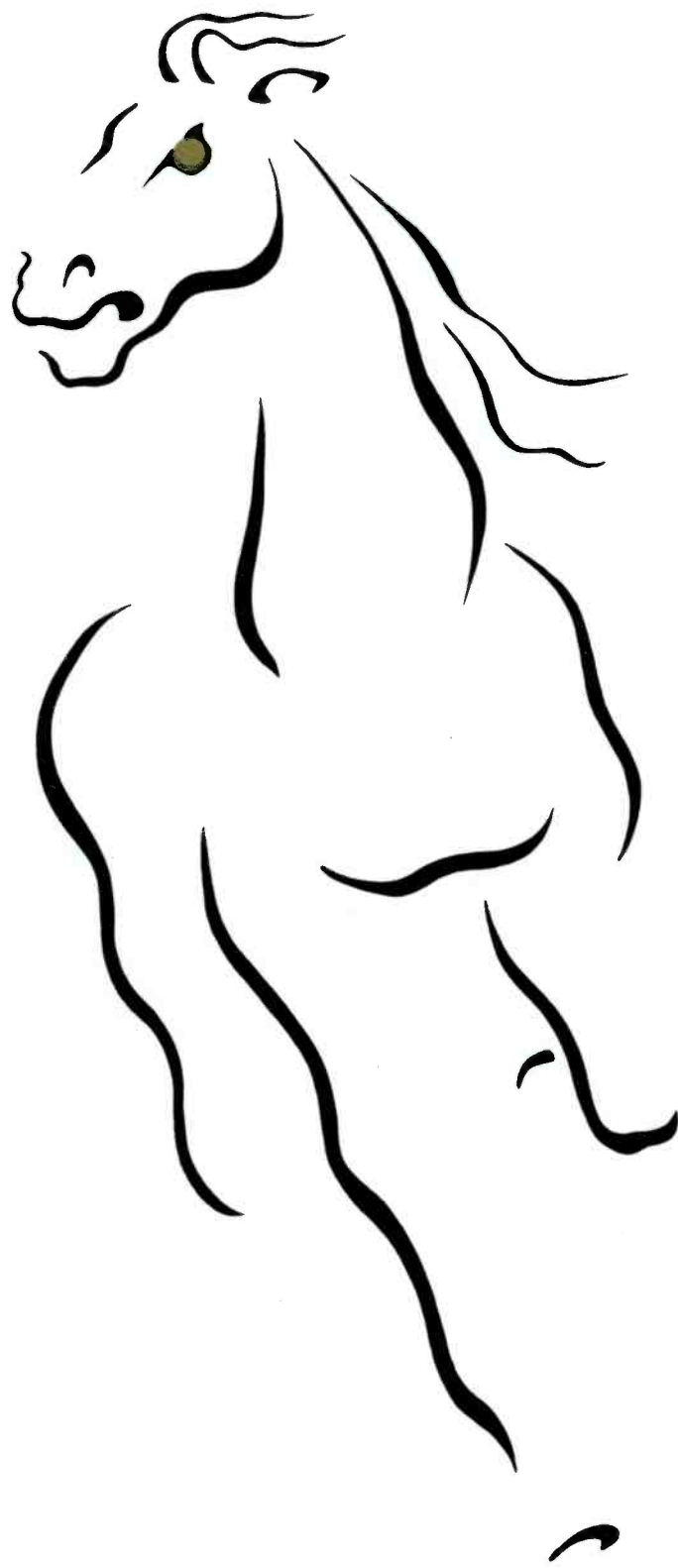
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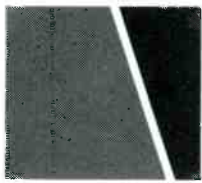


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ELO: d29 CKLW, 28-26 WGCL, a WIFE, d38 WNDE, a WOKY, d28 WPEZ, 24-21 WZUU, 35-31 KSLQ, 40-35 92X, a 96KX.

P. Frampton: a WZUU, a WZZP, a KBEQ, a KSLQ, a 13Q.
G.Q.: 5-11 CKLW, 16-6 WIFE, 7-6 WNOE, a WOKY, 17-13 WZUU, 7-3 WZZP, 14-9 KSLQ, a Q102, 9-10 13Q, 9-3 92X.

Kiss: a WGCL, a WZZP.

O. Newton-John: 28-22 CKLW, a WEFM, 44-39 WLS, 28-26 WNDE, 20-17 WPEZ, 12-11 WZZP, 21-18 WZUU, 36-33 KBEQ, 16-14 KSLQ, 9-8 KXOK, 22-18 Q102, a 13Q, 16-12 96KX.

Orleans: a CKLW, 11-9 WOKY, 21-15 WPEZ, 10-9 WZUU, 35-28 WZZP, 24-20 KBEQ, 8-6 KSLQ, 7-6 KXOK, 5-2 Q102, d27 13Q, 19-9 96KX.

Poco: a KBEQ, a KSLQ, a KXOK.

K. Rogers: a CKLW, 30-27 WOKY, a WPEZ, on WZUU, 32-21 KBEQ, 22-18 KSLQ, 14-12 KXOK, a Q102, d18 13Q, a37 92X.

S. Sledge (We): 4-4 CKLW, 24-12 WGCL, 3-2 WIFE, 6-5 WNDE, 28-21 WOKY, d24 WPEZ, 15-11 WZUU, 33-20 WZZP, 8-3 KBEQ, 34-16 KSLQ, 30-20 Q102, 24-9 13Q, 37-21 92X.

Rex Smith: 3-5 CKLW, 20-7 WGCL, 4-3 WIFE, 2-1 WNDE, 19-17 WOKY, a WPEZ, 19-9 KBEQ, a KXOK, a Q102, 38-29 92X.

D. Summer (Hot): 6-3 CKLW, 5-2 WGCL, 2-1 WIFE, 16-7 WLS, 10-8 WNDE, 22-18 WOKY, 5-2 WPEZ, 6-1 WZUU, 5-2 WZZP, 6-2 KBEQ, 4-1 KSLQ, 20-10 Q102, 4-2 13Q, 15-5 92X, 8-5 96KX.

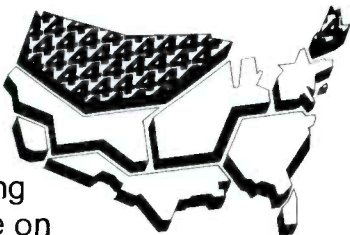
D. Summer (Bad): a WIFE, a WZZP, a KBEQ, a 13Q.

Supertramp: 19-16 CKLW, a WEFM, 30-15 WIFE, d35 WLS, 23-16 WNOE, 3-1 WOKY, 22-14 WPEZ, 16-5 WZUU, 3-4 KBEQ, 1-4 KSLQ, 28-22 KXOK, 25-17 Q102, 16-6 13Q, 4-2 96KX.

R. Vanwarmer: 17-13 CKLW, 18-7 WIFE, 15-12 WOKY, 17-7 WPEZ, 18-12 WZUU, 15-11 KBEQ, 12-10 KSLQ, 3-3 KXOK, 8-7 13Q, 17-10 92X, 31-17 96KX.

Wings: 12-4 WGCL, 11-5 WIFE, 9-11 WLS, 9-10 WOKY, 3-3 WPEZ, 2-3 WZUU, 2-4 WZZP, 3-2 KSLQ, 5-4 KXOK, 9-3 Q102, 14-11 13Q, 14-16 96KX.

4



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

ABBA: 27-25 WEAQ, a WGUY, a WSPT, a KCPX, a KKLS, a KTOQ.

Beach Boys: 24-22 WEAQ, d24 WJON, e WOW, d25 WSPT, 23-20 KCPX, d25 KDWB, d25 KGW, 22-20 KING, 28-25 KJR, d25 KKLS, e KKOAA, e KTOQ.

B.G.: 6-4 KGW, 11-5 KSTP.

Dr. Hook: d24 KGW, e KING, 29-27 KSTP.

ELO: d28 WEAQ, e WGUY, a WJBQ, a WOW, d29 WSPT, d26 KCPX, e KGW, e KING, d26 KJR, a KKLS, d29 KLEO, a KSTP, a KTOQ.

Eng. Dan & J. F. Coley: 23-17 WJBQ, 3-2 WJON, 16-15 KDWB, 10-8 KGW, 15-12 KING, e KJR, 6-4 KKOAA, 9-8 KSTP, 6-4 KTOQ.

B. Joel: 15-10 KDWB, 17-15 KGW, 8-6 KING, 17-16 KJR, 12-6 KSTP.

O. Newton-John: 17-11 WEAQ, 27-21 WGUY, 14-11 WJBQ, 19-16 WJON, 26-24 WOW, 20-16 KCPX, d25 KDWB, 24-21 KGW, d22 KING, 21-18 KKLS, 13-9 KLEO, 18-14 KSPT, 24-19 KTOQ.

R. Lee Jones: d26 WGUY, d23 WJBQ, 14-8 WJON, 30-20 WOW, 16-9 WSPT, 21-17 KCPX, 20-13 KING, 18-15 KJR, e KKLS, 22-20 KKOAA, 25-12 KLEO, 27-22 KSTP, 12-9 KTOQ.
B. Mandrell: 14-10 WEAQ, 21-19 WGUY, 11-8 WJBQ, 10-9 WJON, d30 WOW, 24-18 WSPT, e KCPX, a KING, e KKOAA, 26-23 KSTP.

N. Olsson: a KDWB, 25-22 KGW, 25-23 KING, 25-21 KSTP.

Orleans: 7-3 WEAQ, 9-6 WGUY, 8-6 WJBQ, 25-20 WJON, 23-18 WOW, 9-7 KCPX, 18-13 KDWB, 14-11 KGW, 21-16 KING, 19-13 KJR, 11-8 KKLS, 13-10 KKOAA, 15-12 KSTP, 19-15 KTOQ.

Raydio: 21-19 KGW, 19-15 KING, a KSTP.

K. Rogers: 21-19 WEAQ, d30 WGUY, 23-15 WJON, 15-12 WOW, 26-20 WSPT, 7-5 KCPX, 24-19 KDWB, 22-16 KGW, 23-17 KING, a KJR, 12-10 KKLS, d25 KKOAA, 23-19 KSTP, 16-10 KTOQ.

S. Sledge (We): 15-10 WGUY, a WJBQ, d22 WJON, d28 WOW, 17-14 WSPT, a KCPX, 17-14 KDWB, a KGW, 16-10 KING, a KJR, e KKOAA, 27-21 KTOQ.

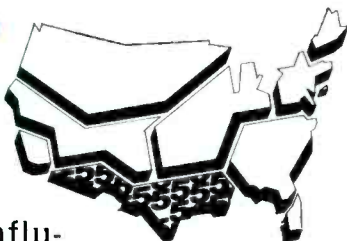
R. Smith: 26-23 WEAQ, 20-16 WGUY, d21 WJON, 29-21 WOW, 19-10 WSPT, 24-18 KCPX, a KGW, 23-22 KJR, 22-15 KKLS, d23 KKOAA, d29 KSTP, 17-12 KTOQ.

Supertramp: 17-13 WGUY, d19 WJBQ, 17-11 WJON, 19-9 WOW, 18-12 KCPX, 12-8 KDWB, 5-2 KING, 7-2 KJR, 24-20 KKLS, 24-22 KKOAA, 10-6 KLEO, d26 KSTP, 13-11 KTOQ.

R. Vanwarmer: 3-1 KGW, 9-7 KING, d25 KJR.

R. Voudouris: 23-18 KDWB, 12-9 KGW, d24 KING, e KJR, 21-17 KSTP.

5



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

Cheap Trick: 34-31 WNOE, 25-18 WTIK, 40-31 KILT, d38 KNOE-FM, 21-19 KUHL, 22-15 B100, a Magic 91.

Doobie Bros.: a WNOE, d39 WTIK, 38-30 KILT, 29-22 KRBE, 17-16 B100.

Dr. Hook: 27-22 WNOE, 26-25 WTIK, a KILT, d37 KNOE-FM, 30-23 KRBE, a KROY-FM.

ELO: a WNOE, a WTIK, a KILT, d28 KRBE, a B100.

Eng. Dan & J. F. Coley: 10-10 WNOE, 15-12 WTIK, 3-3 B100.

Jay Ferguson: 30-24 WNOE, d35 WTIK, a KRBE, a KROY-FM, a KUHL, 29-28 B100.

O. Newton-John: 38-34 WNOE, 33-30 WTIK, 21-20 KRBE, 12-9 B100, 16-15 Magic 91.

D. Naughton: d37 WNOE, 26-23 WTIK, 16-9 KNOE-FM, 17-4 KRBE, on KUHL.

N. Olsson: 24-16 WNOE, 30-27 WTIK, d22 KNOE-FM, d29 KRBE, 30-29 B100.

Orleans: 7-4 WNOE, 5-5 WTIK, 28-26 KILT, 35-33 KNOE-FM, 22-21 KRBE, 16-11 B100, 17-13 Magic 91.

Poco: a WTIK, a KNOE-FM, a B100.

K. Rogers: 37-33 WNOE, d37 WTIK, 15-13 KILT, 30-19 KNOE-FM, a KRBE, 20-16 KROY-FM, 15-13 KUHL, 27-24 B100, a Magic 91.

S. Sledge (We): 2-5 WNOE, 4-7 WTIK, 18-6 KILT, 15-10 KNOE-FM, a KRBE, 4-7 WTIK, 12-2 KROY-FM, d28 KUHL,

a B100, a Magic 91.

Rex Smith: a WNOE, d36 WTIK, 26-23 KILT, 4-3 KNOE-FM, d23 KROY-FM, 25-23 KUHL, a B100, a Magic 91.

Rod Stewart: 26-20 WNOE, 20-14 WTIK, 35-22 KILT, 24-19 KRBE, 14-12 B100.

Styx: 5-2 WNOE, 2-4 WTIK, 2-1 KNOE-FM, 28-26 KRBE, 21-17 B100.

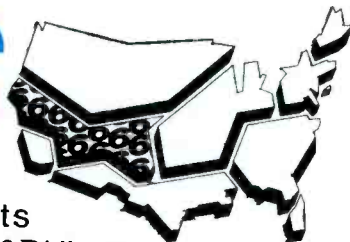
D. Summer (Hot): 14-8 WNOE, 7-3 WTIK, 9-8 KNOE-FM, 3-1 KRBE, 3-1 KROY-FM, 17-12 KUHL, 10-4 B100, 26-19 Magic 91.

Supertramp: 39-32 WNOE, 21-17 WTIK, 19-16 KILT, 28-20 KNOE-FM, 11-11 KRBE, 7-4 KROY-FM, 10-7 KUHL, 13-10 B100, 24-23 Magic 91.

Tycoon: 18-17 WNOE, 17-16 WTIK, 23-9 KILT, 17-14 KRBE, d23 B100.

R. Vanwarmer: 4-3 WNOE, 18-10 WTIK, (re)a B100.

6



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

Bad Co.: 27-23 KLIF, 10-8 KNUS, 6-3 KOPA.

B.G.: 10-3 KIMN, 10-3 KLIF, 13-11 KNUS, 12-5 KOPA, 20-12 KVIL.

Doobie Bros.: a KIMN, 35-28 KLIF, d36 KNUS, 29-26 KOPA.

ELO: a KIMN, d39 KIMN-FM, d38 KLIF, d37 KNUS, a KOFM, e KOPA, d36 KTFX.

Eng. Dan & J. F. Coley: 11-7 KIMN, 15-7 KLIF, 16-12 KNUS, 6-4 KOFM, 18-15 KOPA, 4-3 KTFX, 22-19 KVIL, 11-8 Z97.

J. Ferguson: 33-26 KLIF, 32-28 KNUS, d29 KOPA.

P. Frampton: a KLIF, a KNUS, a KOPA.

G.Q.: 29-26 KIMN, 36-31 KNUS, 20-17 KOFM, 27-22 KOPA, 27-21 KTFX, 27-23 KVIL.

B. Joel: 24-18 KIMN, 26-21 KNUS, 26-23 KOPA, a KVIL.

O. Newton-John: 20-12 KIMN, 33-26 KIMN-FM, 28-24 KLIF, 35-30 KNUS, 16-12 KOFM, 30-28 KOPA, 16-12 KTFX, d28 KVIL, d24 Z97.

R. Lee Jones: d29 KIMN, 31-25 KIMN-FM, 36-27 KLIF, 33-29 KNUS, 28-24 KOFM, 16-12 KOPA, 23-16 KTFX.

Orleans: 18-14 KIMN, 20-14 KLIF, 7-4 KNUS, 7-6 KOFM, 13-11 KOPA, 9-7 KTFX, 18-15 KVIL, 20-14 Z97.

K. Rogers: 25-21 KIMN, 35-29 KIMN-FM, 22-17 KNUS, 25-21 KOFM, 20-16 KOPA, 32-23 KTFX, 31-25 KVIL, 18-13 Z97.

S. Sledge: a KIMN, a KIMN-FM, 39-29 KLIF, 21-15 KNUS, d26 KOFM, 19-13 KOPA, 8-5 KTFX, 26-20 KVIL.

R. Smith: a KIMN, d37 KLIF, 28-23 KNUS, 24-18 KOFM, d30 KOPA, 12-9 KTFX, d27 KVIL.

Styx: 22-20 KIMN, 8-6 KOPA.

D. Summer: 15-8 KIMN, 18-12 KLIF, 37-32 KNUS, 15-11 KOFM, 14-8 KOPA, 5-4 KTFX, 10-5 KVIL.

Supertramp: 21-16 KIMN, 16-9 KIMN-FM, 22-16 KLIF, 30-26 KNUS, 18-13 KOFM, 23-18 KOPA, a KVIL.

Tycoon: 23-19 KIMN, 5-2 KLIF, 11-10 KNUS.

R. Vanwarmer: 7-4 KIMN, 29-20 KLIF, 12-9 KNUS, 10-4 KOPA, 23-21 KVIL.

Wings: 3-2 KIMN, 23-17 KLIF, 17-13 KNUS, 12-11 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
KFRG—San Francisco
KHJ—Los Angeles
KRTH—Los Angeles
F105—Boston
PRO-FM—Providence
Y100—Miami
99X—New York

RW II

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

RW III

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

RW IV

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

RW V

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

RW VI

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

Hot Adds

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

Most Added Records at Major Markets:

ELO (Jet)	42
Donna Summer (Casablanca)	17
Rex Smith (Columbia)	17
Kenny Rogers (UA)	15
EWf with the Emotions (ARC/Columbia)	15
Anita Ward (Juana)	14
Cheap Trick (Epic)	14
Peter Frampton (A&M)	13
Kiss (Casablanca)	11
John Stewart (RSO)	11
ARS (Polydor/BGO)	10

Most Added Records at Secondary Markets:

EWf with the Emotions (ARC/Columbia)	27
Poco (MCA)	25
John Stewart (RSO)	22
ABBA (Atlantic)	21
Cheap Trick (Epic)	20
ELO (Jet)	20
Van Halen (WB)	15
ARS (Polydor/BGO)	12
New England (Infinity)	10

Most Added Country:

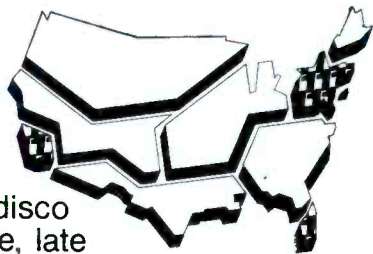
Waylon Jennings (RCA)	78
Anne Murray (Capitol)	68
Charly McClain (Epic)	49
Johnny Cash (Columbia)	47
Buck Owens (Warner Bros.)	40
George Jones & Johnny Paycheck (Epic)	31
Con Hunley (Warner Bros.)	31
Hoyt Axton (Jeremiah)	26

Most Added at Black Oriented Stations:

Anita Ward (Juana)	18
EWf with the Emotions (ARC/Columbia)	16
Con Funk Shun (Mercury)	9
The Jones Girls (Phila. Intl.)	8
Stephanie Mills (20th Century Fox)	8
Bootsy's Rubber Band (WB)	7
Dee Dee Bridgewater (Elektra)	7
Minnie Riperton (Capitol)	7
Larry Graham with Graham Central Station (WB)	7
Tata Vega (Tamla)	7

The Radio Marketplace

1



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

Bad Company: e WABC, d29 WCAO, 17-13 WIFI, 10-9 WKBW, 28-25 KFI, 12-8 KFRC, on KHJ, 26-21 KRTH, a PRO-FM.

Beach Boys: 33-31 WAVZ, 35-23 WBBF, 24-21 WCAO, 22-19 WFIL, d30 WKBW, e WRKO, 36-29 WTIC-FM, 16-13 KFI, 17-16 KHJ, 22-20 KRTH, 21-20 PRO-FM, on 99X.

B.G.: a16 WABC, 14-8 WCAO, 5-4 WFIL, 9-8 WIFI, 7-4 WKBW, 13-12 WNBC, 9-6 WPGC, 16-11 WQAM, 6-4 WRKO, 4-3 KFI, 19-17 KFRC, 5-6 KHJ, 9-9 KRTH, 15-10 F105, 3-3 PRO-FM, 15-7 99X.

Cheap Trick: a WABC, d37 WBBF, 14-9 WIFI, 24-21 WKBW, 12-9 WPGC, 3-1 WRKO, 42-34 WTIC-FM, 27-24 KFI, d28 KFRC, 21-13 KHJ, 24-19 KRTH, 4-2 F105, 12-8 PRO-FM.

Doobie Bros.: 14-11 WABC, 23-20 WCAO, d25 WFIL, e30 WPGC, 35-33 WQAM, 15-12 WRKO, d27 KFI, 27-20 KFRC, 27-20 KHJ, d27 KRTH, d25 F105, 19-15 PRO-FM, 31-28 Y100, a29 99X.

EWf: 30-20 WAVZ, a30 WCAO, e28 WPGC, 33-31 WQAM, e29 WRKO, 39-28 WTIC-FM, on KFRC, d26 KHJ, 23-18 KRTH, 23-19 PRO-FM, 35-32 Y100, 29-23 99X.

ELo: a WCAO, a WKBW, e WPGC, on WRKO, 41-35 WTIC-FM, d30 KFI, on KFRC, d28 KHJ, 25-22 KRTH, HB-21 PRO-FM, a 99X.

Eng. Dan & J. F. Coely: 13-10 WCAO, 10-10 WFIL, a25 WIFI, 11-18 WKBW, a37 WQAM, 29-27 WRKO, 17-14 KFI, 30-29 KFRC, 13-10 KHJ, 16-12 KRTH, 16-14 PRO-FM.

J. Ferguson: 30-27 WCAO, e WIFI, 29-26 KFI, 29-25 KFRC, 23-21 KHJ.

P. Frampton: a KFI, a37 Y100.

G.Q.: 11-10 WABC, 6-3 WCAO, a24 WIFI, 8-7 WPGC, 23-19 WQAM, 3-6 WTIC-FM, 25-19 KFI, 11-10 KFRC, 18-14 KHJ, 14-11 KRTH, 14-11 F105, 13-9 Y100, 5-6 99X.

B. Joel: 32-24 WABC, 12-8 WFIL, 6-6 WIFI, 17-8 WKBW, 3-2 WNBC, 21-18 WQAM, on KFI, 18-15 KRTH, 24-21 F105, 8-6 PRO-FM, 32-29 Y100, 12-9 99X.

R. Lee Jones: 13-11 WAVZ, 40-30 WBBF, 27-24 WCAO, a WFIL, 19-11 WPGC, 34-32 WQAM, 22-15 WRKO, 28-20 WTIC-FM, 16-11 KFRC, 28-23 KHJ, 21-14 KRTH, a F105, 17-12 PRO-FM, 36-33 Y100, 28-22 99X.

Kiss: a WKBW, aLP WRKO, a KFRC, a KHJ, aHB PRO-FM.

Liquid Gold: on KRTH, a PRO-FM, a36 Y100.

McFadden & Whitehead: 5-4 WABC, a18 WCAO, 19-15 WFIL, 24-9 WNBC, e-15 WPGC, 18-10 WRKO, a KHJ, d30 KRTH, a PRO-FM, 9-4 99X.

A. Murray: adds WRKO, KHJ.

D. Naughton: a WIFI, a WKBW, 30-26 WQAM, d22 WRKO, 20-18 KFI, 17-12 F105, 18-11 Y100.

O. Newton-John: e-35 WABC, 26-23 WAVZ, 23-19 WBBF, 17-13 WCAO, 18-16 WFIL, a26 WIFI, d28 WKBW, 30-27 WNBC, e-29 WPGC, a34 WQAM, 19-15 WTIC-FM, 24-22 KFI, a F105, 20-19 PRO-FM, 19-18 99X.

S. Quatro: adds KFRC, KHJ.

K. Rogers: e-36 WABC, 30-26 WBBF, 28-22 WCAO, 17-14 WFIL, 22-14 WPGC, a38 WQAM, a WRKO, 35-27 WTIC-FM, a29 KFI, d30 KFRC, d29 KHJ, 20-16 KRTH, 18-16 PRO-FM, on 99X.

S. Sledge: 12-7 WABC, 4-4 WAVZ, 17-10 WBBF, 16-7 WCAO, a WFIL, 25-17 WIFI, 25-15 WKBW, 8-6 WNBC, 3-2 WPGC,

27-21 WQAM, 10-5 WRKO, 21-10 WTIC-FM, 15-9 KFI, 18-9 KFRC, 19-8 KHJ, 13-8 KRTH, 26-17 F105, 15-11 PRO-FM, 5-4 Y100, 1-2 99X.

R. Smith: a WABC, 39-28 WBBF, e WCAO, d22 WFIL, 26-16 WKBW, a31 WNBC, 17-16 WPGC, a36 WQAM, 13-9 WRKO, 15-12 WTIC-FM, 26-20 KFI, 24-22 KFRC, 20-18 KHJ, 7-4 KRTH, d19 F105, 6-4 PRO-FM, 23-17 Y100, 26-16 99X.

R. Stewart: e-32 WABC, 16-12 WIFI, a24 WKBW, 17-14 WNBC, 18-17 WPGC, 18-12 KFI, 21-18 KFRC, 16-11 KHJ, 19-17 KRTH, 23-22 F105, 13-10 PRO-FM, 28-26 Y100, a28 99X.

D. Summer (Bad): a WAVZ, a WFIL, a WPGC, a WRKO, a KFI, on KFRC, d30 KHJ, d25 KRTH, aHB PRO-FM, d26 99X.

D. Summer (Hot): 6-2 WABC, 2-1 WAVZ, 20-17 WBBF, 2-1 WCAO, 3-2 WFIL, 8-2 WIFI, 23-17 WKBW, 6-4 WNBC, 1-1 WPGC, 11-2 WQAM, 5-2 WRKO, 4-1 WTIC-FM, 1-1 KFI, 2-1 KFRC, 10-1 KHJ, 1-1 KRTH, 9-7 F105, 5-2 PRO-FM, 3-1 Y100, 7-3 99X.

Supertramp: 30-18 WABC, 34-24 WAVZ, 16-12 WBBF, 29-25 WCAO, 30-20 WIFI, 2-1 WKBW, 29-25 WNBC, 30-19 WPGC, 30-21 WRKO, 27-22 WTIC-FM, 19-15 KFI, 6-2 KFRC, 15-12 KHJ, 10-6 KRTH, 22-17 PRO-FM, a35 Y100, 17-11 99X.

Van Halen: d26 WKBW, 15-13 WPGC, 23-19 KFRC, 22-15 KHJ.

R. Vanwarmer: 11-6 WCAO, 14-9 WFIL, 28-19 WIFI, 6-7 WKBW, 6-4 WPGC, 25-22 WQAM, 24-16 WRKO, 11-10 KFI, 28-23 KFRC, 26-19 KHJ, 8-7 KRTH, d28 F105, 9-7 PRO-FM, 29-24 Y100, 24-21 99X.

R. Voudouris: d28 WCAO, a29 WNBC, a35 WQAM, HB-23 PRO-FM, 34-30 Y100.

Anita Ward: a15 WABC, a WPGC, a WRKO, a23 KRTH, d24 Y100, a27 99X.

Wings: 15-12 WABC, 5-5 WCAO, 7-7 WFIL, 10-7 WIFI, 23-18 WNBC, 5-5 WPGC, 13-6 WQAM, 9-7 WRKO, 8-7 KFI, 9-6 KFRC, 4-3 KHJ, 5-3 KRTH, 7-6 F105, 4-9 PRO-FM, 4-3 Y100.

2



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

ABBA: a WANS-FM, a WAUG, a WBSR, a WCGQ, a WCIR, a WFLB, a WGSV, a WHHY, a WISE, e WRFC, a KX/104, a BJ105.

ARS: a WBBQ, a KXX/106, a Z93, a 92Q, a 94Q.

B.G.: 9-7 WAYS, 12-9 WBBQ, 16-13 WQXI, 10-8 KXX/106, 16-9 Q105, 9-8 Z93, 15-11 92Q, e 94Q.

Cheap Trick: 15-10 WANS-FM, 25-19 WAUG, d29 WBBQ, e WBSR, a WCGQ, d30 WCIR, a WERC, a WFLB, d33 WISE, a40 WIVY, 19-12 WRFC, d33 WRJZ, 26-23 WSGA, a KXX/106, d27 KX/104, 33-28 BJ105, 25-24 Z93, a 92Q, 8-3 94Q.

Doobie Bros.: a WAYS, 28-26 WBBQ, 24-19 WQXI, 24-22 WSGA, 28-22 KXX/106, 21-19 Q105, 25-23 Z93, 15-10 94Q.

Dr. Hook: 30-17 WAYS, d28 WBBQ, d30 KXX/105, a Q105, d29 Z93, 22-19 92Q.

ELo: e WANS-FM, d28 WAUG, e WAYS, e WBBQ, e WBSR, d40 WCGQ, e WCIR, d29 WERC, a WFLB, d33 WGSV, a WHHY, a WISE, a WLCY, a WQXI, d31 WRFC, e WRJZ, 29-25 WSGA, d29 KXX/106, a KX/104, e BJ105, e 92Q, 30-22 94Q.

EWf: a WANS-FM, 29-26 WAUG, d27 WAYS, d30 WBBQ, a WBSR, a WCGQ, e WCIR, e WFLB, 34-30 WGSV, d26 WHHY, e WISE, a32 WLCY, a WNOX, a WQXI, 31-27 WRFC,

d34 WRJZ, 25-15 WSGA, 30-26 KXX/106, 26-23 KX/104, 39-36 BJ105, 28-25 Q105, 28-25 Z93, e 92Q.

J. Ferguson: 19-14 WBBQ, 30-26 WSGA, 24-21 KXX/105, 29-25 Q105, a30 Z93, e 92Q, 26-21 94Q.

R. Lee Jones: 9-2 WANS-FM, 16-12 WAUG, 28-24 WAYS, 22-16 WBBQ, 22-19 WBSR, 35-28 WCGQ, e WCIR, 23-13 WERC, d30 WFLB, 24-21 WGSV, 28-21 WHHY, 37-30 WISE, d38 WIVY, d31 WLCY, d29 WNOX, 15-10 WQXI, 8-5 WRFC, 31-24 WRJZ, 13-9 WSGA, 12-7 KXX/106, 29-20 KX/104, 24-21 BJ105, 25-22 Q105, 10-5 Z93, 28-24 92Q, 3-2 94Q.

Kiss: a WBBQ, a Q105, a 92Q.

B. Mandrell: e WAUG, 11-7 WCIR, 12-10 WFLB, 18-16 WGSV, d39 WIVY, 9-7 WNOX, 13-12 WQXI, 25-22 WRFC, 22-20 WSGA, 15-14 KXX/106, e BJ105, a 92Q.

N. Olsson: 14-13 WAYS, 17-10 WBBQ, 30-26 WQXI, 17-16 KXX/106, 14-12 Z93, 19-18 92Q, 12-9 94Q.

K. Rogers: 27-19 WANS-FM, 22-18 WAUG, 19-18 WAYS, 21-20 WBBQ, 19-17 WBSR, 39-31 WCGQ, 30-21 WCIR, 13-7 WERC, 25-19 WFLB, 21-19 WGSV, 22-18 WHHY, 30-21 WISE, 39-33 WIVY, 29-27 WLCY, 12-8 WNOX, 12-7 WQXI, 24-14 WRFC, 26-16 WRJZ, 23-21 WSGA, 18-13 KXX/106, 19-16 KX/104, e BJ105, a Q105, 20-16 Z93, 7-4 92Q.

S. Sledge (We): 18-13 WANS-FM, 15-10 WAUG, 18-1 WAYS, 14-5 WBBQ, 30-25 WBSR, 26-23 WCGQ, 23-3 WCIR, d19 WERC, 33-25 WFLB, 33-28 WGSV, 22-10 WHHY, 14-9 WISE, a WIVY, a WLCY, a WNOX, d26 WRFC, 29-8 WRJZ, 25-20 KXX/106, 4-3 KX/104, 7-5 BJ105, d23 Q105, 11-4 Z93, 23-17 92Q, 6-4 94Q.

R. Smith: 26-18 WANS-FM, 24-21 WAUG, 17-15 WAYS, 26-19 WBBQ, 27-20 WBSR, 28-18 WCGQ, 17-5 WCIR, 27-22 WERC, 22-15 WFLB, 29-24 WGSV, 20-13 WHHY, 19-15 WISE, 8-7 WIVY, 10-5 WLCY, d22 WNOX, 7-6 WQXI, 26-20 WRFC, 12-10 WRJZ, 8-6 WSGA, 24-15 KX/104, e BJ105, 11-4 Q105, 16-14 Z93, 21-14 92Q, 18-15 94Q.

R. Stewart: 23-21 WBBQ, 27-24 WQXI, 11-10 WSGA, 14-11 Q105, 10-6 94Q.

D. Summer (Bad): a WAYS, a WSGA, a Q105.

D. Summer (Hot): 17-14 WANS-FM, 12-2 WAUG, 8-3 WAYS, 11-1 WBBQ, 12-7 WBSR, 25-20 WCGQ, 9-1 WERC, 23-17 WFLB, 13-6 WHHY, 18-14 WISE, 6-2 WLCY, 17-10 WNOX, 5-2 WQXI, 16-7 WRFC, 2-1 WRJZ, 3-2 WSGA, 21-17 KXX/106, 9-4 KX/104, 12-7 BJ105, 13-5 Q105, 5-1 Z93, 20-13 92Q.

Supertramp: 11-6 WANS-FM, 9-7 WAUG, d29 WAYS, 18-12 WBBQ, 26-14 WBSR, d34 WCGQ, e WCIR, 25-17 WERC, 32-26 WFLB, 15-13 WGSV, 18-12 WHHY, 25-18 WISE, 18-12 WIVY, 25-16 WLCY, 23-16 WNOX, 6-4 WRFC, 30-26 WRJZ, 18-12 WSGA, 22-18 KXX/106, 23-14 KX/104, 34-27 BJ105, 22-20 Q105, 21-9 Z93, 26-20 92Q.

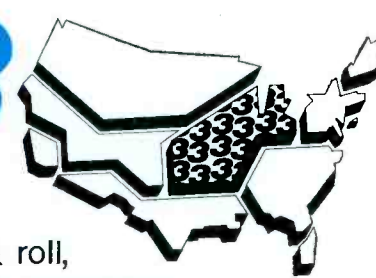
Van Halen: 30-25 WBBQ, 27-24 WSGA, d25 KXX/106, d30 Q105, 19-10 Z93, 20-16 94Q.

R. Voudouris: d26 WAYS, 7-4 WBBQ, 22-18 WQXI, 21-17 WSGA, 3-2 KXX/106, d27 Q105, d29 92Q.

A. Ward: a WAYS, a WBBQ, a WQXI, a WSGA, a Z93, a 94Q.

Wet Willie: a WQXI, a WSGA, a KXX/106, a Z93.

3



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

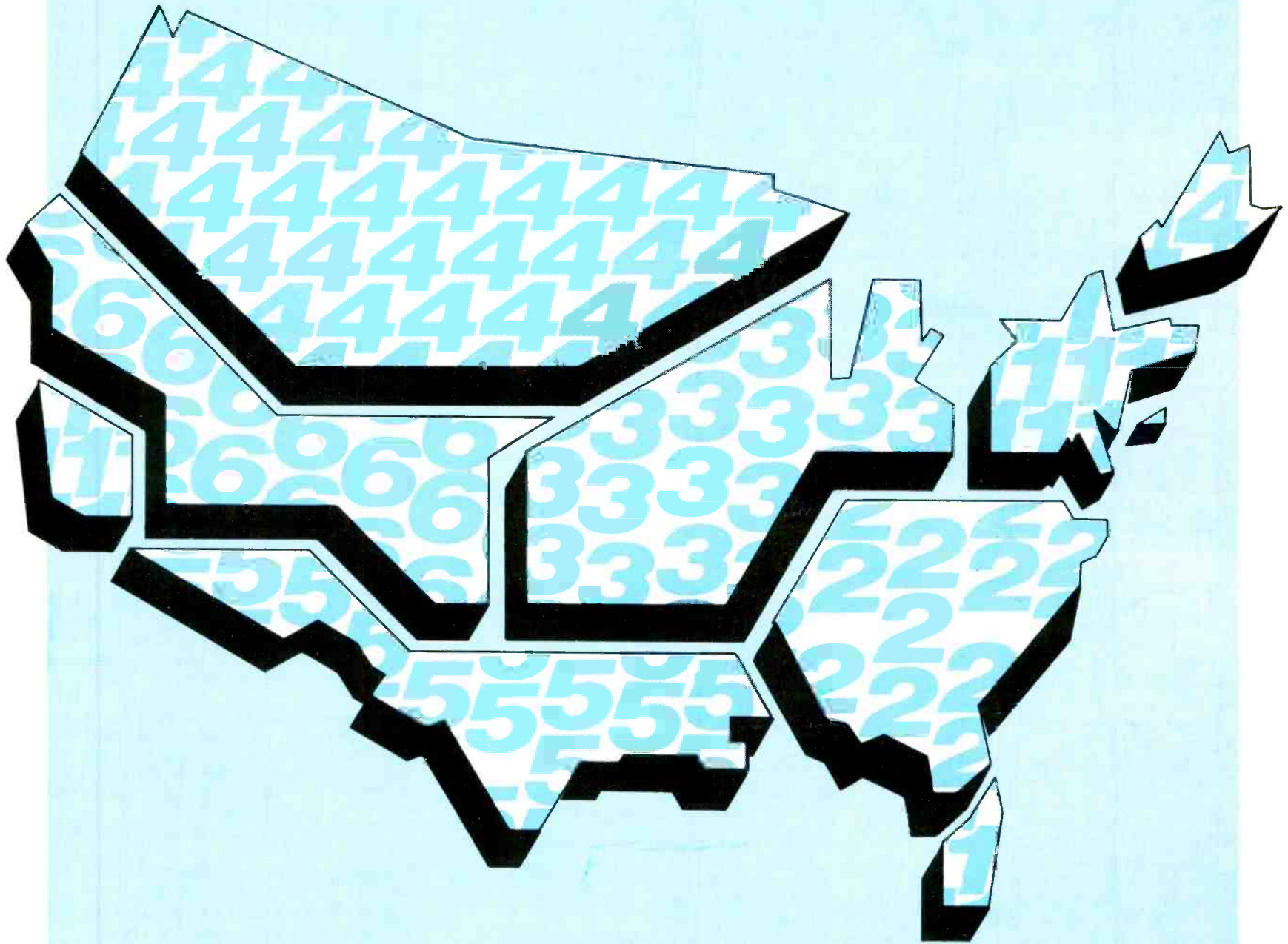
ARS: a WZUU, a KSLQ, a KXOX, a 13Q.

Cheap Trick: 12-7 CKLW, 25-19 WGCL, 24-17 WIFE, a WLS, 24-17 WNDE, a WPEZ, 23-21 WZZP, 33-30 KSLQ, a 13Q, a39 92X, a 96KX.

The Radio Marketplace

Record World®

Pull-out Section May 26, 1979



Hottest:

Rock Peter Frampton, Kiss

Disco Anita Ward

Country Anne Murray

B.O.S. None

Adult Poco

LP Cuts

Blondie (One Way . . .) WSGA, WRKO, WTIX, KFRC, 99X

James Taylor (Up On . . .) WPEZ, WRKO, KRTH, KSTP, 92Q

Record World Presents

BLACK ORIENTED MUSIC

A CONTINUING PROGRESSION

In conjunction with Black Music Month, June 1979

Issue Date: June 9

Advertising Deadline: May 28

Record World's annual look at the world of black music has a particularly upbeat flavor this year: the Black Music Association, honored at the White House this month, is making things happen, and black musical styles are broader than ever, as RW's detailed coverage describes.

Donna Summer

The hottest records from **SUMMER**

Hot Stuff NB 978



Bad Girls NB 988



Record World "Chartmaker"

DONNA SUMMER Bad Girls



NBLP-2-7150



Produced by
Giorgio Moroder
and Pete Bellotte



PROMOTION

POWER!

LAST week, the Epic/Portrait™ and CBS Family of Associated Labels hit a new landmark: the most adds *ever* in E/P/A history, at Top 40, AOR, Black Radio, Country and Adult Contemporary Radio.

We'd like to salute the people who put us there: our entire field promotion staff, (local, regional, national) and of course our friends at radio. We're hot now—getting hotter all the time—and it's outstanding efforts like yours that make it happen. We give you the product, but you're the ones who take it over the top.

Again, well done, and here's to more of the same!

Epic/Portrait/and the CBS Family of Associated Labels.



A 24 KT. DANCE.



"Music Box Dancer." The single. The album.

On Polydor Records and Tapes.

Record World Singles



MAY 26, 1979

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

MAY 26	MAY 19		WKS. ON CHART
1	1	REUNITED PEACHES & HERB Polydor/MVP 14547 (4th Week)	11
2	4	HOT STUFF DONNA SUMMER/Casablanca 978	6
3	3	HEART OF GLASS BLONDIE/Chrysalis 2295	15
4	2	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	11
5	5	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	19
6	11	LOVE YOU INSIDE OUT BEE GEES/RSO 925	6
7	7	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	9
8	6	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	18
9	9	KNOCK ON WOOD AMII STEWART/Ariola 7736	17
10	17	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	5
11	8	TAKE ME HOME CHER/Casablanca 965	16
12	15	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	10
13	16	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	10
14	20	THE LOGICAL SONG SUPERTRAMP/A&M 2128	9
15	10	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	17
16	18	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	11
17	23	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	5
18	24	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	7
19	21	LOVE TAKES TIME ORLEANS/Infinity 50006	10
20	12	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	17
21	25	HONESTY BILLY JOEL/Columbia 3 10959	6
22	14	I WANT YOUR LOVE CHIC/Atlantic 3557	16
23	29	RENEGADE/SING FOR THE DAY STYX/A&M 2110	11
24	27	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	11
25	30	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	3
26	26	SUCH A WOMAN TYCOON/Arista 0398	11
27	32	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	6
28	31	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	11
29	35	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	6
30	34	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	5
31	36	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	2
32	37	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	6
33	13	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	22
34	19	TRAGEDY BEE GEES/RSO 918	16
35	28	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	18
36	40	MAKIN' IT DAVID NAUGHTON/RSO 916	6
37	45	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	3
38	39	HOT NUMBER FOXY/Dash 5050 (TK)	7
39	44	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	10
40	42	OLD TIME ROCK AND ROLL BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	8
41	46	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	7
42	43	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/ Tamla 4529 (Motown)	12
43	49	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	5
44	48	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	10
45	51	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	6
46	22	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	13
47	53	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	4



48	41	DON'T YOU WRITE HER OFF McGUINN, CLARK & HILLMAN/ Capitol 4693	10
49	54	GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS)	5
50	33	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	24
51	50	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	9
52	57	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	6
53	58	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	7
54	55	DANCIN' FOOL FRANK ZAPPA/Zappa 10 (Mercury)	7
55	38	LADY LITTLE RIVER BAND/Harvest 4667 (Capitol)	20
56	52	RHUMBA GIRL NICOLETTE LARSON/Warner Bros. 8795	9

CHARTMAKER OF THE WEEK

57	—	BAD GIRLS DONNA SUMMER Casablanca 988	1
58	61	GEORGY PORGY TOTO/Columbia 3 10944	5
59	83	RING MY BELL ANITA WARD/Juana 3422 (TK)	2
60	64	MY LOVE IS MUSIC SPACE/Casablanca 974	5
61	67	CAN'T SLEEP ROCKETS/RSO 926	4
62	56	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	14
63	75	GOLD JOHN STEWART/RSO 931	2
64	72	DANCE AWAY ROXY MUSIC/Atco 7100	5
65	71	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	4
66	73	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409	6
67	68	STAR LOVE CHERYL LYNN/Columbia 3 10908	8
68	76	MY BABY'S BABY LIQUID GOLD/Parachute 524 (Casablanca)	13
69	47	YMCA VILLAGE PEOPLE/Casablanca 945	32
70	74	ONE MORE MINUTE SAINT TROPEZ/Butterfly 41080 (MCA)	4
71	78	CAN'T KEEP A GOOD MAN DOWN EDDIE MONEY/ Columbia 3 10981	3
72	81	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	2
73	84	HEART OF THE NIGHT POCO/MCA 41023	2
74	—	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	1
75	—	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	1
76	85	SAY MAYBE NEIL DIAMOND/Columbia 3 10945	2
77	86	FEEL THE NEED LEIF GARRETT/Scotti Bros. 407 (Atl)	3
78	—	DO IT OR DIE ARS/Polydor/BGO 14568	1
79	79	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	7
80	—	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	1
81	80	THERE BUT FOR THE GRACE OF GOD GO I MACHINE/ Hologram/RCA 11456	7
82	66	DANCER GINO SOCCIO/Warner/RFC 8757	7
83	—	WEEKEND WET WILLIE/Epic 8 50714	1
84	89	JUST THE SAME WAY JOURNEY/Columbia 3 10928	12
85	87	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	8
86	—	SAD EYES ROBERT JOHN/EMI-America 8015	1
87	—	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929	1
88	92	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	4
89	—	CHURCH BOB WELCH/Capitol 4719	1
90	93	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	2
91	60	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	24
92	59	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	18
93	95	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	3
94	97	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124	2
95	96	ONE CHAIN (DON'T MAKE NO PRISON) SANTANA/ Columbia 3 10938	3
96	82	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	8
97	—	GOOD, GOOD FEELIN' WAR/MCA 40995	1
98	62	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/ Asylum)	11
99	65	PRECIOUS LOVE BOB WELCH/Capitol 4685	16
100	63	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	18



PRODUCERS & PUBLISHERS ON PAGE 26

Record World Album Airplay

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

MAY 26, 1979

FLASHMAKER



BLACK ROSE
THIN LIZZY
WB

MOST ADDED:

- BLACK ROSE**—Thin Lizzy—WB (25)
- I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M (18)
- WAVE**—Patti Smith—Arista (12)
- WHICH ONE'S WILLIE?**—Wet Willie—Epic (12)
- I WANT TO TELL YOU** (single)—Ted Nugent—Epic (10)
- KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol (10)
- LONG LIVE ROCK** (ep)—The Who—Polydor (import) (9)
- SHINE A LITTLE LOVE** (single)—ELO—Jet (9)
- ROCK & ROLL HIGH SCHOOL** (soundtrack)—Sire (8)
- LOVE'S SO TOUGH**—Iron City Houserockers—MCA (7)

WNEW-FM/NEW YORK

- ADDS:**
- BLACK ROSE**—Thin Lizzy—WB
 - BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - LOVE'S SO TOUGH**—Iron City Houserockers—MCA
 - ROCK & ROLL HIGH SCHOOL** (soundtrack)—Sire
 - SLUG LINE**—John Hiatt—MCA
 - STREET OF DREAMS**—Carillo—Atlantic
 - TALES OF THE UNEXPECTED**—Frank Marino & Mahogany Rush—Col
 - THE BELLS**—Lou Reed—Arista
 - THE BOY FROM NEW YORK CITY**—Michael Christian—UA
 - WHEN THE NIGHT COMES DOWN**—Sutherland Brothers—Col
- HEAVY ACTION (airplay in descending order):**
- SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - AT BUDOKAN**—Bob Dylan—Col
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - MANIFESTO**—Roxy Music—Atco
 - GIMME SOME NECK**—Ron Wood—Col
 - WAVE**—Patti Smith—Arista
 - HERMAN BROOD & HIS WILD ROMANCE**—Ariola
 - GREY GHOST**—Henry Paul Band—Atlantic
 - LOOK SHARP**—Joe Jackson—A&M

WBCN-FM/BOSTON

- ADDS:**
- A PERFECT FIT**—Frankie Miller—Chrysalis
 - BLACK ROSE**—Thin Lizzy—WB
 - DOES YOUR MOTHER KNOW?** (single)—Abba—Atlantic
 - EXPOSURE**—Robert Fripp—Polydor

- FROGS, SPROUTS, CLOGS AND KRAUTS**—The Rumour—Stiff (import)
 - I WAS MADE FOR LOVING** (single)—Kiss—Casablanca
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - NEW VALUES**—Iggy Pop—Arista (import)
 - ROCK & ROLL HIGH SCHOOL** (soundtrack)—Sire
 - STREET OF DREAMS**—Carillo—Atlantic
- HEAVY ACTION (airplay in descending order):**
- WAVE**—Patti Smith—Arista
 - FLASH & THE PAN**—Epic
 - OUTLANDOS D'AMOUR**—Police—A&M
 - COOL FOR CATS**—Squeeze—A&M
 - REMOTE CONTROL**—Tubes—A&M
 - ARMED FORCES**—Elvis Costello—Col
 - NO. 1 IN HEAVEN**—Sparks—Elektra
 - SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - AT BUDOKAN**—Bob Dylan—Col
 - RICKIE LEE JONES**—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- BLACK ROSE**—Thin Lizzy—WB
 - FIGHTING ALONE**—Dixon House Band—Infinity
 - HELLO THERE BIG BOY**—Danny Kirwan—DJM
 - I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M
 - I WANT YOU BACK** (single)—Graham Parker & The Rumour—Vertigo (import)
 - KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol
 - ONE OF A KIND**—Bill Bruford—Polydor
 - ROCK & ROLL HIGH SCHOOL** (soundtrack)—Sire
 - WHEN THE NIGHT COMES DOWN**—Sutherland Brothers—Col
 - WHICH ONE'S WILLIE?**—Wet Willie—Epic
- HEAVY ACTION (airplay in descending order):**
- ONE NIGHT STAND**—Fandango—RCA
 - OUTLANDOS D'AMOUR**—Police—A&M
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - RUNNING LIKE THE WIND**—Marshall Tucker—WB
 - GREY GHOST**—Henry Paul Band—Atlantic
 - LOOK SHARP**—Joe Jackson—A&M
 - SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - FLASH & THE PAN**—Epic
 - RICKIE LEE JONES**—WB
 - DESOLATION ANGELS**—Bad Company—Swan Song

WAAF-FM/WORCESTER

- ADDS:**
- I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M
 - I WANT TO TELL YOU** (single)—Ted Nugent—Epic
 - LONG LIVE ROCK** (ep)—The Who—Polydor (import)
 - STREET OF DREAMS**—Carillo—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AMERICAN STANDARD BAND**—Island
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - AT BUDOKAN**—Cheap Trick—Epic
 - FLASH & THE PAN**—Epic
 - LOOK SHARP**—Joe Jackson—A&M
 - NEW ENGLAND**—Infinity
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - VAN HALEN II**—WB
 - BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - SHEIK YERBOUTI**—Frank Zappa—Zappa

WPLR-FM/NEW HAVEN

- ADDS:**
- I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M
 - LONG LIVE ROCK** (ep)—The Who—Polydor (import)
 - STREET OF DREAMS**—Carillo—Atlantic
 - WELCOME TWO MISSOURI**—Missouri—Polydor
 - WHICH ONE'S WILLIE?**—Wet Willie—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - RICKIE LEE JONES**—WB
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - SHEIK YERBOUTI**—Frank Zappa—Zappa
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - THE WARRIORS** (soundtrack)—A&M
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - POWER**—John Hall—ARC/Col
 - OUTLANDOS D'AMOUR**—Police—A&M

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BLACK ROSE**—Thin Lizzy—WB
 - I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M
 - I WAS MADE FOR LOVING** (single)—Kiss—Casablanca
 - NAKED CHILD**—Lee Clayton—Capitol
 - SHINE A LITTLE LOVE** (single)—ELO—Jet
 - WHICH ONE'S WILLIE?**—Wet Willie—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DIRE STRAITS**—WB
 - ARMED FORCES**—Elvis Costello—Col
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
 - THE CARS**—Elektra
 - REMOTE CONTROL**—Tubes—A&M
 - LOOK SHARP**—Joe Jackson—A&M
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - GIMME SOME NECK**—Ron Wood—Col

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BLACK ROSE**—Thin Lizzy—WB
 - EXPOSURE**—Robert Fripp—Polydor
 - LENNY & THE SQUIGTONES**—Lenny & Squiggy—Casablanca
 - ROCK & ROLL HIGH SCHOOL** (soundtrack)—Sire
 - THIS WORLD**—Face Dancer—Capitol
 - VENUS**—Morningstar—Col
- HEAVY ACTION (airplay in descending order):**
- SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - SHOT THROUGH THE HEART**—Jennifer Warnes—Arista
 - GIMME SOME NECK**—Ron Wood—Col
 - RICKIE LEE JONES**—WB
 - THANKS I'LL EAT IT HERE**—Lowell George—WB
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - WAVE**—Patti Smith—Arista
 - BLUE KENTUCKY GIRL**—Emmylou Harris—WB

- A PERFECT FIT**—Frankie Miller—Chrysalis
- NEW CHAUTAUQUA**—Pat Metheny—ECM

WKLS-FM/ATLANTA

- ADDS:**
- ANGEL STATION**—Manfred Mann—WB
 - COOL FOR CATS**—Squeeze—A&M
 - WAVE**—Patti Smith—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AT BUDOKAN**—Bob Dylan—Col
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - LOOK SHARP**—Joe Jackson—A&M
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - MOLLY HATCHET**—Epic
 - STRIKES**—Blackfoot—Atco
 - AT BUDOKAN**—Cheap Trick—Epic
 - VAN HALEN II**—WB
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - I WISH I COULD FLY LIKE SUPERMAN** (single)—Kinks—Arista

ZETA 7-FM/ORLANDO

- ADDS:**
- BLACK ROSE**—Thin Lizzy—WB
 - DO IT OR DIE** (single)—Atlanta Rhythm Section—Polydor
 - I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M
 - I WANT TO TELL YOU** (single)—Ted Nugent—Epic
 - LONG LIVE ROCK** (ep)—The Who—Polydor (import)
 - NO. 1 IN HEAVEN**—Sparks—Elektra
 - WAVE**—Patti Smith—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GREY GHOST**—Henry Paul Band—Atlantic
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - AT BUDOKAN**—Cheap Trick—Epic
 - VAN HALEN II**—WB
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - FLAG**—James Taylor—Col
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - MOLLY HATCHET**—Epic
 - AT BUDOKAN**—Bob Dylan—Col
 - MINUTE BY MINUTE**—Doobie Brothers—WB

WQSR-FM/TAMPA

- ADDS:**
- BLACK ROSE**—Thin Lizzy—WB
 - FLASH & THE PAN**—Epic
 - I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M
 - JUST A GAME**—Triumph—RCA
 - KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol
 - ONE NIGHT STAND**—Fandango—RCA
 - SHINE A LITTLE LOVE** (single)—ELO—Jet
 - TOGETHER**—McCoy Tyner—Milestone
 - TRB TWO**—Tom Robinson Band—Harvest
 - WHICH ONE'S WILLIE?**—Wet Willie—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - GEORGE HARRISON**—Dark Horse
 - AT BUDOKAN**—Bob Dylan—Col
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - RICKIE LEE JONES**—WB
 - FLAG**—James Taylor—Col
 - THREE HEARTS**—Bob Welch—Capitol
 - FOREVER**—Orleans—Infinity
 - POWER**—John Hall—ARC/Col

WMMS-FM/CLEVELAND

- ADDS:**
- BLACK ROSE**—Thin Lizzy—WB
 - DO IT OR DIE** (single)—Atlanta Rhythm Section—Polydor
 - I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M
 - I WAS MADE FOR LOVING** (single)—Kiss—Casablanca
 - LOVE'S SO TOUGH**—Iron City Houserockers—MCA
 - MORNING DANCE**—Spyro Gyra—Infinity
 - STATE OF SHOCK**—Ted Nugent—Epic
- HEAVY ACTION (airplay, sales in descending order):**
- MINUTE BY MINUTE**—Doobie Brothers—WB
 - PARALLEL LINES**—Blondie—Chrysalis
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - AT BUDOKAN**—Cheap Trick—Epic
 - VAN HALEN II**—WB
 - ROCKETS**—RSO
 - EVOLUTION**—Journey—Col
 - BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - BREAKFAST IN AMERICA**—Supertramp—A&M

WABX-FM/DETROIT

- ADDS:**
- LOOK SHARP**—Joe Jackson—A&M
 - SHINE A LITTLE LOVE** (single)—ELO—Jet
 - STATE OF SHOCK**—Ted Nugent—Epic
- HEAVY ACTION (airplay, sales in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - VAN HALEN II**—WB
 - AT BUDOKAN**—Cheap Trick—Epic
 - EVOLUTION**—Journey—Col
 - MANIFESTO**—Roxy Music—Atco
 - OUTLANDOS D'AMOUR**—Police—A&M
 - RICKIE LEE JONES**—WB
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
 - GIMME SOME NECK**—Ron Wood—Col

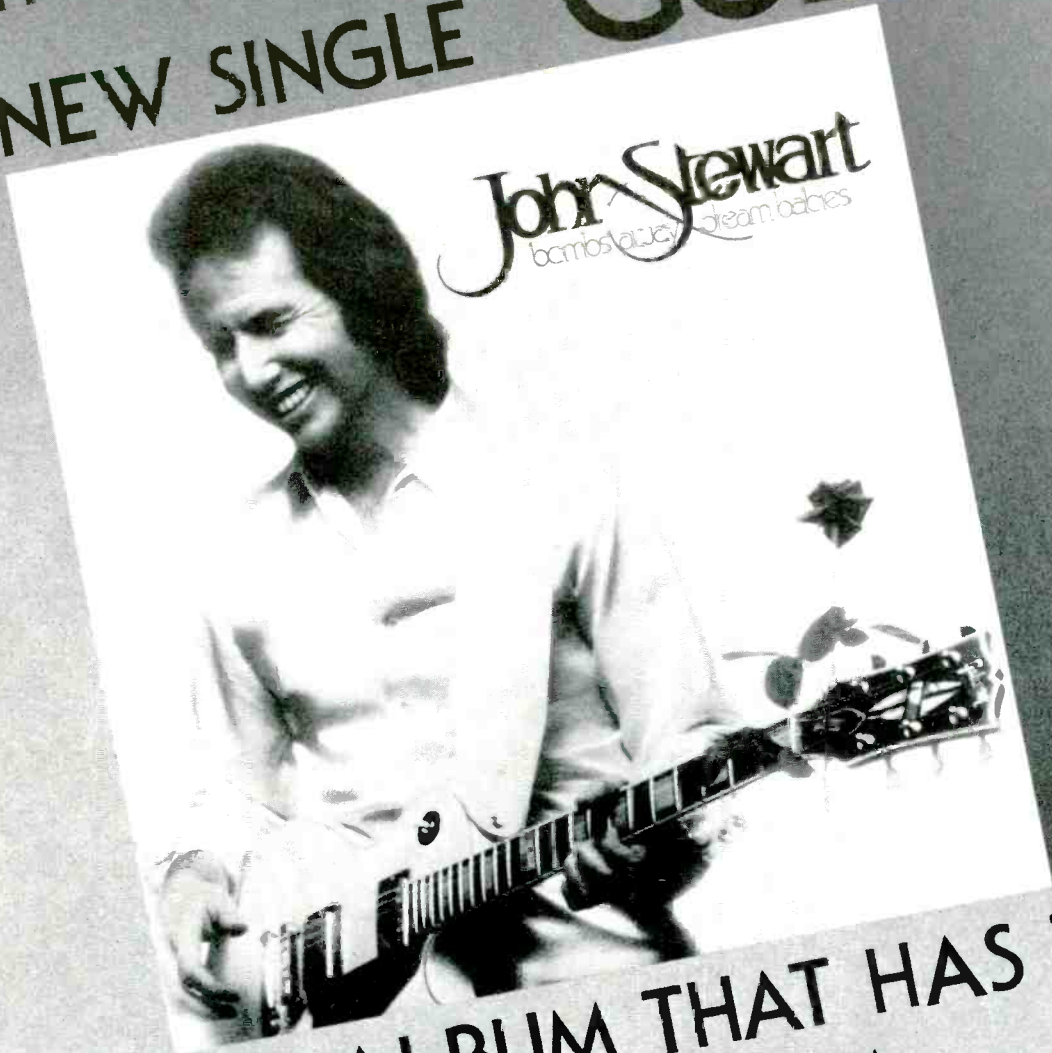
WXRT-FM/CHICAGO

- ADDS:**
- A PERFECT FIT**—Frankie Miller—Chrysalis
 - BLACK ROSE**—Thin Lizzy—WB
 - BLACK SLACKS**—Robert Gordon—RCA (aor sampler)
 - I WANT TO TELL YOU** (single)—Ted Nugent—Epic
 - KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol
 - PERSPECTIVE**—Steve Grossman—Atlantic
 - CLAUDIA SCHMIDT**—Flying Fish
 - TOUCHING ME, TOUCHING YOU**—Airtone—WB
 - WHICH ONE'S WILLIE?**—Wet Willie—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - RICKIE LEE JONES**—WB
 - MANIFESTO**—Roxy Music—Atco
 - SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - ARMED FORCES**—Elvis Costello—Col
 - THE CARS**—Elektra
 - VAN HALEN II**—WB
 - REMOTE CONTROL**—Tubes—A&M
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn

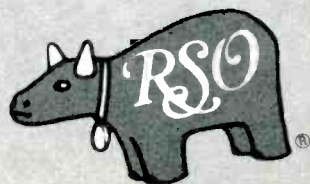
John Stewart

THE RUSH IS ON

JUST RELEASED,
THIS YEAR'S MOST EXPLOSIVE
NEW SINGLE "GOLD" RS 913



FROM THE ALBUM THAT HAS TAKEN
THE COUNTRY BY STORM
"BOMBS AWAY DREAM BABIES" RS-1-3051



Records and Tapes

Record World Album Airplay

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

MAY 26, 1979

TOP AIRPLAY



BREAKFAST IN AMERICA SUPERTRAMP A&M

MOST AIRPLAY:

- BREAKFAST IN AMERICA—Supertramp—A&M (35)
- DESOLATION ANGELS—Bad Company—Swan Song (30)
- RICKIE LEE JONES—WB (27)
- VAN HALEN II—WB (26)
- AT BUDOKAN—Cheap Trick—Epic (19)
- MINUTE BY MINUTE—Doobie Brothers—WB (19)
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn (17)
- EVOLUTION—Journey—Col (14)
- LOOK SHARP—Joe Jackson—A&M (13)
- AT BUDOKAN—Bob Dylan—Col (12)

KSHE-FM/ST. LOUIS

- ADDS:**
- FLASH & THE PAN—Epic
 - I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
 - LONG LIVE ROCK (single)—The Who—Polydor (import)
 - LOOK SHARP—Joe Jackson—A&M
 - LOVE'S SO TOUGH—Iron City Houserockers—MCA
 - REAL TO REEL—Climax Blues Band—Sire (aor sampler)
 - VENUS—Morningstar—Col
 - YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis

- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING LIKE THE WIND—Marshall Tucker—WB
 - ANGEL STATION—Manfred Mann—WB
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - VAN HALEN II—WB
 - EVOLUTION—Journey—Col
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 - DESOLATION ANGELS—Bad Company—Swan Song
 - NEW ENGLAND—Infinity

WKDF-FM/NASHVILLE

- ADDS:**
- BLACK ROSE—Thin Lizzy—WB
 - DO IT OR DIE (single)—Atlanta Rhythm Section—Polydor
 - I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - LONG LIVE ROCK (ep)—The Who—Polydor (import)
 - NEON DREAM—Mychael—Free Flight

- SHINE A LITTLE LOVE (single)—ELO—Jet
 - WARMER—Randy VanWarmer—Bearsville
 - WHICH ONE'S WILLIE?—Wet Willie—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - DESOLATION ANGELS—Bad Company—Swan Song
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - VAN HALEN II—WB
 - RICKIE LEE JONES—WB
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - FLAG—James Taylor—Col
 - EVOLUTION—Journey—Col
 - PIECES OF EIGHT—Styx—A&M
 - AT BUDOKAN—Cheap Trick—Epic

WQFM-FM/MILWAUKEE

- ADDS:**
- I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - RUN FOR YOUR LIFE—Tarney/Spencer—A&M
 - SHINE A LITTLE LOVE (single)—ELO—Jet
 - THE BELLS—Lou Reed—Arista
 - WAVE—Patti Smith—Arista

- HEAVY ACTION (airplay in descending order):**
- RICKIE LEE JONES—WB
 - DESOLATION ANGELS—Bad Company—Swan Song
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - 52ND STREET—Billy Joel—Col
 - GOODNIGHT TONIGHT (single)—Wings—Col
 - THE WARRIORS (soundtrack)—A&M
 - VAN HALEN II—WB
 - RUNNING LIKE THE WIND—Marshall Tucker—WB
 - THINKING OUT LOUD—Snakepit—Mountain Railroad

KZEW-FM/DALLAS

- ADDS:**
- A PERFECT FIT—Frankie Miller—Chrysalis
 - BLACK ROSE—Thin Lizzy—WB
 - DANCIN IS MAKIN LOVE—Gap Mangione—A&M
 - I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
 - KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
 - RUNNER—Island
 - STATE OF SHOCK—Ted Nugent—Epic
 - VENUS—Morningstar—Col
 - WELCOME TWO MISSOURI—Missouri—Polydor
 - WHICH ONE'S WILLIE?—Wet Willie—Epic

- HEAVY ACTION (airplay, sales, phones in descending order):**
- NEW ENGLAND—Infinity
 - TYCOON—Arista
 - REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
 - VAN HALEN II—WB
 - DESOLATION ANGELS—Bad Company—Swan Song
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - CHILDREN OF THE SUN—Billy Thorpe—Capricorn
 - MORNING DANCE—Spyro Gyra—Infinity
 - RICKIE LEE JONES—WB
 - EVOLUTION—Journey—Col

KL0L-FM/HOUSTON

- ADDS:**
- I WANT TO TELL YOU (single)—Ted Nugent—Epic

- JUST A GAME—Triumph—RCA
 - NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
 - RUN FOR YOUR LIFE—Tarney/Spencer—A&M
 - SHINE A LITTLE LOVE (single)—ELO—Jet
 - WAVE—Patti Smith—Arista
- HEAVY ACTION (airplay in descending order):**
- DESOLATION ANGELS—Bad Company—Swan Song
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - VAN HALEN II—WB
 - AT BUDOKAN—Cheap Trick—Epic
 - EVOLUTION—Journey—Col
 - ROCKETS—RSO
 - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 - RICKIE LEE JONES—WB
 - AT BUDOKAN—Cheap Trick—Epic
 - THE WARRIORS (soundtrack)—A&M

KBPI-FM/DENVER

- ADDS:**
- HOT SUMMER NIGHTS (single)—Night—Planet
 - I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
 - KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
 - REAL TO REEL—Climax Blues Band—Sire (aor sampler)
 - STRIKES—Blackfoot—Atco
 - WAVE—Patti Smith—Arista

- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - AT BUDOKAN—Cheap Trick—Epic
 - MOVE IT ON OVER—George Thorogood—Rounder
 - VAN HALEN II—WB
 - THE CARS—Elektra
 - RICKIE LEE JONES—WB
 - DESOLATION ANGELS—Bad Company—Swan Song
 - EVOLUTION—Journey—Col
 - LEGEND—Poco—MCA
 - THE WARRIORS (soundtrack)—A&M

KGB-FM/SAN DIEGO

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RICKIE LEE JONES—WB
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - DESOLATION ANGELS—Bad Company—Swan Song
 - AT BUDOKAN—Cheap Trick—Epic
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - PARALLEL LINES—Blondie—Chrysalis
 - VAN HALEN II—WB
 - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista

KSJO-FM/SAN JOSE

- ADDS:**
- FACE TO FACE—Faith Band—Mercury
 - HIGH ENERGY PLAN—999—Radar/PVC
 - LOVE'S SO TOUGH—Iron City Houserockers—MCA
 - ONE NIGHT STAND—Fandango—RCA
 - ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
 - STATE OF SHOCK—Ted Nugent—Epic
 - THE GREAT ROCK & ROLL SWINDLE (soundtrack)—Sex Pistols—Virgin (import)
 - VAMPIRE ROCK—Shakin Street—CBS (import)
 - WHICH ONE'S WILLIE?—Wet Willie—Epic

- HEAVY ACTION (airplay in descending order):**
- I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
 - LOOK SHARP—Joe Jackson—A&M
 - REMOTE CONTROL—Tubes—A&M
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - WAVE—Patti Smith—Arista
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 - GIMME SOME NECK—Ron Wood—Col
 - DESOLATION ANGELS—Bad Company—Swan Song
 - RIDE ON—Alvin Lee—RSO

KWST-FM/LOS ANGELES

- ADDS:**
- I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
 - JUST A GAME—Triumph—RCA
 - KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
 - LONG LIVE ROCK (ep)—The Who—Polydor (import)
 - RUNNER—Island
 - WHICH ONE'S WILLIE?—Wet Willie—Epic
 - YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis

- HEAVY ACTION (airplay in descending order):**
- FLAG—James Taylor—Col
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - RICKIE LEE JONES—WB
 - MANIFESTO—Roxy Music—Atco
 - DESOLATION ANGELS—Bad Company—Swan Song
 - AT BUDOKAN—Bob Dylan—Col
 - PARALLEL LINES—Blondie—Chrysalis
 - GOODNIGHT TONIGHT (single)—Wings—Col
 - VAN HALEN II—WB
 - FOREVER—Orleans—Infinity

KZAP-FM/SACRAMENTO

- ADDS:**
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - STATE OF SHOCK—Ted Nugent—Epic
 - TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col
 - WAVE—Patti Smith—Arista
- HEAVY ACTION (airplay in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - AT BUDOKAN—Cheap Trick—Epic
 - VAN HALEN II—WB
 - THE CARS—Elektra
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - DESOLATION ANGELS—Bad Company—Swan Song
 - SHEIK YERBOUTI—Frank Zappa—Zappa
 - NEW ENGLAND—Infinity
 - EVOLUTION—Journey—Col
 - THE WARRIORS (soundtrack)—A&M

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BLACK ROSE—Thin Lizzy—WB
 - BULLSHOT—Link Wray—Visa
 - FROGS, SPROUTS, CLOGS AND KRAUTS—The Rumour—Stiff (import)
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - NEW CHAUTAUQUA—Pat Metheny—ECM
 - ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
 - SHINE A LITTLE LOVE (single)—ELO—Jet
 - STRIKES—Blackfoot—Atco

- HEAVY ACTION:**
- ARMED FORCES—Elvis Costello—Col
 - DIRE STRAITS—WB
 - MANIFESTO—Roxy Music—Atco
 - MOVE IT ON OVER—George Thorogood—Rounder
 - OUTLANDOS D'AMOUR—Police—A&M
 - REMOTE CONTROL—Tubes—A&M
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - TWILLEY—Dwight Twilley—Arista
 - WAVE—Patti Smith—Arista
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KZEL-FM/EUGENE

- ADDS:**
- BLACK ROSE—Thin Lizzy—WB
 - EXPOSURE—Robert Fripp—Polydor
 - LOVE'S SO TOUGH—Iron City Houserockers—MCA
 - ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
 - ROCK ROSE—Col
 - RUNNER—Island
 - STREET LIFE 300 5—Crusaders—MCA
 - THE MOTIVE BEHIND THE SMILE—Cam Newton—Inner City
 - TOGETHER—McCoy Tyner—Milestone
 - WHEN THE NIGHT COMES DOWN—Sutherland Brothers—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- WAVE—Patti Smith—Arista
 - WELCOME TWO MISSOURI—Missouri—Polydor
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - HERMAN BROOD & HIS WILD ROMANCE—Ariola
 - SLUG LINE—John Hiatt—MCA
 - BULLSHOT—Link Wray—Visa
 - AT BUDOKAN—Bob Dylan—Col
 - RICKIE LEE JONES—WB
 - ANGEL STATION—Manfred Mann—WB

KZAM-FM/SEATTLE

- ADDS:**
- ONE GOOD TURN—Mark Colby—Col/Tappan Zee
 - JUDY ROBERTS BAND—Madonna
 - SPECTRUM VII—David Allan Coe—Col
 - STREET LIFE 300 5—Crusaders—MCA
 - THE ROCKS—WB
- HEAVY ACTION (airplay in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - RICKIE LEE JONES—WB
 - FLAG—James Taylor—Col
 - BLUE KENTUCKY GIRL—Emmylou Harris—WB
 - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - DIRE STRAITS—WB
 - RUN FOR YOUR LIFE—Tarney/Spencer—A&M
 - GEORGE HARRISON—Dark Horse
 - NEW CHAUTAUQUA—Pat Metheny—ECM
 - MINUTE BY MINUTE—Doobie Brothers—WB

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

- | | | |
|---------|-----------|---------|
| WPIX-FM | WMMR-FM | Y95-FM |
| WCOZ-FM | WSAN-AM | KQRS-FM |
| WBLM-FM | WYDD-FM | KFML-AM |
| WCMF-FM | WQDR-FM | KAWY-FM |
| WAQX-FM | ZETA 4-FM | KOME-FM |
| WOUR-FM | WWWV-FM | KNAC-FM |



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***Jet** • Jet • PAC7-129
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Biff Rose • Thee Messiah • PAC7-127
Charles Lloyd • Weavings • PAC7-123
Celebration • Celebration • PAC7-122
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Record World Retail Report

MAY 26, 1979

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

SALESMAKER OF THE WEEK



BAD GIRLS
DONNA SUMMER
Casablanca

TOP SALES

BAD GIRLS—Donna Summer—Casablanca
WAVE—Patti Smith Group—Arista

CAMELOT/NATIONAL

BAD GIRLS—Donna Summer—Casablanca
BOB DYLAN AT BUDOKAN—Col
FLAG—James Taylor—Col
GREY GHOST—Henry Paul Band—Atlantic
HOT PROPERTY—Heatwave—Epic
LOOK SHARP—Joe Jackson—A&M
RICKIE LEE JONES—WB
SOONER OR LATER—Rex Smith—Col
STRIKES AGAIN—Blackfoot—Atco
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

HANDLEMAN/NATIONAL

BAD GIRLS—Donna Summer—Casablanca
BOMBS AWAY DREAM BABIES—John Stewart—RSO
DELTICS—Chris Rea—UA
GREATEST HITS—Waylon Jennings—RCA
HAIR—RCA (Soundtrack)
HOT NUMBERS—Foxy—Dash
STARS—Sylvester—Fantasy
THE ORIGINALS—Stattler Brothers—Mercury
TYCOON—Arista
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KORVETTES/NATIONAL

FOREVER—Grover Washington Jr.—Elektra
JUST A GAME—Triumph—RCA
LOOK SHARP—Joe Jackson—A&M
ROCKETS—RSO
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
SWEENEY TODD—RCA (Original Cast)
SWITCH II—Motown
TYCOON—Arista
WAVE—Patti Smith Group—Arista
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

PICKWICK/NATIONAL

BAD GIRLS—Donna Summer—Casablanca
BLUE KENTUCKY GIRL—Emmylou Harris—WB
BOB DYLAN AT BUDOKAN—Col
FLAG—James Taylor—Col
FOREVER—Orleans—Infinity
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
RICKIE LEE JONES—WB
RUNNING LIKE THE WIND—Marshall Tucker Band—WB
WARRIORS—A&M (Soundtrack)

RECORD BAR/NATIONAL

BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
GAP BAND—Mercury
GREY GHOST—Henry Paul Band—Atlantic
LENNY & SQUIGGY—Lenny & the Squigtones—Casablanca
McFADDEN & WHITEHEAD—Phila. Intl.
POUSSEZ—Vanguard
SONGS OF LOVE—Anita Ward—TK
STRAIGHT TO THE POINT—Atlantic Starr—A&M
SWITCH II—Motown
WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

SOUND UNLIMITED/NATIONAL

BOMBS AWAY DREAM BABIES—John Stewart—RSO
DANGER MONEY—UK—Polydor
EVOLUTION—Journey—Col
FOREVER—Orleans—Infinity
MORNING DANCE—Spyro Gyra—Infinity
ROCKETS—RSO
STRIKES AGAIN—Blackfoot—Atco
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
WILD & PEACEFUL—Teena Marie—Gordy
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

DISC-O-MAT/NEW YORK

BAD GIRLS—Donna Summer—Casablanca
BOB DYLAN AT BUDOKAN—Col
BREAKFAST IN AMERICA—Supertramp—A&M
FLAG—James Taylor—Col
GO WEST—Village People—Casablanca
LOOK SHARP—Joe Jackson—A&M
POUSSEZ—Vanguard
THE BELLS—Lou Reed—Arista
THE ROCKES—WB
WAVE—Patti Smith Group—Arista

SAM GOODY/EAST COAST

BELLE DE JOUR—Saint Tropez—Butterfly
BOMBS AWAY DREAM BABIES—John Stewart—RSO
EVOLUTION—Journey—Col
HAIR—RCA (Soundtrack)
I LOVE YOU SO—Natalie Cole—Capitol
LOOK SHARP—Joe Jackson—A&M
N.Y.—Nuggets—Mercury
PURE SILK—Randy Crawford—WB
STRIKES AGAIN—Blackfoot—Atco
WARDELL PIPER—Midsong Intl.

RECORD & TAPE COLLECTOR/BALTIMORE

HOT PROPERTY—Heatwave—Epic
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
RICKIE LEE JONES—WB
RUNNING LIKE THE WIND—Marshall Tucker Band—WB
SONGS OF LOVE—Anita Ward—TK
STONEHEART—Brick—Bang
SWEENEY TODD—RCA (Original Cast)
THIS WORLD—Face Dancer—Capitol
WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
WAVE—Patti Smith Group—Arista

WAXIE MAXIE WASH., D.C.

BAD GIRLS—Donna Summer—Casablanca
CANDY—Con Funk Shun—Mercury
FROM HERE TO ETERNALLY—Spinners—Atlantic
McFADDEN & WHITEHEAD—Phila. Intl.
SONGS OF LOVE—Anita Ward—TK

STRAIGHT TO THE POINT—Atlantic Starr—A&M
SWITCH II—Motown
THIS WORLD—Face Dancer—Capitol
WAVE—Patti Smith Group—Arista
WHOLE WORLD'S DANCING—Trammps—Atlantic

GARY'S/RICHMOND

BAD GIRLS—Donna Summer—Casablanca
BREAKFAST IN AMERICA—Supertramp—A&M
DESOLATION ANGELS—Bad Company—Swan Song
DIRE STRAITS—WB
DISCO NIGHTS—GQ—Arista
GO WEST—Village People—Casablanca
GREATEST HITS—Waylon Jennings—RCA
LEGEND—Poco—MCA
McGUINN, CLARK & HILLMAN—Capitol
THREE HEARTS—Bob Welch—Capitol

PLATTERS/PHILADELPHIA

ANGEL STATION—Manfred Mann's Earth Band—WB
FEVER—Roy Ayers—Polydor
FRENCH KISS—Polydor
GIMME SOME NECK—Ron Wood—Col
INVASION OF THE BOOTY SNATCHERS—Parlet—Casablanca
RICKIE LEE JONES—WB
THE ROCKES—WB
TRB TWO—Tom Robinson Band—Harvest
WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
WAVE—Patti Smith Group—Arista

FATHERS & SONS/MIDWEST

AMERICAN STANDARD BAND—Island
BAD GIRLS—Donna Summer—Casablanca
DISCO NIGHTS—GQ—Arista
FACE TO FACE—Faith Band—Mercury
LOOK SHARP—Joe Jackson—A&M
NEW ENGLAND—Infinity
STRIKES AGAIN—Blackfoot—Atco
SWITCH II—Motown
WAVE—Patti Smith Group—Arista
WELCOME TWO MISSOURI—Missouri—Polydor

NATL. RECORD MART/MIDWEST

BAD GIRLS—Donna Summer—Casablanca
CHEAP TRICK AT BUDOKAN—Epic
FOREVER—Orleans—Infinity
L.A. (LIGHT ALBUM)—Beach Boys—Caribou
NEW ENGLAND—Infinity
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
RICKIE LEE JONES—WB
SOONER OR LATER—Rex Smith—Col
STRIKES AGAIN—Blackfoot—Atco
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

RECORD RENDEZVOUS/CLEVELAND

AIRWAVES—Badfinger—Elektra
BATTERED WIVES—Bomp
BOMBS AWAY DREAM BABIES—John Stewart—RSO
CUT ABOVE THE REST—Sweet—Capitol
FLAG—James Taylor—Col
FOREVER—Orleans—Infinity
JUST A GAME—Triumph—RCA
NEW ENGLAND—Infinity
SLUG LINE—John Hiatt—MCA
TIGER IN THE RAIN—Michael Franks—WB

1812 OVERTURE/MILWAUKEE

BAD GIRLS—Donna Summer—Casablanca
BOATZ—Capricorn
BOMBS AWAY DREAM BABIES—John Stewart—RSO
GAP BAND—Mercury
NEW ENGLAND—Infinity
PROMISE OF LOVE—Delegation—Shadybrook
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
STRIKES AGAIN—Blackfoot—Atco
THINKING OUT LOUD—Snopek—Mountain Railroad
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

LIEBERMAN/MINNEAPOLIS

BLUE KENTUCKY GIRL—Emmylou Harris—WB
BREAKFAST IN AMERICA—Supertramp—A&M
JUST A GAME—Triumph—RCA
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
RICKIE LEE JONES—WB
STRIKES AGAIN—Blackfoot—Atco
TOTO—Col
VAN HALEN II—WB
WAVE—Patti Smith Group—Arista

DISCOUNT RECORDS/ST. LOUIS

BOMBS AWAY DREAM BABIES—John Stewart—RSO
CANDY—Con Funk Shun—Mercury
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
EXPOSURE—Robert Fripp—Polydor
FACE TO FACE—Faith Band—Mercury
FEVER—Roy Ayers—Polydor
RIDE ON—Alvin Lee Ten Years Later—RSO
RUNNER—Island
SLUG LINE—John Hiatt—MCA
WELCOME TWO MISSOURI—Missouri—Polydor

SPEC'S MUSIC/ATLANTA

BAD GIRLS—Donna Summer—Casablanca
BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
BOMBS AWAY DREAM BABIES—John Stewart—RSO
GIMME SOME NECK—Ron Wood—Col
KEEP THE FIRE BURNIN'—Louisiana's Le Roux—Capitol
LOVELINE—Eddie Rabbitt—Elektra
SHOT THROUGH THE HEART—Jennifer Warnes—Arista
THE BELLS—Lou Reed—Arista
WHEN THE NIGHT COMES DOWN—Sutherland Brothers—Col
WHICH ONE'S WILLIE—Wet Willie—Epic

SPEC'S MUSIC/FLORIDA

BAD GIRLS—Donna Summer—Casablanca
BOB DYLAN AT BUDOKAN—Col
FLAG—James Taylor—Col
HOT PROPERTY—Heatwave—Epic
IF YOU KNEW SUZI—Suzi Quatro—RSO
NEW KIND OF FEELING—Anne Murray—Capitol
PARADISE—Grover Washington Jr.—Elektra
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
SLEEPER CATCHER—Little River Band—Harvest
STONEHEART—Brick—Bang

TAPE CITY/NEW ORLEANS

ALTON McCLAIN & DESTINY—Capitol
BAD GIRLS—Donna Summer—Casablanca
BREAKFAST IN AMERICA—Supertramp—A&M

DESOLATION ANGELS—Bad Company—Swan Song
EVERYBODY UP—Ohio Players—Arista
HOT NUMBERS—Foxy—Dash
IN THE MOOD WITH TYRONE DAVIS—Col
LIVIN' INSIDE YOUR LOVE—George Benson—WB
SONGS OF LOVE—Anita Ward—TK
WAR: THE MUSIC BAND—MCA

DAVEY'S LOCKER/SOUTH

BAD GIRLS—Donna Summer—Casablanca
BOB DYLAN AT BUDOKAN—Col
EVOLUTION—Journey—Col
FLAG—James Taylor—Col
HOT PROPERTY—Heatwave—Epic
INSPIRATION—Maze—Capitol
MUSIC BOX—Evelyn Champagne King—RCA
STONEHEART—Brick—Bang
VAN HALEN II—WB
WE ARE FAMILY—Sister Sledge—Cotillion

SOUND TOWN/DALLAS

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
FIGHTING ALONE—Dixon House Band—Infinity
HERMAN BROOD & HIS WILD ROMANCE—Ariola
HOT PROPERTY—Heatwave—Epic
JUST GAME—Triumph—RCA
RUN FOR YOUR LIFE—Torney/Spencer Band—A&M
RUNNING LIKE THE WIND—Marshall Tucker Band—WB
STRIKES AGAIN—Blackfoot—Atco
WARRIORS—A&M (Soundtrack)
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

INDEPENDENT RECORDS/COLORADO

BAD GIRLS—Donna Summer—Casablanca
BOB DYLAN AT BUDOKAN—Col
BOMBERS 2—West End
DALTON & DUBARRI—Hilltak
EL CEE NOTES—Lamont Cranston Band—Waterhouse
NEW ENGLAND—Infinity
ROCKIE ROBBINS—A&M
SWITCH II—Motown
WAVE—Patti Smith Group—Arista
WILD PLACES—Duncan Browne—Sire

LICORICE PIZZA/LOS ANGELES

BAD GIRLS—Donna Summer—Casablanca
BLUE KENTUCKY GIRL—Emmylou Harris—WB
DISCO NIGHTS—GQ—Arista
EXPOSURE—Robert Fripp—Polydor
GIMME SOME NECK—Ron Wood—Col
RICKIE LEE JONES—WB
RUNNING LIKE THE WIND—Marshall Tucker Band—WB
SMILE/BEST OF TIM WEISBERG—A&M
TIGER IN THE RAIN—Michael Franks—WB
WARRIORS—A&M (Soundtrack)

EUCALYPTUS RECORDS/WEST & NORTHWEST

BAD GIRLS—Donna Summer—Casablanca
BLUE KENTUCKY GIRL—Emmylou Harris—WB
CANDY—Con Funk Shun—Mercury
FLAG—James Taylor—Col
GIMME SOME NECK—Ron Wood—Col
McFADDEN & WHITEHEAD—Phila. Intl.
ROCK ON—Raydio—Arista
RUNNING LIKE THE WIND—Marshall Tucker Band—WB
SWITCH II—Motown
WAVE—Patti Smith Group—Arista

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

PRICE CODE:

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

MAY 26, 1979

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

MAY 26 MAY 19

WKS. ON CHART

1	1	BREAKFAST IN AMERICA				
		SUPERTRAMP				
		A&M SP 3708				
		(3rd Week)		9	G	
2	2	2 HOT! PEACHES & HERB /Polydor/MVP PD 1 6172		17	G	
3	3	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)		10	G	
4	9	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150		2	L	
5	5	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041		13	H	
6	6	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)		12	G	
7	7	VAN HALEN II /Warner Bros. HS 3312		7	H	
8	4	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193		23	H	
9	11	RICKIE LEE JONES /Warner Bros. BSK 3296		7	G	
10	8	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144		7	H	
11	13	CHEAP TRICK AT BUDOKAN /Epic FE 35795		14	H	
12	10	PARALLEL LINES BLONDIE/Chrysalis CHR 1192		22	G	
13	12	DISCO NIGHTS G.Q./Arista AB 4225		8	G	
14	16	SOONER OR LATER REX SMITH/Columbia JC 35813		6	G	
15	17	DIRE STRAITS /Warner Bros. BSK 3266		20	G	
16	21	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H		22	G	
17	20	52ND STREET BILLY JOEL/Columbia PC 35609		31	H	
18	14	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2 BSK 3277		11	X	
19	18	THE CARS /Elektra 6E 135		43	G	
20	27	DESTINY JACKSONS /Epic JE 35552		20	G	
21	15	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261		23	H	
22	35	FLAG JAMES TAYLOR/Columbia FC 36058		3	G	
23	23	EVOLUTION JOURNEY /Columbia FC 35797		8	H	
24	19	ENLIGHTENED ROGUES THE ALLMAN BROTHERS BAND/Capricorn CPN 0218		11	H	
25	30	BOB DYLAN AT BUDOKAN /Columbia PC2 35067		3	L	
26	25	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912		8	G	
27	29	MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192		9	G	
28	31	THE MUSIC BAND WAR/MCA 3085		7	G	
29	26	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)		17	H	
30	33	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182		5	G	
31	22	PIECES OF EIGHT STYX/A&M SP 4724		35	G	
32	39	RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317		3	G	
33	34	ROCK ON RAYDIO/Arista AB 4212		7	G	
34	36	I LOVE YOU SO NATALIE COLE/Capitol SO 11928		8	G	
35	37	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067		26	G	
36	38	SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)		10	L	
37	44	MORNING DANCE SPYRO GYRA/Infinity INF 9004		7	G	
38	77	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		3	G	
39	42	THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS)		6	G	
40	32	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753		12	G	
41	40	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001		75	K	
42	47	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214		5	G	
43	46	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217		23	G	
44	45	SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223		6	G	
45	24	GEORGE HARRISON /Dark Horse DHK 3255 (WB)		13	G	
46	43	MANIFESTO ROXY MUSIC/Atco SD 38 114		10	G	
47	48	TYCOON /Arista AB 4215		9	G	
48	28	INSTANT FUNK /Salsoul SA 8513 (RCA)		15	G	
49	70	WAVE PATTI SMITH/Arista AB 4221		2	G	



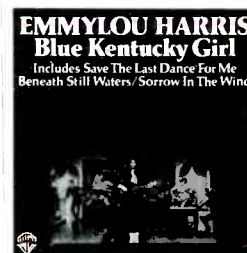
50	54	TOTO /Columbia JC 35317	29	G
51	56	LOOK SHARP JOE JACKSON/A&M SP 4743	6	G
52	41	LET ME BE YOUR WOMAN LINDA CLIFFORD/RSO/Curtom RS 2 3902	7	J
53	51	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764	11	G
54	65	GIMME SOME NECK RON WOOD/Columbia JC 35702	3	G
55	59	HAIR (ORIGINAL SOUNDTRACK) /RCA CBL2 3274	4	K
56	63	HOT PROPERTY HEATWAVE/Epic FE 35970	2	G
57	50	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	32	H
58	52	LEGEND POCO/MCA AA 1099	21	G
59	76	McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)	2	G
60	49	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	7	G
61	53	C'EST CHIC CHIC/Atlantic SD 19209	26	G
62	66	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222	7	G
63	60	TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294	11	G
64	69	HEART STRING EARL KLUGH/United Artists UA LA 942 H	2	G
65	67	STARS SYLVESTER/Fantasy F 9579	5	G
66	68	HOT NUMBER FOXY/Dash 30010 (TK)	5	G
67	57	TAKE ME HOME CHER/Casablanca NBLP 7133	12	G
68	55	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	36	K
69	73	LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M)	4	G
70	61	LOVE TRACKS GLORIA GAYNOR/Polydor PD 1 6184	19	G
71	71	GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	55	K
72	58	KNOCK ON WOOD AMII STEWART/Ariola SW 50054	10	G
73	78	ANGIE ANGELA BOFILL/Arista GRP GRP 5000	18	G
74	72	CARMEL JOE SAMPLE/MCA AA 1126	15	G
75	82	BELLE DE JOUR SAINT TROPEZ/Butterfly 3100 (MCA)	3	G
76	80	EVERYBODY UP OHIO PLAYERS/Arista AB 4226	5	G
77	85	MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND/Epic JE 35751	3	G
78	74	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	48	H
79	87	ROCKETS /RSO RS 1 3047	3	G
80	86	MOLLY HATCHET /Epic JE 35347	6	G
81	75	ARMED FORCES ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709	18	G
82	79	VAN HALEN /Warner Bros. BSK 3075	51	G

CHARTMAKER OF THE WEEK

83 106 **BLUE KENTUCKY GIRL**

EMMYLOU HARRIS

Warner Bros. BSK 3318



84	84	IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044	8	G
85	83	FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701	12	G
86	81	GREATESTS HITS BARRY MANILOW/Arista A2L 8601	26	K
87	62	FEEL NO FRET AVERAGE WHITE BAND/Atlantic SD 19207	8	G
88	64	HEAD FIRST BABYS/Chrysalis CHR 1195	18	G
89	104	NEW ENGLAND /Infinity INF 9007	1	G
90	101	JUST A GAME TRIUMPH/RCA AFL1 3224	1	G
91	112	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051	1	G
92	88	LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598	18	G
93	90	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772	10	G
94	98	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H	3	G
95	92	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625	24	H
96	99	NIGHT RIDER TIM WEISBERG/MCA 3084	2	G
97	100	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	17	G
98	108	IN THE MOOD WITH TYRONE DAVIS/Columbia JC 35727	1	G
99	103	FOREVER ORLEANS/Infinity INF 9006	1	G
100	—	SWITCH II /Gordy G7 988R1 (Motown)	1	G

ALBUM CROSS REFERENCE ON PAGE 50

*Black
Rose*
A ROCK LEGEND

THIN LIZZY



JIM FITZPATRICK ©79

BSK 3338

Produced by Tony Visconti and Philip Lynott
On Warner Bros. Records and Tapes



Record World Albums 101-150

MAY 26, 1979

MAY 26	MAY 19	
101	111	MINNIE MINNIE RIPERTON/Capitol SO 11936
102	109	BRAZILIA JOHN KLEMMER/MCA AA 1116
103	117	JEAN-LUC PONTY: LIVE/Atlantic SD 19229
104	114	THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705
105	115	CANDY CON FUNK SHUN/Mercury 1 3754
106	116	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)
107	110	MILKY WAY CHOCOLATE MILK/RCA AFL1 3081
108	118	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)
109	105	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679
110	125	STONEHEART BRICK/Bang JZ 35969 (CBS)
111	93	THE STRANGER BILLY JOEL/Columbia JC 35987
112	89	McGUINN, CLARK & HILLMAN/Capitol SW 11910
113	123	TRB TWO TOM ROBINSON BAND/Harvest ST 11930 (Capitol)
114	—	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)
115	94	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594
116	126	SKYY/Salsoul SA 8517 (RCA)
117	120	L.A. (LIGHT ALBUM) THE BEACH BOYS/Caribou JZ 35752 (CBS)
118	139	STRIKES BLACKFOOT/Atco SD 38 112
119	91	REMOTE CONTROL THE TUBES/A&M SP 4751
120	130	EXPOSURE ROBERT FRIPP/Polydor PD 1 6201
121	136	FEVER ROY AYERS/Polydor PD 1 6204
122	122	LAND OF PASSION HUBERT LAWS/Columbia JC 35708
123	95	THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647
124	129	THE BELLS LOU REED/Arista AB 4229
125	97	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)
126	113	A MOMENT'S PLEASURE MILLIE JACKSON/Spring SP 1 6722 (Polydor)
127	131	TALES OF THE UNEXPECTED FRANK MARINO & MAHOGANY RUSH/Columbia JC 35785
128	138	THE GAP BAND/Mercury SRM 1 3758
129	96	FATE FOR BREAKFAST ART GARFUNKEL/Columbia JC 35780
130	133	IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (AtI)
131	107	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849
132	119	OUTLINE GINO SOCCIO/Warner/RFC 3309
133	147	THE ROCHEs/Warner Bros. BSK 3298
134	—	BLACK ROSE/A ROCK LEGEND THIN LIZZY/Warner Bros. BSK 3338
135	102	JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)
136	—	WHAT CHA GONNA DO WITH MY LOVE STEPHANIE MILLS/20th Century Fox T 583 (RCA)
137	—	THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/A&M SP 4761
138	140	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
139	—	REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158
140	141	CHERI MADLEEN KANE/Warner Bros. BSK 3315
141	149	GROOVIN' YOU HARVEY MASON/Arista AB 4227
142	134	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11689
143	127	THANKS I'LL EAT IT HERE LOWELL GEORGE/Warner Bros. BSK 3194
144	150	ANY TIME, ANY PLACE DRAMATICS/MCA AA 1125
145	124	THE ORIGINALS STATLER BROS./Mercury SRM 1 5016
146	121	LONNIE LISTON SMITH/Columbia JC 35654
147	—	DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (AtI)
148	137	AN EVENING WITH HERBIE HANCOCK & CHICK COREA/Columbia PC 2 35663
149	128	THREE HEARTS BOB WELCH/Capitol SO 11907
150	142	FIRST GLANCE APRIL WINE/Capitol SW 11852

Albums 151-200

151	WHISPER IN YOUR EAR WHISPERS/Solar BXL 3105 (RCA)
152	LOVE TALK MANHATTANS/Columbia JC 35693
153	ALTON McCLAIN & DESTINY/Polydor PD 1 6163
154	NIGHT OF THE LIVING DREGS DIXIE DREGS/Capricorn CPN 0216
155	RUN FOR YOUR LIFE THE TARNEY/SPENCER BAND/A&M SP 4757
156	TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)
157	ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302
158	FACE TO FACE FAITH BAND/Mercury SRM 1 3770
159	GREY GHOST HENRY PAUL BAND/Atlantic SD 19232
160	I COULD HAVE BEEN A SAILOR PETER ALLEN/A&M SP 4739
161	TRAVELLIN' IN THE WRIGHT CIRCLE BETTY WRIGHT/Alston 4410 (TK)
162	ROCKIE ROBBINS/A&M SP 4758
163	LIVE AT THE BOTTOM LINE PATTI AUSTIN/CTI 7086
164	NO. 1 IN HEAVEN SPARKS/Elektra 6E 186
165	PAT METHENY GROUP/ECM 1 1114 (WB)
166	AMERICAN STANDARD BAND/Island ILPS 9540 (WB)
167	THE BEST OF BARBARA MANDRELL/MCA AY 1119
168	CUT ABOVE THE REST SWEET/Capitol SO 11929
169	STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764
170	CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221
171	ELECTRIC DREAMS JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
172	FALLING IN LOVE AGAIN SUSAN/RCA BXL1 3372
173	STARDUST WILLIE NELSON/Columbia JC 35305
174	FROM HERE TO ETERNALLY SPINNERS/Atlantic SD 19219
175	POUSSEZ/Vanguard VSD 9412
176	HERMAN BROOD & HIS WILD ROMANCE/Arista SW 50059
177	THIS WORLD FACE DANCER/Capitol ST 11934
178	EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6
179	HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
180	LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149
181	ONENESS DEVADIP CARLOS SANTANA/Columbia JC 35686
182	STROKIN' RICHARD TEE/Columbia/Tappan Zee JC 35695
183	DAYTIME FRIENDS KENNY ROGERS/United Artists UA LA 754 G
184	SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red Seal CBL2 3379
185	RIDE ON ALVIN LEE/RSC RS 1 3049
186	SHOULDA GONE DANCIN' HIGH INERGY/Gordy G7 987R1 (Motown)
187	BEST OF ROGER WHITTAKER/RCA AFL1 2255
188	GARDEN OF EDEN PASSPORT/Atlantic SD 19233
189	SLUG LINE JOHN HIATT/MCA 3088
190	CARRIE LUCAS IN DANCLAND/Solar BXL1 3219 (RCA)
191	THE WHOLE WORLD'S DANCING TRAMMPS/Atlantic SD 19210
192	COOL FOR CATS SQUEEZE/A&M SP 4759
193	THE WILD PLACES DUNCAN BROWNE/Sire SRK 6065 (WB)
194	FLOAT INTO THE FUTURE FLOATERS/MCA 3093
195	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 6E 188
196	GLADYS KNIGHT/Columbia JC 35704
197	WELCOME TWO MISSOURI MISSOURI/Polydor PD 1 6206
198	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/Chrysalis CHR 1232
199	ORCHESTRAL FAVORITES FRANK ZAPPA/DiscReet DSK 2294 (WB)
200	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H

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

Album Cross Reference

ALLMAN BROTHERS BAND	24	HARVEY MASON	141
APRIL WINE	150	MAZE	26
AWB	87	PAT METHENY	108
ROY AYERS	121	FRANK MILLS	27
BABYS	88	STEPHANIE MILLS	136
BAD COMPANY	3	EDDIE MONEY	92
BEACH BOYS	117	ANNE MURRAY	131
BEE GEES	5	NEW ENGLAND	89
GEORGE BENSON	18	OLIVIA NEWTON-JOHN	35
BLACKFOOT	118	OHIO PLAYERS	76
BLONDIE	12	ORIGINAL SOUNDTRACK:	
BLUES BROTHERS	43	GREASE	71
ANGELA BOFILL	73	HAIR	55
BRICK	110	SATURDAY NIGHT FEVER	41
CARS	19	WARRIORS	137
CHEAP TRICK	11	ORLEANS	99
CHER	67	GRAHAM PARKER	44
CHIC	61	PEACHES & HERB	2
CHOCOLATE MILK	107	POCO	58
LINDA CLIFFORD	52	POLICE	40
NATALIE COLE	34	JEAN-LUC PONTY	103
CON FUNK SHUN	105	SUZI QUATRO	84
CHICK COREA & HERBIE HANCOCK	148	RAYDIO	33
ELVIS COSTELLO	81	LOU REED	124
CHARLIE DANIELS	77	MINNIE RIPERTON	101
TYRONE DAVIS	98	TOM ROBINSON BAND	113
NEIL DIAMOND	95	ROCKES	133
DIRE STRAITS	15	ROCKETS	79
DOOBIE BROTHERS	8	KENNY ROGERS	16, 138
DRAMATICS	144	KENNY ROGERS & DOTTIE WEST	94
GEORGE DUKE	85	ROXY MUSIC	46
BOB DYLAN	25	JOE SAMPLE	74
EARTH, WIND & FIRE	123	SEAWIND	69
ENCHANTMENT	135	BOB SEGER	142
ENGLAND DAN & JOHN FORD COLEY	147	SISTER SLEDGE	6
JAY FERGUSON	139	SKYY	116
FOXY	66	LONNIE LISTON SMITH	146
MICHAEL FRANKS	63	PATTI SMITH	49
ROBERT FRIPP	120	REX SMITH	14
GAP BAND	128	GINO SOCCIO	132
ART GARFUNKEL	129	SPYRO GYRA	37
GLORIA GAYNOR	70	STATLER BROS.	145
LOWELL GEORGE	143	AMII STEWART	72
G.Q.	13	JOHN STEWART	91
HERBIE HANCOCK	53	ROD STEWART	21
EMMYLOU HARRIS	83	BARBRA STREISAND	109
GEORGE HARRISON	45	STYX	31
MOLLY HATCHET	80	ST. TROPEZ	75
HEATWAVE	56	DNNA SUMMER	4, 68
IAN HUNTER	42	SUPERTRAMP	1
INSTANT FUNK	48	SYLVESTER	65
JOE JACKSON	51	JAMES TAYLOR	22
MILLIE JACKSON	126	TEENA MARIE	106
JACKSONS	20	THIN LIZZY	134
BOB JAMES	115	GEORGE THOROGOOD & THE DESTROYERS	97
RICK JAMES	29	TOTO	50
WAYLON JENNINGS	38	TRUMPH	90
BILLY JOEL	17, 111	TUBES	119
RICKIE LEE JONES	9	TYCOON	47
JOURNEY	23	VAN HALEN	7, 82
MADLEEN KANE	140	VILLAGE PEOPLE	10, 57, 78
EVELYN CHAMPAGNE KING	69	NARADA MICHAEL WALDEN	62
JOHN KLEMMER	102	WAR	28
EARL KLUGH	64	ANITA WARD	114
PATTI LABELLE	93	GROVER WASHINGTON, JR.	30
HUBERT LAWS	122	TIM WEISBERG	96
LITTLE RIVER BAND	125	BOB WELCH	149
McFADDEN & WHITEHEAD	59	BARRY WHITE	39
McGUINN, CLARK & HILLMAN	112	TONY WILLIAMS	104
BARRY MANILOW	86	RON WOOD	54
FRANK MARINO & MAHOGANY RUSH	127	FRANK ZAPPA	36
MARSHALL TUCKER	32		
MASS PRODUCTION	130		

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ A recent court case brought out some interesting facts about the relationship between artists and booking agents. Norby Walters & Associates brought a lawsuit against Source Records and Regency Artists, booking agency for **Chuck Brown and the Soul Partners**, charging that both parties had intentionally interfered with the firm's previous booking agreement with the group. Chuck Brown then filed a countersuit against Walters for fraud, breach of contract and interference with his Regency contract. In addition he asked for \$20 million in damages. The attorney for Source and Brown pointed out to the court that Brown had asked the American Federation of Musicians to arbitrate the dispute, which they have the right to do exclusive of the courts. Artists also have the right to hire and fire any agent or employee who fails to perform agreed services. Following this, the judge ruled that both Walters' charges and Brown's counter-charges should be taken up with the AFM. A negotiating hearing date has not yet been set.

Flautist **Bobbi Humphrey** is currently recording her third Epic lp at **Ralph MacDonald's** Rosebud Studios in New York. MacDonald is once again her producer. The album, "The Good Life," is scheduled for a mid-June release and will feature a few surprises from not only MacDonald but keyboardist **Richard Tee**.

Monday, May 21 is **Instant Funk Day** in New York City. The group, whose "I Got My Mind Made Up (You Can Get It Girl)" sold over 400,000 singles in the New York area alone, will be winding up a national tour with an appearance Monday evening at Avery Fisher Hall. Prior to the concert, there will be a parade from Salsoul Records' Madison Ave. office to the Municipal Building where Manhattan Borough President **Andrew Stein** will issue a proclamation. To commemorate the event, Salsoul will release a new single from the group's gold album.

As we get closer to June, which is Black Music Month, signs of the industry's involvement are increasing. Polydor and MCA appear to be the first companies to utilize the Black Music Month logo in their ads and promotional materials. The logo, which was selected by the Black Music Association from numerous entries, was designed by **Marie Naples** and will be featured on T-shirts, stickers, buttons and other items being issued in conjunction with BMA's Founders. Conference in Philly, June 8-11. They are urging everyone to use the logo whenever possible. To obtain logos for reproduction contact Marcia DuVal at BMA's office, (215) 545-8600.

The **Emotions** will be in New York this Tuesday to have reknowned photographer, **Francisco Scavullo** shoot the cover for their upcoming album.

(Continued on page 53)

Preston & Syreeta Feted



Motown recording artists Billy Preston & Syreeta were recently guests of honor at a luncheon hosted by Motown at the Bistro in Beverly Hills. Preston & Syreeta currently perform on Motown's soundtrack release for the film, "Fast Break," which was recently released. Shown from left: J. J. Johnson, KDAY radio; Guy Zapoleon, KRTH Radio; Connie Singer, Ten-Q Radio; Syreeta; Billy Preston; Gary Theroux of KRLA Radio, and Skip Miller of Motown Records.

Black Oriented Album Chart

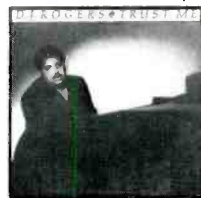
MAY 26, 1979

1. **WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
2. **2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
3. **BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
4. **DISCO NIGHTS**
G.Q./Arista AB 4225
5. **BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
6. **INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
7. **ROCK ON**
RAYDIO/Arista AB 4121
8. **THE MUSIC BAND**
WAR/MCA 3085
9. **DESTINY**
JACKSONS/Epic JE 35552
10. **IN THE MOOD WITH TYRONE DAVIS**
Columbia JC 35727
11. **HOT PROPERTY**
HEATWAVE/Epic FE 35970
12. **McFADDEN & WHITEHEAD**
Phila. Intl. JZ 35800 (CBS)
13. **MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA AFL1 3083
14. **INSTANT FUNK**
Salsoul SA 8513 (RCA)
15. **LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
16. **HOT NUMBERS**
FOXY/Dash 30010 (TK)
17. **LET ME BE YOUR WOMAN**
LINDA CLIFFORD/RSO/Curtom RS 2 3902
18. **SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
19. **THE GAP BAND**
Mercury SRM 1 3758
20. **EVERYBODY UP**
OHIO PLAYERS/Arista AB 4226
21. **WHISPER IN YOUR EAR**
WHISPERS/Solar BXL1 3105 (RCA)
22. **PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
23. **CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
24. **ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
25. **THE MESSAGE IS LOVE**
BARRY WHITE/Unlimited Gold JZ 35763 (CBS)
26. **SWITCH II**
Gordy G7 988R1 (Motown)
27. **STONEHEART**
BRICK/Bang JZ 35969 (CBS)
28. **SKYY**
Salsoul SA 8517 (RCA)
29. **I LOVE YOU SO**
NATALIE COLE/Capitol SO 11928
30. **GO WEST**
VILLAGE PEOPLE/Casablanca NBLP 7144
31. **JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
32. **MINNIE**
MINNIE RIPERTON/Capitol SO 11936
33. **WHAT CHA GONNA DO WITH MY LOVE**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
34. **MILKY WAY**
CHOCOLATE MILK/RCA AFL1 3081
35. **FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
36. **WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
37. **STRAIGHT TO THE POINT**
ATLANTIC STARR/A&M SP 4764
38. **LOVE TALK**
MANHATTANS/Columbia JC 35693
39. **KNOCK ON WOOD**
AMII STEWART/Ariola SW 50054
40. **FEVER**
ROY AYERS/Polydor PD 1 6204

PICKS OF THE WEEK

TRUST ME

D.J. ROGERS—ARC/Col JC36002



If variety is the spice of life, this is one of the most well-seasoned albums of the year. Rogers'

latest lp is a winning package of eight original tunes with flavoring from r&b, disco, gospel and pop. This album deserves plenty of airplay, especially the tracks "Your Love Keeps Me Satisfied" and "Haven't You."

DIONNE

DIONNE WARWICK—Arista AB4230



Dionne is back with what will be her biggest album in years. The teaming together of

Warwick, Barry Manilow as producer and arrangers Gene Page, Gregg Mathieson, Jimmie Haskell and Artie Butler has resulted in a beautiful package of ten tunes that will surely reinstate Dionne at the top of the A/C charts. Watch for leads of singles action.

FUNKY ENTERTAINMENT

BRAINSTORM—Tabu JZ35749

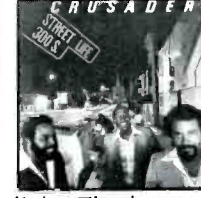


Don't let the P-Funk inspired cover confuse you. This is some of the best r&b this group has ever

released. On their third lp they break from their tradition of ballads and lay down hard and heavy up-tempo sounds. With the expert assistance of arranger/producer Jerry Peters, this album is loaded with BOS potential, just begging for airplay.

STREET LIFE

THE CRUSADERS—MCA 3094



The Crusaders just keep moving on with this, their latest effort, certain to keep them in the lime-

light. The lp contains five new moderate tempo tunes, with guest Randy Crawford providing lead vocals on the title track. All are suitable for jazz/progressive airplay. Additional assistance also comes from Alphonso Johnson, David T. Walker and Garnett Brown.

Black Oriented Singles

MAY 26, 1979

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

MAY 26	MAY 19		WKS. ON CHART
1	1	REUNITED PEACHES & HERB Polydor/MVP 14547 (5th Week)	11
2	2	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	16
3	9	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	7
4	7	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	7
5	10	WE ARE FAMILY SISTER SLEDGE /Cotillion 44251 (Atl)	5
6	6	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	11
7	11	HOT STUFF DONNA SUMMER/Casablanca 978	6
8	8	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	12
9	3	HOT NUMBER FOXY/Dash 5050 (TK)	14
10	5	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	13
11	13	SHAKE GAP BAND /Mercury 94053	8
12	4	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	19
13	19	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	5
14	12	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	16
15	14	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	15
16	21	GOOD, GOOD FEELIN' WAR/MCA 40995	8
17	17	TAKE ME HOME CHER/Casablanca 965	12
18	15	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	13
19	16	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	22
20	18	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	19
21	46	RING MY BELL ANITA WARD/Juana 3422 (TK)	3
22	22	SATURDAY NIGHT T-CONNECTION /Dash 5051 (TK)	9
23	20	I WANT YOUR LOVE CHIC/Atlantic 3557	16
24	38	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	3
25	29	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	8
26	32	DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927	4
27	27	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS)	7
28	23	KNOCK ON WOOD AMII STEWART/Ariola 7736	16
29	24	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	22
30	31	IN THE NAVY VILLAGE PEOPLE /Casablanca 973	9
31	36	MR. ME, MRS. YOU CREME D'COCOA /Venture 106	7
32	34	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	9
33	35	I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	11
34	39	LOST IN LOVING YOU McCRARYS/Portrait 6 70028	5
35	43	SAY WON'TCHA CHOCOLATE MILK/RCA 11547	5
36	42	NIGHT DANCIN' TAKA BOOM/Ariola 7748	5
37	37	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT MILLIE JACKSON/Spring 1 6722 (Polydor)	6

38	44	JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818	4
39	40	READY OR NOT HERBIE HANCOCK/Columbia 3 10936	8
40	45	IF YOU WANT IT NITEFLYTE/Ariola 7747	4
41	51	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 3680 (CBS)	3
42	52	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 46031	3
43	53	LET ME GOOD TO YOU LOU RAWLS/Phila. Intl. 3684 (CBS)	3
44	41	DANCER GINO SOCCIO/Warner/RFC 8757	7
45	47	RAISE YOUR HANDS BRICK/Bang 8 4802 (CBS)	6
46	55	CHASE ME CON FUNK SHUN/Mercury 74059	3
47	56	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	3
48	54	DOUBLE CROSS FIRST CHOICE/Gold Mind 4019 (RCA)	4
49	50	WALK ON BY AWB/Atlantic 3563	7
50	60	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	3
51	59	MEMORY LANE MINNIE RIPERTON/Capitol 4706	2
52	28	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546	10
53	25	STAND BY NATALIE COLE/Capitol 4960	12
54	62	EVERYBODY UP OHIO PLAYERS/Arista 0408	3
55	57	CAN'T YOU SEE I'M FIRED UP MASS PRODUCTION/ Cotillion 44248 (Atl)	5
56	58	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	7

CHARTMAKER OF THE WEEK

57	—	EYEBALLIN' HEATWAVE Epic 8 50699	1
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58	67	(YOU'RE A) FOXY LADY LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. 8816	2
59	70	SHOW TIME (PART I) UNDISPUTED TRUTH/Whitfield 8781 (WB)	3
60	66	MORNING DANCE SPYRO GYRA/Infinity 50007	3
61	61	HOLD ON TO LOVE SEAWIND/Horizon 120 (A&M)	5
62	68	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/ A&M 2137	2
63	69	LOVE YOU INSIDE OUT BEE GEES/RSO 925	2
64	—	MUSIC BOX EVELYN 'CHAMPAGNE' KING/RCA 11586	1
65	30	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/ Tamlia 5429 (Motown)	12
66	—	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	1
67	—	I JUST WANNA DANCE WITH YOU DRAMATICS/MCA 47017	1
68	26	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum)	9
69	—	I JUST KEEP THINKING ABOUT YOU TATA VEGA/ Tamlia 54299 (Motown)	1
70	33	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	8
71	48	STAR LOVE CHERYL LYNN/Columbia 3 10907	12
72	49	CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint/London 34003	8
73	72	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500	10
74	74	CROSSWINDS PEABO BRYSON/Capitol 4694	9
75	75	KEEP YOUR BODY WORKIN' KLEEER/Atlantic 3559	9



SWEET THUNDER—HORIZONS

F-9576

... Soulful Love Ballads to Serious Funk
With the Hit Single: I Leave You Stronger

F-860

On Fantasy/WMOT Records and Tapes

WOL 'Distress' Sale

(Continued from page 3)

casting corporation told RW that the distress sale move is obviously one of our options, but we haven't made a decision yet."

Viacom Bid

The biggest obstacle to such a move is a previous arrangement with Viacom, Inc. to buy all of the Sonderling properties. WOL-AM, one of Washington's top radio stations and certainly the top AM black music market station in the city, would certainly be one of the best properties for Viacom.

"If it wasn't for the Viacom deal," a spokesman said, "there'd be no way we wouldn't go for the distress sale option."

The policy allows a station whose license is up for renewal—or possible revocation—to sell the station before the hearing if the buyer is a minority-owned company and if the price of the station is substantially below the current market value with its license intact, (RW, May 12.)

FCC Statement

In a WOL-AM docket action last week, the FCC said because of information in its possession that "raised serious questions as to whether Sonderling possessed the qualifications to remain a licensee," it was "unable to determine if renewal would serve the public interest," and was designating the renewal application for a hearing to determine whether or not the station had violated several sections of the Communications Act, had submitted false documents to the FCC, and whether Sonderling had "exercised adequate control and supervision over the station."

September Hearing

The renewal application action should be announced this week. The hearing probably would not take place until September, according to the Sonderling spokesman, although the decision to move ahead on the distress sale action will come shortly.

The FCC has conducted payola-plugola investigations since early in 1977, and, initially, the hearings were held in public. A special three-man team of FCC attorneys conducting the probe held nearly 20 days of hearings on charges of commercial coercion at WOL-AM logged by two area concert promoters. Soon afterwards, the FCC voted to meet in secret closed session with witnesses in other cases.

Since June, 1977, all of the FCC payola-plugola probe investigations have been secret, and have moved on to complaints about stations in other cities.

Retailers Protest 12-Inch Price Hike

(Continued from page 3)

generated in-store traffic and provided a new and highly successful profit venue for retailers, the question of whether the price increase will deter 12-inch sales has become a controversial one.

"The price increase is a totally inflationary move in a depressed economy," said Record & Tape Collector's Wayne Steinberg. "The 12-inch is red hot now," he said, "but why would a customer want to buy it when he can buy the album for \$.50 more? The 12-inch has been keeping many retailers afloat, and the price hike is another example of the retailer getting slaughtered."

Father's & Sun's Don Simpson said, "I really don't think the market can handle the increase. If I were a consumer, I'd just skip the 12-inch and buy the lp."

Although most retailers believe that the price hike of the 12-inch will dramatically hurt disco sales, some retailers are more optimistic. Jerry Warren, manager of the Strawberries chain said, "I don't expect to see my 12-inch sales suffer as a result of the price increase because I already move a large quantity of 12-inch imports that go for \$4.59. For instance, the Third World 12-inch was one of our biggest items, and it listed for \$4.59—and the same version of the song was on the album which sold for \$5.29. If people want their music, they'll pay for it."

Will the price increase encourage the consumer to put his money toward albums rather than the 12-inch single? A number of retailers have speculated that this may be the rationale behind the recent price hike. Waxie Maxie's Ken Dobin said, "I feel that record companies have raised the price of the 12-inch single because they feel it's hurting lp sales too much. I think that manufacturers want the 12-inch to serve only as a promotional tool. Personally, I'd rather sell lps, so I'm not upset about the price increase. Ultimately, I really don't think that there are a lot of people who are willing to buy both the 12-inch album version of an artist's release." Many retailers, however, do not believe that the higher prices of 12-inches will promote lp sales. One retailer said, "This increase is not going to help sales at all; it's only going to take away the extra sales we've been enjoying with the 12-inch. It's totally senseless."

Citing the rising cost of petroleum as a possible reason for the price hike, Strawberries' Warren said, "A record company's profit
(Continued on page 60)

Col to Release Hernandez LP



Bruce Lundvall, president, CBS Records Division, has announced that singer Patrick Hernandez' upcoming album, "Born To Be Alive," will be released by Columbia Records. Hernandez was brought to Columbia by A-Tom-Mik Productions, headed up by Michael Stewart and Tom Hayden. Pictured are, from left: (bottom) Michael Stewart, co-president, A-Tom-Mik Productions; Jean Vanloo, producer; Patrick Hernandez, Bruce Lundvall, president, CBS Records Division; (top) Jean Claude Pellerin, group president, Aquarius Europe; Walter Yetnikoff, president, CBS/Records Group; and Tom Hayden, co-president, A-Tom-Mik Productions.

Black Music Report (Continued from page 51)

Laura Palmer on black music in L.A.: Mutual Black Network is holding its annual regional affiliates meetings beginning in June. MBN will host its more than 85 affiliate stations in such cities as Kansas City, Missouri; Atlanta, Georgia; Jackson, Mississippi and Washington, D.C. The meetings will be comprised of two days of workshops and panels, informing and updating the affiliates of the status of the current broadcast legislation at the FCC and on Capitol Hill, and present and future plans for the network. Contact Harriet Bennett at MBN: (703) 685-2152 . . . Atlantic artist Aretha Franklin's recently completed lp is a sure hit. At a listening party at L.A.'s Record Plant recording studio hosted by Atlantic Records last week, the lady of soul mingled with press, record company executives and radio personalities, discussing her latest recording, and it wasn't even a final mix. Aretha's lp is titled, "La Diva," produced by Van McCoy, and includes two tunes penned by McCoy, "The Feeling" and "You've Brought Me Back To Life Again." Van McCoy's partner, Charles Kipps, also wrote a tune on this lp, "What If I Should Ever Need You." On hand for the affair was Aretha's husband, actor Glen Turman, Bob Greenberg, VP and west coast general manager for Atlantic Records, Casablanca president Neil Bogart, Mel Bly of Warner Brothers Music, Van McCoy and Charles Kipps, Eddie Holland, Paul Cooper, Carole Carper, and future writers on Aretha's next recording, Art Posey and Joseph Powell. The album is expected to be released in six to eight weeks. Watch for it.

Motown artist Cuba Gooding recently gave a one-time performance in an exclusive dinner club in Marina del Rey. For one night, Sor La Mer turned semidisco, with the ex-Main Ingredient lead singer leading the way. A very diversified and strong performer, Cuba continually showed off his true talent for singing, his real love. The affair was promoted by Underdog Productions. Spotted in the audience were Louis Gossett, Prince Ellis, Andrew Ruffo, and L.J. of the Dramatics . . . Artists International's Mike Garson Trio performed at Hollywood's Two Dollar Bill's Bistro last weekend, with Mike Garson of David Bowie/Stamley Clarke fame on keyboards, Billy Mintz on drums, and Herbie Mickman on bass. Chick Corea sat in on drums, and everyone enjoyed . . . Capitol Records hosted a salute for artist Freda Payne at Los Angeles Speakeasy Wednesday, May 9.

A Double Dose of Dynamite...

Light The Fuse This June...

BMA's Founders' Conference
June 8-11, 1979—Philadelphia
Info: (215) 545-8600

'ABBA Year' (Continued from page 10)

Australia and Europe less than two years ago, and I dare say that everybody was impressed by the sound."

The "ABBA sound," he added—a sound generally defined by a lush, deep production that has been compared to Phil Spector's "wall of sound" technique—"is something we are very careful about, because we think it's very special. And you must understand that it's not possible to get that sound just by having somebody playing guitar, a drummer, and so on. It's much more complicated than that."

The fall tour will be preceded by single releases from the new ABBA album, "Voulez Vous" (on Atlantic), Anderson said; and "we hope that by mid-September the album should be high on the charts." It is possible that "ABBA—The Movie," a full-length film with both a plot line and concert footage shot in Australia and Scandinavia, will also be released in connection with the tour.

Among the merchandising tools that will be offered are posters, visors, jigsaw puzzles and other fairly conventional items; items; ABBA is now also marketing its own brand of clog shoes, manufactured in Sweden and due to be introduced here later this year. "This [merchandising] is something you really have to accept today," Anderson said, noting that ABBA regards its various

materials both as promotional tools and actual moneymakers. "We try to sell quality before quantity, but of course you always have the pirating problem—if you don't do it yourself, the pirates will do it for you. This is why we're discussing right now what products we're going to give an OK to be manufactured in the United States. We've had some experience with it abroad, of course."

Despite the extraordinary amounts of money earned by ABBA on a worldwide basis—income that makes the group "one of the most profitable corporations in the whole world, if you compare the turnover to the profit"—the quartet clearly sees America as a frontier that must be conquered if they are to achieve true international superstardom. "We are fully aware that although we have received gold and platinum records here," Anderson said, "it has never reached the 'ABBA fever,' so to speak, that it has in nearly every other territory. It wasn't long ago that we decided to break the market in Japan, and after about 10 days of just television, including a TV special, we sold two and a half million records there in five months, which they had never heard of before. I firmly believe that a visit here by us is essential; and if we're lucky, the same thing will happen here."

Layin' on the Line



Columbia/Tappan Zee artists Mongo Santamaria and Wilbert Longmire recently appeared at New York's Bottom Line, featuring music from their latest albums, "Red Hot" produced by Jay Chattaway, and "Champagne," respectively. Pictured backstage are, from left: Vernon Slaughter, dir., Jazz/progressive marketing, CBS Records; Bob James, president, Tappan Zee Records; Mongo Santamaria, Wilbert Longmire, and Jay Chattaway, dir. of a&r, Tappan Zee Records.

Co-op Cuts (Continued from page 6)

Polygram Distribution, Inc., which handles five of this week's RW top ten singles and four out of the top ten albums on this week's RW charts, stressed a more prudent position in his co-op spending. Peisinger added that each artist is considered individually as to what is necessary to "get the job done." He also felt that co-op advertising in the traditional sense is a thing of the past as record companies now assume the monetary responsibility. He said, "While I'm not saying there aren't any accounts who will spend their own dollars, in relationship to the total amount, it's a very minute amount."

Expenditures in line with release schedules were discussed by Casablanca's senior VP/managing director Larry Harris and Capitol's national sales manager Larry Hathaway with the latter noting that the quantity of Capitol's spending is not down.

By and large, promotional merchandising support is being cut back as a majority of those surveyed agreed that the "gimmicks and industry toys" are being eliminated, with greater emphasis being placed on more in-store display tools.

Chrysalis's Billy Bass, VP promotion and creative services, who reported his co-op spending as stable, noted the label is very concerned about the total campaign, stressed consistent all promotional items relate to merchandising in-store in which the record being worked.

MCA Records' Stan Layton, vp of marketing, felt that "timing is the key" as well as creativity, noting that merchandising leaves an impression on the consumer, but does not necessarily sell records. Field merchandising specialists have been added to MCA's marketing team to increase penetration into the marketplace. He added, "This is where the real effort needs to be

placed." Cross merchandising is also being encouraged.

Phil Jones reported such items as belt buckles and T-shirts have been cut back to "zero" as he said, "I did away with it all about six months ago. I can't say we'll never do a stand-up if it sells the product . . . I just don't think small stuff sells any records. When we see a good visual that's effective, we'll use it. But it seems that most stores are featuring album covers in their displays."

Motown's Lushka, who also spoke of cross merchandising, said that Motown is not cutting down in their merchandising support but rather getting more sophisticated, developing campaigns that are "geared more toward building the artists and the company as well as the particular piece of product." Their "aggressive" move into television advertising this year will be part of that campaign. Lushka said, "We've found ourselves to be very successful in television as everything is going to be tied in." Specialists in the television field will be utilized.

Dan Davis, vp creative service/merchandising and advertising at Capitol, reported "no changes" but said rather, "we are consistent with creating campaigns to do what is appropriate for the artists."

Budget Studies Implemented

Linda Barton, VP/advertising for CBS, said that while business is not as good as it should be and they are more prudent due to the tight economy, there are no cut-backs. She said, "We are constantly finding new artists and the budget varies depending on the number of artists. Our budget is flexible as to what we have to do."

Labels reported a move to establish research departments to evaluate spending. Labels such as WEA and MCA have already implemented such studies.

The Jazz LP Chart

MAY 26, 1979

1. **PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
2. **LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
3. **MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
4. **HEART STRING**
EARL KLUUGH/United Artists UA LA 942 B
5. **CARMEL**
JOE SAMPLE/MCA AA 1126
6. **BRAZILIA**
JOHN KLEMMER/MCA AA 1116
7. **LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
8. **FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
9. **NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
10. **TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
11. **LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
12. **FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
13. **NIGHT RIDER**
TIM WEISBERG/MCA 3084
14. **THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705
15. **GROOVIN' YOU**
HARVEY MASON/Arista AB 4227
16. **TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
17. **JEAN LUC PONTY: LIVE**
Atlantic SD 19229
18. **CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
19. **TOGETHER**
McCOY TYNER/Milestone M 9087 (Fanrasy)
20. **ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
21. **AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
22. **GARDEN OF EDEN**
PASSPORT/Atlantic SD 19233
23. **RAMSEY**
RAMSEY LEWIS/Columbia JC 35815
24. **FEVER**
ROY AYERS/Polydor PD 1 6204
25. **ELECTRIC DREAMS**
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
26. **THE THREE**
Inner City 6007
27. **STUFF IT**
STUFF/Warner Bros. BSK 3269
28. **TO TOUCH YOU AGAIN**
JOHN TROPEA/Marlin 2222 (TK)
29. **LIVE AT THE BOTTOM LINE**
PATTI AUSTIN/CTI 7086
30. **EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia JC 35654
31. **AN EVENING WITH HERBIE HANCOCK & CHICK COREA**
Columbia PC 2 35663
32. **MAKE YOUR MOVE**
JOE THOMAS/LRC 9327 (TK)
33. **CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
34. **FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
35. **ONE GOOD TURN**
MARK COLBY/Columbia/Tappan Zee JC 35725
36. **BLUE MONTREUX**
THE ARISTA ALL STARS/Arista AB 4224
37. **EQUINOX**
RED GARLAND TRIO/Galaxy GXY 5115 (Fantasy)
38. **LIVE AT MONTREUX**
BEN SIDRAN/Arista AB 4218
39. **BAD FOR ME**
DEE DEE BRIDGEWATER/Elektra 6E 188
40. **TOUCHING YOU . . . TOUCHING ME**
AIRTO/Warner Bros. BSK 3279



STUNNING NEWS FROM THE FRONTLINE OF JAZZ.

Compelling new performances from four master musicians/composers/arrangers.

Strength of expression. Urgent, innovative writing. Intricate ensemble work. Woody Shaw follows the resounding success of "Rosewood" with "Woody Three." An album swinging with immediacy, brimming with strong, vital ideas. An album opening onto the future of jazz. Look out and listen up. "Woody Three."

Unmistakable joy. With "In Motion" the Heath Brothers continue to transmit their infectious lightness of heart. Brotherly love radiates through Jimmy and Percy's band, featuring young Keith Copeland's drums, Tony Purrone's fluid electric guitar, and the vigor of Stanley Cowell's piano. Overflowing with life, warmth and the pursuit of happiness, the Heath Brothers are "In Motion." Go with it.

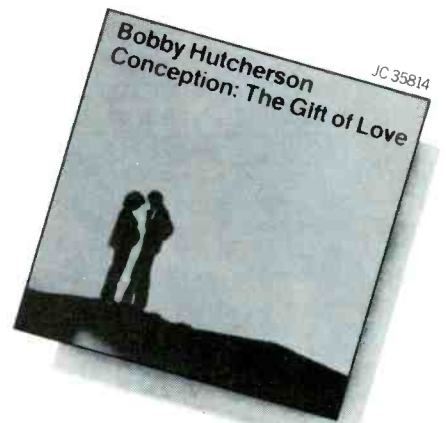
Liquid grace. Inspiration to spare. Hear the singing resilience of Bobby Hutcherson on "Conception: The Gift of Love." The impact of this virtuoso of the vibes was never easier to detect, nor more beautiful. Bobby Hutcherson demonstrates with melodic conviction that it is better to give. And easy for you to receive. Be there.



Produced by Michael Cuscuna.



Produced by George Butler. Jimmy Heath and Percy Heath.



Produced by Cedar Walton.

MUSIC BY AND FOR UNCOMPROMISING INDIVIDUALS FROM COLUMBIA RECORDS AND TAPES.

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New York, N.Y. (Continued from page 12)

an exclusive New York, N. Y. interview sometime in the coming weeks.)

CORRECTION DEPT.: Sometimes the typewriter has a mind of its own. Last week, unbeknownst to the columnist, it wrote that WPIX would be broadcasting shows from this year's Dr. Pepper Music Festival in Central Park. Truth is, WPLJ will be doing the broadcasting. Regrets all around on that one.

Careful readers might also have noticed that Capricorn was said to be releasing **Delbert McClinton's** new album, "Second Wind," later this month. Well, "Second Wind" was released a couple of years ago to be exact (it was McClinton's first for Capricorn); his new lp, which will indeed be released later this month, is entitled "Keeper of the Flame."

GIVING NEW MEANING TO THE EXPRESSION "THIS RECORD'S A DOG" will be the newly-formed company Dog Records, located in Freeport, New York. Terming itself "a new, highly under-financed Long Island based label waiting for its stationery to arrive," Dog has sent out "Beware of Dog" signs to members of the press along with a memo touting the virtues of its first signing, The Freelance Vandals, whose first release will be a limited collector's edition Double DogPak 45. Sayeth the Dogsters: "Messrs. **Lundvall, Davis, Sherwood,** etc. will be wailing, 'Oh why did I not have the Foresight, Intuition, Ears and Guts to see the potential of they that call themselves Vandals.'"

SOFTBALL NEWS IN BRIEF: The Flashmakers topped their season record to 8-1 with two more wins over the past week. When William Morris failed to show for the second time this season, the Central Park Orphans stepped in and were victims of **Gary Kenton's** five hitter, 6-1. And on Tuesday last RW blew a 6-2 lead, but came back to defeat Petrie Advertising in the bottom of the seventh, 7-6, when **Steve Baker** (who pitched and recorded his eighth career win against no losses) lined a two-out single to left that sent A&M's **Michael Leon**, who formally entered the race for Rookie of the Year, home with the winning run. Next week: the return of "Big Mac," Atlantic Studios' "Hold the pickles, hold the lettuce, hold the runners" **Mac McCollum**.

SHORT SHORTS: A battle of the cover versions is shaping up between **Bette Midler** and **Bonnie Tyler** (who's been involved in one of these before, if you recall), who have both released new singles of a song called "Married Men" (not the Roches song of the same title). Midler will sing her version on Saturday Night Live, May 26, the last SNL of the regular programming season. . . . **James Brown's** new album, "The Original Disco Man," is co-produced by Brown and **Brad Shapiro** (who has worked with **Millie Jackson, J. Geils** and **Wilson Pickett**). It marks the first time in his long career that Brown has used a producer other than himself. . . . **Willie Nile**, signed to Arista but as of yet unrecorded, will open for **Clive Davis** on the Arista president's lecture tour of several eastern colleges. . . . **Chuck Burgi**, formerly of **Brand X** and **Al DiMeola's** band, has joined **Fandango**. . . . **Joe Simon** is recording his new album at Media Sound. He's producing himself. . . . the **Knack's** eagerly-anticipated first album will be released by Capitol on June 4. It's produced by **Mike Chapman**. . . . **Mink DeVille** is recording in Paris with producer **Jean Claude Petit**, who was once an arranger for **Edith Piaf**. . . . **Supertramp's** May 21 show at the Buffalo Memorial Auditorium sold out in four hours. The group is due in at Madison Square Garden on May 31. . . . **Teddy Pendergrass** is taking his "For Women Only" concert to a captive audience. On June 9 he is scheduled to play for the inmates at the Chino Institute For Women in Frontera, California. . . . **Phil Lorito** and Artists One Management has signed **Blackjack** to a management contract. Lorito also manages **Carillo**. The group is signed to Polydor.

Jazzin' Up June!
BMA's Founders' Conference
June 8-11, 1979—Philadelphia
Info: (215) 545-8600

Copy Writes (Continued from page 18)

Ave. N. & Hayes, Nashville 37202 (615-227-2835) . . . Larball Music published the two new singles "Gone, Gone, Gone" by **Johnny Mathis** (written by **L. Russell Brown** and **Lisa Hayward**) and "Row Wow" by **Cory Daye** (written by Brown and **Sandy Linzer**).

INTERNATIONAL: Image Music of Australia recently became the sub-publisher of **Buzz Cason** Publications and **Angel Wing** Music. The first copyright under the new agreement is **Steve Gibb's** "She Believes In Me" as recorded by **Kenny Rogers**. Image is headed by director **John McDonald**. . . . **Paul Wadkovsky** and **Willie Hernandez** of ASCAP are presently in Puerto Rico meeting with potential new members and those already signed with the Society. On their agenda is a visit with one of the island's top performer, **Nydia Caro**.

SCHEDULED: **Leonard Feist**, president of NMPA, will be the guest speaker May 21 at the annual meeting of The Copyright Society of The United States to be held in Montauk, L.I. It's believed that Feist is the first non-lawyer to be selected as guest speaker.

Video Visions (Continued from page 16)

and hardware spokesman. We don't want to dwell on the present technology of production in any form. We do want to raise the pertinent questions, present facts and opinions and offer your opinions of the present and future state of film and tape in the record business. The current phrase is "open forum" and it fits here quite well.

There are several points of embarkation. How are you, as a record company, getting your video into the marketplace to sell your artists? Are you operating on a competitive level of production with other companies? How can the retailer best show your video presentations? And what is the significance of the new, consumer software (read home video) market?

Today, we have moved a great distance. We are beginning to seek outlets for our productions which afford us a return on our original production investment. From local cable television outlets to national cable TV outlets—from theatre distribution, an idea attempted several times in the past with modest success, to the ultimate solution which appears on the horizon, the home video market via video cassette and disc, we are seeking new ways to recoup growing production costs. There is even research being done to establish a national commercial television syndication market for productions.

We want to investigate all of the possibilities and explore the range of companies involved in these endeavors. Also, we will have to point out the vast implications of this growth—write about practices and people who are involved in all areas of production, syndication and in general the business of film and tape as it relates to the record business.

The only authorities to be found in this area of the record business are you, the people for whom this column is written. So we invite your input. Send us pictures of your productions. Give us your views on the information contained herein. And allow us the opportunity to grow with you.

Since this column emanates from the *Record World* west coast offices, you can reach me there via letter or phone call. I look forward to speaking with you.

The Coast (Continued from page 14)

entitled (what else?) "Queens," to be followed soon afterwards by the plumbers union's tour de force, "Flushing."

PEOPLE: **Phil Spector** has returned to an old haunt, Gold Star Studios, to produce an album for the **Ramones** and a single for the **Paley Brothers**; both acts also appear on Sire's "Rock and Roll High School" soundtrack lp, which Spector helped mix. . . . Congrats and good luck to former Bearsville national sales manager (and misguided Laker fan) **David Kastens**, who last week started his new gig as vice president of sales and promotion for Nehi Record Distributors. The position is newly-created. . . . **Stanley Clark's** presence on the **Ron Wood/New Barbarians** tour may be unlikely, but the fans have been eating it up, especially when the rest of the band leaves the stage and he steps out for a monster solo. Clarke's next lp, by the way, will be a double, part of it live and part of it from the studio. . . . **Norman Winter** found a new way to beat the endless lines at gas stations, much to his own surprise: it seems that when he pulled up to a station in his white Rolls Royce with its "Hype 1" license plates, the attendants figured that "hype" meant hypodermic, and that Winter (who was also dressed in white) must be a doctor in serious need of petrol—so they let him move right to the front of the line. Norm Winter? A doctor? C'mon.

Classical Retail Report

THE WEEK



IN VIENNA

tal

STARS OF THE WEEK*

IN VIENNA—London Digital
G—Galway—RCA
GRIMES—Vickers, mers, Davis—Philips
ENDRILLON—Von Stade, tin, Rudel—Columbia
AN: VIRTUOSO—Angel
CA—Freni, Pavarotti, cigno—London
ILLO IN MASCHERA— rreras, Wixell, Davis—

Y/EAST COAST

—RCA
GRIMES—Philips
AT CARNEGIE HALL— tional
N ON THE BEACH—
VIENNA—London Digital
NON—Muenchinger—

UOSO—Angel

A—London
DUCTS WAGNER— 15 Series

/EAST COAST

MPHONY NO. 3—
GRIMES—Philips
NGS—Morris, Bolcom—
ONCAVALLO: CAVALLERIA PAGLIACCI—Pavarotti—

UOSO—Angel

A—London
ONE AUF NAXOS—Price, lollo, Solti—London
USSOROSKY: FIREBIRD RES—Muti—Angel
.O IN MASCHERA—

TAPE COLLECTORS/ BALTIMORE

HONY NO. 3—Cantelli—

G SYMPHONY—Previn—

I CONCERTO NO. 1— Giulini—DG

HAYDN: PIANO SONATAS, VOL. IV— Kalish—Nonesuch
HAYDN: SYMPHONIES NOS. 45, 101— Marriner—Philips
MASSENET: CENDRILLON—Columbia
MOZART: SERENADES, VOL. IX— Boskovsky—London Treasure
NEW YEAR'S IN VIENNA—London Digital
PERLMAN: VIRTUOSO—Angel
ARTHUR RUBINSTEIN PLAYS FRANCK— RCA

LAURY'S/CHICAGO

ANNIE'S SONG—RCA
TRIBUTE TO E. POWER BRIGGS— Columbia
BRITTEN: PETER GRIMES—Philips
BRAHMS: VIOLIN CONCERTO—Perلمان, Giulini—Angel
BRUCKNER: SYMPHONY NO. 6— Barenboim—DG
MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Pavarotti— London
NEW YEAR'S IN VIENNA—London Digital
PACHELBEL: KANON—Paillard—RCA
PERLMAN: VIRTUOSO—Angel
VERDI: LA BATTAGLIA DI LEGNANO— Ricciarelli, Carreras, Gardelli—Philips

CACTUS RECORDS/HOUSTON

MAURICE ANDRE PLAYS IN BAROQUE CONCERTOS—Angel
ANNIE'S SONG—RCA
BARRIOS: GUITAR MUSIC—Williams— Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BOLLING SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling— Columbia
LIONA BOYD ON GUITAR—Columbia
HOROWITZ ENCORES—Columbia
MASSENET: CENDRILLON—Columbia
PACHELBEL: KANON—Paillard—RCA
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London

TOWER RECORDS/SEATTLE

BACH: CANTATAS, VOL. XX— Harnoncourt—Telefunken
BEETHOVEN: PIANO CONCERTO NO. 30—Pollini, Boehm—DG
BEETHOVEN: VIOLIN SONATAS, VOL. IV— Perlman, Ashkenazy—London
BERLIOZ: SYMPHONIE FANTASTIQUE— Barenboim—DG
HANDEL: ODE FOR ST. CECILIA— Harnoncourt—Telefunken
HAYDN: PIANO SONATAS, VOL. IV— Kalish—Nonesuch
MASSENET: CENDRILLON—Columbia
NEW YEAR'S IN VIENNA—London Digital
PROKOFIEV: SYMPHONY NO. 6—Weller—London
SCHUMANN: DUETS—De Gaetani, Guinn, Kalish—Nonesuch

* Best sellers are determined from the retail lists of the stores listed above, plus the following: King Karol/New York, Record World/TSS/New York, Cutler's/New Haven, Discount Records/Washington, D.C., Specs/Miami, Rose Discount/Chicago, Radio Doctors/Milwaukee, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/San Francisco, Odyssey Records/San Francisco and Tower Records/Los Angeles.

Moss Music Group at First Birthday

By SPEIGHT JENKINS

■ NEW YORK—It was almost precisely a year ago when Ira Moss became director at the Vox/Turnabout company and renamed it the Moss Music Group. RW profiled him and discussed his plans at that time and much positive has happened since. As Moss predicted, though there have been even more new labels, there is far more uniformity. Vox Boxes have remained, but Turnabout is the general label used for most of the line's major releases. The Opera Live series has thrived, and the overall structure of the company has been remade to bring it into line with most of the other classical organizations. Distribution, from this quarter the most important element in any record company's organization, has been given top priority, and Turnabout records are getting out to the stores at a faster rate than ever before.

Patricia Willard, the new publicity officer, has plenty of ideas on promotion and marketing of records. Preparing to celebrate the first Moss anniversary, she was most excited over the biggest and most expensive step Turnabout has taken, probably since it was founded. Very soon the Moss Music Group will record in studio an acclaimed contemporary opera, Thea Musgrave's *Mary, Queen of Scots*. Miss Musgrave, a British composer who lives in this country for a good part of the time and is married to Peter Mark, the conductor, is known to New Yorkers as the composer of quite a bit of serious and well-received instrumental music and for an opera given its premiere at the New York City Opera in the spring of 1978 called *The Voice of Ariadne*. That one did not go over so well, but shortly after, *Mary, Queen of Scots* bowed in Norfolk, Virginia, to enthusiastic acclaim. And although Norfolk may not have too many music critics, the premiere was covered by critics from all over the country.

The Norfolk Opera, whose artistic director and conductor is none other than Peter Marks, has been cited to me by members of the evaluating staff of the National Council for the Arts as the model American company. It was founded on a small budget and from the beginning sought to ingratiate itself with all elements of

its heterogenous community. Its repertory has been varied, and American artists have generally been engaged, with results that have won popular and critical support. Its publicity has been smoothly and inventively handled by Sheila Porter, the publicity director of the New York City Opera and previously the director of press at the Royal Opera, Covent Garden, and the whole show has been highly professional. The important character in *Mary, Queen of Scots*, is, of course, Mary, and one of the most important young American opera singers, Ashley Putnam, enacted the role. She will sing it on the recording which Mark will conduct. It is rare enough to have any contemporary opera on disc—Philips good services for Michael Tippett's work and of course London's complete catalogue of Benjamin Britten are notable exceptions; this opera was discussed so much at its premiere that it might well be a real discovery on records.

Miss Willard, however, had many other projects besides *Mary, Queen of Scots*, to discuss. The King's Singers, one of the most popular choral groups in the British Isles, will be represented with six new albums—two that are classical and four that will be middle of the road. The albums will be pegged to the frequent appearances of the King's Singers on tour in the U.S.

A short while ago Vox/Turnabout issued a record of women composers, which was discussed in this space although then it was noted that all the composers were dead. A new disc is coming called Chamber Music by Women's Composers, and Miss Willard has promised me that some of this work will be contemporary. There also should be a rerelease of the fine record on Candide of the music of Clara Schumann. Miss Willard was not sure if this would happen, but it would be nice to have it in the catalogue again.

Definitely, however, there will be an important anthology disc of contemporary music including *Fire Fragile Flight* by Lucia Dlugoczewski. An American living in New York, Miss Dlugoczewski belongs generally to the school of esthetic composers; her highly

(Continued on page 64)

UK Mfrs. Bid For Control of BPI; Members Propose Council Changes

By VAL FALLOON

■ LONDON — The UK's major record companies are bidding for control of the BPI and an extraordinary general meeting has been called for June to propose changes in the BPI Council. At the moment, the Council consists of the eight biggest companies and four independents, all elected. The proposed new Council would have the eight majors as permanent members, and two more independent members. The proposed changes come at a time when major company membership fee is expected to be trebled to £25,000 ("A" companies) with other fees reducing down the scale (the current "D" company fee is £100). Another significant proposal is to introduce a "block voting" system at general meetings, which would give the majors 25 votes each, the "B" companies eight and "D" one each. This would put the BPI in the control of the majors as they could total 200 votes, with the remaining smaller companies having just over 170 votes between them. The last similar attempt for majors to gain permanent seats on the Council was

defeated seven years ago at the annual meeting. It is not expected that independents would view such moves favorably this time around, as a unanimous vote by majors would defeat the independents every time.

However, it has to be recognized that the majors here contribute more than a major share to funding the BPI's continually more expensive programs of fighting piracy, home taping and other matters. The time and effort contributed by representatives of the majors far exceed that of the independents. It is not expected that the "big eight" will argue about the increased membership fee, but they felt that this heavy financing deserved a bigger say in the BPI's activities. Also, as it is a limited company (a corporation) it is run like any other company by a board of directors. Record companies are "shareholders" and the fact that at present the biggest shareholders still have only one vote per company on the committee naturally enough appears unbalanced, as majors currently invest almost ten times more than small independents.

Germany

By JIM SAMPSON

■ HAMBURG—In ceremonies here recently, the German Phono-Academy presented the 1979 German Record Awards (Schallplatten Preis). This year's Grand Prize went to two ambitious recording projects: Deutsche Grammophon's **Ferenc Ericsay** edition, featuring reissues and new releases of recordings by the Hungarian conductor who died in 1963; and **Keith Jarrett's** "Sun Bear Concerts," the 10 disc documentation of the pianist's concert improvisations on **Manfred Eicher's** ECM label. Of all companies, ECM has been the most consistent winner of Grand Prizes over the past five years. Artists of the year included **Witold Lutoslawski**, the **United Jazz and Rock Ensemble**, **Anne-Sophie Mutter**, **Ensemble 13**, **Angelo Branduardi**, and **Dire Straits**. Among the winners in the 32 categories were **Lorin Maazel's** new Beethoven "Eroica," recordings of Schoenberg and Webern by **Pierre Boulez**, the **Georg Solti** "Otello," "The Wiz" soundtrack, **Howard Carpendale** (EMI) and **Juergen Drews** (WEA) for German pop music, **Kate Bush** for international pop, **Big Joe Turner** and **Axel Zwingenberger** for traditional jazz, **Bennie Wallace** for modern jazz, and **Third World** for black music. Interestingly, the United Jazz and Rock Ensemble's recording was the first production of any kind by the Stuttgart-based Mood Records, which is operated by a group of musicians. The historical spoken word award went to an album of testimony by **Bertolt Brecht** and others before the House Un-American Affairs Committee in the '50s.

No prizes were awarded this year in the rock music category, a development which unleashed a barrage of critical protest. A Phono-

(Continued on page 59)

England

By VAL FALLOON

■ LONDON—The annual conference of the IFPI will elect a new director-general and new board members, and discuss the change-over of the organization from federation to association . . . also mooted is the switch of head office from London to Geneva . . . IFPI anti-piracy fund co-ordinator **Gerry Oord** is expecting to raise £500,000 by the end of this year. The result of his first trip was \$180,000, with commitments for another \$200,000 made for the next two years. Oord says he is particularly pleased with the contributions from publishers, and considers the sum high for only a few weeks' collection. The IFPI has been holding its international conference on the Spanish island of Majorca. Among subjects expected to be discussed are a levy or fee on home recording equipment to be fed back into international copyright collection agencies to compensate for losses by domestic pirates. . . . Back home, dealers are again pressing the Gramophone record retailers' committee to demand that record companies grant dealers the option of taking part in a five percent returns scheme or receiving higher margins. New terms issued by two majors recently mean that incorrect orders will not be replaced unless notified by the shop within 24 hours, which has resulted in strong protests. The favorite topic of the discount war was also raised again by dealers at a Midlands meeting, and the suggestion was that companies should abolish recommended retail price . . . Home taping offenders have received what looks like a helping hand from a Midlands county council with a lending library's scheme for singles, which has alarmed the BPI. Many libraries lend albums at a nominal fee of 10 pence. Now one library is offering new chart singles at five pence each with plans to expand the library to almost 200 titles. The library claims that borrowers who like a single will go out and buy their own copy, but a local dealer greeted the comment with derision. Clearly the temptation to tape the singles would be too strong to resist. For less than one pound a hunter can buy a tape which will record twenty singles which would cost him almost a pound each . . . Woolworths has come up with an idea to stop home tapers in their tracks. LPs are stamped with store locations and date of purchase in about 80 outlets, so that a "faulty" returned by a customer can be checked to see how long he has had it. Woolworths claims that some people keep lps for up to six weeks and return them as "faulties." **Bob Egerton**, record division chief, wants the system adopted nationally. However, a customer offered

(Continued on page 59)

Meeting the Princess



Neil Sedaka wound up a sold-out three week tour of the UK by headlining a Grand Royal Charity evening show attended by HRH Princess Anne. Over 1000 people paid 50 dollars to attend the cabaret supper and to support the two charities benefitting from the evening, Mind (the National Association for Mental Health) and RDA (Riding for the Disabled Association) the latter being the charity of which Princess Anne is Patron. The event was staged in a new four million dollar penthouse showroom, Blazer's, situated only 200 yards from Windsor Castle. Shown above is Princess Anne (left) being introduced prior to the dinner to Sedaka and his wife Leba.

or, Radar Pact



Radar Records has inked a long-term agreement with Polydor Records to be distributed by Polydor in the United States and Canada, it by Fred Haayen, president of Polydor. The first two releases under e the debut albums by guitarist/songwriter Bram Tchaikovsky, later l the Yachts, in July. Outside North America, Radar will continue to y WEA, half-owners of the company. Shown from left at the signing en, president, Polydor Records; Ekke Schnabel, senior vice president, Polydor Records; Martin Davis, managing director, Radar Records; attorney, Radar Records.

rd (Continued from page 58)

in exchange could demand his money back—consumer this—and the buyer does not even have to provide chase. Some stores allow exchanges for a different title, 's scheme is unlikely to be added by other chains.

COUP: BBC Radio one has, after long negotiation, eement with the U.S.S.R. to broadcast live from Moscow concert there. The broadcast will be on May 28, a ay here. Elton John is playing eight dates, in Leningrad . . . **The Who** gave a last-minute concert at the Rain-o previewing their movie at the Cannes film festival. l all night when the concert was announced with four . . . **Kate Bush**, along with **Peter Gabriel** and **Steve Harley**, h concert at the Hammersmith Odeon last week for man who was killed at the beginning of the tour in dent . . . All proceeds on tickets, program sales, etc., s dependents. The show was a sell out, emphasising al despite a week of London Palladium dates recently. a rare appearance for Harley . . . **The Average White** dlining a gala concert with proceeds to the Year Of ind . . . More picture discs from CBS and DJM. DJM's n's "Captain Fantastic" lp and CBS' are two singles— rom reggae group the **Regulars**, and the **Sutherland** ay Come Easy Go." All are limited editions . . . Song otions took Galaxy Records to court last week over gement of copyright on the original cast recording of it African musical "Ipi Tombi." Galaxy has agreed not ure or sell any copies pending a further hearing . . . eiment firm Impact Music is suing Island Records and s U.K. licensee) along with publishers Blue Mountain rights to the group **Steel Pulse**, claiming that it had a agreement with the reggae band prior to their record- Island.

iny (Continued from page 58)

okesperson explained that the independent jury's voting akes it possible for one juror to veto the awarding of his is apparently what happened. A change of rules is xt year. Label leaders in the awards were EMI (8), (7), and CBS (6).

TELEX: MD **Rudi Wolpert** and a&r chief **Jochen** CBS Germany have signed **Chi Coltrane** to a worldwide t product is due in the fall . . . **Queen** is coming to usicland studio next month to mix their new album; lowed by **Elton John**, produced for the first time by his **ete Bellotte** . . . Ariola, with the Island catalogue the ggae distributor, is sending a "reggae bus" through mpany reports a 300 percent jump in reggae sales in . . . A&M's **Jerry Moss** stopped by CBS Frankfurt to

Supertramp gold discs; the group's "Breakfast" plate gold, with platinum a strong possibility by the time the in September . . . Also hitting gold again is **Manfred** **iband** on Bronze/Ariola; for years one of the most consistent sellers in Germany, they just finished a ir.

EMI Digital Recording

(Continued from page 4)

tom-built C.R.L. seven-track tape recorder.

EMI is taking this release seriously as the beginning of a trend that will revolutionize recording techniques. Said EMI Music public relations chief Bob Hart, "This is a change parallel to the innovation of stereo. One day all recordings will be by the digital method, and we won't need to state it."

Leslie Hill, joint md of EMI

music operations, stated that other recordings have been completed and that further sessions, some of them classical, are scheduled.

"This single marks the beginning of a move into digital recording which will, I believe, establish EMI's technical superiority in an area which will be a vital part of the future of the recording industry," Hill said.

West German Tape Royalty

(Continued from page 3)

and legal specialists in this field. Little time was spent discussing the need for a royalty to compensate members of the music business for use of their creative output. One music publisher took this as a de-facto concession by the manufacturers that a problem exists.

The two German tape manufacturers, BASF and AGFA, still intend to fight the royalty, however. They point to the license already paid by German consumers on tape recording hardware, an average of 4.50 marks on every recorder, which is applied to the purchase price and distributed to copyright holders. The tape industry claims an additional levy would be double taxation.

GEMA and GVL counter with a GVL-commissioned research study which showed that West Germans apparently are listening to much more music from self-made recordings than from all types of pre-recorded music combined. When the original hardware license law passed in 1965, nobody could envision the cassette boom. The proportions of home taping mandate a supplemental license on blank tape to protect the copyright holders, say the performing right societies.

Even given a need for increased musician compensations, the tape industry claims a blank cassette royalty would be too difficult to administer. A BASF spokesman says up to 45 percent of cassettes sold in Germany could avoid the surcharge through 'gray market' importation, making the tape surcharge issue "a question of existence" for domestic manufacturers.

The music lobby argues that such an administrative office for surcharge collection already exists: ZPU, which collects from tape hardware manufacturers. ZPU would collect a royalty on any blank tape sold in Germany, whether of domestic or foreign manufacture.

The amount of surcharge is also hotly debated. BASF refers to a GVL proposal which could add over two marks (one dollar) to the wholesale price of a cas-

sette. Normal retail markup would nearly double the final cost to the consumer. GVL disclaims the two mark surcharge, citing one mark (50 cents) as a realistic compensation for each cassette.

The political question of whether the current Bonn coalition government will support the royalty proposal is not yet a factor. The proposed law will be drawn up by career officials at the Ministry of Justice. One newspaper report claimed the Justice Minister, Dr. Vogel, is skeptical about any license which would come directly out of the consumer's pocket. Similar reservations seem to have hurt chances for a blank tape royalty law in Austria, where home taping has reached catastrophic proportions. The Austrian music industry has obtained a draft proposal for such a law. But the Austrian Justice Minister, a Socialist, reportedly opposes the license, worsening prospects for passage after the Socialist Party's resounding victory in this month's national elections.

The blank tape royalty is part of the German government's omnibus revision of the 1965 copyright act. In its final form, the new law will also cover the use of copiers, video tape recorders, and other types of reproduction equipment. The draft by the Justice Ministry should be forwarded to the cabinet of Chancellor Helmut Schmidt by the spring of 1980. After further hearings, the government would introduce the law to the legislature for action after the 1980 German elections.

Any change of political leadership in Bonn after 1980 should not interfere with the progression to the Bundestag. At a meeting in Bonn six months ago, representatives of all four parliamentary parties expressed support for the copyright law change. Then, as now, questions concerned technical details. As the tape manufacturers are quick to point out, many laws have been delayed, or even defeated, because of technical details.

Disco File (Continued from page 28)

cover" is a frantically pumping, bright production by **Paul Sabu** with sly lyrics and a neat heavy breathing hook that add up to a pop romp similar in effect to "Boogie Fever." Just the sort of thing that will make dancers light on their feet after an hour or two on the dance floor. I like the flip side even more, "Don't You Want My Love" (7:53), a more conventional (and extremely well-written, radio take note) soul song that shows off Jacob's vocal ability to much better advantage and nevertheless can't avoid a strange "one, two, cha-cha-cha" chant tacked on following a fine bass break and string-filled climax. Your choice.

GIVE UP THE FUNK: **Edwin Starr** already has a new Twentieth Century album in the works, the title track of which appears this week on disco disc: "H.A.P.P.Y. Radio" (6:45). This cut, produced by Starr with the same confident hand and soulful voice that took "Contact" to number one, dispenses with the synthesizer that dominated that cut, leaving all the drive to be created by the cymbals and handclaps, and by his own vocal performance. Bristling with percussion and soul chants, it's the logical companion to "Music Box" and a strong follow-up effort.

James Brown enters the disco field in earnest (after having been such an important pioneer in its "party music" period—you do remember "Think (About it) and "Doin' it to Death") with the



WXKS/Boston/Vinnie Peruzzi
#1 RING MY BELL—Anita Ward—TK
Prime Movers: WORK THAT BODY—Taana Gardner—West End
 BORN TO BE ALIVE—Patrick Hernandez—Col
 BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
Pick Hits: LOVE MAGIC—John Davis & The Monster Orchestra—Col
 NIGHT DANCIN'—Taka Boom—Ariola
 CAN'T DO WITHOUT LOVE—Whispers—Solar

KFMX/Minneapolis/Gary De Maroney
#1 RING MY BELL—Anita Ward—TK
Prime Movers: BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
 I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega—Motown
 DON'T GIVE IT UP—Linda Clifford—Curtom (lp cut)
Pick Hits: BOOGIE WITH ME—Poussez—Vanguard
 WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
 SUNSET PEOPLE—Donna Summer—Casablanca (lp cut)

KSET/El Paso/Chuck Gross
#1 LA BAMBA—Antonio Rodriguez—Buddah
Prime Movers: RING MY BELL—Anita Ward—TK
 PANIC—French Kiss—Polydor
 GOOD, GOOD FEELIN'—War—MCA
Pick Hits: BORN TO BE ALIVE—Patrick Hernandez—Col
 SUNSET PEOPLE—Donna Summer—Casablanca (lp cut)
 I CAN DANCE ALL BY MYSELF—Dalton & Dubarri—Hilltak
 All records played are 12" discs unless otherwise indicated.

WZZD/Philadelphia/Mark Serpass
#1 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila Intl
Prime Movers: RING MY BELL—Anita Ward—TK
 WORK THAT BODY—Taana Gardner—West End
 BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
Pick Hits: BAD GIRLS—Donna Summer—Casablanca
 ROCK ON—Raydio—Arista
 BODY STRONG—Sylvester—Fantasy

KIIS-FM/L.A./S. Cohen, M. Wagner
#1 RING MY BELL—Anita Ward—TK
Prime Movers: HAVE A CIGAR—Rosebud—WB
 LA BAMBA—Antonio Rodriguez—Buddah
 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
Pick Hits: AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila Intl
 NIGHT DANCIN'—Taka Boom—Ariola
 H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox

DISCO 96/Miami/Frank Walsh
#1 HOT STUFF/BAD GIRLS—Donna Summer—Casablanca
Prime Movers: RING MY BELL—Anita Ward—TK
 MAKIN' IT—David Naughton—RSO
 WORK THAT BODY—Taana Gardner—West End
Pick Hits: LET ME TAKE YOU DANCING—Bryan Adams—A&M
 DANCIN' JOHNSON—Bill Saluga—A&M
 WHEN YOU WAKE UP TOMORROW—Candi Staton—WB

unprecedented stroke of bringing in **Brad Shapiro** as producer and writer. "It's Too Funky in Here" (6:33), a Polydor disco disc, is pretty funky, but, apparently, not too funky, as several of our northeast reporters will attest. Following a rather blah, unappealing intro, Brown rasps, twangs and shouts his way in and out of a guitar, keyboard and handclap track, accompanied vocally by **Brandye** and instrumentally, one assumes, by **the Muscle Shoals Rhythm Section**. It's interesting that Brown has picked up some newer vocal mannerisms (the ow-wow twanging, for example), when his most exciting moments are his trademark high-pitched screams, which he sends sailing across the dance floor (I hope some future mix will retrieve the best scream of all from the fade). Some may say that he hasn't adapted his style enough for disco, but the crowd at New York's Paradise Garage enjoyed "It's Too Funky" very well, and I say: Get down, get down in the name of Brown.

REMIXES: Inevitably, the most important reappearance of the week is the much talked-about and much-preferred remix by **John Luongo** of the **Jacksons'** "Shake Your Body (Down to the Ground)" (Epic), which, following a limited Canadian pressing, was fetching outrageous prices in a scalpers' market. Timing 8:37, the new version has already received praise for its much more busy, percussive sound and for numerous added breaks. (Many thanks to Toronto's **Vince DeGiorgio** for securing me a Canadian copy.) Also on new disco disc pressing: **Amii Stewart's** "Light My Fire (Disco Heaven)" on Ariola, the re-edited trimming off the slow intro in favor of a portion of the break: the **Intruders'** "I'll Always Love My Mama" (6:28), on Philadelphia International, a mix different from the original album version as well as from **Tom Moulton's** "Philadelphia Classics" remix. Otherwise, the song is familiar, of course, and one can only say that it was meant to be on a twelve-inch someday.

ITEM: Unconfirmed (uncirculated, even) rumors have it that the upcoming "Hollywood 4" pressing is actually the debut record of **Judy and the Offtones**. Their first effort is said to be a disco medley of "The Battle Hymn of the Republic" and "I Love You (For Sentimental Reasons)." The track was recorded live on the street corner outside Sigma Sound Studios in New York, where **Jim Burgess** suspended a microphone out of a second story window to catch the group's very off tones. **Richie Rivera**, who happened to be at Sigma remixing "I'm Gonna Ring My Baby's Bell," can be heard during the synthesizer break, asking the group to keep it down.

12" Price Hike

(Continued from page 53)

on the 12-inch single is very small. It takes the same amount of vinyl to press a 12-inch as it does an album, so the cost, production-wise, is virtually identical for both items. I think that the country's oil problems are at the heart of the increase, and I don't think that record companies have raised the price of the 12-inch in order to stimulate lp sales."

Selective Ordering

Sympathetic or not to the increased prices, all retailers said that they would be forced to order 12-inch stock far more selectively. Don Simpson said, "I'll continue to look at them to stock, but if I see any decrease in sales, and I'm certain that I will to some extent, I'll be far more selective in terms of ordering them. I have to wait and see how the market will react." Jerry Warren said, "Even though I don't expect my 12-inch sales to be particularly hurt by the higher prices, I know I'm going to be more selective when I order. But I also think that record companies should be more selective regarding what they make available on 12-inch as well."

Musexpo '79 To Feature Disco

■ Musexpo '79, the fifth annual International Record and Music Industry Market, to be held from November 4 to 8 in Miami, will host a large number of companies primarily involved in disco product. According to Musexpo president Roddy S. Shashoua, this is the first time the event will feature producers and radio programmers who are involved exclusively with disco.

Industry executives and radio people who work with disco will take part as panelists in the workshop/seminar program activities during this year's event. Disco product will be displayed by both domestic and overseas representatives. According to Shashoua much of the overseas disco presence at the upcoming Musexpo is from German-based companies and producers. Shashoua also said that U.S. companies will be highlighting their disco product.

Bee Gees Platinum

■ LOS ANGELES—"Tragedy," the second single from the Bee Gees' multi-platinum "Spirits Having Flown" album, has been certified platinum by the RIAA.

Record World Disco File Top 50

79

T STUFF/BAD GIRLS DONNA SUMMER/Casablanca 12"★/
p cut) NBLP 7150

G MY BELL ANITA WARD/TK (12") TKD 124

ROMANCE/KEEP ON DANCIN' THEO VANESS/Prelude (12"★)
PRL 12165

NCE WITH YOU CARRIE LUCAS/Solar (12") YD 11483 (RCA)

NCER GINO SOCCIO/Warner/RFC (12") RCSD 8788

IT NO STOPPIN' US NOW McFADDEN & WHITEHEAD/
Phila. Intl. (12") 2ZS 3675 (CBS)

OGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/
Chrysalis (12") 12 2316

RS/BODY STRONG/I (WHO HAVE NOTHING) SYLVESTER/
Fantasy (lp cuts/12") F 9579/D 129

VE A CIGAR ROSEBUD/Warner Bros. (12") WBSD 8784

ISIC IS MY WAY OF LIFE PATTI LABELLE/Epic (12"★) JE 35772

RBIDDEN LOVE MADLEEN KANE/Warner Bros. (12") WBSD
3772

BABY'S BABY LIQUID GOLD/Parachute (12") RRD 20523
(Casablanca)

ORK THAT BODY TANNA GARDNER/West End (12") WES 22116

BA GIBSON BROS./Mango (12") MLPS 7770 (WB)

CK IT TO THE TOP MANTUS/SMI (12"★) 601

SH ON MAD MOUNTAIN MIKE THEODORE ORCHESTRA/
Westbound (12"★) WT 6109 (AtI)

USSEZ POUSSEZ/Vanguard (entire lp) VSD 79412

AN TELL CHANSON/Ariola (12") 9006

ME BE YOUR WOMAN LINDA CLIFFORD/Curtom (entire lp)
RS 2 3902 (RSO)

ERYBODY HERE MUST PARTY DIRECT CURRENT/TEC (12")
TEC 59

NIC FRENCH KISS/Polydor (lp cut) PD 1 6197

IUST KEEP THINKING ABOUT YOU BABY TATA VEGA/
Motown (12") 021

AKIN' IT DAVID NAUGHTON/RSO (12") RSS 301

E ARE FAMILY/HE'S THE GREATEST DANCER SISTER SLEDGE/
Cotillion (12") DK 4710

25 — **BORN TO BE ALIVE** PATRICK HERNANDEZ/Columbia (12")
23 10987

26 27 **DISCO NIGHTS (ROCK FREAK)** G.Q./Arista (12") SP 38

27 21 **DOUBLE CROSS** FIRST CHOICE/Gold Mind (12"★) GA 9502 (RCA)

28 26 **BY THE WAY YOU DANCE (I KNEW IT WAS YOU)** BUNNY
SIGLER/Gold Mind (12") GA 403 (RCA)

29 29 **ONE MORE MINUTE** ST. TROPEZ/Butterfly (12") Fly 13197 (MCA)

30 35 **HEAVEN MUST HAVE SENT YOU** BONNIE POINTER/Motown
(12") 020

31 36 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE** THE JONES
GIRLS/Phila. Intl. (12") 2Z8 3682 (CBS)

32 19 **BANG A GONG** WITCH QUEEN/Roadshow (12"★) BXL1 3312
(RCA)

33 30 **HOT FOR YOU** BRAINSTORM/Tabu (12") 2Z8 5515 (CBS)

34 28 **TAKE ME HOME** CHER/Casablanca (12"★) NBLP 7133

35 49 **LOVE MAGIC** JOHN DAVIS & THE MONSTER ORCHESTER/
Columbia (12") 23 10976

36 34 **HAPPINESS** POINTER SISTERS/Planet (12") AS 11408
(Elektra/Asylum)

37 41 **NIGHT DANCIN'** TAKA BOOM/Ariola (12") 9010

38 — **WHEN YOU WAKE UP TOMORROW** CANDI STATON/
Warner Bros. (12") WBSD 8820

39 39 **ALL THROUGH ME** LAURA TAYLOR/TK (12") TKD 137

40 40 **GOOD GOOD FEELIN'** WAR/MCA (12") 13913

41 33 **THERE BUT FOR THE GRACE OF GOD GO I** MACHINE/
Hologram/RCA (12") PD 11457

42 42 **LET'S LOVEDANCE TONIGHT** GARY'S GANG/Columbia (12"★)
JC 35793

43 50 **BOB-A-RELA** Bob-A-Rela/Channel (entire lp) 1002

44 45 **BABY BABA BOOGIE** GAP BAND/Mercury (12"★) SRM 1 3758

45 46 **DISCO CIRCUS** MARTIN CIRCUS/Prelude (12") D 503

46 32 **PICK ME UP, I'LL DANCE** MELBA MOORE/Epic (12") 28 50665

47 48 **ANYBODY WANNA PARTY** GLORIA GAYNOR/Polydor (12")
PDD 507

48 — **TO FREAK OR NOT TO FREAK** STEWART THOMAS GROUP/
Arista (12") CP 702

49 44 **BOOGIE BUSINESS** LAMONT DOZIER/Warner Bros. (12")
WBSD 8792

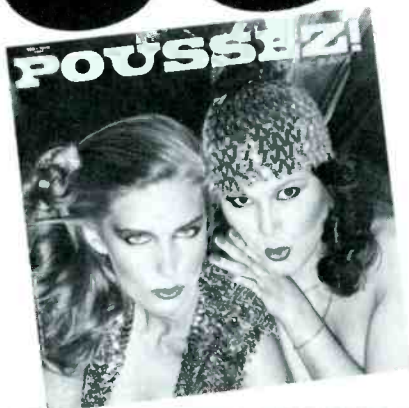
50 38 **IN THE NAVY** VILLAGE PEOPLE/Casablanca (12"★) NBLP 7144

(★ non-commercial 12")

Everybody loves...

POUSSEZ!

(*Poo-say)



Boogie With Me!*

Come On And Do It!

You're All I Have!

Never Gonna say Goodbye!

Produced by Alphonse Mouzon
Danny Weiss, Executive Producer

VSD • 79412 (L.P.) * SPV • 24 (12" DISCO) and VSD • 35208 (7")

on Vanguard Records

Record World en Brasil

By OLAVO A. BIANCO

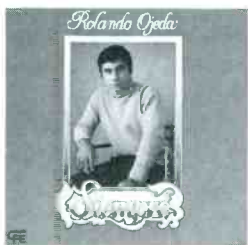
■ Se está discutiendo en estos momentos un asunto serio en la Cámara Federal, que bien pudiera resultar en la creación de una ley que afectará directamente la radiofusión. El asunto en cuestión es relacionado con la ejecución, por medio de la radio, televisión, etc., de discos que todavía no estén a la venta en el país, o que no hayan o nunca lleguen a salir a la venta. Según el proyecto, solo será posible la difusión de aquellos discos que sean prensados en Brasil y que estuviesen disponibles a la venta al público. Es natural que en los países suramericanos los disk-jockeys y programadores tengan un "apetito" voraz por obtener muestras de todo lo nuevo, y cuando las obtienen, ya sea mediante la importación o porque ciertas grabadoras de discos se las faciliten, eso sólo basta para que el éxito actual sea olvidado, y se pase a la difusión al nuevo éxito del artista en su país de origen, dejando trunca una labor promocional coronada por el éxito al lanzar al aire un nuevo disco del intérprete en detrimento del éxito previo del artista, simplemente por haber recibido el nuevo. Esto ha causado ya grandes problemas en Santiago, Buenos Aires, Montevideo, Rio de Janeiro, Caracas, Bogotá, Lima, etc, en que se ha abandonado el éxito del momento en el país, simplemente porque alguien recibió muestras y lanzó al aire el nuevo éxito del artista en su país de origen. Para conocer a fondo

las condiciones que acabo de exponer, es que pido a nuestro Editor **Tomás Fundora**, su opinión sobre este asunto.

La lucha contra la piratería sigue en su apogeo en nuestro país. La Asociación Brasileña de Productores de Discos sigue en colaboración con las autoridades, efectuando "raids" en algunas ciudades, destruyendo duplicadoras clandestinas y sistemas de distribución del producto pirateado. Es impresionante la organización que consiguen tener estos piratas, los catálogos que tienen y la impresionante fidelidad de reproducción de las cintas. Todo lo anterior, como ya lo hemos aclarado anteriormente, se aplica solamente a la piratería de cassettes, ya que en el caso de los discos existe un gran control.

Sigue con impresionante éxito la exhibición de la película "O Milagre da Fé" con **Roberto Leal** (RGE). Y hablando de **Roberto Leal**, tuvo oportunidad de contar en días pasados por televisión, el caso de un artista que canta como él, se presenta como él y hasta en Holanda usó su nombre para registrar una música de él. El hombre en cuestión se llama **Johnny Rodriguez** (?) y Leal tuvo la oportunidad de verificar todo esto en su reciente viaje a Europa, por lo cual RGE ya ha iniciado todos los procedimientos legales en contra de esta actitud... Según la prensa de Río, la razón de que **Liza Minelli** siga en Brasil se llama **Edu Lobo**.

Latin American Album Picks



SIEMPRE

ROLANDO OJEDA—CFE ES 34133

Con muy buenas ventas en la costa este, esta grabación de Rolando Ojeda va tomando fuerza a través de "Aquellos Boleros" (J. M. Yanes) un medley de boleros inolvidables con sabor a Lucho Gatica. Otros son "Siempre te amaré" (Vanda-Young), "Sabes tú" (J. M. Yanes-Diez Martin) y "De Repente" (A. Romero). Lanzado por Alhambra en Estados Unidos de un original CFE, España.

■ "Aquellos boleros," a medley of unforgettable boleros, is selling nicely on the east coast. Ojeda's voice sounds a bit like Lucho Gatica, which creates the enchantment. Released in the States by Alhambra from an original CFE, Spain. Other tunes are "No me verás llorar" (J. M. Yanes), "Mirando al mar" (de Haro-Marino) and "Como en aquellos boleros" (J.M. Yanes).

(Continued on page 64)

Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Aparte de romper "records" de recaudación, el Telemaratón ofrecido por el Canal 23 de Miami, Fla. a beneficio de la "Liga contra el Cancer" contó también con gran asistencia de estrellas, tanto del arte dramático como de la canción, que ininterrumpidamente se presentaron en el "Miami Jaialai" ante numeroso público, así como ante las cámaras del Canal, que llevaron a Estados Unidos Latino y México, el espectáculo a través de Televisa, Mexico. La presencia de México se hizo patente en forma impresionante desfilando **Lila Deneken**, que se lució plenamente en su interpretación, **Lolita de la Colina**, **Emmanuel**, **Roberto Jordán**, **Nacho Mendez**, **Joshio Ferrusquilla**, **Tito Guizar**, **Gualberto Castro**, **Manoella Torres**, **Raquel Olmedo**, **Martín Cortés**, **Silvia Pinal** y **Chela Castro**, entre otros. Colombia también presentó nutrida representación con **Isadora**, **Claudia**, **Oscar Golden** y **Ernesto Alejandro**. Venezuela presentó a **Tania**, **Aravella**, **Rudy Marquez** y **Trino Mora**. Puerto Rico estuvo presente con **Ch. Aveil Janet**, **Ednita Nazario**, **Mary Pacheco** y **Celi Bee**, que se robó el "show" en su presentación "disco." Entre los artistas locales se destacaron el **Grupo Alma**, **Olga y**

Tony, **Olga Guillot**, **Olguita** y **Titti Soto**. Argentina contó con la presencia de **Laureano Bruzuela**. De donde no se presentó nadie, a pesar de que había algunos en el patio, fué de España... Las estaciones WCMQ y FM 92 del área de Miami, Están presentando desde hace algunas semanas, unos Conciertos Gratuitos en el Miami Marine Stadium, por donde han desfilado, durante la primer semana, **Manolo Otero**, **Albert Hammond**, **Susy Leman** y **Grupo Viva**. La segunda semana hicieron sus presentaciones **Braulio**, **Pepe Domingo Castañón**, **Claudia** y **Grupo Alma**. En la tercera semana **Miguel Gallardo**, **Rudy Marquez**, **Tania** y **Chucho Avellanet** y la próxima semana se presentarán a **Pablo Abaira**, **José Velez**, **Alma** y **Luisa María Guell**. Es un gran esfuerzo de las emisoras gemelas que el público ha coronado con éxito total, bajo una gestión artística de **Betty Pino**, en las emisoras gemelas de **Herb Dolgoff**.



Pablo Abaira

Firmó **Hecio Cuomo** con CBS Argentina por tres años más, después de un intento de renuncia. El talentoso ejecutivo argentino ha reorganizado la gerencia comercial del sello, poniendo al frente a **Diego Verardo**, joven ejecutivo que estuvo previamente con 3M Argentina y Giménez Zapiola, (dos firmas que no tienen nada que ver con el disco)... **Chacho Ruíz** sigue luchando arduamente para mover el sello Capitol, separado de EMI en la reestructuración planeada recientemente en la Argentina... El gran amigo **Luis Aguado** tomó para EMI Odeon en Argentina, el catalogo del grupo WEA, perdido por Music Hall, de **Nestor Selasco**... Tuvo triunfo absoluto **Julio Iglesias** en dos espectáculos presentados en el Salon Santander, del Hotel Hilton de Colombia, así como en un evento presentado en una Arena a la cual asistieron más de 16,000 personas. También obtuvo sonado éxito en el Hilton de Caracas, así como en sus presentaciones en Panamá y Costa Rica... El impacto del juvenil **Pedrito Fernandez** de México con "La de la mochila Azul" se ha ido extendiendo a otras zonas, causando siempre el mismo furor de ventas y promoción. Pedrito fué descubrimiento de **Vicente**

(Continued on page 63)



Isadora



Masucci, Blades, Abaira, Colon

AMERICAN PARADE

idad (Popularity)

acoma

By KTOY

SIRVE
ZAMAN—Falcon
ISTA DE FIESTA
NANDEZ—Caytronics

A BLANCA
INTA MONEDAS
S—Peerless
YA
—Pronto

ERTO—Nova-Vox

NEZ—Orfeon

LOS TIGRES DEL NORTE—
na
NAS QUE LLEGUEN AL

REZ—Arcano
IERAS POQUITO
UARDO—Fama

(Sales)

Mexico

VILO ARIAS SILVA

NA MIGUEL ANGEL—Musart
STA EN EL AIRE
UZMAN—Orfeon
ES COMO TU
VEZ—Ariola
VERANO
MARIA Y RAUL VALE—

ITA CO CO UA
Orfeon
PARADES
DEL RIO—RCA
IS
TE Y EL MIRAMAR—Accion

INO—Peerless
IE MI VIDA
STO—Ariola
QUE TIENE EL
DINA—RCA

San Francisco

By KBRG (OSCAR MUNOZ)

- BURLATE**
MIRIAM NUNEZ
- MOTIVOS**
JOSE DOMINGO
- VENGO A VERTE**
MERCEDES CASTRO
- LA RONCONA**
LOS 8 DE COLOMBIA
- EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN
- ME OLVIDE DE VIVIR**
JULIO IGLESIAS
- A MI NO ME ENGANAN**
MONGO SANTAMARIA
- EL MUNDO FUE DE DOS**
YOLANDITA MONGE
- PA' QUE VOLVER/LA LAMPARA**
CHELO
- SE ME PERDIO LA CADENITA**
LA SONORA DINAMITA

Los Angeles

By KWKW (HERNAN QUESADA)

- LA RONCONA**
LOS 8 DE COLOMBIA—Gas
- TE VAS**
LOS BUKIS—Melody
- MIRA CHAPARRITA**
LOS HUMILDES—Fama
- EL JARDINERO**
RAY CAMACHO—Luna
- BESAME Y OLVIDAME**
CHAYITO VALDEZ—Cronos
- NO PUEDO OLVIDARTE**
LOS FREDDY'S—Peerless
- AHORA SOY FELIZ**
RIGO TOVAR—Melody
- HOY TE VAS**
CONJUNTO MIRAMAR—Accion
- HASTA EL FIN DE MI VIDA**
IRENE RIVAS—Cara
- YA NO TE SIENTAS SOLO Y TRISTE**
ROCIO JURADO—Arcana

Mexico

By VILO ARIAS SILVA

- NOCHES DE VERANO**
ANGELICA MARIA Y RAUL VALE—Melody
- EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon
- POR AMORES COMO TU**
ESTELA NUNEZ—Ariola
- LA GALLINITA CO CO UA**
CEPILLIN—Orfeon
- BRUJERIA**
ALVARA DAVILA—Melody
- CAMAS SEPARADAS**
YOLANDA DEL RIO—RCA
- RASPUTIN**
GRUPO LATINO—Peerless
- EL AMOR DE MI VIDA**
CAMILO SESTO—Ariola
- AMIGO**
ESTUDIANTINA MIGUEL ANGEL—Musart
- QUE ES LO QUE TIENE EL**
MARIA MEDINA—RCA

Hartford

- SIEMBRA**
WILLIE COLON/RUBEN BLADES—Fania
- LA BODA DE ELLA**
BOBBY VALENTIN—Branco
- JULIAN DEL VALLE**
LUIS PERICO ORTIZ—Nueva Generacion
- ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
- PEDACITO DE MI VIDA**
LEONARDO PANIAGUA—Discolor
- LA SUEGRA**
JOHNNY VENTURA—Combo
- MIEDO**
EL GRAN TRIO—Algar
- DE DONDE VENGO Y ADONDE VOY**
LOS TRES CORAZONES—Borincano
- SALUDO CELESTIAL**
CELIA & JOHNNY—Vaya
- COSQUILLITA**
LA SELECTA—Borinquen

Miami

- ALGUIEN COMO TU**
SUSY LEMAN—Pronto
- EL GUABA**
CELIA & JOHNNY—Vaya
- CALLADOS**
ANGELA CARRASCO—Pronto
- PEDRO NAVAJA**
WILLIE COLON/RUBEN BLADES—Fania
- SERA VARON, SERA MUJER**
CHUCHO AVELLANET—Velvet
- FE**
ROBERTO CARLOS—Caytronics
- ENCADENADOS**
PABLO ABRAIRA—Pronto
- AQUELLOS BOLEROS**
ROLANDO OJEDA—Alhambra
- EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
- POPEYE EL MARINO**
ADALBERTO SANTIAGO—Fania

San Francisco

- MOTIVOS**
JOSE DOMINGO—Melody
- VENGO A VERTE**
MERCEDES CASTRO—Musart
- LA RONCONA**
LOS 8 DE COLOMBIA—Gas
- BURLATE**
MIRIAM NUNEZ—Orfeon
- DEJAME**
LUPITA D'ALESSIO—Orfeon
- ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
- SE ME PERDIO LA CADENITA**
SONORA DINAMITA—Fuentes
- LA LAMPARA/PA'QUE VOLVER**
CHELO—Musart
- LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
- EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon

ro Rincon (Continued from page 62)

que lo llevó a CBS. Su nombre fué tomado en honor de te y su apellido como apreciación a su descubridor . . . Colombia acaba de grabar sus éxitos "Llamarada" y "Lam- inglés, como paso previo a su próxima producción "disco" zará en Miami, Fla. . . . Aun cuando parece que Joe Cayre y satisfecho del modo en que se va desarrollando el mer- en Estados Unidos, acaba de renovar contrato de distri- Ariola Eurodisc por cinco años adicionales por los terri- tados Unidos y Puerto Rico. Firmaron en la presencia de os Arthur Indursky y Allen Grubman, Ramón Segura, vice- de Ariola y Encargado de Asuntos Latinoamericanos, José Vicepresidente Internacional y Joe Cayre, por Caytronics, encia de sus vicepresidentes Rinel Sousa y Lee Schapiro. al Departamento de Prensa de Caytronics el elaborado recibido en mis oficinas. Entre los artistas Ariola que son ojo el sello Pronto se cuentan Camilo Sesto, Rocio Durcal, el y Angela Carrasco.

costarricense La Banda, está rompiendo records de ventas mérica y Panamá con el tema "La Avispa" . . . Jerry Masucci, de Fania Records recibió las "Llaves de la Ciudad de erto Rico. Willie Colon y Ruben Blades fueron hechos os Honorarios" de la Ciudad . . . Musexpo me reporta la n ya firmada de más de mil compañías, representando a en contra de 951 empresas representando a 41 países del . La asistencia latina al evento es impresionante este año, en pleno México, España y Argentina. Augusto Conte ha do representante de Musexpo en Argentina. ¡Éxitos Au- Y eso es todo por ahora. ¡Hasta la próxima desde México! n sponsored by Channel 23 in Miami, Fla., for the benefit

of the "Fight Against Cancer," besides breaking all previous records in collecting funds, was also highlighted by the assistance of numerous artists who performed at the "Miami Jai Alai." The event was televised via satellite to México and the States. Among the artists from México were: Lito Danekén (who performed brilliantly), Lolita de la Colina, Emmanuel Joshio, Roberto Jordan, Nacho Mendez, Ferrusquilla, Tito Guizar, Gualberto Castro, Manoella Torres, Raquel Olmedo, Martin Cortes, Silvia Pinal and Chela Castro. Colombia was well represented by Isadora, Claudia, Oscar Golden and Ernesto Alejandro. Venezuela was also present with Tania, Arabella, Rudy Marquez and Trino Mora. From Puerto Rico: Chucho Avellanet, Ednita Nazario, Mary Pacheco and Celi Bee, who really impressed everyone with her disco perform- ances. Among the local talents were: Grupo Alma, Olga y Tony, Olga Guillot, Olguita, Titti Soto, Gustavo Rojas, etc. Laureano Brizuela was also present for Argentina. Spain was the only country which was not represented, with the exception of several local talents . . . WCMQ and FM 92 in Miami have been sponsoring for several weeks free concerts at the Miami Marine Stadium. Performing during the first week were Manolo Otero, Albert Hammond, Susy Leman and Grupo Viva. On the second week: Braulio, José Domingo, Claudia and Grupo Alma. On the third week: Miguel Gallardo, Rudy Marquez, Tania and Chucho Avellanet. This present week will see: Pablo Abraira, Luisa Maria Guell, Jose Velez and Grupo Alma. This has been a great effort by Herb Dolgoff's twin radio stations under the artistic direction of Betty Pino.

Hecio Cuomo re-inked with CBS Argentina for three more years, after his intent of resignation several weeks ago. The first step taken by this brilliant Argentinian executive was the reorganization of the (Continued on page 64)

Singles Analysis

(Continued from page 8)

drell (MCA, also working off a country base, showed strong movement and adds for #28 bullet. Rickie Lee Jones (WB) was added at WFIL and took healthy moves elsewhere for #30 bullet.

Still making significant chart gains are: ELO (Jet), last week's Powerhouse Pick and Chart-maker, closing the few remaining holes for #31 bullet; Cheap Trick (Epic), another Powerhouse Pick last week, added at WABC, WRKO and WLS for #32 bullet; David Naughton (RSO) another WLS add, moved to #36 bullet; Earth Wind & Fire with the Emotions (Arc/Col), #24 bullet BOS, gaining pop adds and movement for #37 bullet; Nigel Olsson (Bang) #41 bullet; Van Halen (WB) #43 bullet; McFadden & Whitehead (Phila. Intl.) another Powerhouse Pick this week and #3 bullet BOS, gaining KHJ, WPRO-FM, WCAO and WHBQ

Peggy Lee to DRG

■ NEW YORK—Peggy Lee has been signed to an exclusive recording contract by DRG Records, announced Hugh Fordin, president of the label.

Caviano, Rapp/Metz Debut New Company

■ NEW YORK — Bob Caviano and Rapp/Metz Management, Ltd. have formed International Artists Development, Ltd., a multi-service company working in the areas of artist development.

Stephen Metz has been named vice president and Joseph Rapp vice president of administration of IAD.

BMI Fetes Sager



New York's Tower Suite was the setting for the recent dinner party for Carole Bayer Sager, hosted by Broadcast Music, Inc. (BMI), the licensing organization. The writer was awarded a BMI Commendation of Excellence for her contribution to the musical theater. She is now represented on Broadway as the co-writer of the show "They're Playing Our Song." Theodora Zavin (right), BMI senior vice president, performing rights, is shown presenting the commendation.

among others for #45 bullet; Jay Ferguson (Asylum) #47 bullet, and Beach Boys (Caribou) #49 bullet.

Continuing to take healthy chart jumps on radio gains are: Raydio (Arista), still top 10 BOS, #52 bullet here; Dr. Hook (Capitol) added at WFIL, KILT and WPGC, #53 bullet; Anita Ward (Juana), this week's biggest mover, up 24 slots to #59 bullet on an add at WABC and big sales figures (the record is #21 bullet BOS and #2 disco); Rockets (RSO) #61 bullet; John Stewart (RSO) #63 bullet; Roxy Music (Atco) #64 bullet; New England (Infinity) #65 bullet; Kinks (Arista) #66 bullet; Liquid Gold (Parachute) #68 bullet; Eddie Money (Col), added at KRTH and WZZP among others, #71 bullet; ABBA (Atlantic) #72 bullet; Poco (MCA) #73 bullet and Leif Garrett (Scotti Bros.) #77 bullet.

Other Bullets

Also new on the chart this week are: Peter Frampton (A&M) #74 bullet; Kiss (Casablanca) #75 bullet; Atlanta Rhythm Section (Polydor) #78 bullet; Anne Murray (Capitol) #80 bullet; Wet Willie (Epic) #83 bullet; Robert John (EMI-America) #86 bullet; Suzi Quatro (RSO) #87 bullet, and Bob Welch (Capitol) #89 bullet.

Album Analysis

(Continued from page 8)

at #89 bullet with good reports out of Indianapolis, St. Louis, Boston and elsewhere.

Rounding out the top 100 are Triumph (RCA), now at #90 bullet with retail action picking up in such cities as N.Y., Washington, Minneapolis and Indianapolis; John Stewart (RSO), at #91 bullet with breakout retail action (top 30 in L.A.); Tyrone Davis (Col), at #98 bullet with retail; and Switch (Gordy), at #100 bullet with excellent retail breakouts this week.

Moss Music Group

(Continued from page 57)

colored, poetic compositions have been among the most interesting to hear among recent contemporary music. On this record will also be a piece by Luciano Berio and George Crumb's fine "Night Music I," often performed in New York.

This only touches the surface of the records promised in the second year of the Moss Music Group. The plans are made, the company is more streamlined, and year number two should be better than ever.

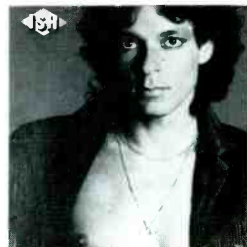
Nuestro Rincon

(Continued from page 63)

business administration of their operation, appointing **Diego Verardo** to be in charge of this position. Verardo was formerly with 3M Argentina and Gimenez Zapiola (both enterprises are not involved with the record business) . . . **Chacho Ruiz** from Argentina is working very hard in favor of Capitol, recently separated from EMI in an action taken in Argentina several weeks ago . . . **Luis Aguado** from EMI Odeon, Argentina, acquired the WEA catalogue, formerly with **Nestor Selasco's** label Music Hall . . . **Julio Iglesias** was impressive during his two performances at the Hilton Hotel in Colombia, followed by an event presented in an arena with an audience of 16,000. He was also a success at the Caracas Hilton, as well as his personal appearances in Panama and Costa Rica . . . The success of **Pedrito Fernandez**, the Mexican teen known for his "La De La Mochila Azul," has been spreading to other areas, with the same strong results in sales and promotion. Pedrito was discovered by **Vicente Fernandez** who took him to CBS. His name was taken in honor of the late **Pedro Infante** and his last name as an appreciation to his discoverer . . . **Isadora** from Colombia has just recorded her Spanish hits "Llamarada" and "Lamparilla" in English . . . Although it seems that **Joe Cayre** is not fully satisfied with the development of the Latin market in the States. He just renewed a distribution contract with Ariola Eurodisc for five additional years, covering the territories of United States and Puerto Rico. At the signing were: lawyers **Arthur Indursky** and **Allen Grubman**, **Ramon Segura**, Ariola's vice president in charge of Latin America affairs; **Jose E. Luzardo**, international vice president; and **Joe Cayre** from Caytronics with its vice presidents **Rinel Sousa** and **Lee Schapiro**. Among Ariola's roster are: **Camilo Sesto**, **Rocio Durcal**, **Juan Gabriel** and **Angela Carrasco**.

Latin American Album Picks

(Continued from page 62)



ISH

Clouds 8808

Ish, cubano norteamericano vocalista del grupo Foxy es lanzado como solista en esta grabación disco. Muyailable y funky. Ish tiene un camino de éxitos al frente. "Let's Make Love" (Ledesma), "Please" (Ish Ledesma), "Don't Stop" (I. Ledesma) y "A Lover a Day" (I. Ledesma). Lanzado por T.K. en Estados Unidos.

■ Ish, Cuban-American vocalist from Foxy, has been released here as a soloist. Superb soul-funky disco production that could make it real big everywhere. Could skyrocket him to success. "Superthriller" (Ledesma-L. Librano), "Let's Make Love," "Julie" (I. Ledesma), "I Want You" (I. Ledesma), more. Released by T.K.



EN NOMBRE DEL AMOR . . .

TRINO MORA—LAD 308

Bajo la dirección artística y producción de P. Herrero y J. L. Armenteros, Trino Mora de Venezuela se luce ampliamente en este repertorio. Se destacan "En nombre del amor" (Herrero-Armenteros), "Me marcharé" (Herrero-Armenteros), "Poe tí" (Moreno Recuero) y "Esta noche no" (Moreno-Recuero).

■ Under the artistic direction and production of P. Herrero and J. L. Armenteros, Trino Mora from Venezuela is at his best in this package of mellow and romantic ballads. Arrangements by Jose Juan Almela, J. L. Armenteros and J. Gluck. "Escribeme" (J. Trallero), "Cariño Besame" (Herrero-Armenteros), "En nombre del amor," others.



JOSE BARETTE Y EL MIRAMAR

Accion AC 4048

Bajo la dirección artística de José Luis del Rio, José Barette y el Miramar vuelven al mercado con esta nueva y muy comercial producción. Resaltan entre otros "Pobres niños" (J. Navarrete), "Hoy te vas" (J. Ruviel Lara Cruz), "Ya es tarde" (F. Ortiz) y "Que nos entierren juntos" (J. Alvarez de la Cruz).

■ Under the artistic direction of José Luis del Rio, José Barette and Miramar are back with this very commercial package released in Mexico. "Pobres Niños," "Hoy te vas," "Así es la vida" (J. Barette) and "Solo siempre solo" (C. Macedo).

runch (Continued from page 3)

ster ride, not just sales levels we've in business, but in other problems," he also noted that to the '80s could mic problems pro- duced social con- op culture. "When turmoil," he noted, a very fertile pe-

ct, added to what long-term stability h over the past two s Friesen to con- it think we'll sell I think record and ht even experience surge, because art- lly have something and think about . . . how music fans will erall, but they won't records."

oldman
ative vice president manager Elliot Gold- most respondents, urrent views as con- lling more compre- of the problem's held that probable sses due to energy- ems will likely be trade's ability to rep- recession facing es. of the industry puts he pale of a true of industry," said 's so big now that ay we won't be me ways over the . . . [But] the other oin is the fact that ainment businesses nally proven more sses during such pe- ast."

varned that the need onitor the effects of n consumer behavior iency is amplified by et ills, but held that t could be construc- gh I'm very bearish t year's business and bout the impact of economic problems, ish on the long-term said. The fuel situa- ed, could further but- learned by the ma- recent soft quarters, ote more effective ding controls.

he short-term chal- lman said, "My own that touring and cons- will be much more ffected than record ough the reduction in e could translate into s, Goldman asserted ss reliant on concerts fit as record buyers en greater emphasis

on record and tape purchases in lieu of live events.

"I think we'll bear up much better than most industries will," he concluded, with the final qualification that majors with heavy investments in fixed assets will be most vulnerable to any problems.

Rosenblatt

Record and tape retailers will provide the first meaningful index to any problems in the view of Ed Rosenblatt, Warner Bros. senior VP, sales and promotion. "Those are the people on the firing line, and they will know first if there are serious problems," he noted, adding that his contact with major retailers is already yielding evidence that record and tape merchants are studying alternate approaches to exposing product.

"Should [the crunch] continue, anything that consumers can have at home should do well when compared with other forms of entertainment," said Rosenblatt. He stressed further that maximizing the benefits of that trend will require aggressive retail marketing. "Licorice Pizza people, for example, are already shifting their advertising approach to emphasize the idea that shoppers make just one stop—at their store—for all their record buys." With the strategy said to be aimed at promoting multiple purchases on the store, in order to save subsequent trips, Rosenblatt concluded, "I think that's the kind of thinking we'll see more of us, and it's the key: if the retailer doesn't panic, and works to turn a potential negative into a positive, we may really benefit."

Walking Tall



Scotti Brothers Records artist Leif Garrett was on the march in Phoenix recently leading a Walkathon sponsored by KRUX. The event raised \$221,871 for the March of Dimes, the largest sum ever generated by a charity event in the city's history. Pictured (from left) are Nick Testa, Ben Scotti Promotion; Erica Smith, Atlantic local promotion; Leif Garrett; Joe Kauff, general manager, KRUX; Bobby Rivers, program director, KRUX, and Mike Krum, Ben Scotti Promotion. Kneeling is Al Hassan of Scotti Brothers Management.

Tie-ins with other forms of home entertainment such as TV and radio, as opposed to heavy investments in other media more dependent on travel, could be another emerging trend, he said.

Carter

Dick Carter, division VP, marketing, for RCA Records, echoed the consensus that immediate effects of the crunch have been minimal, apart from a local depression in retail traffic in California, by far the hardest hit state in terms of the shortage. Stressing that the eventual impact of shortages can be viewed from several vantage points, he said, "As a home entertainment trade, then [the crunch] has to be seen as a boom to our sales . . . At the same time, when you look at it from the perspective of what we'll have to do to motivate consumers, then we'll probably have to work harder to overcome the loss in mobility."

Carter already sees existing alternatives to traditional record and tape sales conduits as possible aids. "You may see more mail-order kinds of business generated. And you may see more business in local retail operations, as opposed to having consumers drive 14 miles to buy at a major retailer," said Carter.

Overall, though, such shifts won't require dramatic realignment of existing retail and wholesale methods. "I don't see a distinct change in the way records are marketed, because apart from making them available in retail stores, there are record clubs geared to providing service, department stores that still carry records and tapes and in some

instances can be asked to ship or mail product, and local retail outlets . . . There may be a behavioral change for the consumer, but, as yet, I don't see any evidence for a substantial shift in the existing lines of supply."

Russo

At MCA, VP of product development Santo Russo also confirmed short-term concerns while projecting a relatively resilient long-term trade. "A lot of people are already complaining that their business is off, and saying it's due to gasoline shortages," reported Russo. "The business has to suffer to some extent, but probably not to the extent as other items. In the last crunch, sales probably even went up a bit, because being unable to go out to the movies or to concerts, they were watching TV or listening to records . . . [The shortage] won't necessarily help record sales, but it has to affect every industry, and ours may be less affected than others."

Business cost increases will be one related problem, though, he noted. "We're already running into some cost increases, and definitely into delays as a result of shipping problems, although some of that can be traced to the airline strike," he said.

White

Capitol's Dennis White, VP, marketing, also warned that cost increases and the prospect of some raw materials shortages are inevitable, but also argued that astute marketing combined with the trade's comparative resilience under similar prior circumstances augurs for balanced long-term trade. Stressing the added emphasis on home entertainment for consumers restricted by fuel supplies, White argued that labels and retailers will need to monitor marketing methods to see whether revised advertising strategy will be needed.

"If people become more home-conscious, and spend more time there than was previously normal, we could well see television advertising becoming more vital, and much more critical to our efforts. It would likely change your philosophies with those media . . . You're probably going to have to drive the customer into the store more than in the past, rather than expect to benefit from the kind of 'automatic' store traffic we've experienced in the past," said White.

He also noted that past fuel shortages and tight economic landscapes have led to a shift toward shopping malls by consumers, a trend that could again emerge as a result of the petroleum shortages projected in Washington.

Maranatha Bows Asaph & Sons Label

By MARGIE BARNETT

■ LOS ANGELES — Maranatha! Music has bowed a sister label, Asaph & Sons, designed to broaden the company's musical scope. The new label, marked with an A&S logo, will shortly release its first product on artist Oden Fong, called "Come For The Children."

The music of Fong and other Asaph & Sons artists will be more progressive than that on the Maranatha! Music label. "We created this label to give us greater freedom and latitude in musical expression," says M!M promotion director Terry Sheppard. "Our intent is to be current with musical tastes and trends so we don't lose our communication by becoming old."

"We were assessing what we had done on Maranatha! Music and where it was going," explains president Chuck Fromm. "We saw that we were limited in that the musical tone and set was basically contemporary/MOR."

"We don't want to confuse the consumer that enjoys Maranatha! Music albums which are the Praise albums, Kelly Willard, etc.," continues Sheppard. "At most a Maranatha! Music album is a pop album generally speaking in terms of the label's history. We don't want to short circuit those people when all of the sudden they pick up a new Maranatha album and it is rock and roll."

"We are allowing the Maranatha! Music label to continue as it is, and now with the new label we've got new freedom to go after the people outside of the church. Asaph & Sons Records is designed for evangelical purposes more than Maranatha! Music. M!M is a Christian label to the church and to the nominal Christian, whereas Asaph & Sons is for the street people."

In addition to Fong, formerly with Maranatha group Mustard Seed Faith, other Asaph & Sons artists include Denny Correll, former lead singer with the Blues Image of "Ride Captain Ride" fame; Darrell Mansfield, former lead singer in Maranatha's Gentle Faith; and Eric and Michelle. Skip Conti, president of International Automated Media is producing Correll and Mansfield.

Asaph & Sons will be run by the M!M staff. Like the Maranatha! Music label, distribution for

Asaph & Sons will be handled domestically by Word, Inc. and internationally by Maranatha's own distribution network.

Chuck Fromm explained plans for the label's introduction. "Right
(Continued on page 67)

Music City Song Fest Including Gospel Music

■ NASHVILLE — The Music City Song Festival (MCSF) has been extended into the field of gospel music, according to Mick Lloyd and Scott Spinka, festival directors. MCSF's gospel competition will solicit professional and amateur songwriters and lyricists and amateur vocalists to annually compete in the categories of contemporary, traditional / inspirational, black and country gospel music.

Over \$30,000 in cash and additional prizes will be awarded by the festival. Amateurs and professionals in each of the above mentioned categories will receive identical prizes.

Grand prize winners in the song competition will each receive \$3,000 and the opportunity to have their winning entry recorded in Nashville for a national record release. Grand prize winners in the lyric competition will receive \$1,500 each and the opportunity to have their winning lyrics professionally set to music for national record release. The vocal performance competition (amateurs only) will name a grand prize winning soloist and group, each having the opportunity to record in Nashville two of the category winners for a national record release. All grand prize winners will be brought to Nashville to receive their awards in person at a special awards banquet.

Judges confirmed at this time for the 1979 festival are artists James Blackwood, Shirley Caesar and Reba Rambo Gardner; producer Paul Johnson and composers Mosie Lister and Otis Skillings.

The MCSF gospel competition is scheduled to begin on May 1, 1980, headquartered at the MCSF offices at 1014 16th Ave. S., Nashville. The deadline for entries is November 30. For further details, contact Alison Brockman, assistant to the directors.

Gospel Time

By MARGIE BARNETT

■ The gospel music industry has been abuzz with speculation on the reported MCA/Mike Curb gospel label deal. RW contacted a source close to the situation and found that while there is interest in the idea of a gospel label with a secular record company and discussions have been made, there is nothing factual as yet. Sources said that nothing has been signed and the earlier report of such a deal was premature. Doug Corbin of Lamb & Lion has denied contact from MCA and it is reported that Word's Stan Moser has also denied contact.

In talking with gospel industry executives, a few innovators feel that such a gospel label/secular record company deal would be the best thing that could happen to the gospel music business, providing healthy competition that would make everyone try harder. Gospel music is basically viewed as running a few years behind the music industry pack and as being pretty much withdrawn in its own world. The invasion of a major secular record company machine would no doubt speed up gospel music's growth and development in terms
(Continued on page 67)

Contemporary & Inspirational Gospel

MAY 26	MAY 12			
1	2	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)	21	31 HEY DOC! MIKE WARNKE/Myrrh MSA 6599 (Word)
2	1	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	22	18 BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha MM0047 (Word)
3	12	PRaise III MARANATHA SINGERS/ Maranatha MM0048 (Word)	23	19 COMMUNION Birdwing BWR 2009 (Sparrow)
4	6	MIRROR EVIE TORNUQUIST/Word WSB 8735	24	21 COSMIC COWBOY BARRY McGUIRE/Sparrow SPR 1023
5	3	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word)	25	17 AWAITING YOUR REPLY RESSURECTION BAND/Star Song SSR 0011
6	4	BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word)	26	24 SEASONS OF THE SOUL MICHAEL & STORMIE OMARTIAN-Myrrh MSB 6606 (Word)
7	7	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)	27	36 FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word)
8	10	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Benson)	28	22 TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
9	23	THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)	29	20 WAITING FOR THE RAIN JAMES VINCENT/Caribou JZ 34899 (CBS)
10	8	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015	30	25 JOHNNY'S CAFE JOHN FISCHER/Light LS 5757 (Word)
11	16	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714	31	29 COME BLESS THE LORD CONTINENTALS/New Life NL 77-7-6
12	9	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020	32	39 A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word WST 8769
13	5	THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804	33	28 THE PRAISE ALBUM MARANATHA SINGERS/ Maranatha MM0008 (Word)
14	11	BENNY HESTER Spirit NDR 3001 (Sparrow)	34	35 THE LADY IS A CHILD REBA/Greentree R 3486 (Benson)
15	13	HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Benson)	35	39 GIFT OF PRAISE MARANATHA SINGERS/ Maranatha MM0046 (Word)
16	—	MY FATHER'S EYES AMY GRANT-Myrrh MSB 6625 (Word)	36	32 LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
17	27	HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)	37	33 FOLLOWING YOU ANDRUS BLACKWOOD & CO./ Greentree 2R 3515 (Benson)
18	14	AMY GRANT Myrrh MSB 6586 (Word)	38	34 HE MADE ME WORTHY JANNY GRINE/Sparrow SPR 1021
19	15	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	39	37 A TIME TO LAUGH, A TIME TO SING TERRY TALBOT/Sparrow SPR 1022
20	26	ALL THINGS ARE POSSIBLE DAN PEEK/Lamb & Lion LL 1040 (Word)	40	38 STARLIGHTER ALBRECHT, ROLEY & MOORE/ Spirit NDR 3003 (Sparrow)

Asaph & Sons (Continued from page 66)

now we are just going to piggy-back the label on Maranatha! Music," he said. "I think the artists that are on it are going to strongly establish the label. The way we are going to promote it at first is put a high amount of resources and commitment to getting the artists out on the road into whatever venues are open to us immediately, which are basically colleges, high schools and prisons. We will be underwriting most of the tours. Touring is going to create a demand plus whatever specific programs we come up with for radio.

"We haven't fully strategized our marketing of it yet. We'll be having a meeting in June for about three days with some Word, Inc. executives on this particular thing. We hope to get out in the secular market with it. Word is

gearing themselves for more and more efforts as far as getting these records out in the secular market.

Fall Tour

"Our primary priority is to launch the groups with a fall touring campaign. Rather than having a push in the marketplace immediately, it will be more underground and it will develop a pull."

Messianic Expands Distribution Network

■ PHILADELPHIA — Joel Chernoff, president of Messianic Records, recently announced network distribution agreements for Messianic product with Spotlight Music in Australia and New Zealand, Lawson and Falle in Canada and Pilgrim Records in the United Kingdom and Europe.

Seminar Topics Set by NGRS

■ ST. LOUIS—The steering committee of the National Gospel Radio Seminar has announced the topics to be discussed at the 1979 seminar to be held at the Clayton Plaza Holiday Inn here July 14-16 following the Christian Booksellers Association convention.

Session topics include "Spot sales," "How to achieve credibility in your station sound," "Record company/radio station relations," "Station promotion and awareness" and "Format-

ting and music programming." The afternoon of July 14 will feature a workshop on spot sales and advertising, and record company showcases will be held the following days. There will also be a question and answer session with FCC attorney Fred Polner.

Saturday and Sunday lunches, a Saturday evening reception and a banquet and show Sunday night will round out seminar activities. A complete schedule will be run soon.

Gospel Time

(Continued from page 66)

of business and professional standards and hopefully present the music to reach a wider audience without compromising the music's true intent. Whether excited or nervous about such a prospect, the gospel music community is definitely keeping a close eye on it.

Over 200 people turned out for the first annual Edwin Hawkins Music and Arts Seminar April 9-14 at the Golden Gateway Holiday Inn in San Francisco. Registrants studied songwriting, keyboard, vocal techniques and drama. Nightly concerts featured **Edwin Hawkins and Family**, **Rev. James Cleveland**, **Jessy Dixon**, **Danniebelle Hall**, **Bili Thedford**, **Calvin Bridges** and **Robert Lyons**.

Artists honored at the first Ebony Gospel Awards held in Nashville April 28 were **Dr. Morgan Babb** (Nashboro), Best Male Artist; **B.C.M. Mass Choir** (Savoy), Best Community Choir; **Voice of Nashville** (HSE), Best Quartet; **21st Century Singers** (Nashboro), Best Ensemble; and **Nina Jones** (Chanita), Best Female Artist.

Soul & Spiritual Gospel

MAY 26, 1979

MAY 26	MAY 12	
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	2	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK)
3	3	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
4	5	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202
5	4	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)
6	6	THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK)
7	10	DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
8	11	I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)
9	13	YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)
10	7	EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
11	9	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
12	12	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
13	17	FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista)
14	—	I MUST TELL JESUS SARA JORDAN POWELL/Savoy 14516 (Arista)
15	14	REUNION! JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
16	15	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
17	8	FROM THE HEART SHIRLEY CEASAR/Hob HBL 501 B
18	21	TREASURES SHIRLEY CEASAR/Hob HBL 502 A
19	—	I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)

20	22	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
21	26	(IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL III/Savoy DBL 7020 (Arista)
22	30	COME ALIVE FOR JESUS THE J. C. WHITE SINGERS/Savoy 14498 (Arista)
23	23	HOW FAR IS HEAVEN REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)
24	—	EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146
25	18	FIRST LADY SHIRLEY CEASAR/Hob HBL 500 B
26	20	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207
27	29	LIVE IN SWEDEN WITH CHORALERNA DANNIEBELLE/Sparrow SPR 1019
28	16	PUT GOD IN YOUR HEART CASSIETTA GEORGE/Audio Arts 7004
29	32	PUSH FOR EXCELLENCE VARIOUS ARTISTS/Myrrh MSB 6617 (Word)
30	36	SINNER MAN DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)
31	25	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209
32	31	JACKSON SOUTHERNAIRES Malaco 4357 (TK)
33	19	LIVE DOROTHY NORWOOD/LA DCP 1915
34	27	THE FAITHFUL DAUGHTER DOROTHY NORWOOD/Savoy 14515 (Arista)
35	34	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy DBL 7014 (Arista)
36	24	SINGING IN THE STREET THE PILGRIM JUBILEE SINGERS/Nashboro 7198
37	28	WHEN JESUS COMES TO STAY SARA JORDAN POWELL/Savoy 14465 (Arista)
38	33	GOLDEN FLIGHT DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237
39	35	CHAPTER 5 INEZ ANDREWS/ABC Songbird SB 269
40	37	JESUS IS COMING SENSATIONAL NIGHTINGALES/ABC/Peacock PY 29232

Gospel Album Picks



MY FATHER'S EYES

AMY GRANT—Myrrh MSB 6625 (Word)

The mellow MOR feel to Grant's easy vocal styling sets the tone for her second lp. "Father's Eyes," "Lay Down" and "There Will Never Be Another" demonstrate fine material choices. The groundwork laid with her first album has paved an automatic audience for this one.



TO ALL GENERATIONS

REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS—Creed 3091 (Nashboro)

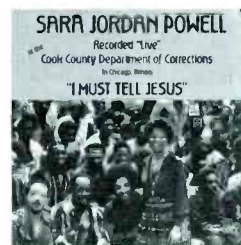
The success of Brunson's "Joy!" lp will no doubt pass on to this collection. Under the production guidance of Jessy Dixon, "I Want To Be Ready," "Everything You Need," "God Will Take Care Of You" and "Sit At His Feet And Be Blessed" cap off a stellar performance.



SONGTAILOR

TIM SHEPPARD—Greentree R 3501 (Benson)

Sheppard's work as a writer, musician and singer stands out in "So Tired Of Running" and "Til I Met You." The adult/contemporary sound creates a laid back listening atmosphere.



I MUST TELL JESUS

SARA JORDAN POWELL—Savoy 14516 (Arista)

Powell's characteristic vocal styling is captured in this live lp. "I Still Have A Song To Sing," "Keep Your Hands On The Plow" and a medley of three tunes best represent Powell's performing talents.

PolyGram Distribution System Stirs Controversy (Continued from page 3)

house now falls into one of four categories: Top 32 selections, albums and tapes, which must be ordered in lots of two cases or more (25 lps and 30 tapes to the case); 600 to 800 selections designated Best Selling Catalogue, which includes albums, tapes and singles in any quantity, plus Top 32 in orders of less than two cases; New Releases, any configuration, any quantity; and Deep Catalogue, any configuration, any quantity. Product in first three categories is shipped within 24 hours; Deep Catalogue is shipped on a daily basis, Monday through Thursday, to specific regions, one region per day. As well, the letter indicates that orders for two or more cases will be rounded to the nearest full case, with any units dropped in the rounding process being cancelled. This applies to solid case orders only, rather than to orders for individual titles.

Retailers contacted by *Record World* were critical of the handling of Deep Catalogue orders and of the overall product fill. Under the new system, Deep Catalogue orders are placed on the PolyGram computer's inventory reservation file, then invoiced and shipped once a week by geographic region. Thus, depending on when an order is placed, a retailer might wait over a week for his product, an idea none relish. Beyond this, say the retailers, the orders are arriving in lesser quantities than requested. "On Deep Catalogue we're getting maybe 15 or 20 pieces out of every 100 we order," states a retailer who asked not to be identified. "With other companies you phone in a catalogue order and it's shipped the next day, and it's in our stores in three days. They only pick Deep Catalogue for our region one day a week, so we're losing a lot of sales."

Franzblau, in speaking to *RW* about the criticism levelled at the system, said PolyGram under-

took a complete physical inventory at the end of April and has since increased the fill on Deep Catalogue by more than 90 percent.

Because much of his business is in Deep Catalogue, Marty Gary, of Gary's in Richmond, Virginia, has been particularly hard-hit by the new shipping schedule. "We're getting everything later with the orders being broken down and shipped only once a week," says Gary. "And if I order the Top 32 in less than two cases, my order drops down in priority and gets shipped later, too. I don't know what's going to happen."

Franzblau allowed that the Deep Catalogue schedule has indeed hindered the efficiency of the new PolyGram System. "When we first started up we had trouble shipping once a week as we had planned," he admitted, "and we backed it up to that they got very large orders on the initial shipment, which I think frightened everybody. But now that we're shipping them once a week they're really manageable in size, and we're looking at a program change that will on the same picking ticket list the items in alpha-numeric sequence and then cross-reference them to the line item on our own picking ticket, so it'll make it easier to receive and give the receiving location some of the benefit of alpha-numeric. But the alternative is either to continually raise prices or to find a way of being more efficient in the distribution operation."

One major retailer, Record Bar's head buyer Fred Traub, took PolyGram up on its offer, made at the close of Franzblau's letter, to visit the Edison facility. He came away with mixed feelings. "This is a very sophisticated, highly automated, well thought-out distribution facility," asserts Traub. "But it is fundamental policy is that it is run for the convenience of the warehouse. It is

not run as an agent of the retail store or rack jobber. If somebody says to the warehouse people, 'Run an efficient operation and make sure you can cost-justify everything you do,' then they're doing as they were told. But if somebody says, 'Even if you spend a little more money, be sure the retail store shipment is out in less than 48 hours,' then they wouldn't be doing what they're doing now. It is a total and complete nightmare, and absolutely inefficient from our standpoint, perhaps. I've been there; I know what they're doing and understand why they're doing it. But it is without question a dramatic error."

The System

What Traub saw, in essence, was incoming orders being broken down by category on an electronically coded card, and then being picked and packed separately by employees located in different sections of the warehouse, each one manning, in Traub's estimate, some 30 feet of product bearing internal (i.e., assigned by PolyGram) distribution numbers which supersede the manufacturer numbers. It is possible, Traub admits, that a store's order for X amount of Top 32, Y amount of Best Selling Catalogue and Z amount of New Releases is "married" at some point in the process and subsequently shipped at the same time; it is more likely, he feels, that this is not the case: "Therefore, the order, which may well have been given in some sort of sensible sequence consistent with the customer's ordering philosophy, will come to him in at least two and probably three components in a sequence which is suitable not for the customer but rather for PolyGram's warehouse efficiency."

Traub says the PolyGram letter is inaccurate in that it leads retailers to believe the Top 32 consists of 32 separate titles. The Top 32 is, in fact, 32 stock keeping units (SKU), an SKU being one configuration—either album, tape or cassette—of a title. Conceivably, the top 32 might consist of, at a given moment, 20 album titles, five eight-track tape titles and seven cassette titles, or variations thereof. There could be 32 titles, "but there could also be only 15, depending on the number they double or triple," Traub says.

Nevertheless, Traub feels PolyGram is close to a workable, efficient plan if a few crucial changes are made. He suggests that the minimum order in the top category be reduced from two cases to one, and that the

Top 32 be doubled or tripled, with all titles available in three configurations so that customers ordering hits would receive product in one shipment.

"Fred's suggestion for altering the Top 32 category is not really feasible," responds Franzblau. "We have to deal with all our customers, and we've even gotten complaints on the two-box rounding. We started out at four and we've cut it to two. Maybe Fred's idea of cutting to one box is valid, because from our point of view it's much better to pick a box than to pick loose records. But we want to stay at the two to let the system settle down."

Classical product, which is now spread over two categories, should, in Traub's opinion, be placed entirely in one zone and in numerical sequence. The classical product in the new release zone is now in numerical sequence, a recent development which Traub insists "is obviously the result of a spate of complaints." (Franzblau revealed that PolyGram "is exploring the possibility" of placing all its classical titles in one zone.)

Concludes Traub: "Even if the system works perfectly—and I'm not so narrow-minded as to think it won't at some point—they've had a lot of start-up problems—but even if they pick within the time frame that they suggest is possible, even if they give good fill—which has nothing to do with the system, really—and even if they deliver in accordance with their schedules, the ultimate effect, unless they modify the system some more and take into account the retailer and rack jobber problem, is a delay in getting the product to the floor. That delay will offset their savings and then some. Whatever is gained in warehouse efficiency through such things as payroll and cost reduction is lost in delays in getting product to the selling floor. It's simply not efficient to have the various configurations of top items in the country coming from different parts of the warehouse. Their freight costs outbound have got to have mushroomed as a result of making extra shipments."

Moving into the new facility was really a major undertaking, and all the things that could go wrong did go wrong," Franzblau states in PolyGram's defense. "Old Man Murphy was out there with his double horns just waiting for us. Some things we just didn't plan for well enough and didn't envision or anticipate, and others were just things that until you do them you really don't know what you're running into."

Screen Gems Inks Ron Wood



Rolling Stone member Ron Wood has signed an exclusive worldwide songwriter's contract with Screen Gems-EMI Music Publishing Limited, it was announced by Lester Sill, president of the firm. Pictured from left are: Vincent Perrone, vice president and general counsel; Ira Jaffe, vice president-creative affairs; Lester Sill, president; Barry Rothman, lawyer; and Ron Wood (seated).

Jack Bogut Starts with a Toothbrush (Continued from page 30)

a raincoat, umbrella, or scuba gear. You need to know what the traffic is doing, whether you should take an alternate route, or just stay at home, you need a lot of hard information. If you deliver all the necessary ingredients that people really need to know, to start their day, and do it every single day so they can count on it, then you've made your entree, you're useful to them, then they'll allow you to have some fun on top of that. If you must eliminate one, you eliminate the messing around and deliver the serious product. Maybe that's what I do, I don't know.

RW: What does the environment that you grew up in have to do with your personality?

Bogut: I think your background has a lot to do with it. When I go back to Montana, it scares the hell out of me, because everybody out there is just like me. They're paying me a lot of money to do this thing in Pittsburgh, and the guy in the service station out there is just like me.

RW: Other radio station programmers might read this and start recruiting people from Montana.

Bogut: It's OK if they show up in Pittsburgh, they just can't show up at KDKA.

RW: As a radio personality, do you worry about burning out, or becoming stale on the air?

Bogut: I don't really, because I think at some point in your life if you're going to be creative at all, no matter whether you're painting pictures or building sculptures or whatever, you have to make a decision: Are you going to do what has been tried and performed successfully before and be a performer, or are you going to be a personality and let the chips fall where they may, and just do as good a job as you can, trying to create things that are new? Not making any particular effort to remember what has already been done.

I always thought it was more fun to try to create something new to fit the situation, that's the way I approach every day. I don't make any advance preparation or second guess what's going to go on, I just try to rise to the occasion, kind of like a glorified interlocutor, taking all those random parts that nobody can plan, because every day is different and putting them together somehow in an acceptable manner.

RW: Did you have any radio heroes who might have influenced your style?

Bogut: No, not specifically. The people that I admired were far removed from my own reality. I don't know that they were an influence, maybe that's a good thing. Under those circumstances you go off and develop your own thing, rather than trying to imitate or emulate someone else. I used to listen to Monitor on NBC, I liked that show a lot, because it had so many different parts.

RW: Did being on the world's first radio station present any problem when you started?

Bogut: I knew when I came here that I was in the big time and was in way over my head. I just hoped that no one else would find out. I even had my own professional meteorologist, Joe DeNardo. The only guy I ever knew who forecasted weather was a guy with a frog with arthritis and a beaker of water. Every time the frog climbed two steps out of the water on a ladder, you knew his joints hurt and the weather had to change.

RW: You once described yourself as a chunk of American cheddar cheese, and no matter how many holes you punch in it, it's not Swiss, it's just cheddar with a bunch of holes. Being

yourself is very important, isn't it?

Bogut: When I first came to the station I didn't want to do any big promotions prior to me joining KDKA. I wanted to make my own waves, I didn't want anybody building any images that I was going to have to live up to. I think in a lot of cases one of the most important ingredients is just being honest. Everybody makes mistakes. I've never really tried to hide my mistakes. It's like shooting a gun, once it's gone, it's gone, you can't get the bullet back. You have a personal relationship built up with your audience that transcends show biz.

RW: What about your future?

Bogut: I like radio, it's a much more personal medium than T.V., most of all in Pittsburgh. I'm welcomed, I feel like Pittsburgh and I are good friends.

Wings Single Gold

■ NEW YORK—Columbia recording group Wings have had their hit single "Goodnight Tonight" certified gold by the RIAA.

Waylon's 'Hits' Gold

■ NASHVILLE — RCA artist Waylon Jennings' current lp, "Waylon's Greatest Hits," has been certified gold by the RIAA.

Radio Replay (Continued from page 30)

"Shortages Briefs," if the gas supply gets worse, "Hitchin'-A-Walk."

MOVES: Don P. Bouloukos named new VP/GM at WLS/Chicago, replacing Marty Greenberg, who was appointed president of ABC owned FM stations . . . John Duncan out as PD at WAAF/Worcester. Duncan is looking for a challenging PD job and can be reached at (617) 798-2667 . . . Ira Gordon new MD at KFML/Denver . . . Charlie Fernandez is named GM of WKXY/Sarasota from WVBF/Boston . . . Jay Richards new MD at KLEO/Wichita from KTKT/Tucson . . . Jim LaFawn becomes PD at KZLA/Los Angeles . . . Don Geronimo leaves WPRO-FM/Providence to do afternoons at WNDE/Indianapolis. Jim Roberts joins WPRO-FM for middays from WKBO/Harrisburg . . . Send your moves, changes, and station pictures to Neil ("Tooned In") McIntyre.

HELP WANTED: That sign is up, if not on the front door, in the front of a lot of executives minds. Some of the biggest broadcast companies are finding it difficult to hire the program directors they want, because they like where they're at. In recent weeks major companies have romanced, and in some cases convinced, people to come to work for them, and at the last minute those prospective programming employees have changed their minds, and stayed put.

It could be that being happy at your work, to steal a line from "Bridge over River Kwai," is becoming a more important part of being a program director than the size of the city or the company that you work for. It seems that there's a trend on the part of programming people to give up the big bucks in favor of reaping the benefits of the current success of the stations that they program. Working the bigger market for the bigger company doesn't have the glamor going for it that it did in the past. Perhaps the limitation of programming freedom, and the turnover of personnel have a lot to do with the current situation.

CREATING A MONSTER: Pat Shoes has become a contract hold-out. Seems as though recent publicity surrounding Mr. Shoes' winning of the "Small Mammal Award" has changed his hat size. Pat is demanding more money and space for his future cartoon appearances. RW artist David Skinner, on vacation in Knoxville, was unavailable for comment.

Country Radio

By CINDY KENT

■ **DISASTER RELIEF:** Country stations can be counted on to rally to the rescue—at least in Cypress Gardens, Fla., and the Wichita Falls, Texas area. Over \$13,000 in donations was raised by WGTO for victims of tornados in nearby Auburndale, Fla. According to MD Dave Campbell, a five-day aid plea was launched by the station May 9. In addition to the \$13,000, over six truckloads of clothing, food, and toys were also collected. In Texas, Fort Worth's WBAP also launched a relief program—in the name of lightheartedness, a free country show and hot dog roast was put on for Wichita Falls tornado victims. Performers include Johnny Duncan, Red Steagall, Leon Rausch, and WBAP's Bill Mack. According to WBAP GM Warren Potash, the event was a success—to the tune of 12,000 hot dogs!

ETC.: Dan Williams of WCMS just sent RW an updated lineup: (FM) Doug Moreland, midnight-6 a.m.; Joe Hoppel, 6-10; Russ Cassidy, 10-2; Dan Williams, 2-6; Debbie Burr, 6-midnight; (AM) Joe Hoppel, 6-10:30 a.m.; religious programming, 9-10:30; Joe Gibson, 10:30-2:30; Ed Hughes, 2:30-signoff.

Another gasoline giveaway: this time at KNOE, Monroe, La. At key announcements, the first 10 cars with KNOE stickers bought gas at 39.9¢ per gallon.

There's a few Las Vegas trips being given away. KERE recently sent a couple there to see Glen Campbell, and WHK has a running "Gamble" contest (tied in with the Kenny Rogers lp), with the grand prize being a four-day stay in the casino town.

COFFEE WITH: Jerry Lee Lewis recently visited backstage with WDAF's David Lawrence and Moon Mullins after a concert in Kansas City . . . Larry Gatlin and Terry Bradshaw partied backstage with folks from KWKH, Shreveport, after a concert a few weeks ago . . . WHN has been all booked up for its guest DJ shows lately, with Michael Murphey, Dick Clark and Tom T. Hall each dropping by to spin a few . . . WDG's Dan Halyburton, Gregg Lindahl and Dale Weber recently had lunch with the Kendalls in the Twin Cities—as part of a station contest (winning listeners were invited for luncheon with the Kendalls) . . . Folks at WIRK visited with Willie Nelson while he was in W. Palm Beach for a recent concert.



Schory Outlines Ovation Expansion; Label Plans Pop, Videodisc Involvement

By WALTER CAMPBELL & MARGIE BARNETT

■ NASHVILLE—Ovation Records unveiled plans for expansion of its operations in Nashville as well as construction of a media center, following staff meetings of the independent label's personnel and affiliates here May 8-10.

The Chicago-based company is presently looking at sites here for the center which will interlock a recording studio, videodisc manufacturing, television and film production facilities. "We're expanding our production capabilities and bringing some of our production work to Nashville," says Ovation president Dick Schory. "We're totally committed to and feel that Nashville is a growing market, not only in country but in the pop and videodisc areas."

According to Schory, Ovation is the first independent label to get involved in videodiscs. Aurora Productions, in conjunction with

Ovation, has been acquiring rights of certain motion picture films for videodisc and will produce in-house product through the new production facility. Schory says Aurora has already produced some product for possible future videodisc use at Opryland Productions. Initial concentration for such product is on Ovation recording acts.

"We have been in the film and television production business for a number of years," adds Schory. "The only difference now is that we're concentrating on more involvement in the selling of country music, an area that I personally believe in. I think there is a need for it because I think that market is out there to broaden."

(Continued on page 72)

Country Show Set For Montreux Fest

■ NASHVILLE—Following the success of this year's first country music showcase at the MIDEM convention in Cannes, France, the first all-country package will debut this summer at the Montreux Jazz Festival, Montreux, Switzerland.

Roy Clark, The Oak Ridge Boys, Barbara Mandrell and Buck Trent will headline the evening of country music July 7 during the 13th annual jazz festival set in Montreux. Presented by MCA Records in association with the Jim Halsey Company, the bill was negotiated in mid-January by Halsey and Claude Nobs, director of the Montreux Jazz Festival. Nobs was impressed by the response to the country show at the MIDEM conclave and at a subsequent first night of country entertainment at the Sporting Club in Monte Carlo.

Lester Flatt Dies

■ NASHVILLE—Lester Flatt, veteran bluegrass Grand Ole Opry and recording artist, died Friday (11) in Baptist Hospital of heart failure, at age 64. He had been hospitalized off and on during the past year for a heart condition.

A native of Overton County, Tenn., Flatt was one of bluegrass music's pioneers. His career in music spanned four decades. He began his professional career with a radio station in Roanoke, Va., in 1939. He moved to Nashville in 1944 to join the Grand Ole Opry as a featured vocalist and guitar player with Bill Monroe.

Joins Scruggs

In 1948 he joined banjo picker Earl Scruggs in what was to become one of the most successful partnerships in music history. For 20 years Flatt and Scruggs and the Foggy Mountain Boys set musical records with concert and TV audiences and won a number of awards and honors. The pair was also famous for "Foggy Mountain Breakdown" and "The Ballad Of Jed Clampett."

After he and Scruggs separated in 1969, Flatt put together his own band, The Nashville Grass, and continued a successful recording and performing career.

Flatt had been in poor health in recent years and appeared on the Grand Ole Opry for the last time in April. Nashville Grass members and former members John Sechler, Clarence Tate, Charles Nixon, Blake Williams, Buck Graves, E.P. Tullock and Roland White served as pallbearers at the funeral Monday (14). Flatt is survived by a daughter, Mrs. Brenda Green; three brothers, Sim, Leonard and Andrew Flatt; and three sisters, Edna Clark, Dora Carr and Clara Poston.

Williams Campaign Launched by MCA

■ NASHVILLE — A multi-media campaign for Don Williams' new album, "Best of Don Williams—Volume II," has been launched by MCA Records, according to Chic Doherty, vice president of marketing for the label's Nashville division.

Print advertising supporting the new album will commence immediately with ads aimed at the country market in major national publications. MCA has scheduled national print in a half-dozen magazines, with a total circulation of three-quarters of a million, in the first 90 days from release.

Radio spots will run in 35 national markets two weeks after the album's release.

Pres. Carter Receives CMA 'Special Award'

■ WASHINGTON — In a brief ceremony at the White House Tuesday (15) representatives of the Country Music Association presented President Carter with the organization's first Special Award for his continuing support of country music.

Willie Nelson and Charley Pride were on hand for the presentation, along with CMA board members Joe Talbot (1978 CMA president), Tom Collins (1979 CMA chairman of the board), Frances Preston (lifetime board member), Irving Waugh (executive VP/TV committee chairman), Bill Utz (historian), and Jo Walker, CMA executive director.

The special award was initiated by the CMA last year to recognize a person either within or outside the music industry for significant contributions in the field of country music. President Carter

was unanimously chosen to be the first recipient of the award by the CMA board of directors in 1978. The award was to have been presented to the president during the nationally televised 1978 CMA Awards Show Oct. 9, but due to last minute changes in his schedule, the presentation was postponed.

The award, an engraved Steuben glass bowl and a certificate of recognition, was presented to Carter by Willie Nelson and Charley Pride. "You cannot imagine what an ability to listen to country music means to this job I've got," Carter said in his acceptance remarks, adding a comment to Nelson, "This is the first time I ever saw you with a glass in your hand without beer in it."

The certificate cites Carter's (Continued on page 72)

PICKS OF THE WEEK

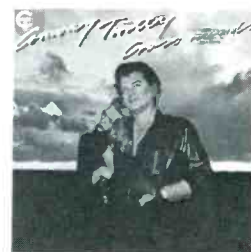
SINGLE **BOBBY BARE, "TILL I GAIN CONTROL AGAIN"** (prod.: Barry Burton) (writer: R. Crowell) (Tessa, BMI) (4:05). Recorded by several other artists on albums, the song is now on a single for the first time. Bare's version easily does it justice as his expressive, world-weary style effectively backs up the lyrics. Columbia 3-10998.



SLEEPER **THE GEEZINSLAW BROTHERS, "IF YOU THINK I'M CRAZY NOW"** (prod.: Bobby Bare) (writer: B. McDill) (Jack & Bill, BMI) (2:19). Bobby Bare's talents are shown this week as both artist and now producer with this single. Material and performance are also excellent, adding up to a strong release which should put the Geezinslaws on the charts. Lone Star 709.



ALBUM **CONWAY TWITTY, "CROSS WINDS."** This is Conway's first lp since he changed his image and studio approach, now co-producing himself with David Barnes. The style is still very much Conway and country-oriented with a sound that may be a little sharper and simpler than past efforts. Standouts include "Draggin' Chains," "If You Can't Write The Music" and of course "Don't Take It Away." MCA 3086.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Emmylou Harris — "Save The Last Dance For Me"
Cliff Cochran — "Love Me Like A Stranger"
R. C. Bannon & Louise Mandrell — "Reunited"



Bobby Bare

Bobby Bare has his best yet in the Rodney Crowell song "Till I Gain Control Again." It's been a popular album cut for Waylon and Emmylou; Bobby's single will make it a standard! Already on WPL0, KAYO, KMPS.

The musical coverage of the gas crisis gains momentum as two new releases join the one reviewed last week, by Bobby "So Fine" Butler. New adds on Butler's "Cheaper Crude or No More Food" this week include KJJJ, WIRE, KRAK, KWMT, WJQS, WEMP, KCUB, WSLR, KNEW, KCKC, KVOO, WTOD. Dave Kirby has an entry called "Gas (Wish I Had A Friend in Iran)" already added at WIVK, WFAI, KAYO; and John Pritchard's "The Answer (To The #!-!*& Gasoline Crisis)" just arrived. Take your pick.



Nick Nixon

Nick Nixon's first for MCA, "What're We Doing, Doing This Again," added at WTOD, KKYX, KFDI, KWKH, WPNX, KVOO, KSOP. Terri Melton's "So Long Charlie" playing in Tulsa and Roanoke.

Paul Schmucher is getting play on "Steal Away" at WDEN, KSSS, KRMD, WGTO, KFDI, KVOO. Leon Rausch added at KFDI, KBUC, KVOO, KTTS, KMPS, WRRD with "Put Me To The Test."

Cliff Cochran continues to build with new adds this week on "Love Me Like A Stranger" at KFDI, WSLC, WFAI, KVOO, KGA, WBAM, KSOP, KWKH, KERE, WTMT, KRAK, WJQS, KTTS, WPL0, KSSS. Wynn Stewart's "Could I Talk You Into Loving Me Again" starting in Texas, as is Ernest Tubb's "Waltz Across Texas."

Bobby Smith has a strong start at WFAI, KERE, KGA, KAYO, KVOO, KRMD, KKYX on "Let's Try To Fall In Love Again."

SUPER STRONG: Anne Murray, Buck Owens, Con Hunley, George & Johnny Paycheck, Glen Campbell, Debby Boone.

SURE SHOTS

Don Gibson — "Forever One Day At A Time"
Bobby G. Rice — "Oh Baby Mine (I Get So Lonely)"

LEFT FIELDERS

David Allan Coe — "Now's The Time (To Fall In Love)"
Louise Mandrell & R. C. Bannon — "Reunited"
Dave Loggins — "Pieces of April"
Leon Everette — "Don't Feel Like The One Ranger"

AREA ACTION

Maury Finney — "Your Love Takes Me So High" (KFDI, WSLC)
Bobby Hood — "Wonder Working Love" (KRMD, WDEN, KFDI)
Rebecca Lynn — "Disco Girl Go Away" (WGTO, WJQS)
Randy Vanwarmer — "Just When I Needed You The Most" (WHN)

Epic Fetes Rodriguez



A late night breakfast party, Rodriguez style, complete with rancheros and a Margarita fountain was the setting for Epic's sneak preview of Johnny Rodriguez' first lp for the label. Gathered following the Mexican meal are (from left) Roy Wunsch, director of marketing, CBS Records, Nashville; Diana Pugh, executive vice president, The Jim Halsey Company; Jim Halsey, president of The Jim Halsey Company; Frances Preston, vice president, BMI; Rodriguez; John Lentz, attorney; Willie Nelson; Rick Blackburn, vice president, marketing, CBS Records, Nashville; Joe Casey, director of promotion, CBS Records, Nashville; Billy Sherrill, vice president of a&r, CBS Records, Nashville; (kneeling) Jim Kemp, product manager, E/P/A Nashville; and Rich Schwan, manager of promotion, E/P/A Nashville.

Nashville Report

By RED O'DONNELL



■ First locally produced all-country-comedy program (for paid TV) will be filmed tonight (21) at Boots Randolph Dinner Club in Printers Alley. The 90-minute show, co-hosted by Mel Tillis and Minnie Pearl, is a project of New York's Harlan Kleiman Enterprises, Inc., for Showtime, Inc., one of major distributors of cable TV events.

Titled "First Celebration of Country Comedy," it will feature as guest performers Jim Stafford, Lonnie Schoor, Justin Wilson, Russ Fisher, Jim Varney,

Nashville-based Eddy & Joe, Spec Rhodes, ventriloquist Alex Houston, Dotti Dillard and Randolph.

Discount those rumors that Lynn Anderson's baby has arrived. Gossip on Music Row last week was that Lynn (Mrs. Harold Stream) had given birth to a boy in a Lake Charles, La. hospital.

Meanwhile, expectant mother Jessi Colter (Mrs. Waylon Jennings) also is still awaiting her visit from Sir Stork. (Doctors had predicted the bambino would arrive May 10.) Spokesman for Jessi said, "Not even a sign of the impending arrival."

Don't believe it's been officially announced, but Kenny Rogers has signed to host the annual CMA Awards Show Monday, Oct. 8, which will air live from stage of Grand Ole Opry on CBS-TV.

Isn't it true that Neil Reshen, who manages Waylon Jennings, is George Jones' new manager? If so Reshen—considering his success with Willie Nelson and Waylon—could be the agent to get Jones' double-troubled career back on the track! . . . The Jordanaires recently were presented with a NARAS' "Pickers Award" for having sung background on more No. 1 recordings in 1978 than any other group. The honor prompted Gordon Stoker, leader-manager of the foursome, to comment: "I remember several biggies on Music Row here told me more than 25 years ago, 'You better get it while you can, because background voices aren't gonna be used long.'"

Speaking of coincidences:

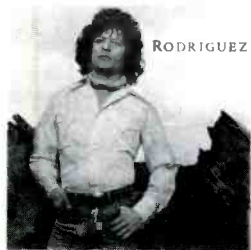
Dick Kent (Withers), a top DJ with local WMAK and WLAC for more than a dozen years, has a case of double 'E's.

Two of his sons have the middle name of Lee: David Lee and Devin Lee Withers. He has directed (and now manages) the career of singer-writer John Conlee. John's bookings are handled by Buddy Lee attractions. Dick has a publishing company with Tree Music called Kentree. I asked him what 'EE' means to him and Dick replied, "Enough! Enough!"

Roger Jaudon, who has been associated in managerial capacity with numerous country music entertainers, has joined E. O. Stacy's worldwide International Creative Management (ICM). Jaudon will be senior agent in ICM's amusements—fairs and outdoor arenas division.

The new movie "Middle Age Crazy," starring Ann-Margret and Bruce Dern, is based on a song recorded by Jerry Lee Lewis more than 15 years ago . . . Charlie Daniels remembers this advice from his lumberman father: "Son, try to make your living doing something you like, because you'll wind up spending most of your time doing it, whether you like it or not." (Charlie wanted to play music—and does.)

Country Album Picks



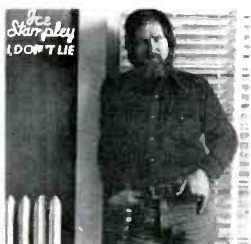
RODRIGUEZ

JOHNNY RODRIGUEZ—Epic KE 36014
Rodriguez' first album for Epic, produced by Billy Sherrill, consists mainly of self-penned songs with consistent quality throughout, both in material and production. Warm, expressive vocals are especially effective on "Down On The Rio Grande," "Driftin' Away" and "Paid Vacation."



SERVING 190 PROOF

MERLE HAGGARD—MCA 3089
As the title and cover indicate, many of the tunes, most of which were written by Haggard, deal with drinking and the blues. Produced by Fuzzy Owen and co-produced by Jimmy Bowen, the sound is sharp and clear as The Hag's heartfelt style shines.



I DON'T LIE

JOE STAMPLEY—Epic KE 36016
Titled after his current single presently bulleted at 24 on RW's Country Singles Chart, Stampley's lp follows through with a solid country cross section of tunes. "I Could Be Persuaded," "So Close To Home" and "Draggin' Main" best represent the package.

Ovation Expansion

Schory states that negotiations are in progress to produce a country music special to emanate from the DuQuoin State Fair in Illinois. Taping is scheduled for the week of August 26. The special will feature the Kendalls along with various other country artists. Schory indicates that the special will be a prelude to a 26-week syndicated special.

Ovation is also working to expand its publishing holdings. The Terrace Music Group was acquired from Al Jason a year ago, and Schory says the company is looking at other possibilities.

"It's a total commitment to country music and the total commitment of our company in the future in the Nashville music scene," continues Schory. "We have had and are enjoying continued success in that area. We feel it's a growth market. On May 9 we had our first international meeting in Nashville. We had our licensees and our managers from Canada, England and Germany over to discuss both the Canadian and European markets for country music. Markets like Germany, Holland, Scandinavia, England even France are becoming potentially strong country markets. This is a development within the last two or three years. So we have made major moves in those markets to strengthen our base over there."

Despite numerous offers from major labels for distribution, Schory is not interested in chang-

(Continued from page 70)

ing Ovation's independent status. "I have been with my distributors for 10 years now," says Schory. "They are individual businessmen who have been in their marketplace for many, many years. They know how records are sold, and they know the radio in their market. They may not have the financial wherewithal to load unrealistic numbers of product out into the market, but they're not going to be taking them back in large quantities either.

Establish Five Acts

"Our philosophy is not to be a Columbia or an RCA and compete on their level with 241 albums a year, but to put out 10 or 12 albums a year and work the hell out of them. We're trying to establish a working label where we have a handful of artists in the country field. Our goal is to establish five acts as chart contending acts, where they're making money for themselves and for the label. Right now we have the Kendalls, who have continued with six straight top-of-the-chart hits.

"We are the new boys in town, but we're in town to stay. The purpose of last week was to let people know that we're in town to stay and that we not only have the ability to put out country records, but we have the management, staff and financing to compete in the field and to broaden the field through television, film and videodiscs."

Country Single Picks

COUNTRY SONG OF THE WEEK

DON GIBSON—MCA Hickory 41031

FOREVER ONE DAY AT A TIME (prod.: Ronnie Gant) (writer: E. Raven) (Milene, ASCAP) (2:09)

One of Gibson's best efforts yet, vocals are backed by a strong rhythm track with a piano and guitars working together for maximum impact. The song is straightforward and simple with an effective chorus hook.

DOLLY PARTON—RCA PB-11577

YOU'RE THE ONLY ONE (prod.: Dean Parks & Gregg Perry) (writers: C. B. Sager/R. Roberts) (Unichappell/Begonia Melodies/Fedora, BMI) (3:23)

Another solid effort from Dolly with smooth, sweet vocals out front, complemented by simple slide guitar licks. The ballad, with a recitation on one verse, should easily move both country and pop.

LOUISE MANDRELL & R. C. BANNON—Epic 8-50717

REUNITED (prod.: Buddy Killen) (writers: D. Fekaris/F. Perren) (Perren-Vibes, ASCAP) (3:35)

The song is ideal for a country following its chart-topping success, and the combination of Mandrell and Bannon couldn't be more appropriate. The arrangements are very similar to the original, with the duo's distinctive touch added for country appeal.

DAVID LOGGINS—Epic 8-50711

PIECES OF APRIL (prod.: Brent Maher) (writer: D. Loggins) (Leeds/Bibo, ASCAP) (3:47)

Loggins does his own version of this song he wrote, previously a hit for Three Dog Night. The mood is warm and mellow with an easy flowing piano backing his expressive vocals.

JOHN WESLEY RYLES—MCA 41033

LIBERATED WOMAN (prod.: Bob Montgomery) (writer: W. Carson) (Rose Bridge, BMI) (3:30)

Production, performance and material all add up to what sounds like a hit for Ryles. The chorus and verse phrasing holds the listener's attention while the bright, clean sound backs up the lyrics.

BOBBY G. RICE—Republic 041

OH BABY MINE (I Get So Lonely) (prod.: Dave Burgess) (writer: P. Ballard) (Edwin H. Morris & Co., ASCAP) (2:35)

A strong tempo leads off with drums, bass and keyboards providing the momentum. The title and lyrics may indicate a sad song, but the production touches keep the mood up.

DAVID ALLAN COE—Columbia 3-10988

NOW'S THE TIME (TO FALL IN LOVE) (prod.: Billy Sherrill) (writer: D. A. Coe) (Warner-Tamerlane, BMI) (2:45)

Coe uses a sort of tropical sound on this self-penned song which he does with a smooth flow. The sound and lyrics are fairly laid-back for Coe, with a pleasant, easy style.

CMA Honors Carter (Continued from page 70)

support of country music stating: "The Country Music Association proudly presents its first Special Award to President Jimmy Carter. Mr. President: The Country Music Association is honored that the most respected and powerful voice in the world—that of the President of the United States—should consistently speak out on behalf of country music. You have always given support and encouragement to this inherently American art form, acknowledging it as 'part of the soul and conscience of our democracy.' It is for your recognition of and friendship for country music that we do hereby present you with the Country

Music Association's very first Special Award, along with the heartfelt gratitude of the entire music industry." The certificate is signed by 1978 CMA board chairman Don Nelson and president Joe Talbot.

Willie Nelson also presented Carter with a platinum award of his Columbia "Stardust" lp following the ceremony.

Among the president's contributions to country music are his recognition of October as Country Music Month, his hosting of a country music night at the White House, his use of country performers at official White House functions, and his attendance of country music concerts.

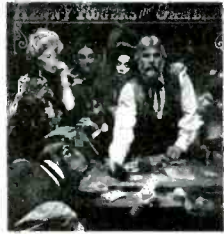
Record World Country Albums



MAY 26, 1977

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

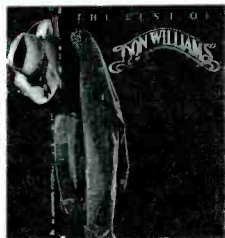
MAY 26	MAY 19			WKS. ON CHART
1	1	THE GAMBLER		
		KENNY ROGERS		
		United Artists LA 834 H		
		(18th Week)		24
2	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378		4
3	6	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318		3
4	5	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016		6
5	8	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135		8
6	7	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		7
7	11	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/Columbia KC 35776		9
8	2	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849		15
9	4	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2 34326		26
10	10	STARDUST WILLIE NELSON/Columbia JC 35305		55
11	9	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243		16
12	12	MOODS BARBARA MANDRELL/MCA AY 1088		32
13	13	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779		10
14	19	THE BEST OF BARBARA MANDRELL /MCA AY 1119		16
15	15	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789		3
16	18	TNT TANYA TUCKER/MCA 3066		27
17	14	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H		48
18	16	JERRY LEE LEWIS /Elektra 6E 184		6
19	17	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H		71
20	23	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic JE 35751		3
21	25	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177		6
22	22	LOVE YA STELLA PARTON/Elektra 6E 191		2



WKS. ON CHART

CHARTMAKER OF THE WEEK

23	—	THE BEST OF DON WILLIAMS, VOL II		1
		MCA 3096		
24	24	VARIATIONS EDDIE RABBITT/Elektra 6E 127		60
25	20	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037		173
26	26	LOVE NOTES JANIE FRICKE/Columbia KC 35774		8
27	63	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696		69
28	27	HALF AND HALF JERRY REED/RCA AHL1 3359		7
29	21	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279		11
30	30	ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. BSK 3300		4



31	31	ORIGINAL TEXAS PLAYBOYS /Capitol ST 11917		2
32	35	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105		28
33	33	LADIES CHOICE BILL ANDERSON/MCA 3075		16
34	34	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983		28
35	—	THE FEELING'S NOT RIGHT AGAIN RAY STEVENS/Warner Bros. BSK 3332		1
36	49	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011		21
37	40	LARRY GATLIN'S GREATEST HITS /Monument MG 7628		28
38	—	FAMILY TRADITION HANK WILLIAMS JR./Elektra 6E 194		1
39	41	EXPRESSIONS DON WILLIAMS/MCA AY 1069		37
40	48	THERE'S ALWAYS ME RAY PRICE/Monument MG 7633		6
41	37	GARY GARY STEWART/RCA AHL1 3288		11
42	39	YOU'VE GOT SOMEBODY VERN GOSDIN/Elektra 6E 180		6
43	38	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739		14
44	28	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503		23
45	—	RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317		1
46	29	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444		26
47	46	CON HUNLEY /Warner Bros. BSK 3285		9
48	47	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743		67
49	53	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 3073		16
50	32	JIM ED AND HELEN JIM ED BROWN AND HELEN CORNELIUS/RCA AHL1 3258		11
51	65	TRYIN' TO SATISFY YOU DOTTSY/RCA AHL1 3380		3
52	52	REFLECTIONS GENE WATSON/Capitol ST 11805		14
53	55	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993		85
54	56	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780		49
55	58	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733		54
56	50	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067		25
57	57	PROFILE—THE BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258		26
58	59	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artist LA 861 H		59
59	45	JOHN DENVER /RCA AQL1 3075		18
60	64	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719		90
61	60	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155		33
62	62	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065		30
63	36	THE PERFORMER MARTY ROBBINS/Columbia KC 35446		10
64	67	LEGEND POCO/MCA AA 1099		8
65	68	BEST OF DOLLY PARTON /RCA APL1 1117		156
66	43	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623		29
67	69	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544		83
68	75	LIVE AND PICKIN' DOC & MERLE WATSON/United Artists LA 943 H		10
69	70	TEAR TIME DAVE & SUGAR/RCA APL1 2816		37
70	71	THE FIRST NASHVILLE GUITAR QUARTET CHET ATKINS/RCA AHL1 3288		10
71	42	ARE YOU SINCERE MEL TILLIS/MCA 3077		13
72	54	THE AMAZING RHYTHM ACES /MCA AA 1123		16
73	61	THE SONGS WE MADE LOVE TO MICKEY GILLEY/Epic KE 35714		10
74	74	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra 6E 178		5
75	44	DOWN ON THE DRAG JOE ELY/MCA 3080		12

MCA'S TRIPLE PLAY

DON WILLIAMS "LAY DOWN BESIDE ME" MCA-12458

MERLE HAGGARD "RED BANDANA" MCA-41007

OAK RIDGE BOYS "SAIL AWAY" MCA-12463

MCA RECORDS
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AN IMPRESSIVE LINE UP



Record World Country Singles

MAY 26, 1979

TITLE, ARTIST, Label, Number

MAY 26	MAY 19		WKS. ON CHART
1	2	IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME BELLAMY BOTHERS Warner Bros. 8790	10
2	4	LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532	9
3	3	LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458	11
4	5	SAIL AWAY OAK RIDGE BOYS/MCA 12463	8
5	7	WHEN I DREAM CRYSTAL GAYLE/United Artists 1288	7
6	1	DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002	11
7	8	HOW TO BE A COUNTRY STAR STATLER BROTHERS/ Mercury 55057	9
8	14	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	5
9	6	DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/ Epic 8 50671	12
10	13	RED BANDANA MERLE HAGGARD/MCA 41007	7
11	11	JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/ Epic 8 50672	11
12	17	YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808	6
13	19	NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553	5
14	15	ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8786	7
15	16	SWEET MELINDA RANDY BARLOW/Republic 039	8
16	20	SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929	7
17	24	ARE YOU SINCERE ELVIS PRESLEY/RCA 11533	6
18	22	IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536	4
19	23	WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537	7
20	25	I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/ MCA 1807	8
21	26	DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704	6
22	28	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125	4
23	34	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	4
24	33	I DON'T LIE JOE STAMPLEY/Epic 8 50694	5
25	30	TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036	5
26	32	AMANDA WAYLON/RCA 11596	2
27	9	BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455	13
28	35	I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292	6
29	29	ROCKIN' MY LIFE AWAY JERRY LEE LEWIS/Elektra 46030	8
30	37	IF I GIVE MY HEART TO YOU MARGO SMITH/ Warner Bros. 8806	4
31	36	SIMPLE LITTLE WORDS CRISTY LANE/LS 172	4
32	31	LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS GARRON/Charta 131	9
33	39	STEADY AS THE RAIN STELLA PARTON/Elektra 46029	6
34	43	MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707	5

CHARTMAKER OF THE WEEK

35	—	SHADOWS IN THE MOONLIGHT ANNE MURRAY Capitol 4716	1
36	41	WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/ Epic 8 50696	5
37	45	TOUCH ME BIG AL DOWNING/Warner Bros. 8787	6
38	40	FADED LOVE AND WINTER ROSES DAVID HOUSTON/ Elektra 46028	6
39	61	PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	3
40	47	THE GIRL ON THE OTHER SIDE NICK NOBLE/TMS 601	7
41	57	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	4
42	18	NEXT BEST FEELING MARY K. MILLER/RCA 11554	12
43	51	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/ Elektra 46023	4
44	46	RUNAWAY HEART REBA McENTIRE/Mercury 55058	6
45	55	THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568	3

46	52	SHE'S BEEN KEEPING ME UP NIGHTS BOBBY LEWIS/ Capricorn 0318	6
47	54	SPANISH EYES CHARLIE RICH/Epic 8 50701	3
48	48	MOMENT BY MOMENT NARVEL FELTS/MCA 41011	6
49	53	I JUST WANNA FEEL THE MAGIC BOBBY Borchers/ Epic 8 50687	4
50	56	MY HEART IS NOT MY OWN MUNDO EARWOOD/GMC 106	5
51	68	WHEN A LOVE AIN'T RIGHT CHARLY McClAIN/Epic 8 50706	2
52	67	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	2
53	10	ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909	12
54	21	WHAT A LIE SAMMI SMITH/Cyclone 100	12
55	27	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES JOE SUN/Ovation 1122	10
56	59	ONLY DIAMONDS ARE FOREVER ZELLA LEHR/RCA 11543	4
57	58	STAY WITH ME DANDY/Warner/Curb 8771	6
58	—	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812	1
59	—	YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	1
60	60	DREAM LOVER RICK NELSON/Epic 8 50675	6
61	65	SPARE A LITTLE LOVIN' ARNIE RUE/NSD 19	3
62	38	MAY I TERRI HOLLOWELL/Con Brio 150	10
63	71	I MIGHT BE AWHILE IN NEW ORLEANS JOHNNY RUSSELL/ Mercury 55060	3
64	80	NADINE FREDDY WELLER/Columbia 3 10973	2
65	12	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021	11
66	—	CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001	1
67	—	CALIFORNIA GLEN CAMPBELL/Capitol 4715	1
68	—	BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814	1
69	77	JUST BETWEEN US BILL WOODY/MCA/Hickory 54043	6
70	85	GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 151	3
71	42	HOLD WHAT YOU'VE GOT SONNY JAMES/Monument 280	9
72	44	WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477	14
73	49	I WANT TO SEE ME IN YOUR EYES PEGGY SUE/ Door Knob 9094	10
74	62	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276	15
75	79	THE REAL THING O. B. McCLINTON/Epic 8 50698	3
76	50	FAREWELL PARTY GENE WATSON/Capitol 4680	15
77	70	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 8 1784 (CBS)	16
78	63	DARLIN' DAVID ROGERS/Republic 138	13
79	66	SLOW DANCIN' JOHNNY DUNCAN/Columbia 3 10915	14
80	69	WISDOM OF A FOOL JACKY WARD/Mercury 55055	15
81	73	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE JANIE FRICKE/Columbia 3 10910	13
82	76	THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661	13
83	83	I CAN FEEL LOVE LINDA CALHOUN/Grape 2004	2
84	74	I LOST MY HEAD CHARLIE RICH/United Artists 1280	12
85	64	SWEET MELINDA/WHAT'S ON YOUR MIND JOHN DENVER/ RCA 11535	8
86	82	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451	15
87	—	LAY BACK IN THE ARMS OF SOMEONE JUICE NEWTON/ Capitol 4714	1
88	88	DISNEYLAND DADDY PAUL EVANS/Spring 193	3
89	96	BAD DAY FOR A BREAK UP LESLEE BARNHILL/Republic 040	2
90	—	NO GREATER LOVE BILLY STACK/Caprice 2058	1
91	—	MY BLUE HEAVEN MAC WISEMAN & WOODY HERMAN/ Churchill 7735	1
92	91	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	3
93	—	WHEN MY CONSCIENCE HURTS THE MOST JOHNNY BUSH/ Whiskey River 41 791	1
94	72	TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/ Portrait 6 70024	12
95	98	JUST LET ME MAKE BELIEVE JIM CHESNUT/MCA Hickory 41015	2
96	—	WASN'T IT EASY, BABY FREDDIE HART/Capitol 4720	1
97	—	MASSACHUSETTS TOMMY ROE/Warner/Curb 800	1
98	75	MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770	10
99	78	THE GREAT CHICAGO FIRE FARON YOUNG/MCA 41004	7
100	81	LOVE LIES MEL McDANIEL/Capitol 4691	12

IT GOES STRAIGHT TO YOUR HEART.

EDDIE RABBIT

L O V E L I N E

(6E-181)

*"If you ever need me
Call me on your phone line
You got my number if you ever want me
It's your lifeline
And if you're ever lonely I'm your loveline"**

HIS NEW ALBUM ON ELEKTRA RECORDS AND TAPES.  **Produced by David Malloy.**

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