

Dedicated to the Needs of the Music

# Record World

JUNE 23, 1979 \$2.25

GG

## Hits of the Week

### SINGLES

**THE WHO, "LONG LIVE ROCK"** (prod. not listed) (writer: Peter Townshend) (Towser Tunes, BMI) (3:58). Initially released on their "Odds & Sods" lp, this comes roaring out of "The Kids Are Alright" soundtrack and aptly captures the theme behind one of rock's legends. MCA 41053.

**HOT CHOCOLATE, "GOING THROUGH THE MOTIONS"** (prod. by M. Most) (writer: E. Brown) (Finchley, ASCAP) (3:54). Vocal, string and synthesizer intensity build to a dramatic climax on this monumental effort from an upcoming lp. A multi-format smash. Infinity 50,016.

**PATTI SMITH GROUP, "FREDERICK"** (prod. by T. Rundgren) (writer: P. Smith) (Ninja, ASCAP) (3:01). Smith's urgent vocals, encased by ringing guitars, plead the message while keyboard lines swizzle. Rundgren produces with a smart AOR touch that will widen her audience. Arista 0427.

**THE CARS, "LET'S GO"** (prod. by R. T. Baker) (writer: R. Ocasek) (Lido, BMI) (3:32). The Cars were last year's hit debut band & their first release from the new model should get equal mileage. All the parts are geared for hit status on this fine-tuned mid-tempo rocker. Elektra 46063.

### SLEEPERS

**LOUISIANA'S LE ROUX, "LOUISIANA"** (prod. by L. S. Medical) (writer: L. S. Medical) (Screen Gems, BMI) (3:20). Another chapter in the book of southern rock is written by Le Roux. This one is filled with bright, funky, blues-rock colors and multi-tempo shades. Capitol 4736.

**PHILLY CREAM, "MOTOWN REVIEW"** (prod. by Barry-Ingram) (writers: Barry-Ingram) (Parker, WIMOT, BM) (3:59). Great lead vocal trades and brilliant horns top a disco sound on this energetic disc. Splendid arrangement/production give this widespread appeal. Fantasy/WMOT 862.

**BETTY WRIGHT, "MY LOVE IS"** (prod. by Wright) (writers: Wright-McCray) (Sherlyn, BMI/Danbel, BMI) (5:48). Wright's finest effort to date makes the most of her grandiose vocal talent. Precision back-up chorals, prominent piano lines & a bluesy guitar all glow. Alston 5747 (TK).

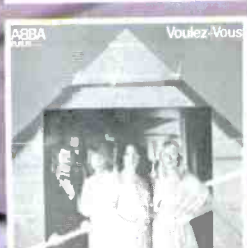
**MISSOURI, "MOVIN' ON"** (prod. by P. Hornsby) (writer: R. West) (Fritzoid, BMI) (3:42). Midwestern rock gets a southern production treatment resulting in sweet harmonies & crafty instrumentals driven by a rock rhythm. A refreshing pop sound that's sure to be a summer favorite. Polydor 14571.

**THE WHO, "THE KIDS ARE ALRIGHT."** This album, just released on Columbia, is quite bound for immediate success. This is quite a gem. Studio Ventura Court, 12403 Ventura Court, 91604 City, CA. B 10-79 UNLIMITED GOLD RECORDS 94 12403 VENTURA COURT, CA. 91604

**THE WHO, "THE KIDS ARE ALRIGHT."** The soundtrack from this superior rock documentary serves also as a "best of" album re-mixed by John Entwistle, and containing 20 of the group's most familiar tunes. Each cut is a stand-out and both the film and the album should be giants. MCA 2-11005 (12.98).

**THE CARS, "CANDY-O."** The group was one of a handful to break through the disco dominance of last summer and this second lp, produced by Roy Thomas Baker, continues their esoteric rock point of view. Ric Ocasek's songs are sophisticated and accessible. A powerful effort. Elektra 5E-507 (7.98).

**ABBA, "VOULEZ-VOUS."** ABBA is one of the few groups to create a truly original sound for themselves and this latest lp, filled with potential hit singles, is a natural extension of previous efforts. Once again, the vocal blend is awesome and the production inspiring. Atlantic SD 16000 (7.98).





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# Record World



JUNE 23, 1979

## Industry Topped \$4 Billion in '78; Units Up Slightly

■ NEW YORK — Manufacturers' sales of phonograph records and pre-recorded tapes in the United States rose by 18 percent in 1978, pushing the industry's dollar volume over \$4 billion for the first time. Unit sales, however, were up only four percent.

With dollar volume stated in terms of list price value, sales in 1978 amounted to \$4.131 billion, compared with \$3.5 billion in 1977. Unit sales of records and tapes in 1978 came to 726.2 million in 1978 against 986.2 million the previous year.

The most dramatic percentage increases in both dollar and unit volume were registered by pre-recorded cassette tapes which soared in dollar volume from \$249.6 million in 1977 to \$449.8 million in 1978.

(Continued on page 68)

## FCC To Get Another Broadcast Bureau Chief

By BILL HOLLAND

■ WASHINGTON—Federal Communications Commission chairman Charles D. Ferris said last week he plans to move his new broadcast bureau chief to director of the common carrier bureau.

Just last month, the FCC named Philip L. Verveer the new chief of the broadcast bureau, a move observers saw as part of the FCC decision to speed its commitment to broadcast deregulation.

However, earlier last week common carrier bureau chief Larry Darby announced his resignation.

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## PolyGram Unveils New 10-Year Plan At MDs Meeting

■ PALM BEACH, FLA.—Irwin H. Steinberg, executive vice president of PolyGram Corporation, disclosed a new ten-year plan for PolyGram activities in the United States last week in a speech at the worldwide 1979 PolyGram Record Operations' Meeting.

Steinberg said that in the next decade the company will emphasize the discovery and development of new artistic talent. "Our past acquisition program speaks for itself," said Steinberg, "both that which we acquired and that which we chose not to acquire. The discovery and development of our first ten-year program will be preserved and accelerated to the maximum in the next decade."

(Continued on page 52)

## Major Labels Showing Strong Commitment To Revitalized Rock and Pop Sounds

By SOPHIA MIDAS

*(The following is the first of a four-part series which will discuss the music of a new and invigorating group of rock artists which is having a dramatic impact upon the music industry. The first installment will spotlight the manner in which this rock and roll renaissance is effecting record companies, and will be followed by a discussion of its impact on the American club scene, the retail marketplace and radio.)*

■ NEW YORK—A growing number of record companies are taking a serious interest in a new generation of rock artists whose common and most distinguishing characteristic is a passionate and unadulterated expression of energy. This interest is nowhere better reflected than in the increasingly active role producers

## White House Fete, Philly Meet Highlight Big Week for the BMA

By KEN SMIKLE

■ PHILADELPHIA — The Black Music Association, which is not yet one year old, went a long way in establishing itself as a major organization in the music industry with a reception at the White House and its three-day Founders Conference in Philadelphia last week.

On Thursday, June 6th, President and Mrs. Carter hosted a celebration at the White House in recognition of the BMA and of June as Black Music Month. The dinner, which was held on the South Lawn, was attended by 1000 people from government and the recording industry. Entertainment for the occasion was provided by gospel singer Sarah Jordan Powell, Chuck Berry, Billy Eckstine, Evelyn "Champagne"

King and the Andrae Crouch Singers. The Philadelphia International band, M.F.S.B., accompanied the performers.

The President said in his remarks that "It's important in my opinion for our nation and the rest of the world to know the importance that the President and his family and friends attach to black music, because in many ways the feelings of our black citizens throughout the history of our country have been actively expressed in the music. It presents a kind of history of our nation when you go back and see the evolution of black music."

Following the four-hour affair, the reactions of some of the invited guests indicated mostly positive feelings about the evening's significance. Singer Stephanie Mills said, "I think it's really beautiful how all of the people have come together and participated so that black music won't be pushed aside. I really enjoyed the event."

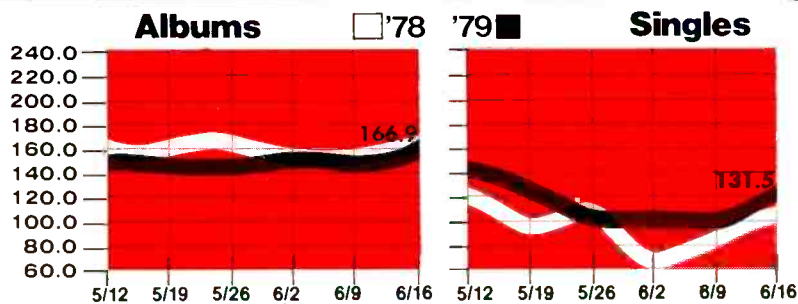
Hal Jackson of Inner City Broadcasting commented that "This is certainly one of the greatest experiences I've had. I started in radio in Washington about 1949, and just to see the kind of respect the President gave all of us, I think that black people should leave here feeling very proud."

Cal Shields, station manager of KACE, said, "Black music is finally getting the recognition it deserves. I think the key thing is what happens from here. This is just the incubator. You have to see what will come out of Philly."

What came out of Philly during the weekend of June 8-10 was a gathering of some 1000 people.

(Continued on page 59)

## Record World Sales Index



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

and a&r staff are playing in the production and acquisition of this new music. Taking root in the U.S. two years after it first emerged in England, the momentum of this vigorous music, according to industry spokesmen, is beginning to show signs of revitalizing, and perhaps even revolutionizing the state of pop/rock music today.

Why is this energized rock and roll capturing the attention of the music industry, especially at a time when disco continues

(Continued on page 22)

## Al Coury Says RSO-Lucas Deal Will Yield Multiple Soundtracks

By SAM SUTHERLAND

■ LOS ANGELES — RSO Records will launch its new long-term tie to Lucasfilm, Ltd., via the soundtrack package to "The Empire Strikes Back," sequel to the top box office earner "Star Wars." And while the initial

joint venture will see the recording arm of the Stigwood organization participating in one of the most intensive global film/record campaigns ever attempted, RSO label chief Al Coury said.

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■ **Page 76.** Country Music Fan Fair '79, sponsored by the CMA and the Grand Ole Opry, drew crowds of unprecedented size to Nashville June 4-10, and in between entertaining and meeting the fans, dozens of artists and label executives stopped by Record World's hospitality booth. RW's photographic coverage captures many of them, including MCA artist Barbara Mandrell.



■ **Page 59.** Meanwhile, in Washington and Philadelphia, the Black Music Association was being honored by President Carter at a White House reception and holding its first Founders Conference. RW offers glimpses of highlights of both events.

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## Powerhouse Picks

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

**Kiss** (Casablanca) "I Was Made For Lovin' You."

This disc has solid jumps, several new primary adds and breakout sales activity. Don't overlook it!

**Elton John** (MCA) "Mama Can't Buy You Love."

Solid action on the primary and secondary levels—numerous major adds this week—along with breakout sales make this record a must.

## PolyGram Modifies Distribution System

By DAVID McGEE

■ **NEW YORK** — Although no official announcement has been made, Record World has learned that PolyGram Distribution has implemented one important modification in its controversial ordering system. As originally structured, the system came under fire from several prominent east coast retailers (see RW, May 26) who claimed its labyrinthine workings resulted in poor product fill and delayed shipments, with the ultimate effect being a loss of sales.

### Ordering Shift

Bertram Franzblau, PolyGram's vice president of operations, confirmed to RW last week that the Top 32 ordering category now consists of 32 titles in three configurations (album, cassette, eight-track) or 96 stock keeping units (SKU). Originally, the Top 32 consisted of 32 SKUs, or any combination of album and tape configurations adding up to that number. Franzblau said the decision to make the change came "about two or three weeks ago."

Other rumored modifications—such as placing all classical titles in one numerically sequenced zone; reducing the minimum order on the Top 32 zone from two cartons to one carton; numerically sequenced packing slips—remain nothing more than rumors, according to Franzblau. "We're trying to stick with classical the way it is," he said. "We've

(Continued on page 69)

## Schwartz Bros. Reports Gain

■ **WASHINGTON** — Schwartz Brothers, Inc., one of the leading wholesalers and retailers of music merchandise on the east coast, last week reported net income for the first quarter ended April 30, 1979 of \$41,517, or \$.05 per share compared to \$39,618 or \$.05 per share in the first quarter last year. Sales for the period increased to \$6,611,147 from \$6,549,572 a year earlier.

### Stock Dividend

The company also announced that the board of directors had declared a five percent stock dividend payable July 27, 1979 to stockholders of record July 2, 1979. It is the first stock dividend paid by the company in its 32-year history. Last year Schwartz Brothers paid a \$.10 cash dividend. According to James Schwartz, president of the company, "The dividend reflects our directors' continuing confidence in our prospects in the years ahead. At the same time it enables us to conserve cash for our expansion program."

# Record World

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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA — \$95; AIR MAIL — \$150; FOREIGN AIR MAIL — \$155. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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VOL. 36, NO. 1667



# "All my friends in the Neighborhood love the Dixie Dregs' Night Of The Living Dregs."

—Freendrk "Buzz" Smiphorpsik, Postman

*"It's a brave new world out there  
but the Dixie Dregs make us feel  
right at home. And to preserve  
the old ways along with the new,  
we wean our young on the Dregs  
new single "Punk Sandwich"—  
just plug it in their little elbow,  
kneecap or neck.  
Thank heavens for Capricorn  
Records where good music  
is an inalienable right."*



**DIXIE DREGS "NIGHT OF THE LIVING DREGS". IT'S A BRAVE NEW WORLD.**

Produced by Ken Scott for KCMGS Productions

Direction: Lloyd Segal & Associates

Agency: Variety Artists International



# On the Eve of Its Annual Meetings, Chappell Is Scoring on Several Fronts

By PAT BAIRD

■ NEW YORK — Approximately 35 members of the staffs of Chappell and Intersong music publishing companies will meet Tuesday (19) for their third annual three-day round of national meetings, held this year at Gurney's Inn, Montauk, Long Island.

According to Irwin Robinson, president of Chappell, this will be the largest meeting to date and will include participation by Heinz Voight, president of Polygram publishing worldwide; Nick Firth, VP of Chappell International; Jan Cook, comptroller and chief financial officer of the Polygram Publishing Division and Jonathan Simon, director and general manager of Chappell & Co., London.

Chappell Music is one of the oldest publishers in the U.S. and certainly the past year must stand out as one of the most successful in its long history. In December the company, along with the affiliated Robert Stigwood Group of companies, was named publisher of the year 1978 by *Record World*.

## Kershenbaum Named A&M A&R Vice Pres.

■ LOS ANGELES — Jerry Moss, chairman of A&M Records, and Gil Friesen, president of A&M, have announced the appointment of David Kershenbaum to the position of vice president of a&r.



David Kershenbaum

In his new position, Kershenbaum will be responsible for all signings of new talent and the administration and direction of creative functions at A&M as they apply to artists and producers.

Prior to A&M, Kershenbaum's first production position was with RCA. As an independent, he produced four Joan Baez albums, as well as records for Cat Stevens, Hoyt Axton, and Richie Havens among others. Since being on staff at A&M, Kershenbaum's most notable projects have been two albums for the Tarney-Spencer Band, the soon-to-be-released debut album of The Reds, and the first release of Joe Jackson.

Most recently, the Stigwood Group, which is administered by Chappell, picked up 16 BMI Citations of Achievement for performances during 1978, including most performed song with the Bee Gees' "Night Fever." Earlier this month Chappell-published Broadway shows "They're Playing Our Song" and "Carmelina" were nominated for Tony Awards in the best musical and best score categories respectively.

Robinson credits much of the company's recent success to "renewed activity in practically all phases of the organization. In the record area itself, you can see it showing up on the charts and there are still a number of singles to be released which we feel will eventually be chart items. They are all pretty much cover records, not records by writers who are artists. It's significant to me, and should be significant to publishers, in that there are at least eight people out there who are coming with important singles with Chappell copyrights."

This week Chappell/Intersong is represented on the RW charts with the singles "Love You Inside and Out" by the Bee Gees, "Gold" by John Stewart, "Music Box Dancer" by Frank Mills, "Shadows in the Moonlight" by Anne Murray, "Married Men" by Bette Midler and "Tragedy" by the Bee Gees. On the Black Oriented Singles Chart, they published "I Got My Mind Made Up" by Instant Funk. They appear on the Country Singles Chart with Anne Murray, "September Song" by Willie

Nelson, "You're the Only One" by Dolly Parton, "Save the Last Dance for Me" by Emmylou Harris and "I Just Wanna Feel the Magic" by Bobby Borchers. On the Disco File Top 50 they publish "Rock It to the Top" by Mantus and "Undercover Lover" by Debbie Jacobs. Additionally they publish the B-side of the multi-charting "Ring My Bell" by Anita Ward and Cher's new single "Wasn't It Good."

"I think this is the first time we've really had a concentration of things on the charts, not by the original artists," Robinson said. "Not that it's bad to have records out there by the original artist, it's just another way we do business. However, artists are recording good songs even though they're not written by them. They're reaching out for the best available material and I think that's a very healthy sign."

Robinson and Chappell VP Irwin Schuster joined the company nearly two years ago. During this period, and certainly due in part to the success of the "Saturday Night Fever" and "Grease" soundtracks, the company has appeared to take on a more contemporary image.

According to Robinson, "Chappell tried very hard to be in the contemporary music business and with many things, they succeeded. Certainly Hall & Oates is an example of something they were in the forefront of. But think what happened was that

(Continued on page 72)

## Columbia Re-Inks Chicago



Chicago has renewed its recording contract with Columbia Records. The group's new album, entitled "Chicago XIII," produced by Phil Ramone, is scheduled for release later this summer, which will coincide with a tour of Canada and the United States. Pictured from left: (top row) Abe Somer, attorney; Walter Parazaid, Chicago; Robert Lamm, Chicago; Jeff Wald, Jeff Wald Management; James Pankow, Chicago; Danny Seraphine, Chicago; Walter Yetnikoff, president, CBS Records Group; Bruce Lundvall, president, CBS Records Division; Joe Mansfield, vice president, marketing, Columbia Records; Don Ellis, national vice president, a&r, Columbia Records; (bottom row) Jack Craigo, senior vice president and general manager, Columbia Records; Lee Loughnane, Chicago; Donnie Dacus, Chicago; Terry Powell, director, a&r, west coast, Columbia Records; Laudir De Oliveira, Chicago; Peter Cetera, Chicago.

## Reen Nalli Named Atco/Custom VP

■ NEW YORK — Reen Nalli has been appointed vice president of Atco Records and Custom Labels. The announcement was made by Doug Morris, president of Atco Records and Custom Labels.



Reen Nalli

Nalli has been responsible for the formation of the basic staff of the label and has been involved in the promotions of The Rolling Stones, Bad Company, Sister Sledge, England Dan & John Ford Coley, Roxy Music and Blackfoot.

Miss Nalli will report directly to Morris and will be involved in all aspects of Atco and Custom Label business.

## Taylor General Manager Of Stiff U.S. Office

■ NEW YORK — Stiff Records, the independent British record label, has announced the opening of its American office and the appointment of Barry Taylor as general manager, U.S. operations.

The label has terminated all previous distribution ties for the U.S. and Canada and is expected to announce a new alignment as well as its first releases in the next few weeks.

Barry Taylor comes to Stiff Records with a background of six years in trade journalism and was most recently associate editor of *Record World*. He will join Stiff Records president Allen Frey at the label's New York office still under construction at 157 West 57th St. Room 203, New York, N.Y. 10019.

### Comments

Commented Taylor: "Stiff Records is currently negotiating a contract which to the best of my knowledge will be totally unique to the American record industry. With its manufacturing and distribution deal in the U.S., Stiff will look to maintain its reputation as 'the world's most flexible record label' while it attempts to duplicate the kind of success achieved in the U.K. over the past year where it showed up as one of the top labels in terms of chart share for the first quarter."





Dear Art Dept.

I got a test pressing from the factory of our new album but they sent two single-sided discs, so I decided to stick them together. I got my super glue out, lined the two records up and stuck them, but I got it wrong and when I tried to play it the hole in the middle didn't fit. I tried to pull it apart but the record broke, so I ended up throwing it on the record room I picked it up and threw the whole thing out into the garden.

Anyway, the next day I took some photos and I thought it might be a good idea to use the burnt record as part of your advertising campaign. Let me know what you think.

All the best,

Paul McCartney

DEAR PAUL

WE GOT YOUR IDEA AND FEEL WE MAY BE ABLE TO WORK IT IN SOMEWHERE. BUT THINK THAT OUR CAMPAIGN SAYS IT ALL.

ART DEPT.

On Columbia Records and Tapes.

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# Chart Analysis

## Summer Maintains Hold as Top Single As Six Discs Bullet in an Active Top Ten

By JOSEPH IANELLO

■ Donna Summer (Casablanca) continues to dominate the top of the RW Singles Chart with a firm hold on the #1 spot, a bullet at #10 (an achievement unparalleled by a single artist and not accomplished since the Gibb brothers or the Beatles), #1 on the Disco File Top 50, and a firm #3 on the Black Oriented Singles Chart.

Other than Peaches & Herb (Polydor/MVP) at #2, Sister Sledge (Cotillion) holding #3 and Randy VanWarmer (Bearsville) solid at #5, the rest of the Top 10 is filled with bullets. Rex Smith (Col) leads the assault with a #4 bullet on the strength of good sales while still waiting for heavier airplay. Supertramp (A&M) goes to #6 bullet, a strong

airplay/sales combo providing additional thrust.

One of the big stories belongs to Anita Ward (Juana), as her #7 bullet indicates phenomenal radio jumps and rolling sales figures. The reaction to Ward and Summer has been so fast and widespread that both records jumped ten positions over other contenders. With healthy radio reports and increasing momentum built by her monster album, Rickie Lee Jones (WB) is #8 bullet. Rounding out the Top 10 is Kenny Rogers (UA) with a bullet at #9, and continued heavy pop airplay/sales while holding at #1 country.

This week's Chartmaker is Pink Lady (Elektra/Curb) at #77 bullet, leaping into the Top 100 on the strength of KRTH, KFI and KHJ adds. Chic (Atlantic) boasts the biggest chart jump this week going from #81 bullet last week to #59 bullet (as well as #33

bullet BOS and entering at #27 Disco) with new pop airplay (96X, WFIL, Y100, KSLQ, and WEFM) and very hot r&b action.

Powerhouse Picks honors go to Kiss (Casablanca) at #33 bullet and Elton John (MCA) at #42 bullet. Kiss shows strong upward movement nationwide with solid adds at WPGC and KOPA. New adds at WRKO, WGLC, IFE, Q102 and B100 have joined good sales action for John.

A re-add at ABC helped Cheap Trick (Epic) move to #11 bullet while Earth, Wind & Fire (ARC/Col) used the combo of good BOS action and pop airplay to score a #13 bullet. ELO (Jet) earned a #14 bullet on the basis of continued strong airplay and good pick-ups. Healthy crossover sales, a KRFC add and the #2 slot on the BOS chart are responsible for McFadden & Whitehead (Phila. Int.) showing strong at #17 bullet. David Naughton (RSO) closed out the Top 20 at #18 bullet getting good jumps where played (an add at WHBQ) and excellent sales action.

John Stewart (RSO) came in at

#22 bullet with the sales picture filling in and new airplay building. And add at F105 plus heavy sales figures give Van Halen (WB) the #23 position with a bullet. Dr. Hook (Capitol) counts solid adds at Y100 and WHBQ, a developing sales picture and a #71 bullet on the country chart for his #24 bullet success. Poco (MCA), last week's Powerhouse Pick, continued to fill in the holes with new adds at WFIL, KFI, KRTH, and 99X for #26 bullet. Last week's other Powerhouse Pick, Gerry Rafferty (UA), grabbed the #31 position with a bullet.

### Raydio bullets

Raydio (Arista), after a successful BOS, enjoyed a solid week of adds at WCAO, KHJ and WPRO for #32 bullet. New airplay at KING, KJR and WKBW move Peter Frampton (A&M) to #37 bullet while ABBA (Atlantic) goes to #38 bullet after KHJ and KIMN adds. Healthy sales jumps and new airplay at KJR, WCAO and WRTH made a strong week for Anne Murray (Capitol) as she hit #41 bullet while scoring a

(Continued on page 68)

## Supertramp Album Charges Back to #1; New Releases Continue to Rule Top 30

By SAMUEL GRAHAM

■ Supertramp (A&M) regained the #1 position on the Album Chart this week, after having been knocked out of the top spot by Donna Summer (Casablanca) last week. Summer, now at #2, continues to sell extremely well at all levels, as does Supertramp; the latter's re-emergence as the top album this week is based on a larger piece count, plain and simple.

Elsewhere on the chart, the principal story continues to be the heavy action on brand new or virtually new product. Earth, Wind and Fire (ARC/Col), after entering last week as Chartmaker at #17 bullet, this week moves to #12 bullet; the group's "I Am" album boasts top five reports this week in such cities as Indianapolis, Detroit, Milwaukee and Phoenix, with some number ones as well, and is clearly a retail/one-stop smash.

Also bulleting in the top twenty are the Isley Brothers (T-Neck), Anita Ward (Juana), Kan-

sas (Kirshner), Ted Nugent (Epic) and Kiss (Casablanca), all new releases. The Isleys and Ward, and #15 and #17 respectively, are showing the same kind of movement as Earth, Wind and Fire at this point—that is, largely restricted to retail and one-stops, with racks just beginning to be a factor—while Kansas (#18) is moving well at retail, Nugent (#19) is selling at both racks and retail and Kiss (#20) in just its second week on the chart has solid initial racks and a retail spread continuing from last week. Kiss' "I Was Made For Lovin' You" single is a Powerhouse Pick this week.

### Chartmaker

This week's Chartmaker is ELO (Jet), coming off a very solid first week of sales; the "Discovery" album has top ten reports out of Memphis, Minneapolis, Cleveland, St. Louis, Baltimore and Milwaukee, as well as top five reports out of LA and NY; the "Shine a Little Love" single, now at #14 bullet, is getting very good airplay, as are several album tracks.

In the thirties, Gerry Rafferty (UA), another new album, is at #34 bullet on retail strength,

while the Crusaders (MCA) are at #38 bullet with solid retail/one-stop action, particularly in NY, Philadelphia, Chicago, Minneapolis and the northwest. In

the forties, Charlie Daniels (Epic) is at #41 bullet with retail in the midwest, southeast and New York, while Poco (MCA) has re-

(Continued on page 68)

## Regional Breakouts

### Singles

#### East:

Gerry Rafferty (UA)  
Kiss (Casablanca)  
ABBA (Atlantic)  
ARS (Polydor/BGO)  
Joe Jackson (A&M)

#### South:

Dr. Hook (Capitol)  
Peter Frampton (A&M)  
ABBA (Atlantic)  
ARS (Polydor/BGO)  
Joe Jackson (A&M)  
Barbra Streisand (Columbia)

#### Midwest:

Dr. Hook (Capitol)  
ABBA (Atlantic)  
Elton John (MCA)  
Joe Jackson (A&M)  
Kansas (Kirshner)

#### West:

Kiss (Casablanca)  
ARS (Polydor/BGO)  
Elton John (MCA)  
Kansas (Kirshner)  
Barbra Streisand (Columbia)

### Albums

#### East:

ELO (Jet)  
Teddy Pendergrass (Phila. Intl.)  
Peter Frampton (A&M)  
Dionne Warwick (Arista)  
ARS (Polydor/BGO)  
Willie Nelson &  
Leon Russell (Columbia)

#### South:

ELO (Jet)  
Teddy Pendergrass (Phila. Intl.)  
Peter Frampton (A&M)  
Diana Ross (Motown)  
ARS (Polydor/BGO)  
Willie Nelson &  
Nelson Russell (Columbia)

#### Midwest:

ELO (Jet)  
Teddy Pendergrass (Phila. Intl.)  
Peter Frampton (A&M)  
Diana Ross (Motown)  
ARS (Polydor/BGO)  
Willie Nelson &  
Leon Russell (Columbia)

#### West:

ELO (Jet)  
Teddy Pendergrass (Phila. Intl.)  
Peter Frampton (A&M)  
Diana Ross (Motown)  
ARS (Polydor/BGO)  
Willie Nelson &  
Leon Russell (Columbia)



# DIRE STRAITS



*Where will you be when your Communique arrives?*

# COMMUNIQUE

*Dire Straits. Communique.  
Produced by Jerry Wexler and Barry Beckett  
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*Personal Management: Ed Bicknell.  
Booking Agency: ATI.  
By arrangement with Phonogram Limited.*



# CHUCK M

## LIVE AT THE HOL

*"Ask anyone who was there. It u*



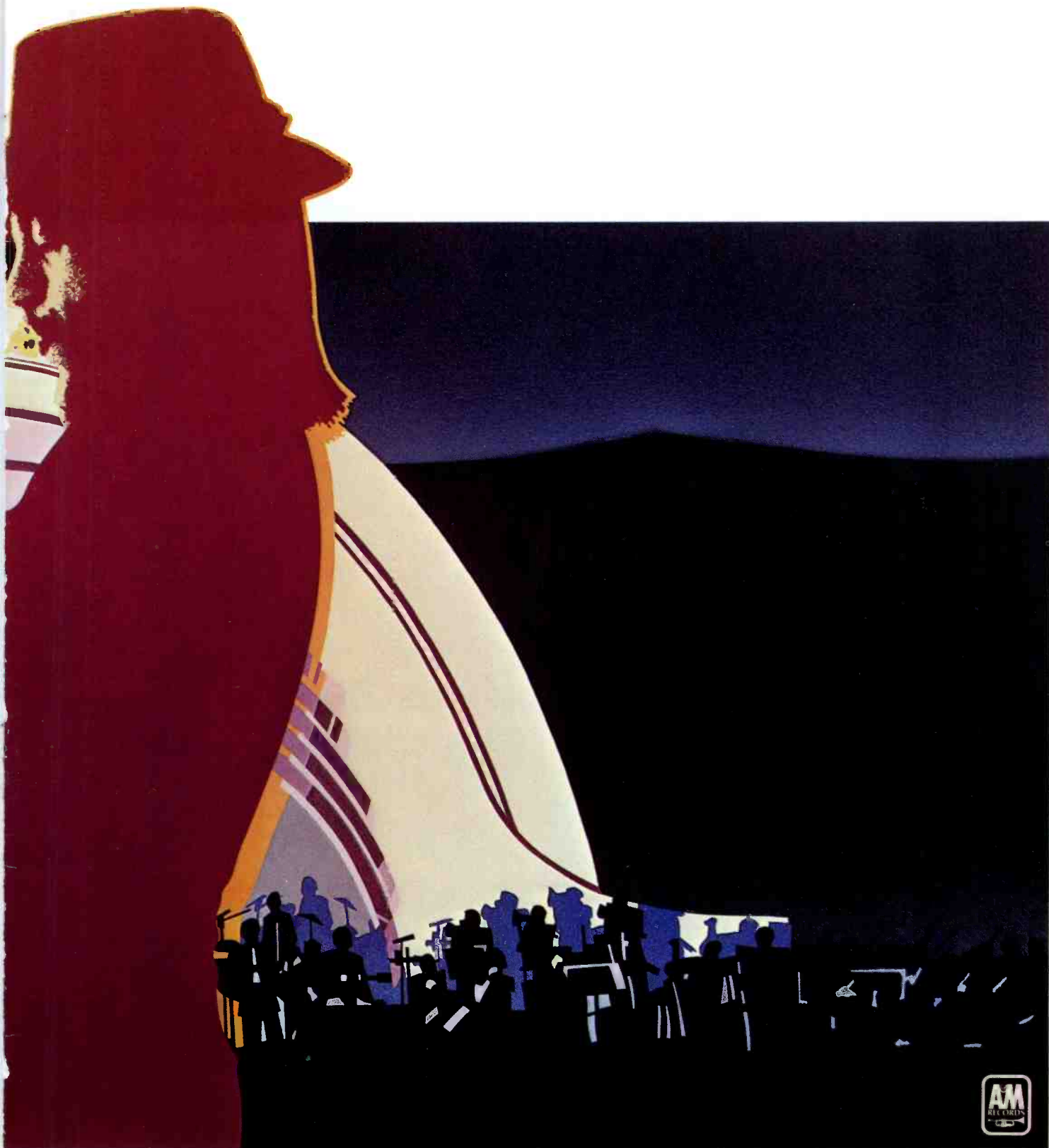
The concert—Everybody's buzzing...  
Sold out for weeks... 18,000 fans.  
As the night falls the music sets in.  
Chuck leads the way. The quartet floats.  
The orchestra soars. And in the darkness  
it becomes clear, Mangione's music  
transforms reality into fantasy.  
The sheer power of 70 people making  
music together. An evening of magic  
that gave us all a very special album...  
"Chuck Mangione Live At The  
Hollywood Bowl!"

Two records of live Mangione classics specially pa



# FRANK SINATRA ANGIONE HOLLYWOOD BOWL

*...was truly an evening of Magic."*



...packaged and priced. On A&M Records and Tapes.



## Infinity Names Swig Field Promotion VP

■ LOS ANGELES—Rick Swig has been named vice president, field promotion at Infinity Records. The announcement was made by Infinity president Ron Alexenburg. Swig was formerly director of national promotion at the label.



Rick Swig

Prior to joining Infinity, Swig was director of national album promotion for Epic/Portrait and the CBS Associated labels. He joined Infinity Records as director of national promotion.

## Perren Names Two VPs

■ LOS ANGELES—Freddie Perren, chairman of Perren Enterprises has announced the promotion of Jimmy Kirk to the position of vice president of business affairs for his label, MVP Records, and Lennie Hodes to vice president and general manager of his publishing division.

Kirk, prior to his appointment, served as an in-house attorney for Perren Enterprises for the past year. As VP of business affairs he will oversee the daily activities of MVP Records, distributed by Polydor, and counsel on all legal ramifications concerning the label.

Hodes fills the newly created position of vice president and general manager of Perren's publishing division which includes Perren-Vibes Music, Inc., Bull Pen Music, Inc., and several independent publishing catalogues via administration deals. Hodes most recently served as president of music publishing for MCA/Montage Records. Prior to that, he was president of Chalice Music Group.

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# Coast Rock-Video Seminar Contends Key Usage Issues Are Still Unresolved

By SAM SUTHERLAND

■ LOS ANGELES—Emerging legal and financial problems in the development of videotape and film promotional clips, along with current production and marketing trends in label-produced footage, underscored a still embryonic adjunct to record and tape business during a one-day professional seminar here.

Dubbed "Rock To Reel," the Saturday (9) session marked the initial venture by Beverly Hills-based Media Seminars, Inc., into specific recording industry uses of tape and film. That orientation to tape and film production sectors was reflected by a turnout dominated more by technicians, writers and directors than label marketing and advertising reps, as guest speakers drawn from entertainment law firms, label business affairs and audio-visual departments, and independent production outlets conducted the discussion at the Studio Group,

recently opened production facility and co-host of the sessions.

While much of the commentary was devoted to a review of current label audio-visual priorities in terms of films and tapes destined for promotional uses, morning comments by Media Seminars director Charles Salmore and entertainment attorney Wayne Alexander anticipated the advent of video software, broader theatrical sales and commercial television usages—and possible legal issues yet to be resolved.

Salmore launched the seminar agenda by tracing its origin to his own involvement with Motown Records' video department during that operation's assembly, where Salmore found executives eager but as yet in need of basic guidance to enter the field. "There seem to be no answers, and a lot of questions in this area, one that is now emerging rapidly in the record business," he concluded.

Alexander, of Barovick, Koneky, Schwartz and Kay here, picked up that theme and amplified new wrinkles in possible artist and technician fee arrangements. "A few years ago, the industry knew video was coming, but nobody knew when or how," observed Alexander. "The technology is here now, for almost every type of music sold except classical," he said, alluding to the advent of home video playback units such as the various VCR formats already on the market and the imminent national sales for video-disc players such as MCA/Magnavox's Discovision.

The prospect of home video

sales is the leading edge of the music industry's transition from promotional usages to profits based on performance for pay, and Alexander mulled the lack of any fully-detailed trade policy on how musicians will be paid. "What happens when record companies make money from promotional films? There's some question of how artists should be paid when this transpires," he said. Although he noted that few label clips as yet make back their production costs, Alexander stressed that labels were already

(Continued on page 49)

## Arista Names Gordon Sales Admin. Director

■ NEW YORK—Leonard Scheer, vice president of sales and distribution, Arista Records, has announced the appointment of Robert Gordon to the position of director, sales administration for the label.



Robert Gordon

Before joining Arista, Gordon was at CBS Records where, since 1972, he has held several national positions, most recently as director of customer merchandising.

## Court Dismisses Jet-UA Music Suit

■ LOS ANGELES — A federal judge dismissed Jet Music's suit against United Artists Music here May 29, and sent the dispute over publishing rights back for arbitration by the two parties.

The Jet suit was one of several filed last year as a result of Jet's distribution switch from UA to CBS. Jet had sued to be released from its co-publishing agreement with UA, charging UA with defaulting in several contractual areas.

Judge Andrew Hawk of U.S. District Court, Central District of California, dismissed the Jet suit on summary judgement. He found that Jet had failed to observe a clause in its contract with UA which called for a notification period and arbitration before Jet could bring any legal action against UA Music. Hawk sent the case back for that contractual arbitration.

The Jet complaint was dismissed without prejudice, leaving open the possibility of another Jet suit in the case if the company is dissatisfied with the results of the arbitration.

## Katzel To TK

■ Record World learned last week that Bud Katznel has been named general manager and assistant to the president of TK Records. Details of the appointment will follow next week.

## Atlantic To Release 'Muppet Movie' S'track



"The Muppet Movie," the original soundtrack recording, will be released by Atlantic Records in the United States and Canada. The announcement was made by Atlantic president Jerry Greenberg, who also reported that the album will be available in the last week of June. The release of this album coincides with the opening this month of "The Muppet Movie," the first full-length feature film to star the world-famous Muppet characters created by Jim Henson. The original music for "The Muppet Movie" was written by Paul Williams and Kenny Ascher, with Williams serving as producer of the original soundtrack recording. On the album as well as in the film, all the singing is done by the Muppets characters. Shown celebrating Atlantic's release of "The Muppet Movie" original soundtrack recording are, from left: Atlantic senior vice president/general manager Dave Glew, Kermit the Frog, Jim Henson, and Atlantic president Jerry Greenberg.



# THE CARS' NEW ALBUM CANDY-O



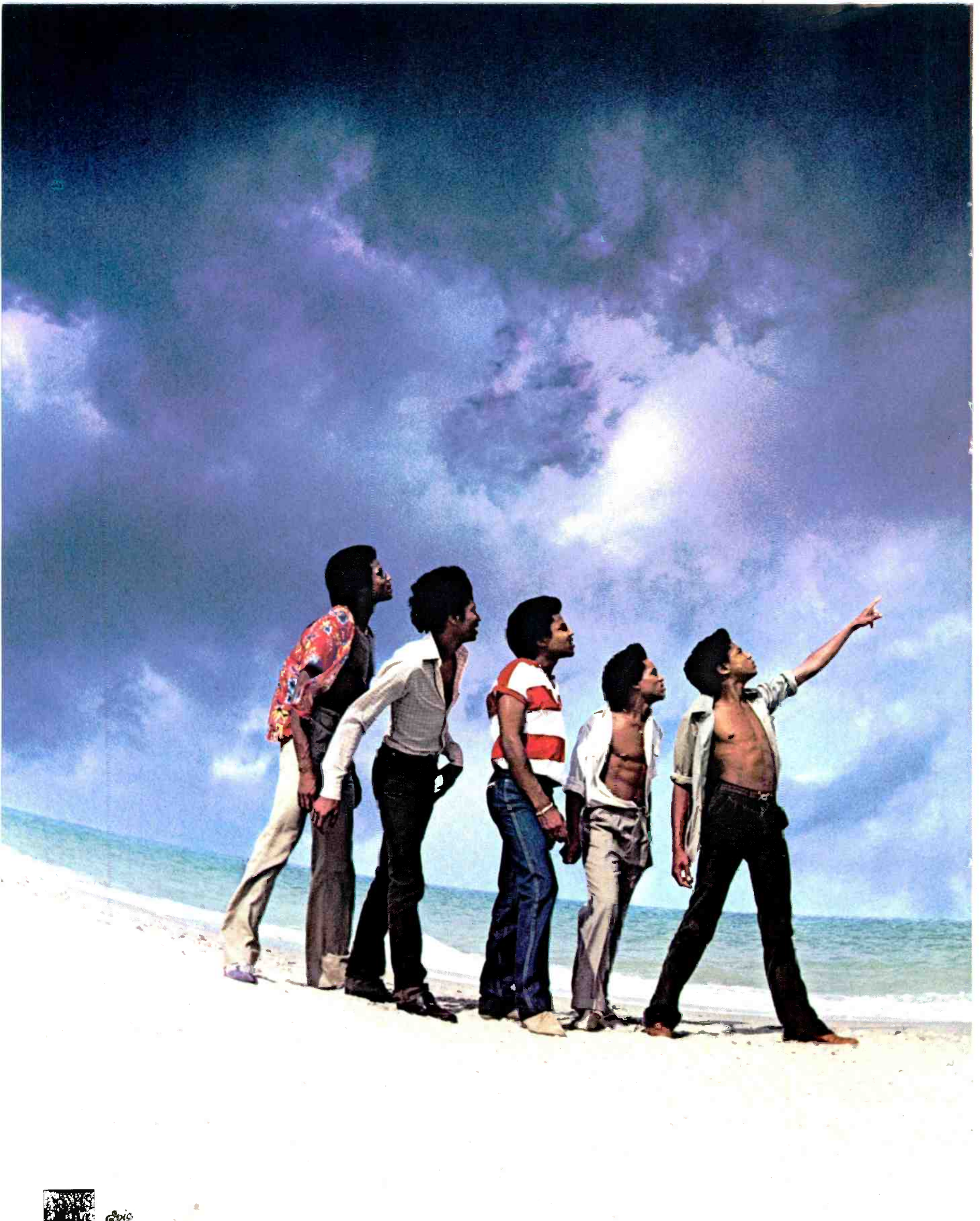
CONTAINING THE SINGLE "LET'S GO."

*Vargas*

## THE CARS DRIVE AMERICA!

JUNE		JULY		AUGUST	
6/16	Denver, CO	7/2	Jacksonville, FLA	8/1	LaCrosse, WIS
6/17	Kansas City, MO	7/3	Mobile, ALA	8/2	Greenberg, WIS
6/21	Houston, TX	7/4	Jackson, MISS	8/3	Chicago, ILL
6/22	Arlington, TX	7/6	Jackson, MISS	8/4	Detroit, MICH
6/23	Shreveport, LA	7/7	Memphis, TENN	8/5	St. Louis, MO
6/24	Wichita Falls, TX	7/8	Nashville, TENN	8/8	Oklahoma City, OKLA
6/27	Midland, TX	7/11	Lexington, KY	8/9	Tulsa, OKLA
6/28	Austin, TX	7/12	Charleston, KY	8/10	Omaha, NEB
6/29	Little Rock, ARK	7/13	Pittsburgh, PA	8/11	Pecatonica, ILL
6/30	New Orleans, LA	7/14	New Haven, CONN	8/12	Minneapolis, MINN
		7/15	Newark (Columbus), OH	8/15	Marquette, MINN
		7/31	Madison, WIS	8/16	Milwaukee, WIS
				8/17	Springfield, ILL
				8/18	South Bend, ILL
				8/19	Cleveland, OH
				8/24	New York, NY





Produced by The Jacksons. Executive Producers: Bobby Colomby and Michael Atkinson.  
Management: Weisner/DeMann Entertainment Inc. & Joe Jackson "Epic,"  are trademarks of CBS Inc. © 1979 CBS Inc.





**THE JACKSONS. THEIR "DESTINY" IS PLATINUM.**  
On Epic Records and Tapes.



"Through the ages, the peacock has been honored and praised for its attractive, illustrious beauty. Of all the bird family, the peacock is the only bird that integrates all colors into one, and displays this radiance of fire only when in love."

"We, like the peacock, try to integrate all races into one through the love of music."

— Michael and Jackie Jackson For Peacock Productions.



## Rick James Gets Platinum



When Motown Records recently hosted a going away celebration for Rick James at the Calamigos Picnic Ranch, the label presented the star with a platinum album for his million plus seller, "Bustin' Out Of L Seven." Pictured from left: Skip Miller, national director of promotion; executive vice-president, Mike Lushka; James, and Steve Jack, national album and tape sales manager.

## Auction To Benefit Martell Foundation

■ LOS ANGELES — The first annual Music Industry Sale & Auction for the benefit of the T. J. Martell Foundation For Leukemia Research will be held in So. California June 23 at Birmingham High School.

The one-day event, sponsored by Phil Jaffe, publisher of Inside 12 x 12, will offer a variety of music company paraphernalia including stand-up displays, posters, T-shirts, mobiles, picture discs, and other promotional material previously unavailable to the general public and donated by major labels.

A number of recording artists and actors will be donating their time either in performance or in special appearances including Denny Terrio, star of the "Dance Fever" TV program, Capitol recording artist Gloria Jones and her discovery disco performer Ricardo DeCampos, L.A.-based band Clean, and a couple of surprise guests.

All proceeds from the event will go directly to the Foundation, the only charity totally founded and supported entirely by the music industry.

## Peaches Begins Second 'Supersale'

By FRANN ALTMAN

■ LOS ANGELES — Moving into their second national "Peaches supersale" for 1979, the superstore chain is running a store-wide sale for June 15 through June 24, with prices to be lowered on all albums and tapes. According to Richard Diamond, VP and general manager for the chain, the sale includes reduced prices on all \$7.98s and \$8.98s in every Peaches store. Cut-outs and 45's are not included.

All \$7.98s sell for \$4.99 and \$8.98s sell for \$5.98, both regular sale pricings for each respec-

(Continued on page 72)

## MCA Ups Wyatt

■ LOS ANGELES — Joan Bullard, vice president of publicity for MCA Records, has announced the promotion of Barbara Wyatt to associate director of publicity for the label.

Wyatt, who has been with MCA for three years, was west coast publicity director prior to this appointment.

In her new position, Wyatt will be responsible for editorial trade relations, including the placement of all label and artist stories. She will oversee the components and packaging of all artists' press materials and will coordinate print on all artists.

Wyatt is located in MCA Records' Universal City office.

## Scotti Bros. Pubbery Names Espy Gen. Mgr.

■ LOS ANGELES — Tony Scotti, president of Scotti Brothers Entertainment Inc., has announced the appointment of Kim Espy to the position of general manager of the Scotti Brothers Publishing Division. The companies under the Scotti Brothers publishing umbrella are Scott-Tone Music and Saber Tooth Music.

### Signs Six

Concurrent with his appointment, Espy has signed six exclusive writers: Mark Holden, Don Cugini, Andy DiTaranto, John D'Andrea, Guy Hemric and Tony Papa. He has also entered into a long term publishing contract with the Addrissi Brothers, who will be recording for the Scotti Brothers Record label, with product due out in June.

On completion of negotiations with Pacific Music of Japan, Espy confirmed that sub-publishing representation throughout the world has been finalized. Warner Bros. will be the sub-publisher for the United Kingdom, and RCA will represent the publishing companies in all other parts of the world.

# New York, N.Y.

By DAVID MCGEE

■ A RARE AND MEMORABLE OCCASION: What else could it have been with **Bobby Bare** making his first New York appearance in five years, and none other than **Howie "Ol' Ragarm" Levitt** choosing the occasion to make his yearly concert and/or club appearance accompanied by a truly moatly (pronounced as it's spelled) crew consisting of the **Coach, David Billy Bob Skinner, Linda Meier** (New York, N.Y.'s number one stringer and a former *RW* employee who set the standard for all future receptionists) and **Reggie Jackson**?

If Bobby Bare is a name out of the past for some, he's nothing compared to the fellow who opened the show. Truly a name out of the Twilight Zone of this generation's memory is how **Vaughn Meader** might be described. This is the same fellow who in 1960 ('61?) recorded "The First Family" comedy album, which was one of the best-selling records of that year and certainly dominated the airwaves as few comedy recordings ever have. The 1979 version of Vaughn Meader is not without an amusing side, but these days he's first and foremost a country musician who reportedly plays a mean keyboard and on this night proved himself a capable vocalist, sounding much like, as Ragarm correctly noted, **John Stewart** in the lower register. His lively and altogether entertaining set gave notice that Meader, with a break, could well be heard from again.

Bare's return to the city was nothing short of spectacular and apparently eagerly-anticipated by the packed house whooping and hollering for each song. This columnist had not been all that knocked out by the songs on Bare's latest album, but those same tunes, propelled by the fury of the artist's no-nonsense, hard-rocking band and Bare's own earthy baritone vocals, came to life in concert. And those who remember Bare as nominally a rock artist at the outset of his career (his first hit record, recorded under the nom de vocalist **Bill Parsons**, was "All American Boy" in 1958) were no doubt surprised at how much his early hits—"Detroit City" (with its great guitar riff), "Four Strong Winds," "500 Miles" et al.—are of a piece with his current material. And lest anyone take things too seriously, Bare's easygoing and homespun sense of humor assured a fast and loose evening. All in all it was another rousing night at the Lone Star but not one without an edge: one came away thinking Bare a woefully underrated artist whose songs are deserving of more careful listening.

Afterwards the *RW* contingent journeyed upstairs to the dressing room where Bare, acknowledged by Ragarm as "one hell of a fisherman" (no small praise that, coming from a man who has spent a good part of this decade in pursuit of the elusive fontella largemouth bass), was wondering if he could fit a couple of previously-scheduled concerts in New Jersey around a weekend angling trip with our senior editor. Bare also mentioned that he had been approached shortly before going onstage by a stranger who had this story to tell: In 1963 the stranger, while hitchhiking outside of Louisville, Kentucky, had caught a ride with a couple of guys whom he thought had Good Samaritan written all over their faces. Unfortunately, one of the Good Samaritans—perhaps mistaking the hitchhiker for Bobby Bare, perhaps just out for some good clean fun—poked a shotgun in the hitchhiker's ribs and demanded he sing "Detroit City." He sang "Detroit City." And he sang it. For three solid hours he put his heart and soul into that song, until he was at last unceremoniously dumped from the car out in the middle of nowhere, shaken but alive. Sixteen years later the hitchhiker had this to say to Bare: "I sure am glad you had a hit with 'Detroit City' because I'd heard it so many times I'd learnt all the words. Otherwise I knowd I'd be a dead sumbitch today."

NO PROBLEM: New York, N.Y. received last week a phone call from an irate **Steve Forbert** fan who claimed that the young artist had been screwed out of a producer by none other than **Barbra Streisand**. Apparently **Joe Wissert** was all set to produce Forbert's next lp, musicians had been lined up and studio time rented in Nashville when Wissert, a CBS staff producer, was summoned at the eleventh hour to produce Streisand's next album, and thus wouldn't be available to Forbert until September. A quick phone call to Forbert's manager, **Danny Fields**, found the story to be true, to a point.

"I know the whole thing sounds very dramatic because the word is that Barbara Streisand took Forbert's producer away," said Fields. "It sounded like a movie story. It wasn't that way. First of all I can't

(Continued on page 44)



When Cher said...  
**TAKE ME HOME**  
NBLP 7133  
You couldn't refuse

And now...  
**"Wasn't It Good?"**  
Produced by Bob Esty NB 987

The newest single from TAKE ME HOME and CHER.  
Produced by Bob Esty on Casablanca Record and FilmWorks  
And Additional Songs Produced By Ron Dante  
Executive Producer: Charles Koppelman For The Entertainment Company





## Power To The People



Casablanca Record and FilmWorks recording group Village People's new album is entitled "Go West," and go west they did, giving four performances at L.A.'s Greek Theatre. Village People are past the half-way point in their first-ever major nationwide tour. Pictured from left: (standing) Steve Keator, vice president/media, Casablanca; Larry Harris, senior vice president/managing director, Casablanca; David Hodo, Randy Jones of Village People; Henri Belolo, president, Can't Stop Productions; Alex Briley and Victor Willis of Village People; Neil Bogart, president, Casablanca; Jacques Morali, producer and creator of Village People; Roberta Skopp, vice president/press, Casablanca; Howard Rosen, vice president/promotion, Casablanca; Emiel Petrone, vice president/western sales region, Polygram; David Shein, vice president/Finance, Casablanca; (kneeling) Glenn Hughes and Felipe Rose of Village People; Joyce Bogart.

## Berry Pleads Guilty To Tax-Evasion Charge

By SAMUEL GRAHAM

■ LOS ANGELES — Less than one week after performing before President Jimmy Carter at the White House as part of Black Musicians Month, rock and roll pioneer Chuck Berry has pled guilty to charges of income tax evasion.

Berry's guilty plea, made last Monday (11) in Los Angeles federal court, came one month after he was indicted by a St. Louis (the singer/guitarist's home town) grand jury for his alleged failure to pay more than \$100,000 in taxes on his earnings in 1973. According to information released about the case, Berry reported income amounting to \$374,982 for that year, paying \$190,000 in taxes, when he had in fact earned \$589,555 and should have surrendered over \$298,000 in taxes. It was further reported that his gross 1973 income, both taxable and non-taxable, amounted to some \$850,000.

Comprising a large part of the gap between Berry's reported and actual 1973 income, according to the case presented by assistant U.S. attorney and prosecutor Tim Wilson, is a series of contracts for 12 1973 concerts for which Berry said he was paid union scale wages, or \$280 for each concert. The government said that he was actually paid \$9,700-\$11,700 for the 12 performances; Berry was paid largely in cash, Wilson said, and refused to sign receipts for the full amount of his fee. Charges that he intentionally falsified his 1973 income tax return will apparently be dropped when he is sentenced by Judge Harry Pregerson on July 13.

## Sniff 'n' the Tears Sign with Atlantic

■ NEW YORK—Sniff 'n' the Tears, the English-based rock group, has been signed to a long-term, exclusive recording contract with Atlantic Records for the territories of the U.S. and Canada. The announcement was made by Atlantic president Jerry Greenberg.

The debut Sniff 'n' the Tears album, entitled "Fickle Heart," has been set for U.S. release on June 20, 1979.

## Guthrie Sues CBS Over 'Flowers' Duet

■ NEW YORK — Gary Guthrie, the radio program director who spliced Barbra Streisand and Neil Diamond versions of "You Don't Bring Me Flowers" and created a national hit, has sued CBS Records for \$10 million in damages and compensation, claiming he was never paid for his idea.

Guthrie, now program director of FM-100 in Memphis, was PD at WAKY in Louisville when he combined the two versions on tape as a divorce present to his wife. CBS ultimately released the duet, and Guthrie claims in his suit that the company promised his compensation which it never delivered.

The suit was filed June 12 in Chancery Court in Memphis. CBS declined comment on the suit.

## Arista Taps Silver

■ NEW YORK—Bob Feiden, vice president, east coast a&r, Arista Records, has announced the appointment of Don Silver to the position of a&r coordinator for the label.

# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ NOTES AND COMMENT: "Wall Street has declared war on rock and roll," it says in the July issue of *Oui Magazine* (a publication we wouldn't normally see, you understand, but this one was sent to us), "and only the kids out in the street can save it."

The message here is that disco is putting rock and roll out of business, what with the well-chronicled disco defections of rockers **Blondie**, **Rod Stewart** et al. Not only that, the article continues, "radio, not the record labels, now dictates what music is produced. The irony . . . is that while radio has the control, it chooses not to exercise its power to break new acts but to play 'follow the leader.'" Record companies themselves aren't spared—they "aren't signing rock and roll the way they used to," it says, what with the massive costs of getting a new act going—nor are the writers, who, in the "traditional press" at least, have "increasingly veered toward a 'what-are-the-numbers?' approach to music coverage."

All in all, a pretty grim outlook for new rock bands, even if recent trends on the charts indicate that this kind of doomsday prophecy may be premature. But the alternative offered in the article is an interesting one: "Taking over a burg is the only way to prove salability and, hence, inspire additional markets to pick up on a band." Examples are offered, like **Cheap Trick**, while any number of midwestern hot spots—towns like Peoria, Madison, Des Moines, Iowa City, DeKalb and Council Bluffs—are suggested as the source of the Next Big Thing. This is hardly a bulletin—cities like Cleveland, Detroit and more recently Akron have often yielded some fine bands—but if this article is an indication, there's a lot of good rockin' to come from the heartland. As for ourselves, we're moving to Cedar Rapids tomorrow.

ANOTHER CON JOB—Latest rock'n'roll contenders of merit are **Yachts**, another Radar find from across the pond. We were advised of this quartet's credentials (and lent a copy of their just-shipped lp, which should see the light stateside sometime this summer via Polydor, Radar's licensee here) by none other than **Connie Geller**, close personal friend of this column (plus she lives in the neighborhood).

Although a devout Bunyette, she took time out to salute this as the first true "posh rock" band, a claim she backed up by patiently explaining the origin of the word: "It refers to the days of transoceanic voyages, and how British upper crust travellers would specify 'posh'—port out, starboard home—accommodations when sailing from England." (You get sunnier views).

That thrilling observation aside, the band does evince some stiff-upper-lipped lyrics, a trait audible in their earliest singles abroad like "Suffice To Say" and "Look Back In Love," arguably the first rock'n'roll song ever to allude to **John Osborne**, the influential '50s playwright. "Yachts" has some equally wry new songs making the absence of those seven-inch gems more than forgivable, and, as produced by **Richard Gottehrer**, will doubtless find fans.

Already shaping up as a new age anthem for some of COAST's more discerning pals: "Synical," which boasts the heart-warming chorus, "Cynical, cynical, cynical through and through . . ."

CHRISTMAS IN JUNE—It's hardly a secret that **Willie Nelson** is among our most tirelessly prolific writers and performers. That could explain reports received here that Nelson was already at work on his latest project, a Christmas album, which he started last week. Nelson's recording with the Enactron remote van. No word on the choice of material yet . . . KING TET APPROXIMATELY—Southeast Asian politics and rock'n'roll had their latest confrontation last week as producer **Mike Chapman** cut tracks with singer-actress **Zane Busby** for the CBS soundtrack to the upcoming "Americathon" feature, with Busby taking the role of Vietnamese punk rocker Mouling Jackson. We're told Busby's musical climax is a torchy item titled "Don't You Ever Say No To Me, Yankee Garbage." Busby, whose last screen credit was the role of a pill-popping hitchhiker in "Up In Smoke," will be the sole femme among an already rock-hard lineup of **Elvis Costello**, **Meat Loaf**, **The Cars** and **Eddie Money**, among acts said to be featured in the flick.

IN SPACE, NO ONE CAN HEAR YOU SNICKER—With "Alien" shaping up as 20th Century-Fox's biggest box office grabber since "Star Wars," some early viewers are doubtless already bemoaning the lack of the same multi-format record sales potential. Sure, **Jerry Goldsmith's** score is properly chilling, and as such could post high numbers on

(Continued on page 44)





# TEDDY.

## You know how much that name means.

His new hit single, "Turn Off the Lights," is only the beginning of another feverish season of airplay, appearances and sales action.

The new Teddy Pendergrass album. Just say "Teddy." It's a beautiful sound. Shipped gold on Philadelphia International Records and Tapes.

Distributed by CBS Records.

### TEDDY PENDERGRASS 1979 TOUR

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- 6/3 Pasadena, CA  
Civic Arena
- 6/8 San Diego, CA  
San Diego Stadium
- 6/10 Fresno, CA  
Convention Center
- 6/14 Minneapolis, MN  
Northrop Auditorium
- 6/15 Omaha, NE  
Civic Center
- 6/16 Tulsa, OK  
Assembly Civic Center
- 6/17 Norman, OK  
Lloyd Noble Civic Center
- 6/21 Denver, CO  
Red Rocks
- 6/22 Kansas City, MO  
Kansas City Stadium
- 6/23 Cincinnati, OH  
Riverfront Coliseum
- 6/24-25 Detroit, MI  
Pine Knob Pavilion
- 6/27 New York City, NY  
Madison Square Garden
- 6/29 Charlotte, NC  
Coliseum
- 6/30 Savannah, GA  
Civic Center
- 7/1 Tampa, FL  
Curtis Hixon Convention Hall
- 7/3-8 Fort Lauderdale, FL  
Sunrise Theatre
- 7/11-12 Greenville, SC  
Memorial Auditorium
- 7/13 Greensboro, NC  
Coliseum
- 7/14 Columbia, SC  
Carolina Coliseum
- 7/15 Atlanta, GA  
Omni
- 7/19 Indianapolis, IN  
Convention Center
- 7/20 Milwaukee, WI  
Mecca
- 7/21 Chicago, IL  
Comiskey Park
- 7/22 Saginaw, MI  
Weller Arena
- 7/26 Philadelphia, PA  
Spectrum
- 7/27 Pittsburgh, PA  
Civic Arena
- 7/28 Cleveland, OH  
Richfield Coliseum
- 7/29 Baltimore, MD  
Civic Center
- 8/2 Beaumont, TX  
Civic Center
- 8/3 Shreveport, LA  
Hirsch Memorial Coliseum
- 8/4 Pine Bluff, AR  
Convention Center
- 8/5 St. Louis, MO  
Busch Memorial
- 8/10 Louisville, KY  
Kentucky State Fair
- 8/11 Memphis, TN  
Mid-South Coliseum
- 8/13-18 Wallingford, CT  
Oakdale Musical Theatre
- 8/19 Washington, DC  
Capitol Center
- 8/23 Baton Rouge, LA  
Centroplex
- 8/24 Houston, TX  
Summit
- 8/25 Fort Worth, TX  
Tarrant County Convention Center
- 8/26 Lake Charles, LA  
Civic Center
- 8/29 Phoenix, AZ  
Convention Center
- 8/31 San Francisco, CA  
Berkeley Greek Theatre
- 9/1-2 San Francisco, CA  
Berkeley Greek Theatre
- 9/4-9 Los Angeles, CA  
Greek Theatre

Produced by Kenneth Gamble, Leon Huff, Thom Bell, Gene McFadden,  
John Whitehead and Sherman Marshall.

"Turn Off the Lights" ZS8 03696

"Teddy" FZ 36003



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Booking: William Morris Agency.  
Management: Alive Enterprises.



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By BRIAN CHIN

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For the first presentation of a "pure" disco sound on Broadway (as opposed to the r&b-based "The Wiz," for instance), a formidable array of talent has been assembled to produce a credible facsimile: the featured players are young but experienced singers both on the legitimate stage and in concert and session work. Star Irene Cara, for example, has seven years of acting/singing experience, having won the Obie for her role in "The Me Nobody Knows," as well as having appeared in live performance with Millie Jackson and Evelyn "Champagne" King; second lead Rhetta Hughes has appeared in the musicals, "Don't Bother Me, I Can't Cope," "Bubbling Brown Sugar" and "Don't Play Us Cheap." Hughes has also sung with Roberta Flack, and her credit can be seen on the label of the single, "Feel Like Makin' Love." The cast also includes Marc Benecke, the doorman at New York's famed Studio 54, who plays himself and who wrote additional lyrics for the score. Among the musicians, "hand-picked" for their versatility, are rhythm section members Norbert Sloley on bass and Kenneth Mazur on guitar, both of whom have extensive session experience, notably with Patrick Adams: they are heard on such hits as Musique's "In the Bush" and "Keep On Jumpin'," and on Herbie Mann's "Super Mann" album. In the orchestra, Lehman

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The seventeen musical numbers in "Gottu Go Disco" span a range of styles; the show's staff likes to claim that the music will run the gamut from "sleaze band to full symphony orchestra." Encompassing ballads as well as novelties and uptempo disco, Lehman stresses that while some modification of arrangement and concept is needed to adapt disco for the stage, authenticity will be maintained to the greatest degree possible. "It's complicated," reflects Lehman: "records can be made more simply, and certain studio techniques will not be available." Instead, he says, a combination of studio, concert and stage techniques will be used, and Lenny Wills, the sound director, will aim for a recording-quality sound mix. It is necessary to "write to the drama" as well as evoke the feverish ambience of the dance floor; certainly, the sound pressure will be somewhat less than that generally experienced in a club. Still, devices such as phasing and digital delay will be utilized, and the musical arrangements will occasionally emulate the crossfaded "deejay mix" that segues two songs together without interrupting the rhythm. Lights, by Robby Monk, will also cross Broadway and disco styles: it is claimed that the show will use more lights than any other in Broadway history.

While the production will attempt to make disco listenable and watchable to the seated audience (the orchestra will often appear onstage in costume), Lehman assures one and all that the double-pocket cast album, to appear this summer on Casablanca (a major backer of the show, along with New York radio station WKTU), will be a bonifide disco record, rather than a normal original cast affair. Singles have been chosen for release; a series of twelve-inch singles may well be released in the course of the show's run.

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## Club Review

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Lou Reed is nothing if not an original voice in rock music. For over a dozen years he has made individual, experimental and provocative music. As is the case with an experimental novelist or an abstract painter, Lou Reed is hated as much—if not more—than he is liked.

Hence to those who know him, Lou Reed's behavior at his recent Bottom Line show came as no surprise. Ignoring the unwritten rule of playing new material to support a new album, Reed played for two hours before finally playing two songs from his latest lp, "Bells" (Arista). While everyone seems to be jumping on the disco bandwagon, Reed chastised the form, cursed its principal stars, and called his music (and David Bowie's) the only "legitimate" music worth buying. Blatantly jeopardizing his relationship with his record company, Reed devoted three monologues to berating the label for not promoting his album properly.

The crowd, of course, loved it; and there have not been any rumours of Arista dropping Reed because of the incident.

Although these events may seem shocking, they played a small part in what was a great rock and roll show by Reed. Drawing on material from his Velvet Underground albums and early solo albums, Reed delivered one of his most powerful, moving (and musical) shows in years.

After a rousing version of the classic "Sweet Jane," Reed played a survey of some of his most obscure and rarely-performed material. "Perfect Day," from the "Transformer" album, was done in an up-tempo, funky manner. Reed played a very touching medley of songs from his "Berlin" album. Perhaps the high point of the set—at least the most intense—was a solo version of "Heroin," Reed's self-reflective poem on addiction.

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Jeffrey Peisch

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Blue Steel has signed a long-term, worldwide recording agreement with Infinity Records. Present (from left) at the signing: (standing) producer Noah Shark; Jerry Bix, Intrepid Productions; Dean MacDougall, Intrepid Productions; Infinity president Ron Alexenburg; Bryan Blatt, Intrepid Productions; Bud O'Shea, Infinity vice president and general manager; Michael Atkinson, Infinity a&r director; (seated) Max Reese, co-producer and engineer; and Blue Steel's Howard Burke, Leonard Arnold, Marc Durham and Richard Bowden. The band's first lp, "Blue Steel," is scheduled for August release.







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# Anything can happen when you're young and in love.

**Stacy Lattisaw.** She's young, talented, and exceptional. She has a bright, bouncing voice, amazing energy, and a style quite her own. Hear it all in her remarkable debut album, "Young and in Love."

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# Labels Throw Weight Behind 'New Rock'

(Continued from page 3)

to thrive and the industry continues to watch its pop/rock heroes bask in superstardom? Producers and a&r executives alike believe that the public is beginning to show signs of boredom with the complacency of pop music today while seeking another alternative to disco. Music spokesmen are also pointing out that the lack of superstar product this year created a situation where the new music could finally gain visibility both in the marketplace and in radio airplay.

"Rock and roll is back," said Mike Chapman, producer of Blondie, Exile, the Knack, the Thieves, and Nick Gilder's hit "Hot Child In the City," "and I personally believe this rock renaissance to be the result of a bombardment of disco and MOR music. The superstars have created some good music, but it has been totally devoid of excitement—other than

they didn't have a lot of superstar product to play. So, in a sense, the emergence of this new music almost happened by chance."

Joe Smith, chairman of the board, Elektra / Asylum / Nonesuch Records said, "There's no question that the lack of superstar product helped the new music, but more aggressive radio airplay also plays a key factor. After a long period of the 'playing-it-safe syndrome,' radio has opened its ears again."

The rebellious spirit of a new generation, according to industry spokesmen, is very much behind the momentum of the new rock music. "There is a starving generation of kids out there," said Chapman, "that are not the least bit interested in disco or MOR artists. They've become so frustrated that they've decided to make rock and roll again, and because so many of them are doing it, the industry is

a&r. "When the Rolling Stones resurrected themselves with their across-the-board hit 'Miss You,' they obviously appealed to a far larger demographic than just teens."

"The Rolling Stones," said Feiden, "were able to revitalize themselves by getting back in touch with the passionate energy emanating from today's new music. Graham Parker said it in his song 'Passion Is No Ordinary Word.' Music is no ordinary thing, and you can go with the artist that can inspire that passion. If you listen to artists such as Parker and Costello, who are very different, you see that they are both coming from this tradition. There are some artists who make you believe that this is what they have to do in order to live, and that earning a living from it is quite inconsequential. Bruce Springsteen makes me believe this, and I think the new music is bringing this back to music and to the public."

Inasmuch as the new rock and roll draws most of its inspiration from the 1950s and 1960s, the British punk movement is responsible for its evolution at this time. Kershbaum, who is considered to be a pioneer producer of the new music, said, "It's quite amazing how many contemporary upheavals have come from England. Although punk began as a political movement in that country, its long-term effects are now being felt in today's music." Feiden said, "For years we heard about punk music, and although one could admire its energy and attempt at something new, we weren't about to sign a movement. People weren't running out and buying Stranglers' albums . . . Punk music was too inaccessible. Today's new music, however has taken the energy of punk music and refined into an accessible, as well as invigorating sound."

Smith, who was as astute enough



" . . . he wanted to take three instruments and make them sound as good as twenty."

to recognize the talent of the Cars and sign them, said, "The Cars didn't have to be musically or lyrically outrageous; let's face it, there's nothing sociologically moving happening today; the minstrels of the world do not have to go to the trenches to write their songs. The Cars could see beyond the outrageous and go for accessibility."

Central to the new music's accessibility is its good songwriting, a trait many industry observers believe will make this music a predominant force in the 1980s. "A great song is at the heart of a great copyright," said Kershbaum, "and what intrigues me about the new rock music is the way it has taken many of the elements of punk music, including its music and lyrics, and incorporated them into the structure of a good song." "Patti Smith understands the importance of a good song," said Feiden, "and when she collaborated with Bruce Springsteen on 'Because The Night,' a record which took her to a mass audience, she legitimized the new music."

Wingate said, "When Linda Ronstadt covered Elvis Costello's 'Alison,' and the fact that she even allowed a Costello song to appear on her album, she legitimized the frontier of new wave. The new rock artists have put their minds back to the song."

Sal Licata, Sr. VP of Chrysalis, said, "Blondie is probably the first new rock group to become a superstar. They are an international success, and their success has to be attributed to the wonderful accessibility of their songs; they are all totally melodic."

"What Costello did for the new music as a solo artist," said Smith, "the Cars did as a group. Both broke down a major barrier, and I think they did it by good songwriting. The Cars have always

(Continued on page 23)

## ROCK 'N' ROLL Renaissance

on a disco floor, or to a 35-45 year old housewife with a vacuum cleaner; it's all become very boring."

David Kershbaum producer/VP a&r, A&M, who produced and signed Joe Jackson and the Reds, said, "The rise of the new music is not an ironic phenomenon. The conservative nature of today's music in general and a reaction to an over-saturation of disco have definitely set the stage for a new music."

Discussing the dearth of superstar product and its repercussions, Gregg Geller, Columbia's VP, contemporary music/a&r east coast, said, "In the long run, the lack of superstar product has been very healthy because it opened the door for artists, such as Joe Jackson and the Boomtown Rats. If these artists had released their albums six months earlier, I don't think they would have gained the airplay that they did, or at least as quickly." Elaborating on the dearth of superstar product, Dick Wingate, assistant to the VP, Epic, a&r said, "The industry had to open up its ears again. Retailers were forced to display the new rock acts because they didn't have a lot of new product to display, and radio was forced to play it because

swamped with their new talent. These kids have been put off for a long time because record companies kept comparing them to the model set by today's superstars, and many of these kids were very intimidated by the Linda Ronstadts. Well, they can't be put off any longer. This is what happened in the 1950s and in the 1960s, and it's happening again in 1980."

The yearning to hear rock and roll again, however, is not limited to a restless generation of teens. "The people that were open to rock and roll several years ago are still receptive to it," said Arista's Bob Feiden, VP,



" . . . the first new rock group to become a superstar."



# Labels and 'New Rock'

(Continued from page 22)

had a feel for a short, melodic song which is accessible to AM radio."

How does the new music take the elements of energy and accessibility and turn them into something unique and quite different from the bulk of the music of the seventies? "Presentation is the key word," said Kershenbaum, "and this is where production becomes an integral part of the music. People are looking for more simply produced and honest sounds. Joe Jackson wanted to take three instruments and make them sound as rewarding as twenty. While I was producing his lp, I was very careful to achieve this simplicity. Simplicity of production is a characteristic of all the new music, and the fact that Joe Jackson's lp has done so well is a strong indication that the public is opting for a more simple sound which can still sound good."

From an a&r point of view, Wingate said, "We have entered an era of minimal production. This is where Elvis Costello's 'My Aim Is True' is an absolute pioneer; the album was really a demo tape. The new music can breathe. The rock of the '70s was so over-produced that it toppled over, and this is when you lost the rock and roll fans. Although the music was still rock, it wasn't rolling anymore."

Concert presentations, according to industry spokesmen, are another captivating quality of the new rock artists. "I feel as though this country is coming out of a long sleep," said Wingate. "There was a time, and I'm referring to the late '60s and '70s, when people made a point of getting stoned before going to a concert. They were a very passive audience who, rather than getting involved, wanted to be played at. The concerts by the new rock artists represent a complete turn-about, and the Stiff artists are a prime example of this. When I went to England to see the original Stiff tour, in-



"... his first lp is an absolute pioneer, and when Ronstadt covered 'Alison,' the frontier of new wave became legitimate."

cluding recording artists Costello, Nick Lowe, Ian Dury and Wreckless Eric, I was totally shocked by the excitement these artists generated in their audience. The new music, as a whole, is bringing the audience back to life again, and record companies are aware of this revival."

"If you see Blondie in person or hear their album," said Licata, "the word fun comes to mind; people respond to the group and feel a real sense of delight. This is a refreshing change from the moody music and heavy concert scene. There's something very vital about the concerts by the new rock acts today."

Because the emergence of the new music is such a recent phenomenon in this country, there are still many questions as to how it will effect the recording industry in the 1980s. Fervently optimistic about its future, Mike Chapman said, "The appearance of the new rock music is nothing short of rock and roll revenge; we all got a bit angry at the MOR stars. In the very near future, the charts are going to be filled with these new acts, and I'm going to make sure of it because I plan to produce a lot of them. Because people are looking for it, and because it's developing, it's going to happen. The more records that happen on the charts, the more courage radio stations will have to play them, and that's when it's all going to snowball."

Geller philosophically said, "Rock music will always appeal to young people, and I think rock, after 25 years, has proven its staying power and flexibility. I do think, however, that it's go-

# What Is The New Rock?

By SOPHIA MIDAS

■ The winter of 1978-79 will not be remembered as a prolific or spirited time for rock and roll. During the past few months, however, this dormant stage appears to be giving way to a re-awakening and revitalization of rock music. The energy behind this body of fresh new music has begun to incite a buying public which appears to be cooling to the incessant, all-pervasive beat of disco and the softer programming of pop radio, and which has also seen little in the way of superstar product. The excitement regarding this new music is being further heightened by a new generation who, as others before them, have been waiting for a music whose pulse beats from the heart of their own specific culture.

Is there a name for this new rock and roll performed by such artists as, Elvis Costello, Graham Parker, the Police, Joe Jackson, Blondie, the Cars, Lene Lovich, Nick Lowe and Ian Dury? Mark Twain satirized humankind's inclination to name the unknown, the new, and one can argue that amidst all the rock terms that have been coined, including punk, new wave, no wave, power pop, and heavy metal, today's new music can fall into one or more of these categories. It can also be argued however, that this new music defies definition because it draws from the broadest spectrum of rock styles. What do Costello's haunting ballad "Alison," Graham Parker's raw rocker "Protection" and Robert Fripp's "Exposure" have in common? Nothing, contend industry experts, except a willingness to take a chance, an abiding commitment to honesty and a fury of channeled energy — attributes which have immortalized rock progenitors Elvis Presley, Bill Haley and Little Richard, and which have characterized the music of all great rock innovators during the last 25 years.

The fact that rock's oldest and newest heroes are sharing the same attitudes and energy has led many to view this vigorous new talent as another example of rock and roll's enduring appeal, but no discussion of this music is complete without mention of the musical inroads paved by the punk movement, as well as Elvis Costello's banner success with "Armed Forces," an lp which sold in excess of 600,000 units. The success of this album proved to the recording industry that the demand for a palatable rock alternative could no longer be dismissed as an expression of a limited cult audience, but that it had developed into a significant, de facto buying public.

ing to continue to absorb other sounds, including disco, but the spirit of rock, which is so intangible, and which was there for Elvis Presley, as well as the Beatles, Stones, Sex Pistols and Costello, will continue. This is one thing I'm very confident about."

"I was around a record company in 1964," said Joe Smith, "and at that time we only had Frank Sinatra, Peter, Paul and Mary and Dean Martin. All of a sudden, strange-looking people started making hit records, and when we signed Jimi Hendrix and The Grateful Dead, suddenly other record companies started

signing anyone that had long hair and turned up the amp on their guitars. The same thing is happening with the new music."

Kershenbaum eloquently added, "The most enduring and compelling thing about the new music is its attitude, and this attitude will emerge in many different styles of music."

If the thesis behind revolution is a change of attitude, the recording industry may be at the brink of its first musical revolution in quite some time.

Next week's installment will discuss how the new music has revitalized the American club "rock disco."



"... incorporating the audience into their concerts is part of the Stiff concept."



"... you go with the artist that can inspire passion."



# Record World Single Picks

**CARILLO**—Atlantic 3589

**SHE TAKES THE NIGHT**

(prod. by J. Douglass)  
(writers: Carillo-Spagnuolo) (Kyknos Cantos/Vindaloo, ASCAP) (3:15)



One of rock's brightest new voices debuts his first single from the "Street Of Dreams" lp and it's a dandy. Carillo's vocals lead the way while his superb lead guitar pyrotechnics leap over the Andy Newmark-led rhythm section. The hard, fast pace is an AOR programmer's dream and a chart-topping cinch.

**MILLIE JACKSON**—Spring 197 (Polydor)



**A MOMENT'S PLEASURE**

(prod. by Shapiro-Jackson) (writer: Johnson) (Muscle Shoals Sound, BMI) (4:12)

Millie's alternately sassy, loveable, mean, and sexy on this magnum opus effort. The funk abounds with piano and chorus fills pushed by the kick-drum energetic beat. As a writer-producer-singer, Jackson exhibits continued growth and a sure-fire feel for her crossover potential.

**NANCY WILSON**—Capitol 4741



**LIFE, LOVE AND HARMONY**

(prod. by L. Farrow) (writers: Johns-Farrow) (Funky Caroline/Careers, BMI) (4:04)

Wilson's voice has become an institution on the pop music scene and here it's as dependable as ever. Her rare flexibility is especially evident as she adapts well to the up-tempo disco treatment. The funky bass, handclaps, sound effects, and shrill back-up vocals all spell crossover success on this impressive release.

**THE CHARLIE DANIELS BAND**—Epic 8-50700



**THE DEVIL WENT DOWN TO GEORGIA**

(prod. by J. Boylan) (writers: group) (Hat Band, BMI) (3:35)

Daniels is unparalleled at singing a story and playing up a storm on his fiddle. Here he administers heavy doses of both with producer John Boylan capturing the excitement like no one else can. This initial release from the hot-selling "Million Mile Reflections" lp defies classification.

## Pop

**TONY ORLANDO**—Casablanca 991

**SWEETS FOR MY SWEET** (prod. by Medress-Appell) (writers: Pomus-Shuman) (3:57)

Orlando covers the 1961 Drifters hit with a contemporary flair that overflows with MOR, pop & a/c appeal. Cute female back-up vocals, catchy rhythm, and striking production / arrangement make this a hit.

**BOATZ**—Capricorn 0319

**IT WAS ONLY THE RADIO** (prod. by P. Carr) (writers: Carr-Flora) (Carrhorn, BMI/Carr Radio, ASCAP) (3:10)

Soft vocals and a comfortable hook give this strong easy listening appeal. Pete Carr's guitar and production work provide extra magic and the lyrics reflect thoughtfully.

**TEAZE**—Capitol 4737

**STAY HERE** (prod. by M. Goodwyn) (writers: Bradac-Kozak) (Crescent/Rags to Riches, CAPAC) (3:56)

The often-asked question is treated skillfully by this talented new four-member rock band from Ontario. Lucid lead vocals and crisp guitar lines soar over the melody and outstanding hook.

**BILL LABOUNTY**—Warner/Curb 8856

**DANCIN' TONIGHT** (prod. by J. Senter) (writers: LaBounty-Johnson) (Captain Crystal, BMI) (4:12)

The light, latin-jazz mood is heated by percussion and keyboard runs, plus a flaming sax solo. LaBounty's vocals sail along effortlessly. Will get plenty of AOR, pop, a/c attention.

**FANDANGO**—RCA 11639

**LATE NIGHTS** (prod. by A. Blazek) (writer: D. LeRue) (Life & Times, BMI) (2:46)

A screaming lead guitar winds around smartly arranged pop vocals on this AOR-top 40 contender. The pace is light and the hook sticks deep.

**KATE TAYLOR**—Columbia 3-11017

**IT'S THE SAME OLD SONG** (prod. by B. Beckett) (writers: Holland-Dozier-Holland) (Jobete, ASCAP) (3:17)

This could do for Kate what "Handy Man" did for brother James. Barry Beckett's production captures the spirit of the original & Kate's vocals are more than enough to carry this to the top.

**IRONHORSE**—Scotti Brothers 408 (Atlantic)

**ONE AND ONLY** (prod. by R. Bachman) (writer: Bachman) (Survivor/PRO/Uskids, BMI) (3:38)

The song showcases writer-producer - guitarist - vocalist Randy Bachman leading a top-flight rock unit. Spirited vocal harmonies driven by a bulldozer rhythm give strong AOR & pop appeal.

**OAK**—Mercury 74076

**THIS IS LOVE** (prod. by Strube-Raphael) (writer: Pinette) (Critique, BMI) (2:25)

Rotund lead vocals pound the message home in dramatic fashion on this mid-tempo ballad. Keyboard effects give a progressive rock slant to this AOR-pop offering.

**JUST US GIRLS**—Epic/Cleve. Intl. 8-50733

**TIME WARP** (prod. by Wagner-Kamen) (writer: R. O'Brien) (Druidcrest/Hollenbeck, BMI) (3:45)

From the cult classic "Rocky Horror Picture Show" film comes this firebrand rock disc featuring a studio team headed by guitarist Dick Wagner & Mike Kamen on keyboards. AOR hit-bound.

## B.O.S./Pop

**THE TRAMMPS**—Atlantic 3537

**TEASER** (prod. by N. Harris) (writers: Harris-Tysen-Felder) (Six Strings, BMI) (3:30)

Falsetto vocals deal with the tease as disco & funk merge to supply plenty of support. All moves well on this hot body-shaker.

**JACKIE MOORE**—Columbia 3-10993

**THIS TIME BABY** (prod. by B. Eli) (writers: James-Bell) (Mighty Three, BMI) (3:56)

The potent rhythm section and horn charts meet the challenge of Moore's heady vocals on this perfect blend of r&b with a disco beat. Great summer tonic for the ears and feet.

**PATTI LABELLE**—Epic 8-50714

**MUSIC IS MY WAY OF LIFE** (prod. by S. Scarborough) (writers: Sharron-Lee) (Spinning Gold/Travelin' Man, ASCAP) (3:17)

The powerful Labelle voice charges straight ahead on this full-force r&b rocker. The horn section keeps pace with the ferocious rhythm while back-up vocals make things spicier. Fantastic!

**JOHNNY MATHIS**—Columbia 3-11001

**BEGIN THE BEGUINE** (prod. by J. Gold) (writer: C. Porter) (Harms, ASCAP) (3:56)

A classic voice graces this classic with a gorgeous update. The pace is made for dancing and the sound demands a listen as Mathis should score big on BOS, MOR, pop, and a/c formats, and deservedly so.

**JR. WALKER**—Whitfield 8861 (WB)

**BACK STREET BOOGIE** (prod. by N. Whitfield) (writer: Whitfield) (May Twelfth/Warner Tamerlane, BMI) (4:07)

Walker makes an auspicious comeback with this sizzling title cut from his new lp. A "don't miss" item.

**WILTON FELDER**—MCA 41048

**MY NAME IS LOVE** (prod. by Felder-Hooper-Sample) (writers: Sample-Brown) (Four Knights, BMI) (3:40)

One of jazz's premier saxmen lets go with exceptionally pleasing vocals on this hit crossover release. The sax reigns supreme while Joe Sample keeps things pretty with his keyboards.

**SANDRA FEVA**—Venture 109

**THE NEED TO BE** (prod. by Camillo-Barker) (writer: Jim Weatherly) (Keca, ASCAP) (4:14)

Feva's exhilarating centerpiece vocal is a true masterpiece. Top jazz sessionmen add rich, perceptive backing to make this a strong BOS/pop contender.

**NARADA MICHAEL WALDEN**—Atlantic 3580

**GIVE YOUR LOVE A CHANCE** (prod. by Walden) (writer: Walden) (Gratitude Sky/Cotillion, BMI) (3:21)

Walden's growth & maturation as a writer/producer is documented on this startling new single. The mid-tempo ballad features Michael Brecker's liquid tenor and Walden's cool, confident vocals.

## Country/Pop

**TAMMY WYNETTE**—Epic 8-50722

**NO ONE ELSE IN THE WORLD** (prod. by B. Sherrill) (writers: Davis-Sherrill) (Algee, BMI) (3:12)

Wynette owns the heartache interpretation and here it's aimed at the pop market via Billy Sherrill's ace production. Lush strings and austere piano lines ornament, but it's all Tammy.

**MICKY NEWBURY**—MCA 41032

**BLUE SKY SHININ'** (prod. by R. Gant) (writer: Newbury) (Milene, ASCAP) (2:57)

Newbury's one of the most talented singer/songwriters working today. He puts it all together on this lovely ballad that's perfect for a relaxed, sunny day. An MOR/pop standard.

**THE CATES**—Ovation 1126

**MAKE LOVE TO ME** (prod. by B. Fisher) (writers: Roppolo-Copeland-Mares-Melrose-Norvas-Pollack-Stitzel) (Edwin H. Morris & Co., ASCAP) (2:50)

There's plenty of sauce on this appealing up-tempo disc offered by the attractive female duo. Sweet harmonies & showcase vocal leads make the invitation irresistible. A multi-format winner.



# Record World Album Picks



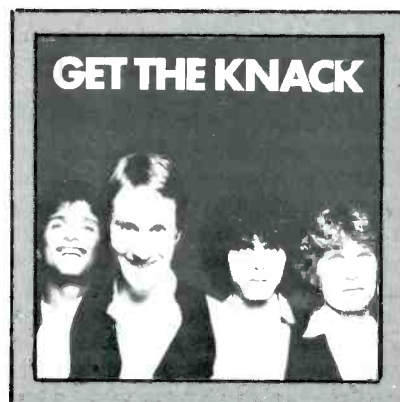
**AN EVENING OF MAGIC**  
CHUCK MANGIONE—A&M SP 6701  
(13.98)

Mangione's double live album, recorded at The Hollywood Bowl, is a splendid display of the artist's best known tunes. The recording itself is studio-bright, making the perfect display of such new standards as "Land of Make Believe" and "Feels So Good." It's a beautiful presentation.



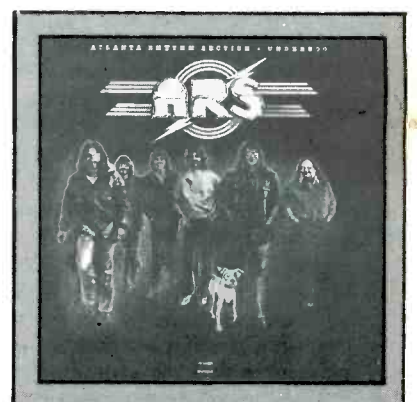
**LABOUR OF LUST**  
NICK LOWE—Columbia  
JC 36087 (7.98)

Lowe is one of the godfathers of the new wave movement and this second U.S. solo album is the perfect follow-up to last year's "Pure Pop for Now People." Lowe's tunes are straight pop with a sense of humor in the lyrics. "Cruel to Be Kind" and "American Squirm" are the stand outs.



**GET THE KNACK**  
THE KNACK—Capitol  
SO-11948 (7.98)

Sounding a bit like the Raspberries (with an album jacket that looks like the early Beatles) this Los Angeles group got lots of street talk even before signing with a label. Producer Mike Chapman produced, utilizing his finest touches to enhance an already enchanting new rock sound. There's plenty of singles here.



**UNDERDOG**  
ATLANTA RHYTHM SECTION—Polydor/  
BGO PD 1-6200 (7.98)

The title is a bit deceptive since the ARS collective established their own brand of Southern blues rock with their last two albums. This new one continues in the same vein with emphasis on the smooth as silk vocals and ultra-tight instrumentation. "I Hate the Blues/Let's Go Get Stoned" is loaded with giggles.

## FREQUENCY

NICK GILDER—Chrysalis CHR 1219 (7.98)



Gilder's "Hot Child in the City" was one of last summer's biggest hits and he here follows up in the same breathless and ambisexual teenage vein. Each cut is powerful and Peter Coleman surrounds them with an airy production.

## FLYING

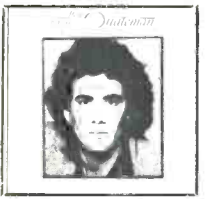
PRISCILLA COOLIDGE-JONES—Capricorn  
CPN 0225 (7.98)



This Coolidge has but a trace of her sister's deep vocals and here shows off a strong sense of r&b rhythm. "Down to the Wire" and "Stranger to Me" are the stand-outs. It's a fine album.

## JUST LIKE YOU

BILL QUATEMAN—RCA AFL1-2879 (7.98)



The Chicagoan's fourth album gets some hefty support by Valerie Carter, Michael McDonald and Jeff Baxter. The tunes are all hook-oriented pop melodies and the light production is the perfect compliment.

## FROM DANCE TO LOVE

SAMANTHA SANG—United Artists  
LA 965-H (7.98)



Her big hit with "Emotion" last year kicked off a big career for the Australian singer. Her first album for UA is a tasty selection of new tunes, done in the disco mood. Tom Sullivan's title song is especially strong.

## FIRE ON THE TRACKS

CATE BROS. BAND—Atlantic SD 19240  
(7.98)



The brothers picked up loyal fans with each album release and this first lp under the direction of Tom Dowd is a splendid blend of Southern rock and r&b sounds that should give them an even greater audience.

## PITFALLS OF THE BALLROOM

COOPER BROTHERS—Capricorn CPN  
0226 (7.98)



This new Canadian band manages to capture some fine threads of country/pop with a healthy dose of rock as well. Cuts such as "Last One A Fast One" and "Know Her When I See Her" have hit potential.

## MISTAKES

GRUPPO SPORTIVO—Sire SRK 60660  
(7.98) (WB)



The name may sound punk-ish but the music here is pure pop with some interesting lyrics. The album is a collection of tunes from their two European albums, all but guaranteeing the Dutch group immediate U.S. acceptance.

## BROWNE SUGAR

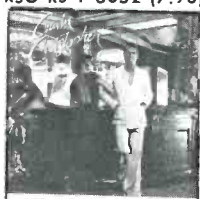
TOM BROWNE—Arista/GRP 5003 (7.98)



Browne is only 24-years old but his expertise as a trumpet player has already been used by Sonny Fortune and Lonnie Smith. This, his first solo album, shows off his style on tunes that range from straight jazz to funk. It's a strong debut.

## GAVIN CHRISTOPHER

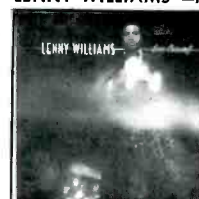
RSO RS-1-3052 (7.98)



The multi-talented Christopher has a shrewd sense of the slickest kind of disco presentation. Each tune is geared for hip swinging and the production sparkles throughout. A strong debut effort.

## LOVE CURRENT

LENNY WILLIAMS—MCA 3155 (7.98)



Williams is still known as the former lead singer of Tower of Power but gains solo acclaim with each new release. This latest lp puts him solidly in the ranks of such sexy, polished performers as Teddy Pendergrass.

## SERVED ALIVE

ASLEEP AT THE WHEEL—Capitol  
ST 11945 (7.98)



Recorded live at the Austin Opry House, this big country/rock group serves up a fine presentation of their smooth boogie beat. Such familiar tunes as "God Bless the Child" and "Baby, You've Got What It Takes" get refreshing new readings.

## THE LAUGHING DOGS

Columbia JC 36033 (7.98)



This New York new wave rock band, sometimes known as The Kojaks, debuts on disc with a totally accessible pop-rock lp, heavy on the melody and with a sense of humor in the lyrics. "Low Life" and "I Need A Million" are particularly effective.



# Radio World

## Radio Replay

By NEIL McINTYRE



■ Some of the major broadcasters aren't waiting for the results of the book and are beginning to reorganize their management teams. With this fact in mind, imagine how the rumors are moving throughout a number of radio stations.

The Source will be the name used to describe to the listening audience the newest information service being offered by NBC Radio, directed at the youth oriented audience. The ABC Radio Network has completed a one hour special featuring **Barbra Streisand** that will be aired on over 400 radio stations on June 24th. After the success of the Elvis special, this Streisand program of music and interviews sounds like a good follow-up. The production of the show is first class, and it will not be interrupted by cracks and pops, since the presentation will be on disc, avoiding phone lines.

**UPPERMIDWEST COMMUNICATIONS CONCLAVE:** The meetings in Minneapolis were well attended and featured a great deal of discussion about the problems of programmers in less than major market areas. Doug Lee, I believe, helped set the tone of the meetings in a printed statement which said: "If we have a purpose, it should be to help redefine 'secondary,' or even stop using the term in order to emphasize the fact that quality and quantity are not equals, but can and often do co-exist in markets of all sizes."

Radio programming wasn't the only topic of discussions, something that pays the bills, advertising, and how to get it and hold on to it. Bob Bouchier, president of Courtney Clifford, Inc. of Minneapolis, a radio sales rep firm that handles spot buys for many of the area stations in attendance, wanted more information from programmers. Bouchier said: "There is a growing need on the part of advertising to have a better idea of local station results. It is important to have communication with program directors and be constantly informed about the stations' profile in the area of programming."

On the lighter side of the meetings, one programmer had a good suggestion on how to try to keep the local client off the air, since many like to do their own commercials. When they come to your radio station make them work for every spot they cut; keep them in the studio for as long as you can. This will help convince them that their hours could be better spent at their own business. Even if they record a good spot on the first take, make sure they're as good as the professionals you have working for you on the air.

**MOVES:** **Larry Divney** is the new GM at WDAI-FM/Chicago, from sales manager at WPLJ/New York, replacing **Jack Minke** . . . **Bob Sherman** is the new GM at WNBC/New York, from the same position at WCAU-AM/Philadelphia, replacing **Charlie Warner** . . . **Gary Guthrie** is the new PD at WMC-FM (FM100)/Memphis. Guthrie, formerly PD at WAKY/Louisville. Congrats to **Jerry Steele**, MD at WIFE/Indianapolis on his recent marriage . . . **Frank Kelly** is the new PD at WTFM/New York from WZXR/Memphis . . . **Larry Dean** appointed MD at KXLR/Little Rock . . . **CIRK-FM/Edmonton** to be area's first album rock station. The station will be known as K97 . . . **Pat Kennedy**, PD, and **Erv Jazel**, MD, have resigned from WHSD/Darien. The station's new PD, **Pete Hradecky** . . . **Dr. Jerry Carroll** becomes a regular on WXLO (99X)/New York. After doing a number of air shifts at the station, the good doctor will be on the air weekdays 10 p.m.-2 a.m. Carroll, formerly the morning man on WPIX-FM, in the interim has written a novel, and continues to be the voice and the image for television of "Crazy Eddie's". . . **KDOK/Tyler** has a new line-up: **Alex Price**, a.m. drive; **Jack Emory**, midday; **Robert Main**, p.m. drive; **Keith Mathis**, night time; **Bruce Matlock**, overnights . . . **Corinne Baldassano** is the new PD at WSAI-FM/Cincinnati, formerly PD at KAUM/Houston . . . Send your moves, changes and station pictures to RW east, in care of Neil (Mr. MD) McIntyre.

## Mercury's 'Bootlegs' Capture Radio Personalities on Record

By NEIL McINTYRE

■ NEW YORK — Many radio stations are on the lookout for the rare imports and bootleg concert tapes to give their listening audience something special. Now Phonogram has something for collectors inside the radio station: the "Ultimate Radio Bootleg" Vol. 2. The performers are not singers, they're radio personalities, along with bits and pieces of the air sounds of radio stations around the country.

The album was produced by Jimi Fox with help in compiling the radio air checks from Mercury promotion people Steve Greenberg, Billy Brill and Paul Sebastian, WPGC program director Scott Shannon, Chuck Martin, program director of KHJ, and Steve Goddard of KCBQ.

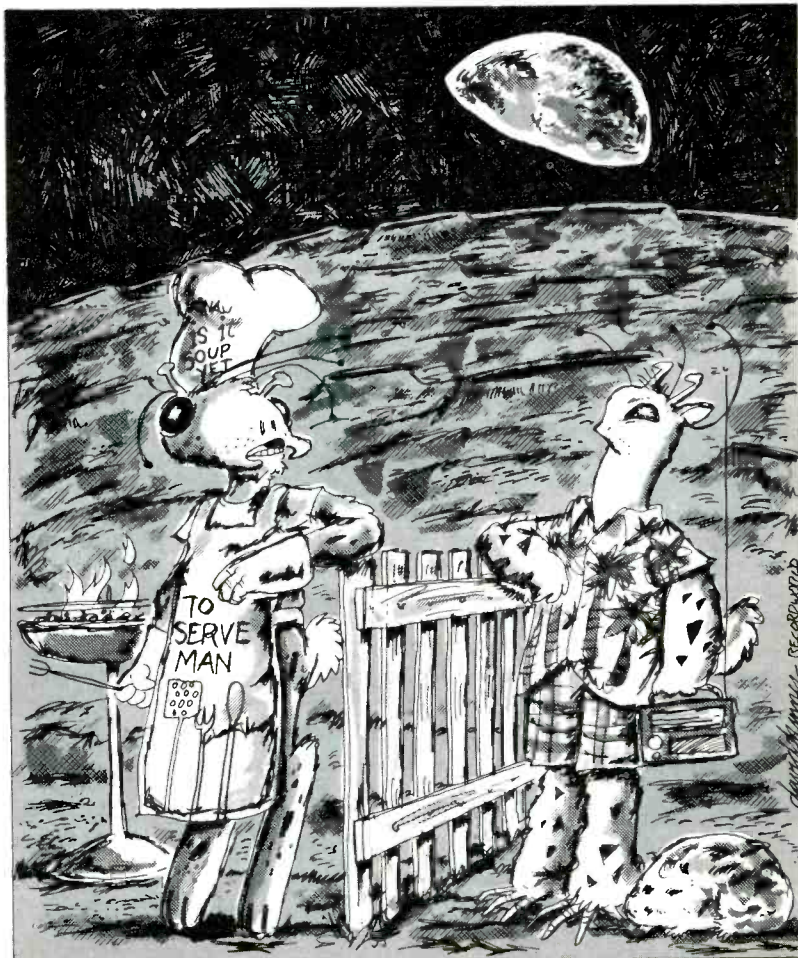
The first volume is the programming of KCBQ/San Diego & Ten-Q, Jimi Fox being the former program director of both stations. He is now the national promotion manager/west coast for Mer-

cury.

The new collectors item includes a number of personalities, and through some imagination transfers the listener from city to city on a listening binge by announcing your arrival at each town's airport at the beginning of the cut. This album also will serve as the ultimate form of flattery for these radio personalities featured, since many of the original bits, jokes, and one liners will be stolen and used by other disc jockeys who have the pleasure of hearing the album.

Fox said, "We are a medium that works together, radio and music, as much as radio demands of music, music demands of radio. As a programmer, I have always wanted to do something for the media at large and for the future talent of tomorrow, something they could use as a yardstick or a programming guide."

Ultimate Radio Bootleg volume  
(Continued on page 69)



"Well, if they pass that Clear Channel Bill, you can kiss the Grand Ole Opry goodbye."



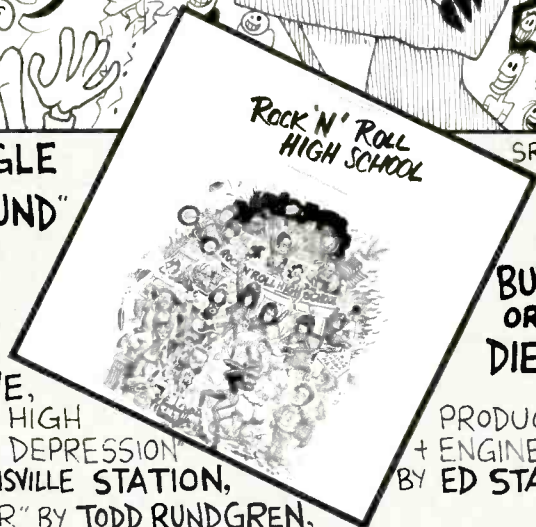
# ROCK N' ROLL HIGH SCHOOL IS OUT ON THE STREET AT LAST!



★ CONTAINS THE NEW RAMONES SINGLE  
"ROCK N' ROLL HIGH SCHOOL" b/w "I WANT YOU AROUND" SRE 1051

ALSO THESE CLASSIC TUNES:

A RAMONES MEDLEY RECORDED LIVE AT THE ROXY IN L.A., "BLITZKRIEG BOP," "TEENAGE LOBOTOMY," "CALIFORNIA SUN," "PINHEAD," "SHE'S THE ONE." ALSO "C'MON LET'S GO" BY THE RAMONES AND THE PALEY BROTHERS, ALSO "SO IT GOES" BY NICK LOWE, "ENERGY FOOLS THE MAGICIAN" BY BRIAN ENO, "ROCK N' ROLL HIGH SCHOOL" BY P.J. SOLES, "COME BACK JONEE" BY DEVO, "TEENAGE DEPRESSION" BY EDDIE + THE HOT RODS, "SMOKIN' IN THE BOY'S ROOM" BY BROWNSVILLE STATION, "SCHOOL DAYS" BY CHUCK BERRY, A DREAM GOES ON FOREVER" BY TODD RUNDGREN, AND "SCHOOL'S OUT" BY ALICE COOPER



★  
BUY  
OR  
DIE!

PRODUCED  
+ ENGINEERED  
BY ED STASIUM

SIRE RECORDS 1979 - MARKETED + DISTRIBUTED BY WARNER BROS.





# Record World Disco File Top 50

JUNE 23, 1979

JUNE 23	JUNE 16		WKS. ON CHART
1	1	BAD GIRLS/HOT STUFF DONNA SUMMER/Casablanca (12") NBD 20167	9
2	2	RING MY BELL ANITA WARD/TK (12") TKD 124	10
3	3	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia (12") 23 10987	5
4	5	WHEN YOU WAKE UP TOMORROW CANDI STATON/Warner Bros. (12") WBSD 8820	5
5	8	LOVE MAGIC JOHN DAVIS & THE MONSTER ORCHESTRA/Columbia (12") 23 10976	6
6	6	HAVE A CIGAR ROSEBUD/Warner Bros. (12") WBSD 8784	10
7	16	CRANK IT UP (FUNK TOWN) PETER BROWN/TK (12") TKD 151	3
8	14	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown (12") 020	7
9	4	NO ROMANCE/KEEP ON DANCIN' THEO VANESS/Prelude (12"★) PRL 12165	12
10	10	CUBA GIBSON BROS./Mango (12") MLPS 7770 (WB)	10
11	7	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/Phila. Intl. (12") 2ZS 3675 (CBS)	12
12	11	STARS/BODY STRONG/I (WHO HAVE NOTHING) SYLVESTER/Fantasy (lp cuts/12") F 9579/D 129	12
13	12	HIGH ON MAD MOUNTAIN MIKE THEODORE ORCHESTRA/Westbound (12"★) WT 6109 (Atl)	8
14	15	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. (12") 2ZS 3682 (CBS)	7
15	25	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	4
16	9	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/Chrysalis (12") 12 2316	11
17	30	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER DEBBIE JACOBS/MCA (12") 13920	3
18	18	BOB-A-RELA Bob-A-Rela/Channel (entire lp) 1002	6
19	22	DISCO CHOO CHOO NIGHTLIFE UNLIMITED/Casablanca (lp cut) NBLP 7139	3
20	35	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox (12") TCD 0076 (RCA)	2
21	17	POUSSEZ POUSSEZ/Vanguard (entire lp) VSD 79412	11
22	23	I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/Motown (12") 021	8
23	24	NIGHT DANCIN' TAKA BOOM/Ariola (12") 9010	6
24	13	MUSIC IS MY WAY OF LIFE PATTI LABELLE/Epic (12") 28 50664	12
25	26	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor (12") PDD 507	6
26	48	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia (12") 23 10991	2
27	—	GOOD TIMES CHIC/Atlantic (12") 4801	1
28	36	LET ME TAKE YOU DANCIN' BRYAN ADAMS/A&M (12") SP 12014	4
29	—	THE BOSS DIANA ROSS/Motown (12") 026	1
30	40	NIGHT RIDER VENUS DODSON/Warner/RFC (12") RCSD 8824	2
31	31	CAFE D.D. SOUND/Emergency (lp cut) EMLP 7501	3
32	33	SUPER SWEET WARDELL PIPER/Midsong (12") MD 508	3
33	44	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	2
34	34	DANCIN' AT THE DISCO LAX/Prelude (12") D 504	4
35	—	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") TCD 86 (RCA)	1
36	47	GROOVIN' YOU HARVEY MASON/Arista (12") CP 704	2
37	—	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner/RFC (12") WBSD 8827	1
38	45	I GOT THE ANSWER CAROL DOUGLAS/Midsong Intl. (lp cut) MSI 007	2
39	19	WORK THAT BODY TAANA GARDNER/West End (12") WES 22116	14
40	—	WANT ADS ULLANDA/Ariola/Ocean (12") 8900	1
41	39	BABY BABA BOOGIE GAP BAND/Mercury (12") MDS 4006	6
42	—	JINGO CANDIDO/Salsoul (12") SA 8520 (RCA)	1
43	27	EVERYBODY HERE MUST PARTY DIRECT CURRENT/TEC (12") TEC 59	12
44	37	I CAN TELL CHANSON/Ariola (12") 9006	10
45	—	YOU CAN DO IT AL HUDSON/MCA (12") 1784	1
46	46	HOT FOR YOU BRAINSTORM/Tabu (12") 2Z8 5515 (CBS)	12
47	32	TO FREAK OR NOT TO FREAK STEWART THOMAS GROUP/Arista (12") CP 702	5
48	21	DANCE WITH YOU CARRIE LUCAS/Solar (12") YD 11483 (RCA)	16
49	20	ROCK IT TO THE TOP MANTUS/SMI (12"★) 601	13
50	—	SAVAGE LOVER THE RING/Vanguard (12") SPV 23	1

(★ non-commercial 12")

## OUTSTANDING WEEKEND PROGRAMMING! THE NATIONAL DISCO COUNTDOWN

... A weekly look at the top-20 disco hits in the nation, the people behind them, and the scene around them—2½ hours of exciting disco sounds and information compiled by RECORD WORLD Magazine's "Disco File"!

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## MCA Purchases 'Nocturna' S'track



MCA Records president, Bob Siner, has announced the purchase of the soundtrack for the movie "Nocturna." Nai Bonet, leading lady and executive producer of "Nocturna," is shown above signing the distribution agreement with MCA for the two record disco soundtrack that includes songs with Gloria Gaynor, Vicki Sue Robinson, Heaven and Hell Orchestra and the Moment of Truth group. Pictured at the signing in MCA's New York office are, from left: Kathy McKilroy, national disco coordinator, MCA; Earl Sellers, national album director, black product, MCA; Kevin Burke, "Nocturna" soundtrack mixing engineer; Nai Bonet, Ray D'Ariano, VP and general manager, east coast operations, MCA; Billy Fields; and (standing, rear) George Lee; personal representative for Bonet.



## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ IT HAD TO HAPPEN (AGAIN): Actually, **Barbra Streisand's** "The Main Event/Fight," out this week on Columbia disco disc, is not her first attempt at disco; her 1975 "Lazy Afternoon" album included a version of the Four Tops' "Shake Me, Wake Me." Her liner notes even mentioned the word "disco" and the cut was heard occasionally over New York's WBLS. This time out, Streisand is swept onto the dance floor with the help of producer **Bob Esty** and songwriter **Paul Jabara**, and the marriage was, as they say, made in heaven. Timing a hefty 11:42, the cut sounds like Streisand's best work in a "contemporary" form since her live medley of "Sweet Inspiration" and "Where You Lead," and it works for many of the same reasons. While Bob Esty's backing track gives solid, zipping support, crossing the jumpy, fragmented percussion and synthesizer sound of "Once Upon a Time" 's "Act I" with the gilded pop sparkle of "Take Me Home," Jabara's songs don't force Streisand to surrender herself totally to the form. Very much like the Oscar-winning "Last Dance," "The Main Event" and "Fight" are pop songs—show tunes, almost—that put Streisand more at home than she's been on other pop-rock and soul style songs. This way, she plays her own strengths—her patented high-note belt, for example—and she finds her own way, with authority, through the sound. By the last half of "Fight," she's soaring right along with Esty's chorus: "Put up your dukes and

fii-i-ight." The cut may be a bit difficult for deejays to handle, as it is quite speedy, and structured in such a way that there don't seem to be exits along its length. Still, it hits a rollicking high, with wonderful guitar work (undoubtedly from Melvin "Wah Wah" Ragin), a perfect stop-and-go string break and a short lighten-up pause in the style of "I Will Survive." A second round TKO, at least.

Also among the best in this week's Disco File: debuts by new female vocalists, headed by **Debbie Jacobs'** first MCA album, "Undercover Lover." Both sides of her disco disc are moving up the chart currently, and there's good follow-up material here, especially "Hot, Hot (Give it All You've Got)" (7:11), where Jacobs appears only occasionally, alternating with the chanted title refrain, in stark, phased moments during handclapped portions fronted by strong clavinet, guitar and orchestral lines. The constant break-and-release process builds up lots and lots of energy and, happily, the sufficient time is left at the tag for a satisfying carry-through. "Burning Desire" (6:04), co-written by executive producer **Mark Kreiner**, is a loping, offbeat cut. Really interesting: Jacobs winds down to a whisper in a driving synthesizer and string break that pulls you in very imperceptibly. Rounding out with two ballads. "Undercover Lover" marks Jacobs and producer/arranger **Paul Sabu** as real up-and-comers. **Rena Scott** accompanied Michael Henderson on last year's "In the Night Time;" she's now a solo artist with her first work, produced by **James Mtume** and **Reggie Lucas** (themselves up-and-comers in disco) on Buddah disco disc, "Super Lover" (6:00). The cut strikes a perfect balance between funky and classy through solid rhythm and percussion work overlaid with deliciously smooth strings and horns. Often very explicit, the unison female chorus provides the main hook: "Make me feel good, super lover, all night long." Scott holds center stage with her passionate, ringing performance, though, and she's sure to impress everyone within earshot. **John Davis** wrote, arranged and produced **Ruth Waters'** debut, "Never Gonna Be the Same," on Millennium disco disc, shipping this week through RCA. His contributions are several—the identifiable bass snap and the busy, incisive arrange-

(Continued on page 30)

## Discotheque Hit Parade

(Lists are in alphabetical order, by title)

### STUDIOS 54/NEW YORK

DJ: ROY THODE

AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri De Sario—Casablanca

BAD GIRLS—Donna Summer—Casablanca (entire lp)

DISCO CHOO CHOO/DANCE FREAK & BOOGIE—Nightlife Unlimited—Casablanca

DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown

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

LET IT GO, LET IT GO—Kellee Patterson—Shadybrook

LET ME TAKE YOU DANCIN'—Bryan Adams—A&M

LOVE ATTACK—Ferrara—Midsong

LOVE MAGIC—John Davis—Col

NEW YORK—Nuggets—Mercury

NIGHT RIDER—Venus Dodson—Warner/RFC

RING MY BELL—Anita Ward—TK

THIS TIME BABY/LET'S GO SOMEWHERE AND MAKE LOVE—Jackie Moore—Col

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

### KISSES/CHICAGO

DJ: PAUL DRAKE

AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.

BAD GIRLS—Donna Summer—Casablanca (entire lp)

BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis

BORN TO BE ALIVE—Patrick Hernandez—Col

DANCIN' AT THE DISCO—Lax—Prelude

GOOD TIMES—Chic—Atlantic

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

LOOK OF LOVE—Elaine & Ellen—Mercury

LOVE MAGIC—John Davis—Col

MAGIC AGAIN—Pamela Neal—Free Flight

MOTOWN REVIEW—Philly Cream—Fantasy—WMOT

NEW YORK—Nuggets—Mercury

NIGHT RIDER—Venus Dodson—Warner/RFC

RING MY BELL—Anita Ward—TK

STEPPIN' OUT—Ray Dahrhough—Polydor

### EL BERGADO/LOS ANGELES

DJ: JON PRIVADO

BAD GIRLS—Donna Summer—Casablanca (entire lp)

BOB-A-RELA—Bob-a-Rela—Channel (entire lp)

BOOGIE BUSINESS—Lamont Dozier—WB

BORN TO BE ALIVE—Patrick Hernandez—Col

COME ON AND DO IT/BOOGIE WITH ME—Poussez—Vanguard

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown

HIGH ON MAD MOUNTAIN—Mike Theodore Orchestra—Westbound (entire lp)

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

LOVE MAGIC—John Davis—Col

NIGHT DANCIN'/RED HOT—Taka Boom—Ariola

NO ROMANCE/KEEP ON DANCIN'/SENTIMENTALLY IT'S YOU—Theo Vaness—Prelude

RING MY BELL—Anita Ward—TK

STREET FEVER—Tasha Thomas—Atlantic

TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista

WHEN YOU WAKE UP TOMORROW—Candi Station—WB

### GAS STATION/DETROIT

DJ: STEVE NADAR

BAD GIRLS—Donna Summer—Casablanca (entire lp)

BOB-A-RELA—Bob-a-Rela—Channel (entire lp)

BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis

BORN TO BE ALIVE—Patrick Hernandez—Col

EVERYBODY HERE MUST PARTY—Direct Current—TEC

HIGH ON MAD MOUNTAIN—Mike Theodore Orchestra—Westbound (entire lp)

I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega—Motown

OOPS OOPS—Ester Phillips—Mercury

POUSSEZ—Poussez—Vanguard (entire lp)

PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox

RING MY BELL—Anita Ward—TK

SHOULDA GONE DANCIN'—High Inergy—Motown

UNDERCOVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA

WHEN YOU WAKE UP TOMORROW—Candi Station—WB

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

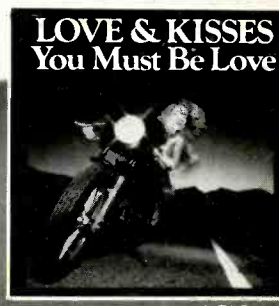
YOU MUST BE LOVE

LOVE & KISSES

Includes the new hot single:

"You Must Be Love" NB993

Written and Produced by Alec R. Costandinos



NBLP 7157



# Disco Dial

## Disco File (Continued from page 29)

**DISCO 96/Miami** / Frank Walsh

**#1 RING MY BELL**—Anita Ward—TK

**Prime Movers:** **SUNSET PEOPLE**—Donna Summer—Casablanca  
**AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—Phila. Intl.

**BOOGIE WONDERLAND**—Earth, Wind & Fire With The Emotions—ARC/Col

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

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

**MAIN EVENT/FIGHT**—Barbra Streisand—Col

**DISCO 14/Harrisburg** / Scott Robbins

**#1 RING MY BELL**—Anita Ward—TK

**Prime Movers:** **TO FREAK OR NOT TO FREAK**—Stewart Thomas Group—Arista

**CRANK IT UP**—Peter Brown—TK

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

**Pick Hits:** **BEGIN THE BEGUINE**—Johnny Mathis—Col

**SUPER LOVER**—Rena Scott—Buddah

**TONIGHT'S THE NIGHT**—Kleeer—Atlantic

**KIIS-FM/LA** / Sherman Cohen, Mike Wagner

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

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

**H.A.P.P.Y. RADIO**—20th Century Fox

**AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—Phila. Intl.

**Pick Hits:** **MAIN EVENT/FIGHT**—Barbra Streisand—Col

**GOOD TIMES**—Chic—Atlantic

**NIGHT RIDER**—Venus Dodson—Warner/RFC

**KFMX/Minneapolis** / Gary De Maroney

**#1 RING MY BELL**—Anita Ward—TK

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

**LET ME TAKE YOU DANCIN'**—Bryan Adams—A&M

**CRANK IT UP**—Peter Brown—TK

**Pick Hits:** **FULL TILT BOOGIE**—Uncle Louie—TK

**GET READY**—Smokey Robinson—Motown

**LOVE MAGIC**—John Davis—Col

**KSET/EI Paso** / Chuck Gross

**#1 RING MY BELL**—Anita Ward—TK

**Prime Movers:** **BOOGIE WONDERLAND**—Earth, Wind & Fire With The Emotions—ARC/Col

**BORN TO BE ALIVE**—Patrick Hernandez—Col

**HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown

**Pick Hits:** **GOOD TIMES**—Chic—Atlantic

**CRANK IT UP**—Peter Brown—TK

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

All records played are 12" discs unless otherwise indicated.

**WDAI/Chicago** / Matthew Clenott

**#1 RING MY BELL**—Anita Ward—TK

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

**HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown

**Pick Hits:** **GOOD TIMES**—Chic—Atlantic

**MARRIED MEN**—Bette Midler—Atlantic

**THE BOSS**—Diana Ross—Motown

**WANT ADS**—Ullanda—Ocean/Ariola

ments—but Waters sings right through it all with a powerful and nuanced voice that keeps the message upfront. Two important rhythm breaks cut jaggedly into the cut's 7:30, building near-gospel heat for the sendoff. The song is a ballad, but this successful adaptation draws on Davis' arrangements and Waters' fervor to create a mood of intensity rather than depression, and it works. Kathy Baker is also a debut artist, her album scheduled to arrive soon on Deco, a division of the Tomato label. A disco disc mix of the lead cut, "Fa La La (Feel the Heat)/Dance to the music" (8:40), has been making rounds as a test pressing and sounding very good, indeed. (Copies will ship this week to deejays.) The track was produced by **Karl Schmitz** in Berlin, with a resultant flavor rather different than Munich projects. "Feel the Heat" has a fresh, uncluttered, summery feel, and is given a detailed, sharp mix by **Doug Riddick**. The loose, whispery opening jumps in energy in a percussion break, preceding the harder "Dance to the Music" passage. The off-the-wall lyrics ("Be discreet or they'll put me in jail") leave all of the attention to the percussion passages and a crazy echoed portion that closes the cut. Unorthodox, but very intriguing.

**DON'T STOP, 'CAUSE IT FEEL SO GOOD:** I'm especially enamored this week of three cuts that tend toward the sleazy—one is a definite mainstream entry; the others are highly recommended, nonetheless. "Disc Circus" (not to be confused with "Martin Circus") has been a well-liked import this year; it was produced by Munich's **Jürgen S. Korduletsch** and remixed by him for American release through Columbia. The album will include an instrumental version of Ronnie Jones' "Soul Sister" and another go-round for Morricone's "The Mexican." Preceding its release is a non-commercial twelve-inch, including "In-a-Gadda-Da-Vida" (details next week) and my personal favorite this week, "Over and Over," extended here to 9:08. The snare drum and synthesizer punch and punch on the bottom, supporting vocal interplay that sets a stage of subtle seduction; a formerly filtered male voice sounds more natural on this pressing, and he's answered by a crooning chorus: "Love me over and over again." As in Madleen Kane's "Touch My Heart," the combination of intensity and obsession and submission is just intoxicating. The cutting is much hotter for this pressing, compared to the Canadian Lollipop album; the basic rhythm tracks were lengthened as well. As was the case with Claudja Barry's "Boogie Woogie Dancin' Shoes," Korduletsch exhibits a refreshing ability to take a new perspective on his own work and to make decisive, important improvements. In a similar vein: **Ish's** "Don't Stop" (7:52/9:52), to appear almost immediately on TK. Ish ledesma is a principal in the group Foxy, and he's recorded on his own in quite a different style. The cut features Ish in an intimate, breathy falsetto, riding a bass and synthesizer groove so natural that you could probably crawl in and immerse yourself for years. In the refrain, "Don't stop, 'cause it feels so good," he seems just on this side of ecstasy, backing himself with little gasps and whispers. He's shaded just a bit with a string synthesizer that grows into a long, modulating, trancelike passage leading to the break. Mellow or intense, according to your mood. There's no ifs, ands or buts, on the other hand, about **ORS'** "Body to Body Boogie" (Salsoul), the title cut of an album that also includes that group's 1977 hit, "Moon-Boots." "Body to Body Boogie" has undergone a radical and perfectly calculated remix by **Bobby DJ Guttadaro**—it's picked

(Continued on page 60)



**"IT'S TOO FUNKY IN HERE,"**  
**FROM THE MAN WHO WAS,**  
**IS, AND ALWAYS WILL BE**  
**"THE ORIGINAL DISCO**  
**MAN": JAMES BROWN.**

**On Polydor Records and Tapes.**

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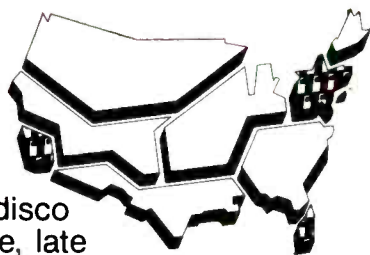






## The Radio Marketplace

# 1



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

**ABBA:** 25-21 WCAO, 19-15 WKBW, 29-25 WPGC, 30-28 KFI, a KHJ, 26-23 KRTH, 18-14 PRO-FM, 26-19 99X.

**ARS:** d29 WCAO, aex WFIL, on WICC, d29 WKBW, a WPGC, 40-35 WTIC-FM, on KFI, a PRO-FM.

**Blondie:** d24 WKBW, 30-28 WRKO, 34-27 WTIC-FM, 24-18 KFRC, 28-23 KHJ, d26 KRTH, 15-10 99X.

**Cheap Trick:** (re) a 19 WABC, 17-9 WBBF, 21-19 WCAO, 11-7 WICC, 2-2 WIFI, 7-5 WKBW, 6-6 WPGC, 2-3 WRKO, 19-14 WTIC-FM, 13-10 KFI, 9-7 KFRC, 6-2 KHJ, 12-9 KRTH, 1-1 F105, 7-5 PRO-FM.

**Chic:** d30 WCAO, aex WFIL, e-27 WPGC, d21 PRO-FM, a Y100, d30 99X.

**Dr. Hook:** 29-26 WAVZ, 23-18 WBBF, 23-18 WCAO, 21-14 WFIL, 19-15 WICC, d30 WKBW, 25-20 WPGC, 23-19 WTIC-FM, 26-23 KFI, (re) a 27 KRTH, a F105, d20 PRO-FM, a Y100.

**EW&F:** 19-14 WABC, 39-25 WBBF, 16-10 WCAO, 22-17 WIFI, 12-9 WPGC, 16-10 WQAM, 12-10 WRKO, a30 KFI, 10-8 KFRC, 18-15 KHJ, 6-5 KRTH, d28 F104, 7-2 Y100, 8-7 99X.

**ELO:** 27-23 WAVZ, 25-22 WBBF, 18-13 WCAO, 14-12 WICC, 25-22 WIFI, 24-17 WKBW, 24-18 WPGC, 23-20 WRKO, 20-13 WTIC-FM, 16-13 KFI, 22-20 KFRC, 20-20 KHJ, 15-12 KRTH, d29 F105, 12-11 PRO-FM, 33-31 Y100, 21-15 99X.

**J. Ferguson:** 19-15 WCAO, 23-21 WIFI, 20-18 KFI, 14-13 KFRC, 13-12 KHJ, a F105, 30-29 99X.

**P. Frampton:** 28-23 WCAO, on WICC, a WKBW, e-29 WPGC, d36 WTIC-FM, d29 KFI, 28-24 KFRC, on KHJ, 24-21 KRTH, a PRO-FM.

**J. Jackson:** d36 WBBF, a WCAO, a WICC, 25-21 WRKO, d30 KFRC, d26 KHJ, 29-25 KRTH, d22 PRO-FM, 25-21 99X.

**Elton John:** 32-26 WBBF, on WFIL, d25 WICC, e WKBW, a WRKO, 39-28 WTIC-FM, on KFI, on KFRC, on KHJ, 27-24 KRTH, 20-17 PRO-FM, 28-24 99X.

**R. Lee Jones:** 13-12 WABC, 16-8 WBBF, 5-4 WCAO, e WFIL, 8-6 WICC, 21-14 WIFI, 4-4 WPGC, 20-17 WQAM, 4-4 WRKO, 6-8 WTIC-FM, 22-17 KFI, 3-3 KFRC, 11-7 KHJ, 5-3 KRTH, 11-7 F105, 2-3 PRO-FM, 21-21 Y100, 9-9 99X.

**Jones Girls:** a WPGC, a 99X.

**Kiss:** d34 WAVZ, a WICC, 22-13 WKBW, a WPGC, 24-19 WRKO, d37 WTIC-FM, 24-22 KFI, 20-15 KFRC, 21-19 KRTH, 14-13 PRO-FM, 30-24 Y100, d25 99X.

**Knack:** added KFRC, KHJ, WHBQ.

**McFadden & Whitehead:** 4-7 WABC, 2-3 WAVZ, 4-3 WCAO, 5-6 WFFIL, 16-13 WICC, 28-27 WIFI, 7-7 WPGC, 22-18 WQAM, 3-7 WRKO, 18-11 WTIC-FM, 25-21 KFI, a KFRC, 25-22 KHJ, 16-11 KRTH, 26-25 F104, 16-10 PRO-FM, 25-17 Y100, 2-5 99X.

**B. Midler:** on WRKO, on KFRC, 29-27 KHJ, 25-22 KRTH.

**A. Murray:** d39 WBBF, a WCAO, on WFIL, d27 WICC, 27-23 WRKO, d38 WTIC-FM, 30-28 KHJ, a KRTH, d30 F105, 19-16 PRO-FM, on 99X.

**D. Naughton:** 10-12 WAVZ, 24-13 WFIL, 28-19 WICC, 20-15 WIFI, 8-4 WKBW, 26-17 WPGC, 2-1 WQAM, 5-5 WRKO, 5-4 WTIC-FM, 10-7 KFI, 6-4 F105, 1-4 Y100.

**M. Nightingale:** a WICC, aex WFIL, a WRKO, 37-30 WTIC-FM. **Pink Lady:** on WRKO, a KFI, a KHJ, a KRTH.

**Poco:** 22-21 WBBF, d28 WCAO, aHB WFIL, d29 WICC, a WPGC, a WRKO, 32-29 WTIC-FM, a KFI, on KHJ, a KRTH, 31-26 F105, a PRO-FM, a 99X.

**G. Rafferty:** d37 WBBF, 29-25 WCAO, d27 WFIL, 29-24

WICC, a30 WIFI, d27 WKBW, 29-26 WRKO, a WTIC-FM, on KFI, d29 KFRC, 30-29 KRTH, d31 F105, a 99X.

**Raydio:** a WCAO, a WICC, 18-9 WFIL, 30-26 WPGC, 25-22 WQAM, on KFI, a KHJ, a KRTH, a PRO-FM.

**K. Rogers:** 12-8 WABC, 22-15 WAVZ, 19-17 WBBF, 9-6 WCAO, 8-7 WFIL, 18-9 WICC, 18-11 WKBW, 8-8 WPGC, 33-30 WQAM, 17-11 WRKO, 15-10 WTIC-FM, 19-15 KFI, 13-11 KFRC, 19-14 KHJ, 8-7 KRTH, a F105, 6-8 PRO-FM, 32-27 Y100, 22-17 99X.

**J. Stewart:** 30-25 WAVZ, 38-30 WBBF, 30-26 WCAO, d24 WFIL, 27-18 WICC, a WIFI, 27-23 WKBW, 19-13 WPGC, d29 WRKO, 41-34 WTIC-FM, 23-20 KFI, 26-22 KFRC, d24 KHJ, 22-19 KRTH, 29-27 F105, d19 PRO-FM, 24-22 99X.

**B. Streisand:** a WICC, 31-27 WQAM, on WRKO, d39 WTIC-FM, a KFI, a KFRC, d29 KHJ, 28-20 KRTH, 27-23 Y100.

**D. Summer (Bad):** 10-4 WABC, 9-5 WAVZ, 26-22 WCAO, d26 WFIL, 20-14 WICC, aex WIFI, 9-5 WPGC, 24-19 WQAM, 16-9 WRKO, 35-25 WTIC-FM, 27-19 KFI, 16-9 KFRC, 12-4 KHJ, 13-8 KRTH, a F105, 11-9 PRO-FM, 16-10 Y100, 5-4 99X.

**Supertramp:** 6-5 WABC, 8-4 WAVZ, 2-1 WBBF, 6-5 WCAO, 4-3 WICC, 11-10 WIFI, 1-1 WKBW, 3-3 WPGC, 7-6 WRKO, 6-3 WTIC-FM, 4-4 KFI, 1-1 KFRC, 5-1 KHJ, 1-1 KRTH, 19-15 F105, 3-1 PRO-FM, 13-9 Y100, 3-2 99X.

**Van Halen:** 6-4 WBBF, 23-20 WICC, 30-25 WIFI, 15-12 WKBW, 11-15 WPGC, LP-HB WRKO, 21-17 WTIC-FM, 29-26 KFI, 5-2 KFRC, 9-9 KHJ, a F105, 21-18 PRO-FM.

**A. Ward:** 3-3 WABC, 1-1 WAVZ, 37-13 WBBF, 2-1 WCAO, d23 WFIL, 21-10 WICC, 29-24 WIFI, a WKBW, 2-1 WPGC, 15-3 WQAM, 6-2 WRKO, 2-1 WTIC-FM, 7-3 KFI, 12-4 KFRC, 15-3 KHJ, 4-2 KRTH, 25-21 F105, 9-6 PRO-FM, 5-1 Y100, 4-3 99X.

**Wings (Getting):** d26 WICC, 30-28 WQAM, on WRKO, 42-33 WTIC-FM, on KFI, on KFRC, LP cut F105, a PRO-FM, a36 Y100.

# 2



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

**ARS:** 27-20 WAYS, 22-20 WBBQ, 25-19 WCGQ, a WIVY, 12-8 WQXI, 25-22 WSGA, 25-23 KXX/106, d30 KX/104, d38 BJ-105, e Q105, 21-18 Z93, 24-21 92Q, 13-6 94Q.

**Cheap Trick:** 4-6 WANS-FM, 8-6 WAUG, 17-11 WAYS, 17-15 WBBQ, 32-30 WCGQ, 12-11 WCIR, 22-21 WERC, e WFLB, d29 WHHY, 18-12 WISE, 18-15 WIVY, d31 WLCY, 15-14 WRJZ, 17-15 WSGA, 23-22 KXX/106, 16-9 KX/104, 7-6 BJ-105, e Q105, 14-13 Z93, 26-23 92Q, 2-3 94Q.

**Chic:** a WCIR, a WGSV, a WHHY, a WISE, a WRFC, a WSGA, a Q105.

**Dr. Hook:** 21-18 WANS-FM, 25-22 WAUG, 5-3 WAYS, 14-12 WBBQ, 22-19 WBSR, 15-12 WCGQ, 14-13 WERC, 11-8 WGSV, 9-7 WISE, 39-29 WLCY, d26 WQXI, 10-5 WRFC, 16-15 WRJZ, 27-24 WSGA, 20-19 KXX/106, 29-24 KX/104, 31-28 BJ-105, d29 Q105, 18-14 Z93, 11-9 92Q, 22-19 94Q.

**ELO:** 24-20 WANS-FM, 18-13 WAUG, 22-19 WAYS, 20-18 WBBQ, 19-16 WBSR, 24-17 WCGQ, 25-18 WCIR, 17-12 WERC, 30-28 WFLB, 20-15 WGSV, 17-10 WHHY, 21-14 WISE, 38-28 WIVY, 23-19 WLCY, 12-11 WNOX, 16-13 WQXI, 15-9 WRFC, 11-8 WRJZ, 19-14 WSGA, 18-15 KXX/106, 14-6 KX/104, 35-30 BJ-105, 13-11 Q105, 1-2 Z93, 25-22 92Q, 6-4 94Q.

**E,W&F:** d37 WANS-FM, 10-7 WAYS, 13-9 WBBQ, 18-9 WFLB, 9-4 WHHY, 22-15 WISE, 20-14 WNOX, 7-4 WQXI, e WRJZ, a WSGA, 13-12 KXX/106, 17-13 Q105, 12-6 Z93, 21-17 92Q.

**P. Frampton:** d40 WANS-FM, d30 WAYS, 21-19 WBBQ, d29 WCIR, e WHHY, d35 WIVY, d35 WLCY, d36 WRJZ, 24-21 WSGA, 27-24 KXX/106, 28-26 Q105, e 92Q, 25-22 94Q.

**J. Jackson:** a WAYS, e WBBQ, a WCGQ, d33 WFLB, a WRFC, 31-28 WSGA, e KXX/106, a39 BJ-105, a30 Z93, 28-21 94Q.

**Elton John:** d28 WAYS, 30-28 WBBQ, d29 WBSR, d40 WCGQ, d29 WERC, 26-21 WGSV, a WHHY, d36 WISE, a40 WIVY, a WLCY, 28-23 WQXI, 26-23 WSGA, 28-27 KXX/106, d26 KX/104, 29-26 Z93, d29 92Q, 26-20 94Q.

**Kiss:** d29 WANS-FM, 21-15 WAUG, 21-18 WAYS, 23-21 WBBQ, d30 WBSR, 22-16 WCGQ, 15-2 WCIR, 26-19 WERC, e WHHY, 30-20 WISE, 29-22 WRFC, d37 WRJZ, a WSGA, d30 KXX/106, 24-21 KX/104, d36 BJ-105, 25-23 Q105, 25-23 Q105, 22-19 94Q.

**M. Tucker:** a WBBQ, a WSGA, a29 94Q.

**Poco:** 14-8 WANS-FM, 16-16 WAUG, d32 WAYS, 24-22 WBBQ, 21-18 WBSR, 36-32 WCGQ, 23-22 WCIR, 18-15 WERC, e WFLB, 21-18 WGSV, 21-14 WHHY, 27-22 WISE, a WIVY, 25-22 WQXI, 19-11 WRFC, 24-22 WRJZ, 19-17 KXX/106, 28-25 KX/104, 27-24 BJ-105, 22-19 Z93, e 92Q, 12-8 94Q.

**E. Rabbitt:** a WANS-FM, a WAYS, a WCIR, d30 WERC, 25-20 WGSV, 18-12 WNOX, d28 WRFC, d28 KX/104, a29 Z93, a 92Q.

**G. Rafferty:** 35-33 WANS-FM, d29 WAUG, 30-27 WAYS, 25-22 WBBQ, e WBSR, d38 WCGQ, e WCIR, 25-22 WERC, 29-27 WFLB, 30-26 WGSV, 30-23 WHHY, 32-28 WISE, 35-26 WIVY, d34 WLCY, d25 WQXI, 24-19 WRFC, 34-31 WRJZ, a KXX/106, d28 KX/104, e Q105, 27-25 Z93, 28-25 92Q, 19-15 94Q.

**K. Rogers:** 12-10 WANS-FM, 7-6 WAYS, 11-11 WBBQ, 9-9 WBSR, 13-10 WCGQ, 7-5 WCIR, 4-3 WERC, 9-6 WFLB, 9-5 WGSV, 7-6 WISE, 27-25 WIVY, 16-9 WLCY, 7-6 WNOX, 3-7 WRFC, 2-9 WRJZ, 14-10 WSGA, 2-10 KXX/106, 26-22 BJ-105, 23-21 Q105, 2-3 Z93, 1-1 92Q.

**J. Stewart:** 15-13 WANS-FM, 19-17 WAUG, 18-12 WAYS, 28-25 WBBQ, 23-20 WBSR, 35-29 WCGQ, 30-27 WCIR, 23-20 WERC, e WFLB, 22-19 WGSV, d26 WHHY, 26-19 WISE, 29-19 WIVY, 27-18 WLCY, 21-17 WNOX, d28 WQXI, 22-17 WRFC, 26-19 WRJZ, 29-26 WSGA, 24-21 KXX/106, d29 KX/104, 36-32 BJ-105, 26-24 Q105, 26-24 Z93, 19-15 92Q, 17-14 94Q.

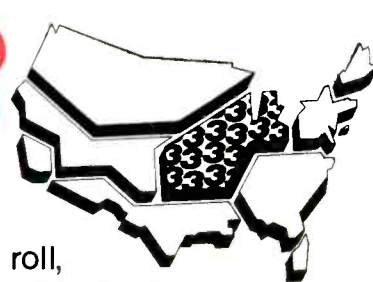
**D. Summer:** a WANS-FM, 27-19 WAUG, 23-16 WAYS, 19-14 WBBQ, e WBSR, 22-10 WCIR, 32-21 WFLB, 17-12 WGSV, 28-15 WHHY, 29-23 WISE, e WNOX, 22-16 WQXI, 23-15 WRFC, 32-25 WRJZ, 4-2 WSGA, e KX/104, 30-26 BJ-105, 30-28 Q105, 23-20 Z93, 30-27 92Q.

**A. Ward:** 20-15 WANS-FM, 1-1 WAYS, 16-7 WBBQ, 20-12 WBSR, 11-3 WCGQ, d24 WCIR, 6-4 WERC, 1-1 WFLB, 15-10 WGSV, 18-1 WHHY, 25-17 WISE, 10-1 WIVY, 22-15 WLCY, 6-1 WQXI, 4-1 WRFC, 17-2 WRJZ, 1-1 WSGA, 6-3 KX/104, 10-1 BJ-105, 12-6 Q105, 3-1 Z93, 16-13 92Q.

**Wet Willie:** e WBBQ, a WBSR, 10-5 WQXI, d29 WRFC, 22-20 WSGA, 21-18 KXX/106, 13-7 Z93, 15-9 94Q.

**Wings:** a WANS-FM, e WAUG, d31 WAYS, e WBBQ, a WBSR, e WCGQ, e WCIR, a WERC, e WFLB, d27 WGSV, a WHHY, a26 WISE, a WLCY, d30 WRFC, d35 WRJZ, 30-27 WSGA, a KXX/106, e KX/104, a Z93, d30 92Q, a 28 94Q.

# 3



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

**ABBA:** d21 CKLW, 21-16 WGCL, a WPEZ, a WZUU, 22-18 WZZP, on KBEQ, a 13Q, 31-30 92X.



# Record World Reporting Stations

## RW I

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

## RW II

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

## RW III

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

## RW IV

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

## RW V

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

## RW VI

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

# Hot Adds



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

## Most Added Records at Major Markets:

Wings (Columbia)	29
Elton John (MCA)	20
Poco (MCA)	20
Gerry Rafferty (UA)	19
Barbra Streisand (Columbia)	18
Chic (Atlantic)	14
ARS (Polydor/BGO)	13
John Stewart (RSO)	11
Anita Ward (Juana)	11
Anne Murray (Capitol)	11

## Most Added Records at Secondary Markets:

Elton John (MCA)	29
Wings (Columbia)	26
Peter Frampton (A&M)	19
Barbra Streisand (Columbia)	17
Joe Jackson (A&M)	16
Anne Murray (Capitol)	15
Chic (Atlantic)	12
Kansas (Kirshner)	12
Eddie Rabbitt (Elektra)	11
Marine Nightingale (Windsong)	10
McFadden & Whitehead (Phila. Intl.)	10

## Most Added Country:

Mel Tillis (MCA)	57
Eddie Rabbitt (Elektra)	55
Jerry Reed (RCA)	46
Marty Robbins (Columbia)	38
Moe Bandy (Columbia)	38
Dottsy (RCA)	35
Gene Watson (Capitol)	31
Jim Reeves (RCA)	30
Lynn Anderson (Columbia)	29
John Wesley Ryles (MCA)	27

## Most Added at Black Oriented Stations:

Chic (Atlantic)	24
Peter Brown (Drive)	11
LTD (A&M)	11
Bobby Caldwell (Clouds)	10
Teddy Pendergrass (Phila. Intl.)	8
Candi Staton (Warner Bros.)	8
Donna Summer (Bad) (Casablanca)	7
Evelyn "Champagne" King (RCA)	7
Bobby Womack (Arista)	7
Diana Ross (Motown)	7
Harvey Mason (Arista)	7
Instant Funk (Salsoul)	7



**ARS:** a WGCL, on WIFE, d27 WNDE, 29-25 WOKY, 34-28 WPEZ, d23 WZUU, 34-31 WZZP, 39-37 KBEQ, 23-17 KSLQ, on 13Q, 34-33 92X.

**Cheap Trick:** 5-8 CKLW, 6-9 WGCL, 6-5 WIFE, 8-6 WLS, 5-2 WNDE, a WOKY, 22-16 WPEZ, 17-10 WZUU, 9-8 WZZP, 13-8 KSLQ, 20-16 Q102, 28-23 13Q, 17-9 92X, 13-9 96KX.

**Chic:** a WEFM, a KSLQ, a 96KX.

**Dr. Hook:** 28-26 WGCL, 34-31 WIFE, 26-21 WNDE, 31-27 WPEZ, 18-13 WZUU, 29-24 WZZP, 8-7 KBEQ, a KSLQ, on 13Q, 38-28 92X.

**E,W&F:** 14-5 CKLW, a WEFM, 16-7 WGCL, 9-1 WIFE, a WLS, 22-18 WZUU, a WZZP, 10-6 KBEQ, 12-10 KSLQ, a Q102, 7-6 92X.

**ELQ:** 27-20 CKLW, 16-7 WIFE, 14-12 WNDE, 20-16 WOKY, 16-11 WPEZ, 10-9 WZUU, 21-17 WZZP, 30-15 KBEQ, 15-9 KSLQ, 22-14 KXOK, 17-13 Q102, d17 13Q, 24-17 92X, 11-7 96KX.

**P. Frampton:** d27 CKLW, a WGCL, 29-24 WIFE, 21-19 WZUU, 30-27 WZZP, 24-21 KSLQ, 29-23 Q102, on 13Q, 28-21 92X, 27-25 96KX.

**Elton John:** a WGCL, a WIFE, 30-23 WNDE, d33 WPEZ, 32-22 WZZP, on KBEQ, 31-28 KSLQ, a Q102, on 13Q.

**R. Lee Jones:** 13-7 CKLW, 7-8 WGCL, 31-20 WIFE, 28-19 WLS, 6-3 WNDE, 16-11 WOKY, 9-6 WPEZ, 6-5 WZUU, 4-6 WZZP, 3-5 KBEQ, 3-1 KSLQ, 15-10 KXOK, 7-4 Q102, 11-7 13Q, 11-11 92X.

**Kiss:** 17-13 WGCL, 22-19 WIFE, a WPEZ, d25 WZUU, 23-20 WZZP, a KBEQ, a KSLQ, 23-20 96KX.

**Bette Midler:** a WGCL, a WIFE, a WZZP.

**Poco:** d28 WGCL, on WIFE, 22-20 WNDE, d28 WOKY, d31 WPEZ, 25-20 WZUU, a WZZP, 33-29 KBEQ, 19-16 KSLQ, 17-13 KXOK, 28-22 Q102, on 13Q, 32-26 92X.

**G. Rafferty:** d28 CKLW, a WEFM, a WGCL, a WIFE, 28-22 WNDE, a WOKY, 32-29 WPEZ, d22 WZUU, 36-33 KBEQ, 29-26 KSLQ, d30 KXOK, 30-29 92X.

**Carly Simon:** 29-26 WPEZ, a KBEQ, d29 13Q.

**Rex Smith:** 9-10 CKLW, 3-4 WGCL, 2-3 WIFE, a WLS, 2-4 WNDE, 19-13 WPEZ, 8-12 WZUU, 11-3 WZZP, 12-9 Q102, 14-12 13Q, 4-3 92X.

**John Stewart:** d30 CKLW, 21-9 WIFE, 24-19 WNDE, 18-14 WOKY, 30-24 WPEZ, 9-7 WZUU, a KBEQ, 16-12 KSLQ, 27-120 Q102, on 13Q, 35-32 92X, 30-27 96KX.

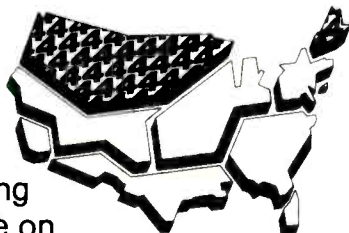
**D. Summer (Bad):** 25-9 CKLW, 1-1 WGCL, 12-2 WIFE, 12-6 WNDE, a WOKY, 20-17 WZUU, 1-2 WZZP, a KBEQ, 30-20 KSLQ, 10-6 13Q.

**Van Halen:** 29-27 WGCL, 33-30 WIFE, 10-8 WNDE, 26-23 WOKY, 18-10 WPEZ, 12-9 KBEQ, 8-6 KSLQ, 15-11 Q102, 19-15 13Q, 26-24 92X, 3-1 96KX.

**Anita Ward:** 1-1 CKLW, 18-6 WGCL, 32-15 WIFE, 29-13 WLS, d15 WNDE, d27 WOKY, 14-1 WZZP, 40-30 KBEQ, 18-5 KSLQ, a Q102, 5-3 13Q, 6-1 92X, 20-16 96KX.

**Wings (Getting):** a WIFE, on WLS, d28 WNDE, d30 WOKY, d34 WPEZ, 34-29 KSLQ, on 13Q, 37-36 92X, a 96KX.

**4**



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

**ELQ:** 20-16 WEAQ, 20-16 WGUY, 15-13 WJBQ, 24-12 WJON, 19-12 WOW, 19-16 WSPT, 7-5 KCPX, 24-18 KDWB, 21-15 KGW, d22 KING, 13-9 KJR, 25-20 KKLS, 12-4 KKO, 15-12 KLEO, 19-14 KSTP, 18-16 KTOQ.

**P. Frampton:** a29 WEAQ, d30 WOW, 27-20 KCPX, a28 KDWB, a KING, a KJR.

**R. Lee Jones:** 12-7 WGUY, 16-15 WJBQ, 2-2 WJON, 4-2 WOW, 2-7 WSPT, 4-3 WCPX, 5-5 KDWB, 29-24 KGW, 4-2 KING, 7-4 KJR, 16-13 KKLS, 6-4 KKO, 4-2 KLEO, 8-2 KSTP, 3-3 KTOQ.

**A. Murray:** 27-22 WGUY, a WSPT, 25-20 KGW, 24-21 KING, a KJR, 22-18 KSTP, a KTOQ.

**D. Naughton:** d25 WJON, 28-25 WOW, a KGW.

**Poco:** 21-17 WEAQ, 18-15 WGUY, 18-18 WJBQ, 21-13 WJON, 21-14 WOW, 10-6 WSPT, 29-25 KCPX, 21-17 KDWB, d27 KGW, e KING, e KJR, 17-16 KKLS, d25 KKO, 7-5 KLEO, 20-17 KSTP, 16-13 KTOQ.

**G. Rafferty:** 25-24 WEAQ, e WGUY, a WJBQ, 27-15 WJON, 29-27 WOW, 25-21 WSPT, 24-18 KCPX, 30-24 KDWB, 28-19 KGW, d23 KING, d23 KJR, 23-22 KKLS, a KKO, 16-15 KLEO, 28-26 KSTP, 26-23 KTOQ.

**K. Rogers:** 15-14 WEAQ, 15-8 WGUY, 3-3 WJON, 2-5 WOW, 7-4 WSPT, 2-1 KCPX, 7-7 KDWB, 8-3 KGW, 6-7 KING, 24-19 KJR, 3-3 KKLS, 13-11 KKO, KLEO, 2-1 KSTP, 1-5 KTOQ.

**R. Smith:** 14-11 WEAQ, 3-2 WGUY, 12-4 WJON, 5-7 WOW, 1-3 WSPT, 9-9 KCPX, 23-18 KGW, 19-15 KJR, 4-1 KKLS, 8-3 KKO, 4-3 KLEO, 16-11 KSTP, 5-4 KTOQ.

**J. Stewart:** 24-21 WEAQ, 26-24 WGUY, d24 WJBQ, d26 WJON, 27-26 WOW, 18-13 WSPT, a KCPX, d26 KGW, d25 KING, d27 KJR, 21-19 KKO, 30-28 KSTP, 20-17 KTOQ.

**Supertramp:** 2-1 WEAQ, 4-3 WGUY, 8-7 WJBQ, 1-1 WJON, 3-3 WOW, 3-2 KCPX, 3-3 KDWB, 30-17 KGW, 1-3 KING, 2-2 KJR, 11-10 KKLS, 1-1 KKO, 2-6 KLEO, 11-5 KSTP, 2-2 KTOQ.

**J. Taylor:** 19-13 WEAQ, a30 KDWB, a KGW, 26-24 KSTP.

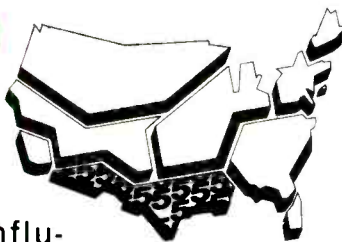
**Van Halen:** 11-9 WGUY, 23-23 WJBQ, 11-10 WOW, 6-6 KCPX, 16-10 KDWB, 19-10 KING, 5-3 KJR, 17-16 KKO, 6-4 KLEO.

**R. Voudouris:** 11-9 KDWB, 3-2 KGW, 11-8 KING, 17-10 KJR, 9-7 KSTP.

**A. Ward:** d18 WGUY, e WOW, 29-22 WSPT, d24 KCPX, a KING, a KJR, e KSTP, d28 KTOQ.

**Wings:** d28 WGUY, a WOW, d30 WSPT, d28 KCPX, a KING, a KJR, d23 KLEO, e KSTP, e KTOQ.

**5**



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

**Cheap Trick:** 12-9 WTX, 19-14 KILT, 31-17 KNOE-FM, 27-23 KRBE, 8-6 KUHL, 9-11 B100, 13-9 Magic 91.

**Dr. Hook:** 13-11 WTX, 25-13 KILT, 12-11 KNOE-FM, 16-14 KRBE, 20-12 KROY-FM, d26 KUHL, 28-19 B100, 22-18 Magic 91.

**ELQ:** 26-22 WTX, 18-15 KILT, 20-10 KNOE-FM, a KRBE, 7-4 KROY-FM, 10-5 KUHL, 10-8 B100, 21-18 Magic 91.

**P. Frampton:** 40-30 WTX, d30 KRBE, 23-22 B100.

**Elton John:** d39 WTX, 38-27 KNOE-FM, d21 KRBE, d23 KROY-FM, a B100, a Magic 91.

**Robert John:** a WNOE, a WTX, d30 KROY-FM, a KUHL, 25-21 B100.

**R. Lee Jones:** 8-8 WTX, 8-5 KILT, 14-6 KNOE-FM, 7-6 KRBE, 2-2 KROY-FM, 13-7 KUHL, 13-12 B100, 17-14 Magic 91.

**Kansas:** 39-36 WTX, d37 KNOE-FM, on KRBE, 21-16 B100, a Magic 91.

**Kiss:** 30-24 WTX, 28-14 KNOE-FM, 25-21 KRBE, on KUHL, a B100.

**Manfred Mann:** a WNOE, a WTX.

**G. Rafferty:** d37 WTX, 39-36 KILT, 37-33 KNOE-FM, 30-27 KRBE, 27-15 KROY-FM, on KUHL, 24-17 B100, d29 Magic 91.

**K. Rogers:** 14-9 WTX, 7-11 KILT, 10-5 KNOE-FM, 4-3 KRBE, 11-7 KROY-FM, 6-4 KUHL, 11-10 B100, 8-2 Magic 91.

**John Stewart:** 27-19 WTX, 33-22 KILT, 36-31 KNOE-FM, 24-20 KRBE, 17-9 KROY-FM, 15-13 KUHL, 19-15 B100, 29-20 Magic 91.

**D. Summer (Bad):** 20-14 WTX, 14-8 KILT, 39-34 KNOE-FM, 26-22 KRBE, 5-3 KROY-FM, d25 B100, a Magic 91.

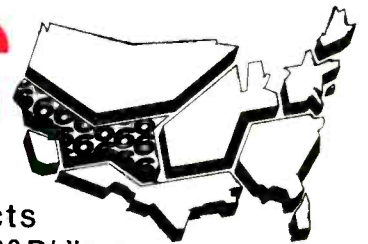
**Supertramp:** 6-6 WTX, 6-6 KILT, 11-8 KNOE-FM, 6-5 KRBE, 1-1 KROY-FM, 1-3 KUHL, 4-1 B100, 4-1 Magic 91.

**Van Halen:** 15-12 WTX, d38 KILT, 26-18 KNOE-FM, 28-25 KRBE, 17-14 KROY-FM, 26-22 KUHL, 12-9 B100, 12-5 Magic 91.

**Anita Ward:** 1-1 WTX, 1-1 KILT, 6-2 KNOE-FM, d15 KROY-FM, d25 KUHL, a Magic 91.

**Wings (Getting):** a WNOE, d40 KILT, d36 KNOE-FM, d29 KRBE, a KROY-FM, a KUHL.

**6**



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

**ABBA:** a KIMN, a37 KLIF, 35-25 KNUS, a KVIL.

**ARS:** a36 KLIF, 36-28 KNUS, d30 KVIL, a KTFX.

**Cheap Trick:** a26 KIMN, 38-33 KIMN-FM, 9-9 KNUS, 7-3 KOPA, 17-14 KTFX, 12-7 Z97.

**Chic:** a KNUS, a KOPA.

**Dr. Hook:** 28-24 KIMN, 9-3 KIMN-FM, 38-31 KLIF, d28 KOPA, a KVIL.

**ELQ:** 24-20 KIMN, 12-7 KIMN-FM, 23-15 KLIF, 13-13 KNUS, 20-16 KOPA, 4-3 KTFX, a Z97.

**EW&F:** 17-14 KIMN, 29-20 KLIF, 21-12 KNUS, 19-15 KOPA, d12 KVIL.

**P. Frampton:** d38 KIMN-FM, 31-22 KLIF, 24-20 KNUS, 26-22 KOPA, 30-17 KTFX.

**J. Ferguson:** 13-8 KLIF, 18-18 KNUS, 15-10 KOPA, 20-10 KTFX.

**J. Jackson:** a40 KLIF, a KNUS, 29-26 KOPA.

**Elton John:** d30 KIMN, d37 KIMN-FM, d32 KNUS, a KOPA, a KTFX.

**R. Lee Jones:** 20-15 KIMN, 4-1 KIMN-FM, 18-10 KLIF, 8-7 KNUS, 3-5 KOPA, 6-7 KTFX, a7 KVIL.

**Kiss:** a38 KLIF, 39-29 KNUS, a KOPA, 21-15 KTFX.

**Poco:** 29-22 KIMN-FM, 34-23 KLIF, 40-26 KNUS, 30-27 KOPA, a KTFX.

**G. Rafferty:** a KIMN, 33-27 KIMN-FM, 35-28 KLIF, 38-31 KNUS, 28-25 KOPA.

**K. Rogers:** 11-8 KIMN, 5-2 KIMN-FM, 20-14 KLIF, 5-8 KOPA, 19-3 KVIL, 5-5 Z97.

**S. Sledge:** 23-18 KIMN, 18-10 KIMN-FM, 4-2 KLIF, 3-6 KNUS, 2-2 KOPA, 1-2 KTFX, 14-2 KVIL.

**R. Smith:** 27-21 KIMN, 19-12 KLIF, 5-4 KNUS, 21-14 KVIL.

**J. Stewart:** 36-26 KLIF, 31-19 KNUS, 12-7 KOPA, 32-21 KTFX, a KVIL.

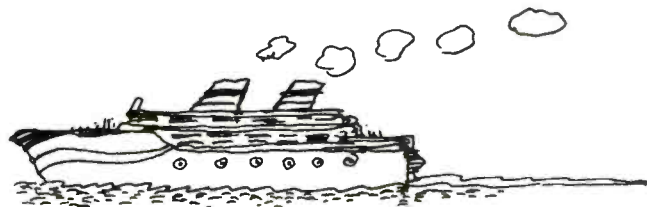
**D. Summer:** 28-18 KLIF, a KNUS, 22-14 KOPA, d22 KTFX, a KVIL.

**Supertramp:** 7-5 KIMN, 1-8 KIMN-FM, 2-1 KLIF, 7-5 KNUS, 6-6 KOPA, 3-9 KTFX, 24-10 KVIL, a Z97.

**A. Ward:** d40 KIMN-FM, 37-29 KLIF, 23-1 KNUS, 24-19 KOPA, 12-4 KTFX, d4 KVIL.



# **Don't miss the boat.**



**The 1979  
Record World Annual  
Directory and Awards Issue.  
Shipping July 21. Ad deadline  
July 2, 1979.**

**for more information contact**

**New York: Stan Soifer (212) 765-5020**

**Los Angeles: Spence Berland (213) 465-6126**

**Nashville: Tom Rodden (615) 329-1111**





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# Record World Singles



JUNE 23, 1979

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

JUNE 23	JUNE 16		WKS. ON CHART
1	1	<b>HOT STUFF</b> DONNA SUMMER Casablanca 978 (4th Week)	10
2	2	REUNITED PEACHES & HERB/Polydor/MVP 14547	15
3	3	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	9
4	6	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	10
5	5	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	14
6	7	THE LOGICAL SONG SUPERTRAMP/A&M 2128	13
7	17	RING MY BELL ANITA WARD/Juana 3422 (TK)	6
8	9	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	9
9	10	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	10
10	20	BAD GIRLS DONNA SUMMER/Casablanca 988	5
11	13	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	10
12	12	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	7
13	15	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	7
14	16	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	6
15	8	SHAKE YOU BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	23
16	4	LOVE YOU INSIDE OUT BEE GEES/RSO 925	10
17	22	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 83681 (CBS)	10
18	21	MAKIN' IT DAVID NAUGHTON/RSO 916	10
19	19	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70199 (Atl)	15
20	11	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	15
21	14	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	14
22	28	GOLD JOHN STEWART/RSO 931	6
23	27	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	9
24	30	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	11
25	18	HEART OF GLASS BLONDIE/Chrysalis 2295	19
26	33	HEART OF THE NIGHT POCO/MCA 41023	6
27	29	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	14
28	31	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	8
29	23	HONESTY BILLY JOEL/Columbia 3 10959	10
30	24	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	13
31	38	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	4
32	37	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	10
33	43	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	5
34	25	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	15
35	26	KNOCK ON WOOD AMII STEWART/Ariola 7736	21
36	34	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	15
37	45	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	5
38	44	DOES YOUR MOHER KNOW ABBA/Atlantic 3574	6
39	32	RENEGADE/SING FOR THE DAY STYX/A&M 2110	15
40	49	DO IT OR DIE ARS/Polydor/BGO 14568	5
41	50	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	5
42	52	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	3
43	36	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	9
44	56	GETTING CLOSER WINGS/Columbia 3 11020	2
45	35	LOVE TAKES TIME ORLEANS/Infinity 50006	14
46	51	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	4
47	40	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	11
48	39	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	22
49	41	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	21
50	42	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	11
51	53	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	8
52	59	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	4



53	54	GEORGY PORGY TOTO/Columbia 3 10944	9
54	47	I WANT YOUR LOVE CHIC/Atlantic 3557	20
55	46	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	14
56	67	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	4
57	64	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	4
58	65	GO WEST VILLAGE PEOPLE/Casablanca 984	4
59	81	GOOD TIMES CHIC/Atlantic 3584	2
60	63	WEEKEND WET WILLIE/Epic 8 50714	5
61	66	SAD EYES ROBERT JOHN/EMI-America 8015	5
62	70	VENGEANCE CARLY SIMON/Elektra 46051	3
63	76	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	2
64	69	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929	5
65	71	MARRIED MEN BETTE MIDLER/Atlantic 3582	4
66	75	SUSPICIONS EDDIE RABBITT/Elektra 46053	3
67	72	YOU ANGEL YOU MANFRED MANN'S EARTH BAND/ Warner Bros. 8850	4
68	58	GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS)	9
69	57	DANCE AWAY ROXY MUSIC/Atco 7100	9
70	77	WASN'T IT GOOD CHER/Casablanca 987	3
71	48	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	21
72	55	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409	10
73	80	HOLD ON TRIUMPH/RCA 11569	4
74	85	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	2
75	78	CHASE ME CON FUNK SHUN/Mercury 74059	3
76	86	MORNING DANCE SPYRO GYRA/Infinity 50011	2

## CHARTMAKER OF THE WEEK

77	—	KISS IN THE DARK PINK LADY Elektra/Curb 46040	1
78	88	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	2
79	79	MAKE LOVE TO ME HELEN REDDY/Capitol 4712	3
80	89	(YOU REALLY) ROCK ME NICK GILDER/Chrysalis 2332	2
81	83	SINCE I DON'T HAVE YOU ART GARFUNKEL/Columbia 3 10999	4
82	87	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	2
83	—	LAST OF THE SINGING COWBOYS MARSHALL TUCKER BAND/Warner Bros. 8841	1
84	92	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790	3
85	—	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	1
86	—	I'LL KNOW HER WHEN I SEE HER COOPER BROTHERS BAND/Capricorn 0325	1
87	—	MY SHARONA THE KNACK/Capitol 4731	1
88	—	THE DEVIL WENT DOWN TO GEORGIA THE CHARLIE DANIELS BAND/Epic 8 50700	1
89	—	HOT SUMMER NIGHTS NIGHT/Planet 45903 (Elektra/ Asylum)	1
90	91	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	8
91	84	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	7
92	93	AMANDA WAYLON JENNINGS/RCA 11596	4
93	90	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124	6
94	—	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	1
95	—	HIGHWAY SONG BLACKFOOT/Atco 7104	1
96	97	SHAKE GAP BAND/Mercury 74053	2
97	98	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	2
98	61	HOT NUMBER FOXY/Dash 5050 (TK)	11
99	—	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	1
100	82	CHURCH BOB WELCH/Capitol 4719	5





# Record World Album Airplay

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

JUNE 23, 1979

## FLASHMAKER



## COMMUNIQUE DIRE STRAITS WB

### MOST ADDED:

- COMMUNIQUE—Dire Straits—WB (38)
- BACK TO THE EGG—Wings—Col (38)
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA (36)
- GET THE KNACK—The Knack—Capitol (28)
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor (12)
- DUTY NOW FOR THE FUTURE—Devo—WB (11)
- FREQUENCY—Nick Gilder—Chrysalis (10)
- SPY—Carly Simon—Elektra (9)

## WNEW-FM/NEW YORK

- ADDS:**
- BECKMEIER BROTHERS—Casablanca
  - CAN'T HOLD BACK—Pure Prairie League—RCA
  - COMMUNIQUE—Dire Straits—WB
  - PHILLIP D'ARROW—Polydor
  - DUTY NOW FOR THE FUTURE—Devo—WB
  - LAUGHING DOGS—Col
  - NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
  - ONE MORE FOR THE ROAD—Willie Nelson & Leon Russell—Col
  - SPECTRAL MORNINGS—Steve Hackett—Chrysalis
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- HEAVY ACTION (airplay in descending order):**
- COMMUNIQUE—Dire Straits—WB
  - DISCOVERY—ELO—Jet
  - WHERE I SHOULD BE—Peter Frampton—A&M
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - LODGER—David Bowie—RCA
  - ARMED FORCES—Elvis Costello—Col
  - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
  - AT BUDOKAN—Bob Dylan—Col
  - THOM BELL SESSIONS (ep)—Elton John—MCA
  - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista

## WPIX-FM/NEW YORK

- ADDS:**
- BIG CITY ROCK—Atlantics—MCA
  - BOMBS AWAY DREAM BABIES—John Stewart—RSO
  - DUTY NOW FOR THE FUTURE—Devo—WB
  - GOTTA HAVE POP—Segarini—Bomb (import)
  - HIGH ENERGY PLAN—999—PVC
  - I'M READY (LIVE) (single)—George Thorogood—Sonet (import)
  - LABOUR OF LUST—Nick Lowe—Col
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

VENUS D'VINYL—Cherry Vanilla—RCA (import)

WHICH ONE'S WILLIE?—Wet Willie—Epic

### HEAVY ACTION (airplay in descending order):

- LODGER—David Bowie—RCA
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—ELO—Jet
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- LOOK SHARP—Joe Jackson—A&M
- BREAKFAST IN AMERICA—Supertramp—A&M
- WAVE—Patti Smith—Arista
- BACK TO THE EGG—Wings—Col
- WHERE I SHOULD BE—Peter Frampton—A&M
- MONOLITH—Kansas—Kirshner

## WBCN-FM/BOSTON

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - DUTY NOW FOR THE FUTURE—Devo—WB
  - FREQUENCY—Nick Gilder—Chrysalis
  - GET THE KNACK—The Knack—Capitol
  - GREAT BALLS OF FIRE—Dolly Parton—RCA
  - NIGHT—Planet
  - NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
  - SCREAMS—Infinity
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

### HEAVY ACTION (airplay in descending order):

- WAVE—Patti Smith—Arista
- BREAKFAST IN AMERICA—Supertramp—A&M
- FLASH & THE PAN—Epic
- DYNASTY—Kiss—Casablanca
- LOOK SHARP—Joe Jackson—A&M
- MANIFESTO—Roxy Music—Atco
- LODGER—David Bowie—RCA
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- DISCOVERY—ELO—Jet
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista

## WLIR-FM/LONG ISLAND

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - FLEE—Jeremy Spencer Band—Atlantic
  - GET THE KNACK—The Knack—Capitol
  - KEEPER OF THE FLAME—Delbert McClinton—Capricorn
  - LAUGHING DOGS—Col
  - MISTAKES—Gruppo Sportivo—Sire
  - SIDES—Anthony Phillips—Passport
  - SPY—Carly Simon—Elektra
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

### HEAVY ACTION (airplay in descending order):

- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- LOOK SHARP—Joe Jackson—A&M
- RICKIE LEE JONES—WB
- OUTLANDOS D'AMOUR—Police—A&M
- COMMUNIQUE—Dire Straits—WB
- BREAKFAST IN AMERICA—Supertramp—A&M

## WAAF-FM/WORCESTER

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - GET THE KNACK—The Knack—Capitol
  - LABOUR OF LUST—Nick Lowe—Col
  - LAUGHING DOGS—Col
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DISCOVERY—ELO—Jet
  - FLASH & THE PAN—Epic
  - LOOK SHARP—Joe Jackson—A&M
  - MONOLITH—Kansas—Kirshner
  - NEW ENGLAND—Infinity Company—Swan Song
  - WAVE—Patti Smith—Arista
  - BOMBS AWAY DREAM BABIES—John Stewart—RSO
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - VAN HALEN II—WB
  - WHERE I SHOULD BE—Peter Frampton—A&M

## WPLR-FM/NEW HAVEN

- ADDS:**
- AN EVENING OF MAGIC—Chuck Mangione—A&M
  - BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - GET THE KNACK—The Knack—Capitol
  - I AM—Earth, Wind & Fire—ARC/Col
  - LABOUR OF LUST—Nick Lowe—Col
  - SILENT LETTER—America—Capitol
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
  - THE LAUGHING DOGS—Col
  - YOUR FACE OR MINE?—Nantucket—Epic

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

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- BREAKFAST IN AMERICA—Supertramp—A&M
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- AZURE D'OR—Renaissance—Sire
- SHEIK YERBOUTI—Frank Zappa—Zappa
- LODGER—David Bowie—RCA
- VAN HALEN II—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- RICKIE LEE JONES—WB
- POWER—John Hall—ARC/Col

## WAQX-FM/SYRACUSE

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
  - VAN HALEN II—WB
  - AT BUDOKAN—Cheap Trick—Epic
  - WHERE I SHOULD BE—Peter Frampton—A&M
  - DISCOVERY—ELO—Jet
  - NIGHT OWL—Gerry Rafferty—UA
  - NEW ENGLAND—Infinity Company—Swan Song
  - RICKIE LEE JONES—WB
  - LOOK SHARP—Joe Jackson—A&M

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - DUTY NOW FOR THE FUTURE—Devo—WB
  - DYNASTY—Kiss—Casablanca

- FREQUENCY—Nick Gilder—Chrysalis
- GET THE KNACK—The Knack—Capitol
- LAUGHING DOGS—Col
- SILENT LETTER—America—Capitol
- SPY—Carly Simon—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
  - FLASH & THE PAN—Epic
  - DESOLATION ANGELS—Bad Company—Swan Song
  - DISCOVERY—ELO—Jet
  - ARMED FORCES—Elvis Costello—Col
  - NIGHT OWL—Gerry Rafferty—UA
  - WAVE—Patti Smith—Arista
  - REMOTE CONTROL—Tubes—A&M
  - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
  - NIGHT—Planet

## WHFS-FM/WASH., D.C.

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - PHILLIP D'ARROW—Polydor
  - DESIRE ME (single)—The Doll—Beggars Banquet (import)
  - MISTAKES—Gruppo Sportivo—Sire
  - SPECIAL TREATMENT—Jakob Magnusson—ECM
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
  - VICTIM OF TIME—Elton Motello—Atic (import)

### HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Stiff (import)
- ONE FOR THE ROAD—Willie Nelson & Leon Russell—Col
- THE SWEEPER—George Grizzbach—Kicking Mule
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- WAVE—Patti Smith—Arista
- LIVE AT MONTREUX—Ben Sidran—Arista
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- GET THE KNACK—The Knack—Capitol

## WKLS-FM/ATLANTA

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - BOMBS AWAY DREAM BABIES—John Stewart—RSO
  - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

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

- LODGER—David Bowie—RCA
- ANGEL STATION—Manfred Mann—WB
- MONOLITH—Kansas—Kirshner
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- BREAKFAST IN AMERICA—Supertramp—A&M
- STRIKES—Blackfoot—Atco
- VAN HALEN II—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- UNDERDOG—Atlanta Rhythm Section—Polydor
- RICKIE LEE JONES—WB

## WQSR-FM/TAMPA

- ADDS:**
- BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB

GET THE KNACK—The Knack—Capitol

THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- DISCOVERY—ELO—Jet
- FLAG—James Taylor—Col
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- DESOLATION ANGELS—Bad Company—Swan Song
- MINUTE BY MINUTE—Doobie Brothers—WB
- LOOK SHARP—Joe Jackson—A&M
- RICKIE LEE JONES—WB
- MONOLITH—Kansas—Kirshner
- GREY GHOST—Henry Paul Band—Atlantic

## WSHE-FM/FT. LAUDERDALE

- ADDS:**
- AIRBORNE—Col
  - BACK TO THE EGG—Wings—Col
  - COMMUNIQUE—Dire Straits—WB
  - DUTY NOW FOR THE FUTURE—Devo—WB
  - GET THE KNACK—The Knack—Capitol
  - LABOUR OF LUST—Nick Lowe—Col
  - MISTAKES—Gruppo Sportivo—Sire
  - SILENT LETTER—America—Capitol
  - MICK TAYLOR—Col
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

### HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- DISCOVERY—ELO—Jet
- FLASH & THE PAN—Epic
- THE DOUCE IS LOOSE—Doucette—Mushroom
- JUST A GAME—Triumph—RCA
- VAN HALEN II—WB
- REAL TO REEL—Climax Blues Band—WB
- NEW ENGLAND—Infinity
- WELCOME TWO MISSOURI—Missouri—Polydor

## WMMS-FM/CLEVELAND

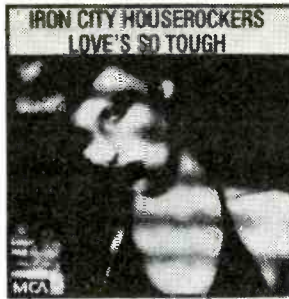
- ADDS:**
- BACK TO THE EGG—Wings—Col
  - GET THE KNACK—The Knack—Capitol
  - INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
  - KEEPER OF THE FLAME—Delbert McClinton—Capricorn
  - MUDDY "MISSISSIPPI" WATERS LIVE—Blue Sky
  - RUN FOR YOUR LIFE—Tarney/Spencer—A&M
  - SPY—Carly Simon—Elektra
  - THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
  - TOUCH THE SKY—Carole King—Capitol
  - WHITEFACE—Mercury

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- RICKIE LEE JONES—WB
- AT BUDOKAN—Cheap Trick—Epic
- VAN HALEN II—WB
- EVOLUTION—Journey—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- COMMUNIQUE—Dire Straits—WB



# IRON CITY HOUSEROCKERS



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Cleveland Entertainment Co., Inc. **CLEVELAND**



# HEAVY IRON

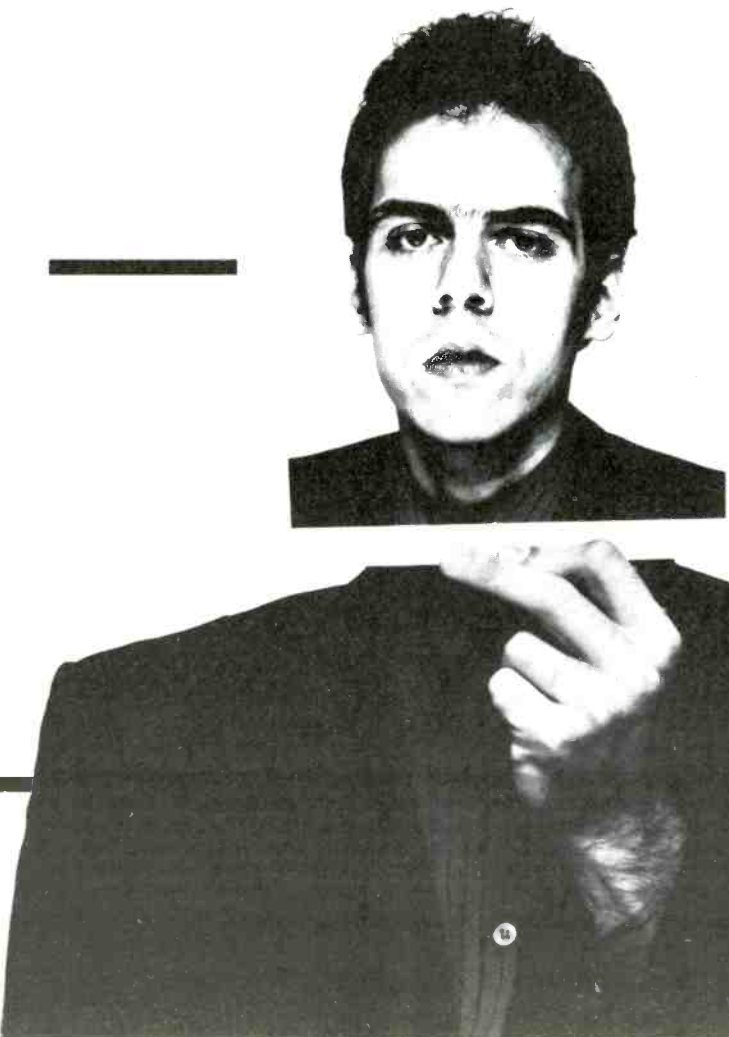
from their new album  
**LOVE'S SO TOUGH**



produced by  
**THE SLIMMER TWINS**

**MCA RECORDS**  
©1999 MCA Records, Inc.

# JOHN HIATT SLUG LINE



The new single  
"Radio Girl": MCA-41019  
"Oh Radio Girl, Radio Girl  
Living for that three  
minute song  
Welcome to the real world  
Transister sister, that's  
right mister,  
Radio Girl!"

Produced by  
**DENNY BRUCE**  
For Havana Moon

**MCA RECORDS**

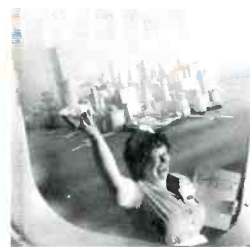


# Record World Album Airplay

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

JUNE 23, 1979

## TOP AIRPLAY



**BREAKFAST IN AMERICA**  
SUPERTRAMP  
A&M

### MOST AIRPLAY:

**BREAKFAST IN AMERICA**—Supertramp—A&M (38)  
**DESOLATION ANGELS**—Bad Company—Swan Song (28)  
**VAN HALEN II**—WB (28)  
**MONOLITH**—Kansas—Kirshner (23)  
**RICKIE LEE JONES**—WB (20)  
**LOOK SHARP**—Joe Jackson—A&M (18)  
**WAVE**—Patti Smith—Arista (16)  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis (15)  
**DISCOVERY**—ELO—Jet (14)  
**EVOLUTION**—Journey—Col (14)

### WABX-FM/DETROIT

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**FREQUENCY**—Nick Gilder—Chrysalis  
**GET THE KNACK**—The Knack—Capitol  
**ST. PARADISE**—WB  
**VENUS**—Morningstar—Col  
**HEAVY ACTION (airplay, sales in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**EVOLUTION**—Journey—Col  
**VAN HALEN II**—WB  
**STATE OF SHOCK**—Ted Nugent—Epic  
**RICKIE LEE JONES**—WB  
**MONOLITH**—Kansas—Kirshner  
**LOOK SHARP**—Joe Jackson—A&M  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**WAVE**—Patti Smith—Arista  
**DISCOVERY**—ELO—Jet

### WXRT-FM/CHICAGO

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**CATS IN HEAT (single)**—Huge Hart—Modern  
**COMMUNIQUE**—Dire Straits—WB  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**GET THE KNACK**—The Knack—Capitol  
**GREY GHOST**—Henry Paul Band—Atlantic  
**NO MORE FEAR OF FLYING**—Gary Brooker—Chrysalis  
**SIDES**—Anthony Phillips—Passport  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**SHEIK YERBOUTI**—Frank Zappa—Zappa

**SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**WAVE**—Patti Smith—Arista  
**AT BUDOKAN**—Bob Dylan—Col  
**BLACK ROSE**—Thin Lizzy—WB  
**HERMAN BROOD & HIS WILD ROMANCE**—Ariola  
**ANGEL STATION**—Manfred Mann—WB  
**FLASH & THE PAN**—Epic  
**RICKIE LEE JONES**—WB

### KSHE-FM/ST. LOUIS

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**GET THE KNACK**—The Knack—Capitol  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**YOUR FACE OR MINE?**—Nantucket—Epic  
**HEAVY ACTION (airplay, sales in descending order):**  
**RUNNING LIKE THE WIND**—Marshall Tucker—WB  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**MONOLITH**—Kansas—Kirshner  
**ANGEL STATION**—Manfred Mann—WB  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**REAL TO REEL**—Climax Blues Band—WB  
**BLACK ROSE**—Thin Lizzy—WB  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**EVOLUTION**—Journey—Col  
**DESOLATION ANGELS**—Bad Company—Swan Song

### WKDF-FM/NASHVILLE

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**CAN'T HOLD BACK**—Pure Prairie League—RCA  
**COMMUNIQUE**—Dire Straits—WB  
**KEEPER OF THE FLAME**—Delbert McClinton—Capricorn  
**LOVE'S SO TOUGH**—Iron City Houserockers—MCA  
**MAMA CAN'T BUY YOU LOVE (single)**—Elton John—MCA  
**ST. PARADISE**—WB  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**RICKIE LEE JONES**—WB  
**FLAG**—James Taylor—Col  
**MONOLITH**—Kansas—Kirshner  
**EVOLUTION**—Journey—Col  
**VAN HALEN II**—WB  
**STATE OF SHOCK**—Ted Nugent—Epic  
**AT BUDOKAN**—Cheap Trick—Epic

### WQFM-FM/MILWAUKEE

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**CAN'T HOLD BACK**—Pure Prairie League—RCA  
**COMMUNIQUE**—Dire Straits—WB  
**DISCOVERY**—ELO—Jet  
**STREET LIFE**—Crusaders—MCA  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**HEAVY ACTION (airplay in descending order):**  
**RICKIE LEE JONES**—WB  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**AT BUDOKAN**—Cheap Trick—Epic  
**MONOLITH**—Kansas—Kirshner

**VAN HALEN II**—WB  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**MINUTE BY MINUTE**—Doobie Brothers—WB  
**RUNNING LIKE THE WIND**—Marshall Tucker—WB  
**EVOLUTION**—Journey—Col  
**STATE OF SHOCK**—Ted Nugent—Epic

### KZEW-FM/DALLAS

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**FREQUENCY**—Nick Gilder—Chrysalis  
**GET THE KNACK**—The Knack—Capitol  
**SPY**—Carly Simon—Elektra  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay, sales phones in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**VAN HALEN II**—WB  
**TYCOON**—Arista  
**NEW ENGLAND**—Infinity  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**NIGHT OWL**—Gerry Rafferty—UA  
**WHERE I SHOULD BE**—Peter Frampton—A&M  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**MONOLITH**—Kansas—Kirshner

### KLOL-FM/HOUSTON

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**INFINITE RIDER ON THE BIG DOGMA**—Michael Nesmith—Pacific Arts  
**LOVE'S SO TOUGH**—Iron City Houserockers—MCA  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay in descending order):**  
**VAN HALEN II**—WB  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**RICKIE LEE JONES**—WB  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**MONOLITH**—Kansas—Kirshner  
**DISCOVERY**—ELO—Jet  
**NEW ENGLAND**—Infinity  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**EVOLUTION**—Journey—Col

### KBPI-FM/DENVER

**ADDS:**  
**AZURE D'OR**—Renaissance—Sire  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**400 DRAGONS (single)**—Thieves—Arista  
**GET THE KNACK**—The Knack—Capitol  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**AT BUDOKAN**—Cheap Trick—Epic  
**RICKIE LEE JONES**—WB  
**EVOLUTION**—Journey—Col  
**VAN HALEN II**—WB  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**THE CARS**—Elektra  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**MONOLITH**—Kansas—Kirshner  
**STATE OF SHOCK**—Ted Nugent—Epic

### KGB-FM/SAN DIEGO

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**DISCOVERY**—ELO—Jet  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**DYNASTY**—Kiss—Casablanca  
**GET THE KNACK**—The Knack—Capitol  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**STRIKES**—Blackfoot—Atco  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**RICKIE LEE JONES**—WB  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**AT BUDOKAN**—Cheap Trick—Epic  
**VAN HALEN II**—WB  
**STATE OF SHOCK**—Ted Nugent—Epic  
**LODGER**—David Bowie—RCA  
**MONOLITH**—Kansas—Kirshner  
**NEW ENGLAND**—Infinity  
**PARALLEL LINES**—Blondie—Chrysalis  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum

### KWST-FM/LOS ANGELES

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**GET THE KNACK**—The Knack—Capitol  
**NIGHT**—Planet  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay, sales in descending order):**  
**FLAG**—James Taylor—Col  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**RICKIE LEE JONES**—WB  
**WAVE**—Patti Smith—Arista  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**VAN HALEN II**—WB  
**THE WARRIORS (soundtrack)**—A&M  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

### KZAP-FM/SACRAMENTO

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**GET THE KNACK**—The Knack—Capitol  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**YOUR FACE OR MINE?**—Nantucket—Epic  
**HEAVY ACTION (airplay in descending order):**  
**DISCOVERY**—ELO—Jet  
**WHERE I SHOULD BE**—Peter Frampton—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**NEW ENGLAND**—Infinity  
**AT BUDOKAN**—Cheap Trick—Epic

**VAN HALEN II**—WB  
**EVOLUTION**—Journey—Col  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**LOOK SHARP**—Joe Jackson—A&M

### KSAN-FM/SAN FRANCISCO

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**COMMUNIQUE**—Dire Straits—WB  
**DO IT YOURSELF**—Ian Dury—Stiff (import)  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**I'M BORED (single)**—Iggy Pop—Arista (import)  
**KEEPER OF THE FLAME**—Delbert McClinton—Capricorn  
**MISTAKES**—Gruppo Sportivo—Sire  
**OUT AFTER DARK**—Roy Loney—Solid Snake  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**UNDERDOG**—Atlanta Rhythm Section—Polydor

**HEAVY ACTION:**  
**BLACK ROSE**—Thin Lizzy—WB  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**FLASH & THE PAN**—Epic  
**LODGER**—David Bowie—RCA  
**LOOK SHARP**—Joe Jackson—A&M  
**MANIFESTO**—Roxy Music—Atco  
**OUTLANDS D'AMOUR**—Police—A&M  
**SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista  
**TWILLEY**—Dwight Twilley—Arista  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

### KZEL-FM/EUGENE

**ADDS:**  
**BACK TO THE EGG**—Wings—Col  
**CHOPPER**—Ariola  
**COMMUNIQUE**—Dire Straits—WB  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**FREQUENCY**—Nick Gilder—Chrysalis  
**GET THE KNACK**—The Knack—Capitol  
**MISTAKES**—Gruppo Sportivo—Sire  
**OUTLASTING THE BLUES**—Arlo Guthrie—WB  
**SERVED LIVE**—Asleep At The Wheel—Capitol  
**THE KIDS ARE ALRIGHT (soundtrack)**—Who—MCA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**YOUR FACE OR MINE?**—Nantucket—Epic  
**COMMUNIQUE**—Dire Straits—WB  
**WHERE I SHOULD BE**—Peter Frampton—A&M  
**STRIKES**—Blackfoot—Atco  
**WELCOME TWO MISSOURI**—Missouri—Polydor  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**REAL TO REEL**—Climax Blues Band—WB  
**THIS WORLD**—Face Dancer—Capitol  
**DISCOVERY**—ELO—Jet

42 stations reporting this week. In addition to those printed are:  
WBAB-FM WSAN-AM KFML-AM  
WCOZ-FM WYDD-FM KOME-FM  
WBLM-FM WQDR-FM KSJO-FM  
WCMF-FM WWWW-FM KMET-FM  
WOUR-FM KQRS-FM KNAC-FM  
WMMR-FM



## E/A, Beserkley Pact



Beserkley Records has inked a distribution pact with Elektra/Asylum Records for the United States and Canada, it was announced by Joe Smith, E/A chairman, and Beserkley's Matthew Kaufman. The Greg Kihn Band's fourth album, "With The Naked Eye," will be the first release under the agreement, set for June 20. It will be followed in July by the re-releasing of the Rubinoos' "Back To The Drawing Board!" and Jonathan Richman's "Back In Your Life," both of which were released this spring under a previous distribution deal with Janus/GRT. Pictured from left: Joel Turtle, attorney representing Beserkley; Beserkley's Steve Levine; Burt Stein, E/A national album promotion director; Matthew Kaufman, Beserkley president, and Joe Smith, E/A chairman of the board.

## Students Selected For NARM Intern Program

■ CHERRY HILL, N.J. — Working closely with NARM member companies and scouting over a dozen colleges and universities currently offering courses that solely pertain to the recording industry, NARM has placed six students into this year's internship program. Students enrolled in the program are: Linda Panter, who will intern at the Camelot Record Store in Goodlettsville, Tennessee; Mike Difibaugh with Father's and Sun's diversified rack/retail operation in Indianapolis; Glenn Middleworth with Disco Records in Visalia, California; Cynthia Bahr at Sound Unlimited's one-stop in Skokie, Illinois; John Tamer at the Camelot Record Store in Fayetteville, New York; and Keith Hinton at Knox Record Rack in Knoxville, Tennessee.

The NARM-sponsored program, which got off to a slow start last year, was conceived in response to the growing needs—especially in the area of merchandising—for an experienced and qualified employee pool for the recording industry.

The program, slated to run for a ten week period from June 11 to August 17, includes one student from Syracuse University, one from Southwestern, and four from Middle Tennessee State University. Middle Tennessee State currently offers the most comprehensive four year course in music merchandising, and at present provides the source of the greatest number of potential interns.

## DIR Taps Wilson

■ NEW YORK — DIR Broadcasting's Bob Meyrowitz, president, has announced the appointment of Cis Wilson as account executive.

## Woodstock Down, Hurleyville Out

By MARC KIRKBY

■ NEW YORK—Prospects for an upstate New York rock festival this summer dimmed even further last week, with the cancellation of the planned Hamlet of Hurleyville concerts and the opposition of yet another town to playing host to the Second Gathering, formerly known as Woodstock II.

### Permits Denied

Leon Greenberg and Jeff Franklin, promoters of the Hurleyville festival, abandoned their plans for this summer after the Sullivan County Board of Supervisors refused to grant them the permits necessary to mount the concert series. Greenberg charged the chairman of the board, David Kaufman, with "outright deception" in leading the promoters to believe the permits would be granted. Greenberg claimed he and his associates had already invested \$300,000 in the project.

Greenberg added that the 1100 acres purchased for the festival would be retained, and that he would try to set up another festival next summer.

### Lodi Rejection

Another Board of Supervisors, in Seneca County, quickly passed a law limiting mass gatherings last week to keep John Morris's Second Gathering out of Lodi, New York. Morris, who lost the right to the Woodstock name two weeks ago, called the law "unconstitutional" but admitted he had no time to fight the law in court before his festival's projected August dates. Several other towns have also rejected the festival in recent weeks, but Morris is still seeking a site.

## Capitol Fulfillment Center Eases Dispersal of Merchandising Aids

By FRANN ALTMAN

■ LOS ANGELES—Beginning July 1st, Capitol Records will operate a new merchandising fulfillment center to house and handle dispersal of merchandising aids for Capitol, United Artists, EMI/America and Angel Records. According to a label executive, the center will be the first of its type utilized in-house by a major manufacturer (Capitol Industries-EMI, Inc.) to bring together all its labels under one facility. The new 10,000 foot facility will consolidate the labels' point of purchase items and distribute them regionally, monitoring their inventory control via computer as well as date-tracking delivery shipments.

The system of distribution, currently in use by Capitol Records, will create a transportation cost savings for the new center of approximately 40 percent over previously used methods, according to Peter Blachley, national merchandising coordinator for Capitol Records.

According to Blachley, "Capitol feels the timing is right for the merchandising fulfillment center because the company has to look to the future as the relationship between manufacturer and retail becomes more sophisticated in terms of geographical location and product support needs. The center is a step in that direction."

Opening of the fulfillment center comes after almost one year of discussions, including six months of in-depth cost studies by Randall Davis, director of merchandising/advertising, and Blachley. Davis explained, "We felt it was important to try and control our operations in line with Capitol's policy. We have our own manufacturing plant, display people and so on. It's going to take a good six months, at least, to analyze." Emphasizing their objectives, Davis added, "Our first consideration is the timeliness of the material and the support of the act. Cost savings are our second consideration. Whether the savings are moderate or very good, the savings are good enough for us."

The transportation system to be used by the center is an off-shoot of Capitol's. Blachley explained, "We basically have set up a hub concept of distribution. If you look at our branch system by region—east, south, midwest and west—we are able to consolidate air shipments to New York (east), Atlanta (south) and Chicago (midwest) because these cities are the most cost effective by air. All southwest and west shipments are surface." Blachley continued to

explain that the hub destination is reached through a trucking network to service the branches from the hub cities.

He added, "Of course, time is valuable on all shipments and we get a maximum three-day delivery nationally on this system. The big factor here, though, is cost savings. We are looking at a 40 percent reduction in transportation costs over previously-used regular air systems."

Davis noted, "We are always considering the timeliness of the situation. In the case of a regional breakout, our shipping may be 'priority one' or whatever is needed. On the average, however, by cutting down on the amount of air freight, increasing volume per shipment the cost is cut."

Davis and Blachley concurred that secondary markets are a prime consideration for the future. Via the center, display merchandise will be able to be plugged directly into the area where it is needed. Davis continued to discuss the center's potential by adding, "It may be possible to get involved in extensive tracking of market-places and regional breakouts. We are hoping for much more in-depth information, but it takes time. Getting all the labels together is a good starting point."

The computer inventory control will include an up-to-date report of every item being shipped, as well as monthly analysis of each label's overall inventory. A twx machine will be utilized to monitor their deliveries to each branch.

Blachley's responsibilities will expand to involve coordination of the new center while still reporting to Davis. Located in the downtown Los Angeles proximity of vendor and shipping operations, the center will be staffed with two clerks and a center supervisor.

At press time, Dennis White, VP of marketing for Capitol Records, was out of town and unavailable for comment. According to both Davis and Blachley, White's support of the center has been a major factor in its development.

## MCA Acquires ABC Tape Pact

■ LOS ANGELES—Gene Froelich, vice president of MCA Inc., has announced the acquisition of the ABC Records tape licensing agreement by MCA Records and MCA Distribution from GRT.

Effective immediately, all tape will be manufactured and marketed under the MCA Records label with all distribution handled by MCA Distribution Corp.



imagine that she has anything to do with it. And I can't be concerned with figuring out who's to blame; I'm sure it's some people in Los Angeles connected with her or connected with Columbia Records. At first we were miffed, to be sure, but that served no purpose. I didn't think it was totally ethical the way it happened, or attractive, but after you get over the first annoyance the thing to do is find someone else."

Fields and Forbert did find someone else quickly, but the name of the new producer was being withheld at press time pending completion of negotiations. Until then, say Fields, "I think we're losing about a week, which won't affect the release schedule. Whoever's responsible for this I'm sure will be embarrassed somehow, someday, but I'm not really looking to place any blame."

**AN URGENT APPEAL:** Have you noticed the benches in Central Park have a new shine these days? Ever wonder why they gleam so? Perhaps it's because they have been well-polished by the sturdy form of Record World's own **Homeless Joe Ianello**, who, as the nickname indicates, has yet to find sanctuary in New York City. The poor guy's been here over a month, all his belongings are packed in a U-Haul which is stored in New Rochelle and is costing him six bucks a day and . . . well, he's a mess, nothing more than a piece of flotsam on the sea of life. Won't someone help find this worthy lad a home? Anyone hearing of a large studio or one- or two-bedroom apartment for rent at a reasonable rate, please call Homeless Joe at the Record World office, 765-5020.

In the less urgent department, New York, N.Y. would like to bid a fond . . . that is would like to say goodbye to RW assistant editor **Irv Resnick**, who is making a strong bid to win a permanent place on the Flashmakers by joining another company. Resnick is to become part of Arista's disco promotion department this week. So long, Irv, it could've happened to a nicer guy. That's a joke son, that's a joke. Maybe.

**JOCKEY SHORTS:** **Jerry Lee Lewis** was given the key to the Nashville City Jail by Sheriff **Fate Thomas** on June 2. Lewis was in town to play

## Polydor Holds Intl. Workshop in N.Y.

■ **NEW YORK**—For the first time, Polydor International held its artist & repertoire workshop in the United States. Hosted by Fred Haayen, president, Polydor Incorporated, Rick Stevens, vice president, a&r, Polydor, and Jerry Voisin, international exploitation manager, Polydor, the meetings took place June 5th and 6th here in a New York hotel. In addition to a&r directors from Polydor affiliates all over the globe, the distinguished roster of guests included Dr. Werner Vogelsang, vice president of the Polygram Group and president of Polydor International.

At Windows of the World, a cocktail party was held to launch the two-day workshop as Polydor

Records recording artist Frank Mills received gold records from America, Canada, Australia and New Zealand to mark his multinational hit album and single, "Music Box Dancer." Haayen stressed the primary purpose of the conference in his opening remarks—the building of international acts through improved communications, cooperation and efficient coordination among all the various Polydor companies around the world.

The first day of meetings was devoted to product presentations from United Kingdom, Netherlands, Canada, Germany, France, Italy, Scandanavia, Japan, Australia and the International Popular Repertoire Division. Michael Hoppe, chairman of the meeting and director of the international repertoire division, explained in detail the function of the PRD, which consists of facilitating the exchange of information and product among Polydor's international licensees.

The final day of the conference concluded with the American product presentation, conducted by Fred Haayen, Rick Stevens and Jerry Voisin. A highlight of the workshop was executive vice president Dick Kline's speech on the motivational underpinnings of success in the increasingly important area of promotion.

the Faron Young Celebrity Ballroom . . . changes in the Central Park Music Festival schedule: **Bob Welch** (July 7) has cancelled, **Judy Collins** will take his place on the bill; **Thin Lizzy** booked to open for **Journey** on August 1; the **Patti Smith Group** will play a second day, August 11; **Poco** is slated for two nights, August 3 and 4; **Taj Mahal** will open for **Richie Havens** on August 20; the **Pointer Sisters** will open for **Kenny Rankin** on July 13; **Sypro Gyra** will open for **B.B. King** on July 28; and **Angela Bofill** will open for the **John Klemmer Group** on July 30 . . . **Sylvester Stallone**, in town to promote "Rocky II," dropped by the Mudd Club at 1 a.m. July 12 to catch a set by the **A's**, newly-signed to Arista Records . . . **Chic** has been given awards by BMI honoring "Le Freak" and "Dance, Dance, Dance" as being among the 100 most performed songs of the year . . . say what? **Linda Ronstadt** is reported to have walked out of one of **Patti Smith's** recent Palladium shows after only 15 minutes . . . Polydor's highly-touted **Philip D'Arrow** due in at the Bottom Line on June 28 . . . **Bad Company** and **Carillo** due in at Madison Square Garden on June 29, five days after playing Nassau Coliseum . . . in the thievery department (this is becoming a trend), the Patti Smith Group awoke after a recent show in Chicago to discover its equipment truck had been stolen. Among the missing items: **Ivan Kral's** custom-made guitar . . . notice: **Miles Lourie** is still **Barry Manilow's** personal manager, despite what you may have read elsewhere.

## The Coast

 (Continued from page 18)

the strength of the film alone. But few of us who've seen it would likely leave the theatre humming obvious candidates for some "Love Theme From 'The Alien.'" "

Hence, COAST, always interested in finding exciting new ways of spinning off, cross-merchandising and otherwise making connections, has started fielding recommendations for the contemporary pop and rock source items that might have fit neatly under the movie's plotline while yielding added radio clout. Obviously, the title character's first appearance might be aptly scored with an update of "I've Grown Accustomed To Your Face," while its reappearance on the starship naturally invites **Peter Frampton's** "I'm In You."

Subsequent encounters could handily utilize "Chewy, Chewy" by **The Ohio Express** (or, for that matter, their equally immortal "Yummy, Yummy, Yummy"), "Hungry" by **Paul Revere and The Raiders** or "(I Made An) American Squirm" by **Nick Lowe**. And for the climactic last scene in the escape pod? "I Hear You Knocking," by **Smiley Lewis** or **Dave Edmunds**.

**EVENTS:** A&M's **The Dickies** may be basically unknown in this country, but over in England it's another story entirely. The group was apparently doing an in-store appearance in Newcastle when some 2500 folks showed up and proceeded to trash the place. Of course, we assume that they'd all bought copies of Dickies' albums before breaking windows and committing other nefarious deeds . . . Guests backstage at the Palomino for a recent gig by **Sundown** included **Leon Russell**, **Delaney Bramlett** and the group's business representative, **Frank (Scooby) Sorkin** of Steppingstone Musicareer Consultants.

## Back in The U.S.A.



MCA Records welcomes John Reid, Elton John's manager, "Back In The U.S.A.," direct from the Soviet Union where Elton John just completed a highly successful tour which received world wide recognition for creating rock 'n' roll excitement never before seen there. The Tower offices of the label were transformed into a Soviet dance hall as a surprised Reid was greeted by Cossacks, Russian folk dancers and MCA staffers. John Reid is persuaded to join in on the dance finale with encouragement from MCA president Bob Siner.

### Copyright Service Bureau, Ltd. Luncheon & Seminar

Copyright Service Bureau, Ltd., will hold a seminar on music publishing, domestic and foreign, the current events as to copyright law and what the owner of rights should know to protect their interests.

The Seminar will be held on June 23rd, 1979, from 9 a.m.-5 p.m., at the Renaissance Center, Detroit, Michigan.

#### The speakers are:

Lewis Flacks, Special Legal Assistant (Copyright Office, Washington, D.C.)  
Earl Shelton, President, Might Three Music Group (Phil., Pa.)  
David Simmons, Director, Copyright Service Bureau, Ltd. (London)  
Egan Westbrook, President, Source Records (L.A., California)

A fee of \$25.00 will be charged, C.S.B. members \$15.00

Contact: Jeri Spencer  
(212) 582-5030



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Sun. 9 SAN DIEGO, Cal. Univ. of San Diego  
Mon. 10 LOS ANGELES, Cal. Greek Theatre  
Wed. 12 DETROIT, Mich. Music Hall  
Thu. 13 MINNEAPOLIS, Min. Orchestra Hall  
Fri. 14 MILWAUKEE, Wisc.  
Performing Arts Centre

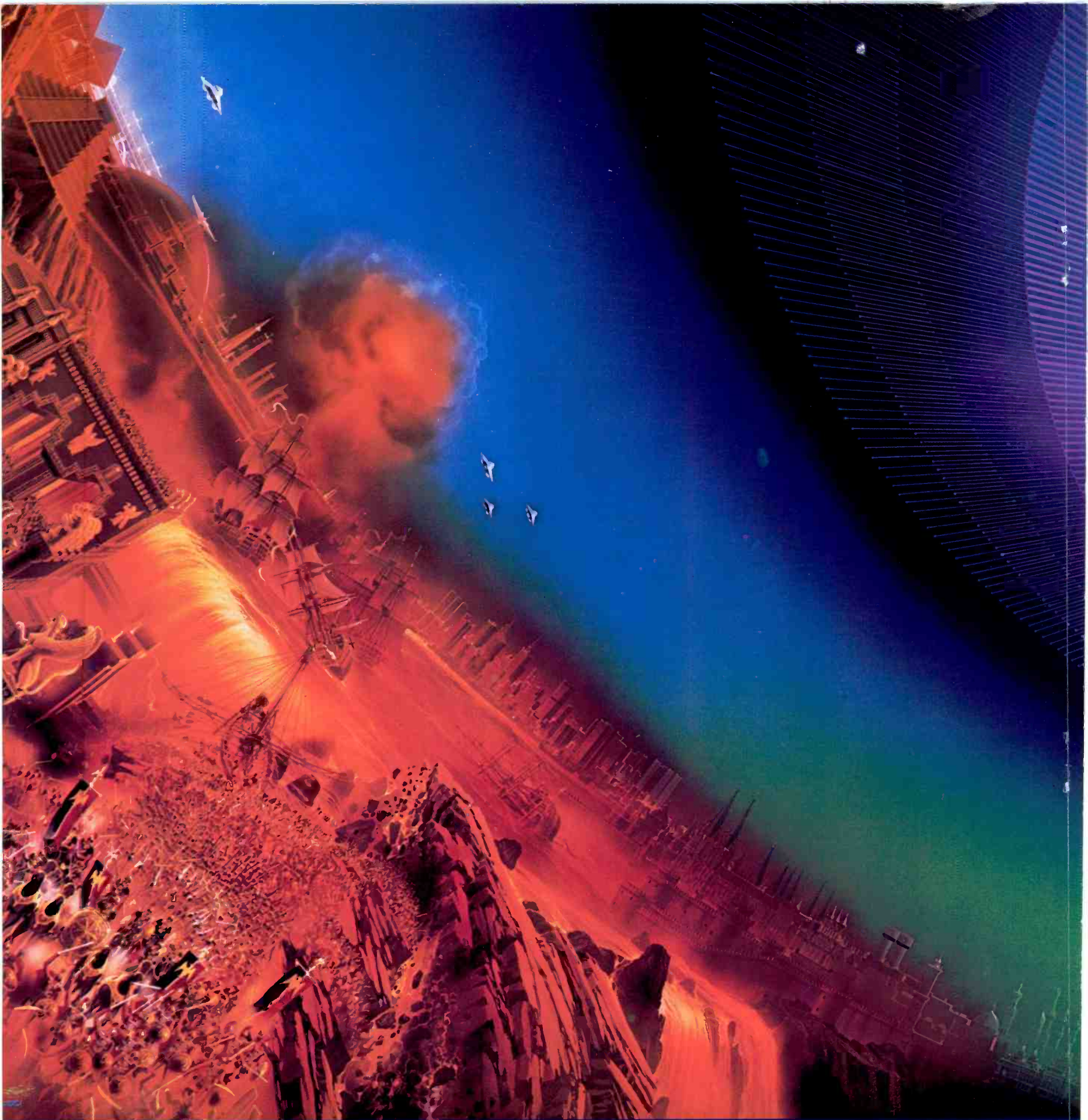
Sat. 15 CHICAGO, Ill. Orchestra Hall  
Mon. 17 WASHINGTON, D.C. Kennedy Centre  
Tue. 18 HARTFORD, Con. Bushnell Theatre  
Wed. 19 ALBANY, N.Y. Palace Theatre  
Thu. 20 PHILADELPHIA, Pa.  
Academy of Music  
Fri. 21 BOSTON, Mass. Symphony Hall

Sun. 23 NEW YORK, N.Y.  
Lincoln Centre-Avery Fischer  
Mon. 24 NEW YORK, N.Y.  
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Talent Agency

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## Cover Story:

# Patience Pays Off For GQ

■ When 11 year old Emmanuel Rahiem LeBlanc sat on his front stoop on the fringes of New York's South Bronx, playing Sly's "Sing A Simple Song" on the guitar, and was joined by an intrigued Keith "Sabu" Crier, neither could have suspected that eleven years later, as half of GQ, they would be one of the hottest bands in the country, with "Disco Nights (Rock Freak)," earning them a gold single and a gold album nearing platinum with their very first records for Arista.

GQ is one of those sudden success stories that, upon examination, prove not to be so "sudden" after all. From that moment when Sabu heard Rahiem riffing, stopped in his tracks and began a long-standing musical alliance, there has been a constant, diligent commitment to building a career: they stuck it out through a series of neighborhood dates, clubs, parties, anything that would get them an audience, and through a series of personnel and name changes. First, they were Sabu & The Survivors, then Sons of Darkness (briefly with a girl singer named Flame), The Third Chance and Rhythm Makers before being christened GQ by their present manager. The name conjures up images of elegance and glamour, the sleek sounds of big city nights, and their music lives up to that promise.

But things were not always easy, not while the band, having recruited keyboard player Herb Lane to augment Rahiem's guitar and vocals and Sabu's bass, were spending a frustrating six-year tenure at a small independent label. During this time the current quartet was completed when Paul Service, who'd gone to high school with Rahiem, joined the group on drums.

In a quick sequence of events,

they took on Tony Lopez as a manager and Beau Ray Fleming as a producer. The group was in Manhattan, and although it was an unusual place for an audition, they played a tape of themselves over a car stereo for Beau Ray, who was convinced to go up to the Bronx to help GQ out. As Rahiem tells it, Beau Ray "invited Larkin Arnold (Arista senior vice president) to come in from L.A. to see us. There were several companies interested, but only Arista had the guts to come and watch us play in a cramped little basement in the South Bronx. He and Vernon Gibbs came down and the first song we played for them was 'Disco Nights.' Before we even got to the chorus or the bridge they started whispering, which made us very nervous, and they made us play it three or four times. I think at that point we had a deal. Two weeks later we were in the studio."

And not long after that, "Disco Nights" started to take off as a single, followed by an LP titled after the hit. Aside from a distinctive version of the recent hit "Boogie Oogie Oogie," and "I Do Love You" (the new single b/w "Make My Dreams A Reality"), a tribute to Billy Stewart, the late r&b star to whom the album is dedicated, all the songs were composed by the band, with lyrics by Rahiem. Producing the album with Fleming was Jimmy Simpson, brother of Valerie, whose recording credentials include recent LPs by Candi Staton, Ashford & Simpson, Linda Clifford and Deodato. The unique GQ instrumentation, the scope of styles that the songs cover, the band's professionalism and versatility, all point to a career that won't be confined to the fads of the dance floor.

## Polydor Inks Tamiko Jones



Tamiko Jones has been signed to Polydor Records, it was announced by Fred Haayen, president, Polydor Incorporated. The first release under the pact will be a special, twelve-inch disco single, "Can't Live Without Your Love" b/w "Let It Flow." Pictured from left: Harry Anger, senior vice president, marketing, Polydor Incorporated; Dr. Ekke Schnabel, senior vice president, business affairs, Polydor; Fred Haayen, president, Polydor; Tamiko Jones; Al Rosenstein, Ms. Jones' manager; Dick Kline, executive vice president, Polydor; and Steve Salmonson, vice president, finance, Polydor.

# Copy Writes

By PAT BAIRD

■ MEETINGS, WE'VE GOT MEETINGS . . . Chappell and Intersong staffers (some 35 in all) will be gathering June 19-22 in Montauk, L.I. for their annual national meeting. Heinz Voight, president of Polygram Publishing worldwide, will join the U.S. and U.K. professional managers and executives . . . We're sure everyone will be back in N.Y.C. for the NMPA "Copyright Workshop '79" at the Hotel Plaza June 26. The full day's activities include a 10:30 a.m. panel of U.S. Copyright Office experts and publishing administrators; a 12:30 luncheon at which retiring Chief Counsel of the Copyright Office Jon Baumgarten will speak; a continuation of the panel discussion at 2:30, and, following the panel, the annual report to the industry on the state of NMPA by president Leonard Feist and a state of the agency report by Harry Fox Agency president Albert Berman. Those interested in attending may contact Heather Connor at NMPA (212) 751-1930.

AWARDS: Stigwood Music received a total of 16 Citations of Achievement awarded recently by BMI. The Bee Gees' "Night Fever" was named Most Performed Song of 1978 and writer Barry Gibb received 11 citations. Robin Gibb was awarded seven and Maurice Gibb garnered six plaques. Other Stigwood winners were Eric Clapton, John Farrar, Andy Gibb and Marcy Levy. The Gibbs were represented at the Los Angeles ceremony by their mother Barbara and sister Bernice (we hear she sings too). Eileen Rothschild, Stigwood Music vice president, is still recovering from all the congratulatory kisses . . . Another big BMI winner was Acuff-Rose Music, honored at the "Million-Airs Banquet" in Nashville. The publisher picked up 19 Citations of Achievement for their 1978 activity . . . Cheap Trick (Epic), who recently scored a platinum record award with their "At Budokan" lp, were honored for their efforts by Screen Gems-EMI recently. Among those at the L.A. reception were manager Ken Adamany; Rick Nielsen and Tom Peterson of Cheap Trick; Lester Sill, president of the company; Ira Jaffee, v.p. of creative affairs and Robin Zander of the group.

INTERNATIONAL: Mark Altman, general manager of Morning Music, Canada, boasted this week that the company publishes seven out of the top 13 charting country songs in that country. Included are the Kenny Rogers version of "She Believes in Me," written by Steve Gibb, as well as tunes recorded by Crystal Gayle, Ronnie Milsap, Don Williams, Waylon Jennings and The Kendalls . . . Chris Gilbey, managing director of ATV Northern Songs in Australia, has acquired the rights to the Rickie Lee Jones catalogue for that territory.

HONORED: The Erroll Garner Memorial Foundation has been established for the purpose of presenting scholarship and concerts of the late composer's works. The first scholarship of \$1500 will be awarded to an instrumental music student in Pittsburgh, Pa., Garner's birthplace. Subsequent scholarship will be awarded annually to students from the U.S. and Canada. If you would like to contribute to the tax-exempt fund, contact The Erroll Garner Memorial Foundation, 521 Fifth Ave., 17th Floor, N.Y. 10017. A collection of Garner compositions has been released by CBS Records Special Products Division. The album is entitled "Dreamy" . . . The late trumpeter Blue Mitchell will be feted with a Village Gate salute Monday, June 18. There will be two shows beginning at 8 p.m. and midnight and all proceeds will go to Mitchell's family to defray medical and funeral expenses. Some 30 jazz greats are scheduled to perform.

WORKIN': Irving/Almo's Allee Willis is currently collaborating with Melissa Manchester and Deniece Williams on new material. Willis (who co-wrote "September") has a load of tunes on the new Earth, Wind & Fire lp . . . Eddie O'Loughlin, who recently signed a deal for his Plateau Records with Infinity Records, is working hard at his new offices located at 200 W. 57th St., N.Y.C. 10019 (212) 541-7640.

NAMED: AT Screen Gems-EMI, Ira Jaffee has named Brian Greer and Kevin Stewart to the positions of west coast professional managers. Both will report to general professional manager Geri Duryea. Greer was previously with ABC Music and Stewart was promoted from within the company . . . Mrs. Monique I. Peer, president of the Peer-Southern Organization, has announced the appointment of John Fitzgerald as controller of the United States operation. He succeeds Edward Villar who will be based in Buenos Aires as Latin-America administrative director for the company.

CORRECTION: Ben Weisman was, in fact, honored by ASCAP recently, not BMI as it appeared in the last column.



## Hunter Hits High Gear



Chrysalis recording artist Ian Hunter kicked off his first U.S. tour in three years at the Fast Lane in Asbury Park, New Jersey. Members of Bruce Springsteen's E Street Band joined Ian Hunter and his new band which features Mick Ronson on stage. Pictured from left are: Vin Scelsa, WNEW personality; Ian Hunter; Gary Tallent, bass guitarist with E Street Band; Freddie Salzberg, manager, east coast publicity; Jim Giantonio, promotion manager for Fast Lane; Frank D'Amico, general manager, Chrysalis Music; Marty Mooney, director of national promotion for Cleveland International; Mick Ronson.

## Coast Rock-Video Seminar (Cont. from page 12)

aware of the need to protect those mechanical rights, if still short of hammering out standard settlements with technical and musician unions.

"Record companies have extracted exclusive video rights for promotional purposes for some time," he allowed, but added that "artists don't know enough to be concerned about the issue of payment in most cases. But most are members of the AF of M or AFTRA." Although some video production firms aren't signatories to the latter union's television and radio contract agreements, Alexander predicted most video production firms would gradually become AFTRA members. And record labels producing the film and videotape clips are, he asserted, most likely to end up paying artists for their services should promo clips see subsequent television or theatrical exploitation.

"If promotional films or tapes by non-AFTRA firms are destined for television uses, it could pose problems," he explained, noting spreading interest among independent video firms who see the availability of label-produced footage as an attractive alternative to costlier original productions. "Legitimizing a project to the satisfaction of such unions will require that minimum union payments be made to musicians." Where both AFTRA and AF of M rates may apply, he predicted, labels will likely be compelled to respect the higher rates; for artists who provide instrumental support as well as vocal performances, that issue will see increasing visibility.

Commercial television usage will also require rerun payments be made by the principal video production firm, another label liability should companies em-

bark on underwriting their own syndicated programs to expose acts. Though the latter isn't a likely prospect, at least in the view of label seminar participants addressing that topic in subsequent question and answer periods, Alexander concluded "Something we'll have to deal with in the coming year is when does promotional use become a commercial use."

Alexander then reviewed the various mechanical and publishing rights that must be observed, starting with public performance payments to ASCAP and BMI, synchronization rights, union fees and rerun payments. Also awaiting determination of average fee settlements is the home videotape market, exempted under the new Copyright Law due to that legislation's distinction between public and home performances, and its assertion home screenings from videotape or videodisc constitute home performances.

Thus, although no BMI or ASCAP rates apply, and the law itself affords no fees for audiovisual devices, those parties contractually tied to a particular home video title will have to set mechanical rights standards. Discussions to date, he said, are centering around a probable starting royalty double the publishing right, estimated by Alexander at around six percent. Likewise, artist royalties in that field will have to be set.

Another possible trend, this one economic, was revealed in promotional clip case histories delivered by Capitol's Arnie Holland, director of business affairs, who noted that labels must accept the proliferation of various promotional and commercial applications and the inevitability of higher business costs associated with such projects.

# Video Visions

By ROBERT GLASSENBERG

■ "The French Connection," "The Gang That Couldn't Shoot Straight," "Play It Again, Sam," "The Heartbreak Kid," "The Exorcist," "The Stepford Wives," "Three Days Of The Condor," "Network," "Sgt. Pepper," ELO, Olivia Newton-John, Peter Frampton and numerous television commercials—hey, hold on, what are rock promotion films doing among a list of credits for veteran cinematographer Owen Roizman? A little incongruous? Not really, according to the man himself. "I enjoy shooting music promotions, I enjoy music. I do not find it different from shooting and directing a commercial," said Roizman. "You are creating an image and giving it vitality, life."

Recently, Roizman teamed up with Peter Frampton, Clare Baren of A&M Records and Jerry Kramer of Kramer/Rocklin Productions to create a new promotional clip on Frampton. "I worked with him before, on a half-hour promotional piece for another album, and again in 'Sgt. Pepper,'" said Roizman. "I like him a lot, as a person and performer." The task at hand was to create a new image for Frampton, according to Jerry Kramer, who, along with Baren, acted as producer on the shoot in New York. "He comes across as a real rock and roll performer and completely alters his image."

Back to the master, Roizman. "As a director/cameraman, I make sure whatever I shoot works as a film—as an image. That is my main responsibility. For Peter, everyone agreed on the basic way he should come across and I did what I normally do as a director in terms of input." The attribute that Roizman is known for best is his lighting. And this Peter Frampton piece has all the characteristics of the Roizman touch. Said Kramer, "Roizman lights in a simple fashion. He's always exquisite and tasteful. I know very few other cameramen who can say so much with such simple lighting." If you have seen any of his feature film work, or his commercial work, which includes Nescafe, JC Penney, Busch Beer, Dodge Colt and Buster Brown Shoes, you will see and feel the magic that is Owen Roizman.

ARTISTS AND DOLLARS: New contract talks between the American Federation of Musicians and the recording industry are scheduled for October. One prime topic which is being quietly discussed at present is payment of musicians for their participation in films and tapes made by record companies. Both sides are open to discussion at present, and Vic Fuentealida, president of the International AF of M, states his views openly.

"We've been approached by production companies on this subject, but our talks have not been completed. We are ready to sit down with anyone who wants to enter into agreement."

Part of the AF of M's stance is obvious: musicians should be paid for their services. "We don't want to allow free services based on the fact that exposure on TV or videodisc might sell more records. This happens a great deal, and has happened since television first began. We've been asked constantly to waive fees. We don't feel that this is benefiting our membership at all.

"I don't really think the record companies have the right to make video material," Fuentealida continued. "What's more, many of them deny that they are making the material for anything other than promotion." To clarify this, let's state that the labels contacted say they are making promotional material, not material for sale to the home video audience. But let's examine certain TV shows which use record company-produced material to augment segments shot by the producers of the shows. And how many smaller, local shows utilize record company promotional tapes and films? Since these TV stations derive money from advertising revenues for these shows, when is a promotional piece promotion and when is it a money making proposition? To be sure, the record companies have yet to recoup costs of production directly—by selling this material at a profit to the various electronic media. But profit is made on television, to be sure.

On the other side, but not far away by any means, are the record companies. Here again the lawyers who negotiate in the field of labor relations are taking a low profile. "It's a no win situation," according to Norman Samnick, vice president of labor relations at WCI. "We're giving our promotional pieces away hoping to sell more records so the artist and the label can make money. But film and video pieces are expensive and they don't really seem to bring in a great deal of money. What are we going to do if we have to begin paying the musicians' royalties on the pieces we have done? A promotional piece benefits the group and will, therefore benefit the AF of M. If their position (the AF of M's) is cost-prohibitive, it may stifle the growth of the business. It's self defeating—the artists and record companies and union cannot prosper if the artists are not promoted."

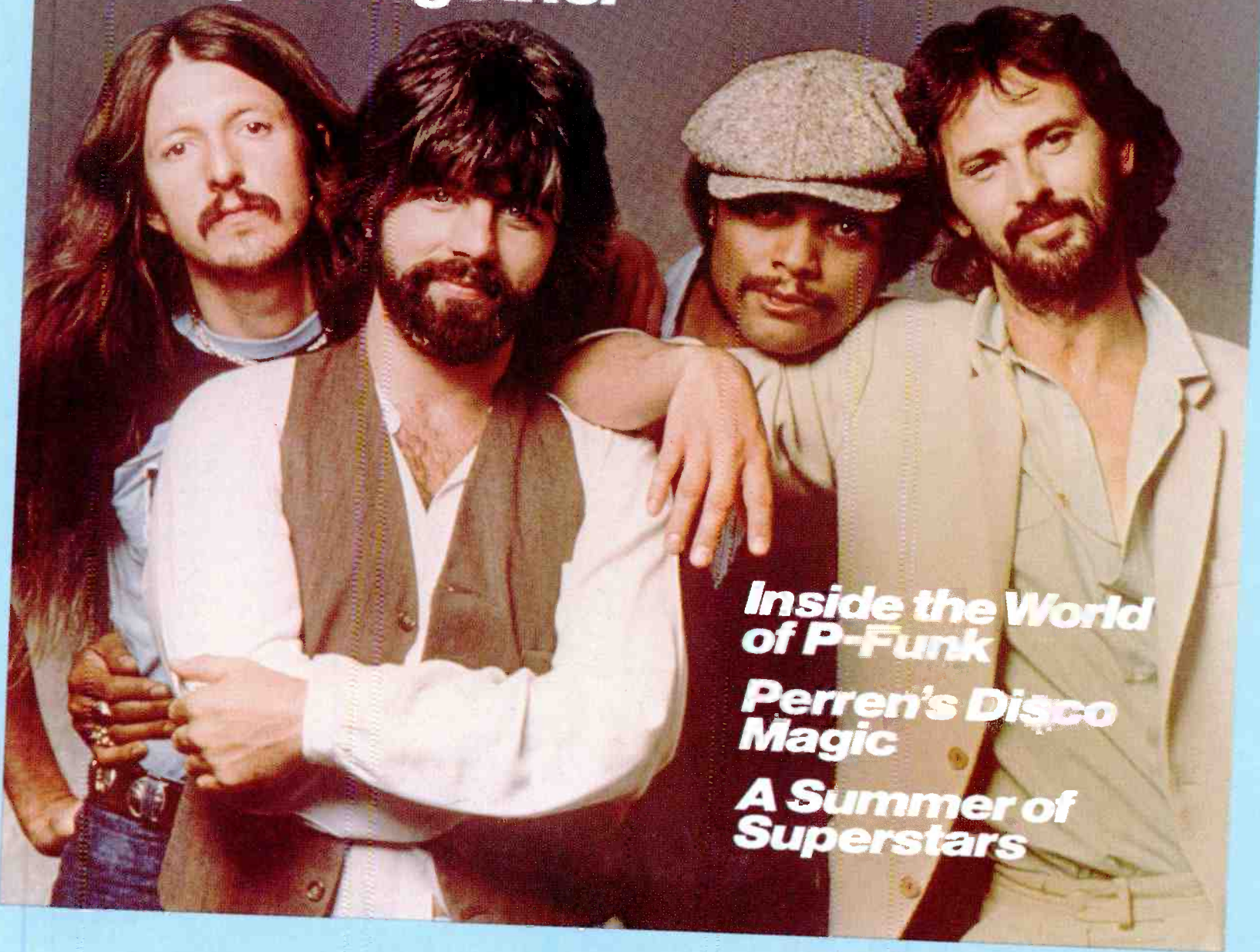


July 1979

# Record World

Music News/Buyers Guide

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# Polygram Unveils 10-Year Plan at MDs Meeting

(Continued from page 3)

the midst of a cost explosion and increased competitive pressure."

In his remarks, Steinberg also discussed the changing nature of the music industry, which requires a greater volume of business to be done if a record company is to achieve a reasonable rate of return on its investment. Based on studies which were conducted by PolyGram's financial group, Steinberg reported that to realize an acceptable rate of return and pre-tax profit, a fully-staffed record company in the United States has to have a net volume of approximately \$100 million.

"The \$100 million would permit the theoretical record company to break even domestically with its profits flowing from foreign royalties, providing that those foreign royalties were based upon sales outside of the United States at wholesale, a net volume equivalent of one-third of those sales experienced by the United States company," Steinberg said.

"This theoretical company reflects the impact of the 100 percent return privilege, the servicing of more than 7,000 radio stations, increasing rapid increases in the cost of vinyl,

absorbing higher royalty rates for both the artist and publishing company and compensating for the general increase in business cost attendant to every business organization in America today," Steinberg revealed.

## Kissinger

Henry A. Kissinger, former Secretary of State of the United States, was the guest speaker at the Tuesday (12) meeting. Kissinger's speech, rather than being devoted to music, focused on U.S. foreign policy. He did say, however, "My distinction in music is limited to the fact that I took piano lessons for eight years and today I can't read a word of music." Kissinger pointed out that he is an avid opera and concert goer.

In his remarks on foreign policy, Kissinger discussed the role of the United States in exercising its responsibilities of leadership. He said, "For the first time in history the United States has come to grips with the fact that foreign policy must be considered on a day-to-day basis as is the case with other nations around the world."

In introducing Kissinger, Coen Solleveld, president of the PolyGram Group said, "What Dr.

Kissinger does, he does extraordinarily well. There is no doubt in my mind that if he were a recording artist, his singles and albums would all be platinum.

## Planning

Kurt Kinkele, executive vice president, PolyGram Group, on behalf of Polydor International, presented Kissinger with the nine Karajan Berlin Philharmonic Beethoven Symphonies (on the Deutsche Grammophone label), autographed by Herbert von Karajan, and on behalf of Phonogram International, Kissinger received the first complete edition of Mozart's works (on the Philips label), assembled in sixteen boxes totaling 114 LPs.

Citing an inevitable massive demographic shift throughout the next decade, Werner Vogelsang, vice president of PolyGram Group and president of Polydor International, called for thorough and intensive long-range planning as absolutely essential to the continued well-being of the world record industry in remarks to the meeting on Monday (11).

Vogelsang pointed to the end of the post-war baby boom and the current precipitous decline in birth-rates, phenomena common to most of the western world's industrially developed

countries, as indisputable indicators that young people, whom he called "the biggest group of consumers in our business today," will become smaller during the 1980's. Only with research and analysis, he said, will the industry "be able to develop successful and meaningful countermeasures to safeguard continuous and profitable growth."

Vogelsang, in the context of his speech "The Challenge of the Eighties," also pointed towards the enormous potential of developing Third World and Eastern European countries, as well as future possibilities in China and the U.S.S.R., as new prospective markets for PolyGram and other industry leaders.

## Ethics

Vogelsang also stressed the importance of business ethics. Recognizing the need for normal business competition, he asked that consideration be given as to what is truly competitive and what is destructive. He asked his associates to "use a positive attitude by developing further progress and making decisions on the basis of true conviction."

He reminded his colleagues that accepting unjustified royalties, guaranties, discounts of other conditions, in the long-run damage business. Vogelsang pointed out that "to work for own development makes a lot more sense than to work against others."

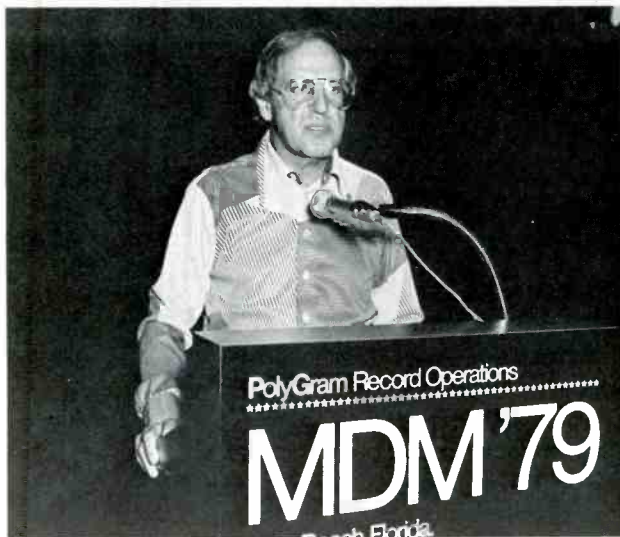
Vogelsang also commented that price increases might be necessary as the industry's most salient defense against economic fluctuations, especially inflation.

During his enumeration of 12 challenges facing the industry during the '80's, Vogelsang concluded his remarks by strongly condemning the activities of bootleggers and pirates: "This phenomenon should get our full attention and preparedness to fight it and to kill it wherever and whenever we discover it."

"We have to protect under all circumstances, the rights of our artists, of our recorded repertoire, of copyrights — because they are the truly basic elements of our business and success." Vogelsang stressed that "the piracy market should be our number one enemy throughout the world."

International cooperation throughout the worldwide PolyGram organization is a prerequisite for continued growth and prosperity, according to Pieter R. Schellevis, vice president of the PolyGram Group and president of Phonogram International. Schellevis' remarks were part of

(Continued on page 69)



Pictured at the Polygram MDM '79 meeting are, top row, left Kurt Kinkele, executive vice president, Polygram Group; Dr. Henry A. Kissinger, guest speaker at the meeting, and Coen Solleveld, president, Polygram Group. At right, Dr. Werner Vogelsang, vice president Polygram Group and president of Polygram Corp. and Polydor International, is shown delivering the opening remarks. Bottom row, left, Irwin H. Steinberg, executive vice president Polygram Corp. and chairman of the board Polydor Inc. and Phonogram Inc., U.S.A. is pictured addressing the meeting. Shown at right is Pieter R. Schellevis, vice president Polygram Group and president Phonogram International.



# Retail Report Record World



JUNE 23, 1979

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

## SALESMAKER OF THE WEEK



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ORCHESTRA

Jet

### TOP SALES

**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**I AM**—Earth, Wind & Fire—ARC/Col

## CAMELOT/NATIONAL

**CAMELOT**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**I AM**—Earth, Wind & Fire—ARC/Col  
**LOVE'S SO TOUGH**—Iron City Houserockers—MCA  
**McFADDEN & WHITEHEAD**—Phila. Intl.  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**SONGS OF LOVE**—Anita Ward—Juana  
**STATE OF SHOCK**—Ted Nugent—Epic

## HANDLEMAN/NATIONAL

**DYNASTY**—Kiss—Casablanca  
**I AM**—Earth, Wind & Fire—ARC/Col  
**IMAGES**—Ronnie Milsap—RCA  
**JUST A GAME**—Triumph—RCA  
**LOOK SHARP**—Joe Jackson—A&M  
**MONOLITH**—Kansas—Kirshner  
**STARS**—Sylvester—Fantasy  
**SWITCH II**—Motown  
**WHERE I SHOULD BE**—Peter Frampton—A&M  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

## KORVETTES/NATIONAL

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**GAP BAND**—Mercury  
**I AM**—Earth, Wind & Fire—ARC/Col  
**JONES GIRLS**—Phila. Intl.  
**LET ME BE GOOD TO YOU**—Lou Rawls—Phila. Intl.  
**LODGER**—David Bowie—RCA  
**WAVE**—Patti Smith Group—Arista  
**WHERE I SHOULD BE**—Peter Frampton—A&M

## PICKWICK/NATIONAL

**DYNASTY**—Kiss—Casablanca  
**I AM**—Earth, Wind & Fire—ARC/Col  
**LET ME BE GOOD TO YOU**—Lou Rawls—Phila. Intl.  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**SONGS OF LOVE**—Anita Ward—Juana  
**STATE OF SHOCK**—Ted Nugent—Epic  
**SWITCH II**—Motown  
**THE BOSS**—Diana Ross—Motown  
**WINNER TAKES ALL**—Isley Brothers—T-Neck

## RECORD BAR/NATIONAL

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**GREATEST HITS**—Waylon Jennings—RCA  
**MILKY WAY**—Chocolate Milk—RCA  
**NEW ENGLAND**—Infinity  
**ROCHES**—WB  
**SKYY**—Salsoul  
**TEDDY**—Teddy Pendergrass—Phila. Intl.

## SOUND UNLIMITED/NATIONAL

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**FLAG**—James Taylor—Col  
**GREATEST HITS**—Waylon Jennings—RCA  
**JUST A GAME**—Triumph—RCA  
**McFADDEN & WHITEHEAD**—Phila. Intl.  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**MONOLITH**—Kansas—Kirshner  
**RIDE ON**—Alvin Lee Ten Years—RSO  
**STATE OF SHOCK**—Ted Nugent—Epic  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

## DISC-O-MAT/NEW YORK

**DISCOVERY**—Electric Light Orchestra—Jet  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**EXPOSURE**—Robert Fripp—Polydor  
**NIGHT OWL**—Gerry Rafferty—UA  
**RICKIE LEE JONES**—WB  
**SONGS OF LOVE**—Anita Ward—Juana  
**STRAIGHT TO THE POINT**—Atlantic Starr—A&M  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**THE BOSS**—Diana Ross—Motown  
**WHERE I SHOULD BE**—Peter Frampton—A&M

## SAM GOODY/EAST COAST

**DISCOVERY**—Electric Light Orchestra—Jet  
**JUST A GAME**—Triumph—RCA  
**LEGEND**—Poco—MCA  
**MINNIE**—Minnie Riperton—Capitol  
**NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**STREETLIFE**—Crusaders—MCA  
**WARDELL PIPER**—Midson Intl.  
**WARMER**—Randy VanWarmer—Bearsville  
**WHERE I SHOULD BE**—Peter Frampton—A&M

## RECORD & TAPE COLLECTOR/BALTIMORE

**DIONNE**—Dionne Warwick—Arista  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**DYNASTY**—Kiss—Casablanca  
**JONES GIRLS**—Phila. Intl.  
**LODGER**—David Bowie—RCA  
**NEW ENGLAND**—Infinity  
**NIGHT OWL**—Gerry Rafferty—UA  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**TEDDY**—Teddy Pendergrass—Phila. Intl.

## WAXIE MAXIE/WASH., D.C.

**DO YOU WANNA GO PARTY**—KC & The Sunshine Band—TK  
**I AM**—Earth, Wind & Fire—ARC/Col  
**I LOVE TO DANCE**—Kleer—Atlantic  
**LODGER**—David Bowie—RCA

**MIND OF GIL SCOTT-HERON**—Arista  
**NIGHT OWL**—Gerry Rafferty—UA  
**STRIKES**—Blackfoot—Atco  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**WHAT THE HELL IS THIS**—Johnny Guitar Watson—DJM  
**WHERE I SHOULD BE**—Peter Frampton—A&M

## PENGUIN FEATHER/NO. VIRGINIA

**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**FLASH & THE PAN**—Epic  
**LODGER**—David Bowie—RCA  
**NIGHT OWL**—Gerry Rafferty—UA  
**ONE FOR THE ROAD**—Willie & Leon—Col  
**SPECTRAL MORNINGS**—Steve Hackett—Chrysalis  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**STRIKES**—Blackfoot—Atco  
**UNDERDOG**—Atlanta Rhythm Section—Polydor

## RADIO 437/PHILADELPHIA

**COME ON INSIDE**—Rena Scott—Buddah  
**DISCOVERY**—Electric Light Orchestra—Jet  
**FLUTE TALK**—Sam Most with Joe Farrell—Xanadu  
**MILKY WAY**—Chocolate Milk—RCA  
**NIGHT OWL**—Gerry Rafferty—UA  
**ONE OF A KIND**—Bill Bruford—Polydor  
**SIDES**—Anthony Phillips—Passport  
**STAR WALK**—Larry Graham—WB  
**TURN YOU TO LOVE**—Terry Callier—Elektra  
**WHERE I SHOULD BE**—Peter Frampton—A&M

## RECORD REVOLUTION/CLEVELAND

**DISCOVERY**—Electric Light Orchestra—Jet  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**FEEL THE NIGHT**—Lee Ritenour—Elektra  
**LODGER**—David Bowie—RCA  
**PASS THE PIPE**—Toots & the Maytals—Mango  
**SPECTRAL MORNINGS**—Steve Hackett—Chrysalis  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**STREETLIFE**—Crusaders—MCA  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**WINNER TAKES ALL**—Isley Brothers—T-Neck

## RAINBOW/CHICAGO

**BLACK ROSE/A ROCK LEGEND**—Thin Lizzy—WB  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**DYNASTY**—Kiss—Casablanca  
**FLAG**—James Taylor—Col  
**HERMAN BLOOD & HIS WILD ROMANCE**—Ariola  
**MONOLITH**—Kansas—Kirshner  
**NEW ENGLAND**—Infinity  
**ONE OF A KIND**—Bill Bruford—Polydor  
**STRIKES**—Blackfoot—Atco  
**WAVE**—Patti Smith Group—Arista

## ROSE RECORDS/CHICAGO

**DYNASTY**—Kiss—Casablanca  
**FEVER**—Roy Ayers—Polydor  
**HEARTSTRING**—Earl Klugh—UA  
**I AM**—Earth, Wind & Fire—ARC/Col  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**SONGS OF LOVE**—Anita Ward—Juana  
**STREETLIFE**—Crusaders—MCA  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**WINNER TAKES ALL**—Isley Brothers—T-Neck

## 1812 OVERTURE/MILWAUKEE

**AZURE D'OR**—Renaissance—Sire  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**FACE TO FACE**—Faith Band—Mercury  
**JUST A GAME**—Triumph—RCA  
**SPECTRAL MORNINGS**—Steve Hackett—Chrysalis  
**STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Polydor  
**THE BOSS**—Diana Ross—Motown  
**TOGETHERNESS**—Diana Ross—Motown  
**UNDERDOG**—Atlanta Rhythm Section—Polydor

## DISCOUNT RECORDS/ST. LOUIS

**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**FREQUENCY**—Nick Gilder—Chrysalis  
**GREAT BALLS OF FIRE**—Dolly Parton—RCA  
**LODGER**—David Bowie—RCA  
**NO MORE FEAR OF FLYING**—Gary Brooker—Chrysalis  
**SCREAMS**—Infinity  
**STREETLIFE**—Crusaders—MCA  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**UNDERDOG**—Atlanta Rhythm Section—Polydor

## EAST-WEST RECORDS/CENTRAL FLORIDA

**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**I AM**—Earth, Wind & Fire—ARC/Col  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**ONE FOR THE ROAD**—Willie & Leon—Col  
**REAL TO REEL**—Climax Blues Band—Sire  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**WHITEFACE**—Mercury

## SPEC'S MUSIC/FLORIDA

**AZURE D'OR**—Renaissance—Sire  
**DYNASTY**—Kiss—Casablanca  
**FOREVER**—Orleans—Infinity  
**GREAT BALLS OF FIRE**—Dolly Parton—RCA  
**I AM**—Earth, Wind & Fire—ARC/Col  
**LODGER**—David Bowie—RCA  
**LOOK SHARP**—Joe Jackson—A&M  
**TOUCH THE SKY**—Carole King—Capitol  
**WHERE I SHOULD BE**—Peter Frampton—A&M  
**YOU MUST BE LOVE**—Love & Kisses—Casablanca

## POPLAR TUNES/MEMPHIS

**DISCOVERY**—Electric Light Orchestra—Jet  
**HEARTSTRING**—Earl Klugh—UA  
**I AM**—Earth, Wind & Fire—ARC/Col  
**LOOK SHARP**—Joe Jackson—A&M  
**MINNIE**—Minnie Riperton—Capitol  
**STREETLIFE**—Crusaders—MCA  
**SWITCH II**—Motown  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**THE BOSS**—Diana Ross—Motown  
**WATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

## DAVEY'S LOCKER/SOUTH

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**FLAG**—James Taylor—Col  
**I AM**—Earth, Wind & Fire—ARC/Col  
**KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**ROCK ROSE**—Col

**VENUS**—Morning Star—Col  
**WARRIORS**—A&M (Soundtrack)  
**WINNER TAKES ALL**—Isley Brothers—T-Neck

## INDEPENDENT RECORDS/COLORADO

**AZURE D'OR**—Renaissance—Sire  
**BOB-A-RELLA**—Channel  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DO YOU WANNA GO PARTY**—KC & the Sunshine Band—TK  
**GENERAL CAINE**—Groovetime  
**RUNNER**—Island  
**SAGA**—Polydor  
**STRIKES**—Blackfoot—Atco  
**WATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century  
**WHERE THERE'S SMOKE**—Smokey Robinson—Tamlia

## SOUND WAREHOUSE/COLORADO

**ALTON McCLAIN & DESTINY**—Polydor  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DO YOU WANNA GO PARTY**—KC & the Sunshine Band—TK  
**DYNASTY**—Kiss—Casablanca  
**GREATEST HITS**—Waylon Jennings—RCA  
**I AM**—Earth, Wind & Fire—ARC/Col  
**ONE FOR THE ROAD**—Willie & Leon—Col  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**UNDERDOG**—Atlanta Rhythm Section—Polydor  
**WHAT THE HELL IS THIS**—Johnny Guitar Watson—DJM

## CIRCLES/ARIZONA

**DISCOVERY**—Electric Light Orchestra—Jet  
**DO YOU WANNA GO PARTY**—KC & the Sunshine Band—TK  
**DUTY NOW FOR THE FUTURE**—Devo—WB  
**MIND OF GIL SCOTT-HERON**—Arista  
**ONE FOR THE ROAD**—Willie & Leon—Col  
**STARWALK**—Larry Graham—WB  
**TEDDY**—Teddy Pendergrass—Phila. Intl.  
**TOUCH THE SKY**—Carole King—Capitol  
**YOU MUST BE LOVE**—Love & Kisses—Casablanca

## LICORICE PIZZA/LOS ANGELES

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**GREY GHOST**—Henry Paul Band—Atlantic  
**I AM**—Earth, Wind & Fire—ARC/Col  
**JUST A GAME**—Triumph—RCA  
**MONOLITH**—Kansas—Kirshner  
**NEW ENGLAND**—Infinity  
**ONE FOR THE ROAD**—Willie & Leon—Col  
**STATE OF SHOCK**—Ted Nugent—Epic

## EVERYBODY'S RECORDS/NORTHWEST

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**DISCOVERY**—Electric Light Orchestra—Jet  
**DYNASTY**—Kiss—Casablanca  
**FEEL THE NIGHT**—Lee Ritenour—Elektra  
**I AM**—Earth, Wind & Fire—ARC/Col  
**LODGER**—David Bowie—RCA  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**ONE FOR THE ROAD**—Willie & Leon—Col  
**STREETLIFE**—Crusaders—MCA  
**UNDERDOG**—Atlanta Rhythm Section—Polydor





# 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

JUNE 23, 1979

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

JUNE 23	JUNE 16				WKS. ON CHART	
1	2	<b>BREAKFAST IN AMERICA</b>	SUPERTRAMP	A&M SP 3708		
						(6th Week)
					13	G
2	1	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca NBLP 2 7150			6	L
3	3	<b>RICKIE LEE JONES</b> /Warner Bros. BSK 3296			11	G
4	4	<b>DESOLATION ANGELS</b> BAD COMPANY/Swan Song SS 8506 (Atl)			14	G
5	5	<b>CHEAP TRICK AT BUDOKAN</b> /Epic FE 35795			18	H
6	6	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion SD 5209 (Atl)			16	G
7	7	<b>2 HOT! PEACHES &amp; HERB</b> /Polydor/MVP PD 1 6172			21	G
8	8	<b>VAN HALEN II</b> /Warner Bros. HS 3312			11	H
9	10	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H			26	G
10	9	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros. BSK 3193			27	H
11	12	<b>SPIRITS HAVING FLOWN</b> BEE GEES/RSO RS 1 3041			17	H
12	17	<b>I AM EARTH, WIND &amp; FIRE</b> /ARC/Columbia FC 35730			2	H
13	11	<b>SOONER OR LATER</b> REX SMITH/Columbia JC 35813			10	G
14	14	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192			26	G
15	26	<b>WINNER TAKES ALL</b> ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)			3	L
16	13	<b>GO WEST</b> VILLAGE PEOPLE/Casablanca NBLP 7144			11	H
17	33	<b>SONGS OF LOVE</b> ANITA WARD/Juana 200,004 (TK)			3	G
18	22	<b>MONOLITH</b> KANSAS/Kirshner PZ 36008 (CBS)			3	G
19	21	<b>STATE OF SHOCK</b> TED NUGENT/Epic FE 36000			4	H
20	34	<b>DYNASTY</b> KISS/Casablanca NBLP 7152			2	G
21	15	<b>DISCO NIGHTS</b> G.Q./Arista AB 4225			12	G



### CHARTMAKER OF THE WEEK

22	—	<b>DISCOVERY</b>	ELO	Jet FZ 35769 (CBS)	1	H
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23	23	<b>PIECES OF EIGHT</b> STYX/A&M SP 4724			39	G
24	16	<b>FLAG</b> JAMES TAYLOR/Columbia FC 36058			7	G
25	18	<b>THE CARS</b> /Elektra 6E 135			47	G
26	19	<b>EVOLUTION</b> JOURNEY/Columbia FC 35797			12	H
27	28	<b>LOOK SHARP</b> JOE JACKSON/A&M SP 4743			10	G
28	29	<b>McFADDEN &amp; WHITEHEAD</b> /Phila. Intl. JZ 35800 (CBS)			6	G
29	25	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378			7	G
30	27	<b>WAVE</b> PATTI SMITH/Arista AB 4221			6	G
31	20	<b>52ND STREET</b> BILLY JOEL/Columbia FC 35609			40	H
32	24	<b>BLONDES HAVE MORE FUN</b> ROD STEWART/Warner Bros. BSK 3261			27	H
33	30	<b>MORNING DANCE</b> SPYRO GYRA/Infinity INF 9004			11	G
34	49	<b>NIGHT OWL</b> GERRY RAFFERTY/United Artists UA LA 958 I			3	G
35	31	<b>BOB DYLAN AT BUDOKAN</b> /Columbia PC2 35067			7	L
36	38	<b>HOT PROPERTY</b> HEATWAVE/Epic FE 35970			6	G
37	39	<b>INSPIRATION</b> MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912			12	G
38	48	<b>STREET LIFE 300 S</b> CRUSADERS/MCA 3094			3	G
39	44	<b>HEART STRING</b> EARL KLUGH/United Artists UA LA 942 H			6	G
40	40	<b>ROCK ON</b> RAYDIO/Arista AB 4212			11	G
41	47	<b>MILLION MILE REFLECTIONS</b> THE CHARLIE DANIELS BAND/Epic JE 35751			7	G
42	37	<b>PARADISE</b> GROVER WASHINGTON, JR./Elektra 6E 182			9	G
43	43	<b>YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC</b> IAN HUNTER/Chrysalis CHR 1214			9	G
44	42	<b>LIVIN' INSIDE YOUR LOVE</b> GEORGE BENSON/Warner Bros. 2BSK 3277			15	X
45	41	<b>DESTINY</b> JACKSONS/Epic JE 35552			24	G

46	51	<b>LEGEND</b> POCO/MCA AA 1099			25	G
47	66	<b>LODGER</b> DAVID BOWIE/RCA AQL1 3454			2	G
48	—	<b>TEDDY</b> TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)			1	G
49	36	<b>THE MUSIC BAND</b> WAR/MCA 3085			11	G
50	63	<b>BOMBS AWAY DREAM BABIES</b> JOHN STEWART/RSO RS 1 3051			5	G
51	45	<b>RUNNING LIKE THE WIND</b> THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317			7	G
52	57	<b>CANDY CON</b> FUNK SHUN/Mercury SRM 1 3754			4	G
53	35	<b>DIRE STRAITS</b> /Warner Bros. BSK 3266			24	G
54	53	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001			79	K
55	65	<b>SWITCH II</b> /Gordy G7 988R1 (Motown)			5	G
56	61	<b>VAN HALEN</b> /Warner Bros. BSK 3075			55	G
57	62	<b>JUST A GAME</b> TRIUMPH/RCA AFL1 3224			5	G
58	60	<b>ROCKETS</b> /RSO RS 1 3047			7	G
59	64	<b>NEW ENGLAND</b> /Infinity 9007			5	G
60	32	<b>ENLIGHTENED ROGUES</b> THE ALLMAN BROTHERS BAND/Capricorn CPN 0218			15	H
61	46	<b>OUTLANDOS D'AMOUR</b> THE POLICE/A&M SP 4752			16	G
62	52	<b>FEETS DON'T FAIL ME NOW</b> HERBIE HANCOCK/Columbia JC 35764			15	G
63	50	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor PD 1 6192			13	G
64	—	<b>WHERE I SHOULD BE</b> PETER FRAMPTON/A&M SP 3710			1	G
65	68	<b>CRUISIN'</b> VILLAGE PEOPLE/Casablanca NBLP 7118			36	H
66	71	<b>STRIKES</b> BLACKFOOT/Atco SD 38 112			4	G
67	70	<b>GREASE</b> (ORIGINAL SOUNDTRACK)/RSO RS 2 4002			59	K
68	75	<b>WILD AND PEACEFUL</b> TEENA MARIE/Gordy G7 986R1 (Motown)			5	G
69	80	<b>FEVER</b> ROY AYERS/Polydor PD 1 6204			3	G
70	81	<b>LET ME BE GOOD TO YOU</b> LOU RAWLS/Phila. Intl. JZ 36006 (CBS)			3	G
71	56	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067			30	G
72	58	<b>MANIFESTO</b> ROXY MUSIC/Atco SD 38 114			14	G
73	55	<b>SHEIK YERBOUTI</b> FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)			14	L
74	76	<b>CARMEL</b> JOE SAMPLE/MCA AA 1126			19	G
75	78	<b>GREATEST HITS</b> BARRY MANILOW/Arista A2L 8601			30	K
76	69	<b>BRIEFCASE FULL OF BLUES</b> BLUES BROTHERS/Atlantic SD 19217			27	G
77	77	<b>MINNIE</b> MINNIE RIPERTON/Capitol SO 11936			1	G
78	89	<b>THE GAP BAND</b> /Mercury SRM 1 3758			2	G
79	82	<b>STONEHEART</b> BRICK/Bang JZ 35969 (CBS)			4	G
80	117	<b>THE BOSS</b> DIANA ROSS/Motown M7 923R1			1	G
81	59	<b>BUSTIN' OUT OF L SEVEN</b> RICK JAMES/Gordy G7 984R1 (Motown)			21	H
82	99	<b>WHAT CHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox T 583 (RCA)			2	G
83	121	<b>UNDERDOG</b> ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200			1	G
84	54	<b>TYCOON</b> /Arista AB 4215			13	G
85	91	<b>JEAN LUC PONTY: LIVE</b> /Atlantic SD 19229			4	G
86	84	<b>GIMME SOME NECK</b> RON WOOD/Columbia JC 35702			7	G
87	97	<b>THE ROCHES</b> /Warner Bros. BSK 3298			2	G
88	92	<b>NEW CHAUTAUQUA</b> PAT METHENY/ECM 1 1131 (WB)			3	G
89	88	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H			7	G
90	94	<b>IT'S ALRIGHT WITH ME</b> PATTI LABELLE/Epic JE 35772			12	G
91	67	<b>HOT NUMBER</b> FOXY/Dash 30010 (TK)			9	G
92	73	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318			5	G
93	120	<b>ONE FOR THE ROAD</b> WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064			1	G
94	100	<b>EXPOSURE</b> ROBERT FRIPP/Polydor PD 1 6201			1	G
95	105	<b>BLACK ROSE/A ROCK LEGEND</b> THIN LIZZY/Warner Bros. BSK 3338			1	G
96	98	<b>THE JOY OF FLYING</b> TONY WILLIAMS/Columbia JC 35705			2	G
97	87	<b>MOLLY HATCHET</b> /Epic JE 35347			10	G
98	83	<b>TIGER IN THE RAIN</b> MICHAEL FRANKS/Warner Bros. BSK 3294			15	G
99	85	<b>TOTO</b> /Columbia JC 35317			33	G
100	104	<b>GREY GHOST</b> HENRY PAUL BAND/Atlantic SD 19232			1	G

ALBUM CROSS REFERENCE ON PAGE 56





Diana  
Ross

The  
Boss

Her  
New Album On  
Motown  
Records & Tapes  
M8-923M1

Includes the single

"The Boss"  
M-1462F

12" disco single  
M-00026D1





# Record World Albums 101-150

JUNE 23, 1979

JUNE 23	JUNE 16	
101	107	SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223
102	115	DIONNE DIONNE WARWICK/Arista AB 4230
103	111	STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764
104	72	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033
105	86	ANGIE ANGELA BOFILL/Arista GRP GRP 5000
106	79	THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS)
107	113	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
108	114	KEEP THE FIRE BURNIN' LOUISIANA'S LE ROUX/Capitol SO 11926
109	96	HAIR (ORIGINAL SOUNDTRACK)/RCA CBL2 3274
110	74	LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M)
111	90	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222
112	110	TRB TWO TOM ROBINSON BAND/Harvest ST 11930 (Capitol)
113	119	REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158
114	108	I LOVE YOU SO NATALIE COLE/Capitol SO 11928
115	128	THE JONES GIRLS/Phila. Intl. JZ 35757 (CBS)
116	127	ONE OF A KIND BILL BRUFORD/Polydor PD 1 6205
117	118	FOREVER ORLEANS/Infinity INF 9006
118	95	MILKY WAY CHOCOLATE MILK/RCA AFL1 3081
119	101	SKYY/Salsoul SA 8517 (RCA)
120	123	EVERYBODY UP OHIO PLAYERS/Arista AB 4226
121	103	BRAZILIA JOHN KLEMMER/MCA AA 1116
122	102	BELLE DE JOUR SAINT TROPEZ/Butterfly 3100 (MCA)
123	109	LAND OF PASSION HUBERT LAWS/Columbia JC 35708
124	93	INSTANT FUNK/Salsoul SA 8513 (RCA)
125	139	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611
126	131	JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)
127	129	GROOVIN' YOU HARVEY MASON/Arista AB 4227
128	112	IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044
129	—	DUTY NOW FOR THE FUTURE DEVO/Warner Bros. BSK 3337
130	106	LET ME BE YOUR WOMAN LINDA CLIFFORD/RSO/Curtom RS 2 3902
131	132	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
132	133	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024
133	137	ROCKIE ROBBINS/A&M SP 4758
134	136	STARS SYLVESTER/Fantasy F 9579
135	—	AZURE D'OR RENAISSANCE/Sire SRK 6068 (WB)
136	—	TOUCH THE SKY CAROLE KING/Capitol SWAK 11953
137	—	SPECTRAL MORNINGS STEVE HACKETT/Chrysalis CHR 1223
138	145	THIS WORLD FACE DANCER/Capitol ST 11934
139	—	STRANGE MAN, CHANGED MAN BRAM TCHAIKOVSKY/Polydor PD 1 6211
140	122	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119
141	141	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849
142	125	WARMER RANDY VANWARMER/Bearsville BRK 6988 (WB)
143	126	THE STRANGER BILLY JOEL/Columbia JC 35987
144	140	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679
145	116	TAKE ME HOME CHER/Casablanca NBLP 7133
146	148	EVEN NOW BARRY MANILOW/Arista AB 4164
147	124	GEORGE HARRISON/Dark Horse DHK 3255 (WB)
148	144	THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647
149	142	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625
150	—	FLASH AND THE PAN/Epic JE 36018

# Albums 151-200

151	LOVE TALK MANHATTANS/Columbia JC 35693	175	LOVELINE EDDIE RABBITT/Elektra 6E 181
152	MOODS BARBARA MANDRELL/MCA AY 1088	176	HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
153	HERMAN BROOD & HIS WILD ROMANCE/Ariola SW 50059	177	RUN FOR YOUR LIFE THE TARNEY SPENCER BAND/A&M SP 4757
154	FACE TO FACE FAITH BAND/Mercury SRM 1 3770	178	I LOVE TO DANCE KLEER/Atlantic SD 19237
155	ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302	179	CARRIE LUCAS IN DANIELAND/Solar BXL1 3219 (RCA)
156	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	180	THE MIND OF GIL SCOTT-HERON/Arista AL 8301
157	CHAMPAGNE WILBERT LONGMIRE/Columbia/Tappan Zee JC 35754	181	WELCOME TWO MISSOURI MISSOURI/Polydor PD 1 6206
158	STARDUST WILLIE NELSON/Columbia JC 35305	182	GLADYS KNIGHT/Columbia JC 35704
159	POUSSEZ/Vanguard VSD 9412	183	THE WHOLE WORLD'S DANCING TRAMMPS/Atlantic SD 19210
160	TALES OF THE UNEXPECTED FRANK MARINO & MAHOAGANY RUSH/Columbia JC 35753	184	STAR WALK LARRY GRAHAM WITH CENTRAL STATION/Warner Bros. BSK 3322
161	TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)	185	REMOTE CONTROL TUBES/A&M SP 4751
162	LOVE'S SO TOUGH IRON CITY HOUSEROCKERS/MCA 3099	186	RUNNER/Island ILPS 9536 (WB)
163	SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red Seal CBL2 3379	187	ONE GOOD TURN MARK COLBY/Columbia/Tappan Zee JC 35725
164	THE BEST OF BARBARA MANDRELL/MCA AY 1119	188	REAL TO REEL CLIMAX BLUES BAND/Warner Bros. BSK 3334
165	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135	189	CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221
166	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)	190	CUT ABOVE THE REST SWEET/Capitol SO 11929
167	LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149	191	YOU MUST BE LOVE LOVE & KISSES/Casablanca NBLP 157
168	TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)	192	SLUG LINE JOHN HIATT/MCA 3088
169	NIGHT OF THE LIVING DREGS DIXIE DREGS/Capricorn CPN 0216	193	THIS MOMENT IN TIME ENGELBERT HUMPERDINCK/Epic JE 35791
170	FEEL THE NIGHT LEE RITENOUR/Elektra 6E 192	194	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602
171	EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6	195	SHOULDA GONE DANCIN' HIGH INERGY/Gardy G7 987R1 (Motown)
172	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 6E 188	196	TRAVELLIN' IN THE WRIGHT CIRCLE BETTY WRIGHT/Alston 4410 (TK)
173	RIDE ON ALVIN LEE/RSO RS 1 3049	197	BEST OF ROGER WHITTAKER/RCA AFL1 2255
174	WHAT THE HELL IS THIS? JOHNNY "GUITAR" WATSON/DJM 24	198	DAYTIME FRIENDS KENNY ROGERS/United Artists UA LA 754 G

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

## Album Cross Reference

ALLMAN BROTHERS BAND	60	PAT METHENY	88
ATLANTA RHYTHM SECTION	83	FRANK MILLS	63
ATLANT C STARR	103	STEPHANIE MILLS	82
ROY AYERS	69	ANNE MURRAY	141
BAD COMPANY	4	WILLIE NELSON & LEON RUSSELL	93
BEE GEES	11	NEW ENGLAND	59
GEORGE BENSON	44	OLIVIA NEWTON-JOHN	71
BLACKFOOT	66	TED NUGENT	19
BLONDIE	14	OHIO PLAYERS	46
BLUES BROTHERS	76	ORIGINAL SOUNDTRACK:	120
ANGELA BOFILL	105	GREASE	67
DAVID BOWIE	47	HAIR	109
BRICK	79	SATURDAY NIGHT FEVER	54
BILL BRUFORD	116	ORLEANS	117
CAROLE KING	136	GRAHAM PARKER	101
CARS	25	HENRY PAUL BAND	100
CHEAP TRICK	5	PEACHES & HERB	7
CHER	145	EDDY PENDERGRASS	64
CHOCOLATE MILK	118	POCO	61
LINDA CLIFFORD	130	POLICE	61
NATALIE COLE	114	JEAN-LUC PONTY	85
CON FUNK SHUN	52	SUZI QUATRO	128
CRUSADERS	38	LOU RAWLS	70
CHARLIE DANIELS	41	RAYDIO	40
FACE DANCER	138	MINNIE RIPERTON	77
NEIL DIAMOND	149	TOM ROBINSON BAND	112
DIRE STRAITS	53	ROCKES	87
DOOBIE BROTHERS	10	ROCKETS	58
DEVO	129	GERRY RAFFERTY	34
BOB DYLAN	35	RENAISSANCE	135
EARTH, WIND & FIRE	12, 148	ROCKIE ROBBINS	133
ELO	22	KENNY ROGERS	9, 131
ENCHANTMENT	126	KENNY ROGERS & DOTTIE WEST	89
JAY FERGUSON	113	DIANA ROSS	80
FLASH & THE PAN	150	ROXY MUSIC	72
FOXY	91	JOE SAMPLER	74
PETER FRAMPTON	48	SEAWIND	110
MICHAEL FRANKS	98	SISTER SLEDGE	6
ROBERT FRIPP	94	SKYY	119
GAP BAND	78	PATTI SMITH	30
G.Q.	21	REX SMITH	13
STEVE HACKETT	137	SPYRO GYRA	33
HERBIE HANCOCK	62	JOHN STEWART	50
EMMYLOU HARRIS	147	ROD STEWART	32
GEORGE HARRISON	147	BARBRA STREISAND	144
MOLLY HATCHET	97	STYX	23
HEATWAVE	36	BRAM TCHAIKOVSKY	139
IAN HUNTER	43	ST. TROPEZ	122
INSTANT FUNK	124	DONNA SUMMER	2, 140
ISLEY BROS.	15	SUPERTRAMP	1
JOE JACKSON	27	SWITCH	55
JACKSONS	45	SYLVESTER	134
RICK JAMES	81	JAMES TAYLOR	24
WAYLON JENNINGS	29	TEENA MARIE	68
BILLY JOEL	31, 143	THIN LIZZY	95
JONES GIRLS	115	GEORGE THOROGOOD & THE DESTROYERS	132
RICKIE LEE JONES	3	TOTO	99
JOURNEY	26	TRIUMPH	57
KC	125	TYCOON	84
EVELYN CHAMPAGNE KING	104	VAN HALEN	8, 56
KISS	20	RANDY VANWARMER	142
KANSAS	121	VILLAGE PEOPLE	16, 65, 107
JOHN KLEMMER	121	NARADA MICHAEL WALDEN	111
EARL KLUGH	39	WAR	49
PATTI LABELLE	90	ANITA WARD	17
HUBERT LAWS	123	DIONNE WARWICK	102
LOUISIANA'S LE ROUX	108	GROVER WASHINGTON, Jr.	42
McFADDEN & WHITEHEAD	28	BARRY WHITE	106
BARRY MANILOW	75, 146	TONY WILLIAMS	96
MARSHALL TUCKER	51	RON WOOD	86
HARVEY MASON	127	FRANK ZAPPA	73
MAZE	37		



# Record World Black Oriented Singles



JUNE 23, 1979

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

JUNE 23	JUNE 16		WKS. ON CHART
1	1	<b>RING MY BELL</b> ANITA WARD Juana 3422 (TK) (3rd Week)	
2	2	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 3681 (CBS)	11
3	3	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	10
4	4	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion 44251 (Atl)	9
5	8	<b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	7
6	6	<b>SHAKE</b> GAP BAND/Mercury 94053	12
7	17	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca 988	4
8	14	<b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	7
9	10	<b>LET ME BE GOOD TO YOU</b> LOU RAWLS/Phila. Intl. 8 3684 (CBS)	7
10	5	<b>I WANNA BE WITH YOU (PART I)</b> ISLEY BROS./T-Neck 8 2279 (CBS)	11
11	7	<b>REUNITED</b> PEACHES & HERB/Polydor/MVP 14547	14
12	9	<b>BUSTIN' OUT</b> RICK JAMES/Gordy 7167 (Motown)	9
13	16	<b>CHASE ME</b> CON FUNK SHUN/Mercury 74059	7
14	13	<b>GOOD, GOOD FEELIN'</b> WAR/MCA 40995	12
15	11	<b>DISCO NIGHTS (ROCK FREAK)</b> G.Q./Arista 0388	20
16	12	<b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	15
17	29	<b>TURN OFF THE LIGHTS</b> TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	3
18	15	<b>HOT NUMBER</b> FOXY/Dash 5050 (TK)	18
19	18	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> JACKSONS/ Epic 8 50656	23
20	21	<b>DO YOU WANNA GO PARTY</b> KC & THE SUNSHINE BAND/ TK 1033	12
21	25	<b>WHAT CHA GONNA DO WITH MY LOVIN'</b> STEPHANIE MILLS/20th Century Fox 2403 (RCA)	7
22	24	<b>IF YOU WANT IT</b> NITEFLYTE/Ariola 7747	8
23	26	<b>MEMORY LANE</b> MINNIE RIPERTON/Capitol 4706	6
24	20	<b>DON'T GIVE IT UP</b> LINDA CLIFFORD/RSO/Curtom 927	8
25	19	<b>FEEL THAT YOU'RE FEELIN'</b> MAZE/Capitol 4686	16
26	27	<b>NIGHT DANCIN'</b> TAKA BOOM/Ariola 7747	9
27	28	<b>JAM FAN (HOT)</b> BOOTSY'S RUBBER BAND/Warner Bros. 8818	8
28	31	<b>MUSIC BOX</b> EVELYN "CHAMPAGNE" KING/RCA 11586	5
29	36	<b>I'M A SUCKER FOR YOUR LOVE</b> TEENA MARIE/Gordy 7169 (Motown)	4
30	30	<b>ANYBODY WANNA PARTY</b> GLORIA GAYNOR/Polydor 14558	7
31	37	<b>IT'S TOO FUNKY IN HERE</b> JAMES BROWN/Polydor 14557	4
32	22	<b>IN THE MOOD</b> TYRONE DAVIS/Columbia 3 10904	17



**CHARTMAKER OF THE WEEK**

33	—	<b>GOOD TIMES</b> CHIC Atlantic 3584	1
34	38	<b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/ Warner Bros. 8821	4



35	39	<b>FIRST TIME AROUND</b> SKYY/Salsoul 2087 (RCA)	4
36	23	<b>IT MUST BE LOVE</b> ALTON McCLAIN & DESTINY/Polydor 14532	20
37	32	<b>HE'S THE GREATEST DANCER</b> SISTER SLEDGE/Cotillion 44245 (Atl)	23
38	33	<b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> INSTANT FUNK/Salsoul 2073 (RCA)	26
39	34	<b>I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)</b> NARADA MICHAEL WALDEN/Atlantic 3541	19
40	35	<b>SAY WON'TCHA</b> CHOCOLATE MILK/RCA 11547	9
41	53	<b>CAN'T SAY GOODBYE</b> BOBBY CALDWELL/Clouds 15 (TK)	4
42	42	<b>(YOU'RE A) FOXY LADY</b> LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. 8816	6
43	49	<b>BEST BEAT IN TOWN</b> SWITCH/Gordy 7168 (Motown)	4
44	44	<b>YOU NEVER KNOW WHAT YOU'VE GOT</b> BELL & JAMES/ A&M 2137	6
45	47	<b>BOOGIE WOOGIE DANCIN'</b> SHOES CLAUDJA BARRY/ Chrysalis 2313	4
46	65	<b>CRANK IT UP (FUNK TOWN) PT. 1</b> PETER BROWN/Drive 6278 (TK)	2
47	52	<b>LET'S ROCK 'N' ROLL</b> ATLANTIC STARR/A&M 2135	4
48	50	<b>MORNING DANCE</b> SPYRO GYRA/Infinity 50011	7
49	63	<b>WHY LEAVE US ALONE</b> FIVE SPECIAL/Elektra 46032	3
50	56	<b>I JUST KEEP THINKING ABOUT YOU</b> BABY TATA VEGA/ Tamla 54299 (Motown)	5
51	54	<b>I JUST WANNA DANCE WITH YOU</b> DRAMATICS/MCA 47017	5
52	57	<b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/Motown 1459	3
53	59	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> DIONNE WARWICK/ Arista 0419	3
54	60	<b>GEORGY PORGY</b> TOTO/Columbia 3 10944	3
55	61	<b>I'VE GOT THE NEXT DANCE</b> DENIECE WILLIAMS/ARC/ Columbia 3 10971	3
56	62	<b>H.A.P.P.Y. RADIO</b> EDWIN STARR/20th Century Fox 2408 (RCA)	2
57	64	<b>HOW COULD YOU BREAK MY HEART</b> BOBBY WOMACK/ Arista 0421	2
58	58	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros. 8828	4
59	67	<b>DANCE "N" SING "N"</b> LTD/A&M 2142	2
60	—	<b>THE BOSS</b> DIANA ROSS/Motown 1462	1
61	—	<b>GROOVIN'</b> YOU HARVEY MASON/Arista 0403	1
62	68	<b>TRUST ME (PART I)</b> D. J. ROGERS/ARC/Columbia 3 10963	4
63	—	<b>LIGHT MY FIRE/DISCO HEAVEN</b> AMII STEWART/Ariola 7753	1
64	—	<b>RIDIN'</b> HIGH PARLET/Casablanca 975	1
65	—	<b>MUSIC IS MY WAY OF LIFE</b> PATTI LABELLE/Epic 8 50718	1
66	66	<b>HOT FOR YOU</b> BRAINSTORM/Tabu 8 5514 (CBS)	3
67	73	<b>SHOULDA GONE DANCIN'</b> HIGH INERGY/Gordy 7166 (Motown)	2
68	—	<b>CRYING</b> INSTANT FUNK/Salsoul 2088 (RCA)	1
69	—	<b>SUPER SWEET</b> WARDELL PIPER/Midsong Int'l 1005	1
70	—	<b>RADIATION LEVEL</b> SUN/Capitol 4713	1
71	41	<b>BAD FOR ME</b> DEE DEE BRIDGEWATER/Elektra 46031	7
72	—	<b>CAN'T DO WITHOUT LOVE</b> WHISPERS/Solar 11590 (RCA)	1
73	74	<b>DANCE SING ALONG</b> FREEDOM/Malaco 1057 (TK)	2
74	—	<b>FULL TILT BOOGIE</b> UNCLE LOUIE/Marlin 3335 (TK)	1
75	—	<b>(COME &amp; TAKE THIS) CANDY FROM YOUR BABY</b> SARA DASH/Kirshner 8 4281 (CBS)	1



**WATCH 'EM ROCK 'N' ROLL YA**  
**"STRAIGHT TO THE POINT"** SP 4764  
**ATLANTIC STARR.** Atlantic Starr is shining brightly because of their new smash single "Let's Rock & Roll" and their incredible new album "Straight To The Point" SP 12020/AM 2135 SP 4764  
 The new star in the musical galaxy... **ATLANTIC STARR.**  
**SHINING BRIGHTLY ON A&M RECORDS & TAPES**  
 Direction: Cole Classic Management, Earl Cole. Produced by Bobby Eli. ©1979 A&M Records, Inc. All Rights Reserved.



## Disco File (Continued from page 30)

up some speed and a lot of dynamic in the process. It's still rather slow, but reverberating drumming and a grainy, hotly topped mix put it into the "Love to Love You, Baby" category of effective, widely usable sleaze. In the speed-up, the voices begin to sound rather like the Bee Gees, but their wails were never this insane. Now, pitched much higher, they add to the general spaciousness of the cut. Guttadaro's work constitutes a real retrieval of formerly difficult material—it demands a listen.

**NEWS OF THE WORLD:** Upcoming, new music from **Loleatta Holloway**, **Baker-Harris-Young** and **Double Exposure** (a super "I've Got the Hots For You"—not the Cole Porter song) on Salsoul/Gold Mind; **Freddie James, Ashford and Simpson** and **Boris Midney** on Warners; **France Joli, Saturday Night Band, Musique** and **Boris Midney** on Prelude; **USA-European Connection** and **Kat Mandu** (a/k/a Nightlife Unlimited) on TK.

**STOP THE PRESSES:** After intense bidding for the master, and no small amount of intrigue and espionage, fans can now watch the mail for the debut release of **Judy and the Offtones**. *This is not a joke.*

## The Jazz LP Chart

JUNE 23, 1979

1. **STREET LIFE 300 5**  
CRUSADERS/MCA 3094
2. **PARADISE**  
GROVER WASHINGTON, JR./Elektra 6E 182
3. **MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
4. **HEART STRING**  
EARL KLUGH/United Artists UA LA 942 H
5. **LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
6. **JEAN LUC PONTY: LIVE**  
Atlantic SD 19229
7. **NEW CHAUTAUQUA**  
PAT METHENY/ECM 1 1131 (WB)
8. **CARMEL**  
JOE SAMPLE/MCA AA 1126
9. **FEVER**  
ROY AYERS/Polydor 1 6204
10. **FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
11. **TOGETHER**  
McCOY TYNER/Milestone M 9087
12. **BRAZILIA**  
JOHN KLEMMER/MCA AA 1116
13. **LAND OF PASSION**  
HUBERT LAWS/Columbia JC 35708
14. **LIGHT THE LIGHT**  
SEAWIND/Horizon SP 734 (A&M)
15. **FEEL THE NIGHT**  
LEE RITENOUR/Elektra 6E 192
16. **THE JOY OF FLYING**  
TONY WILLIAMS/Columbia JC 35705
17. **TOUCH DOWN**  
BOB JAMES/Columbia/Tappan Zee JZ 35594
18. **CHAMPAGNE**  
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
19. **TIGER IN THE RAIN**  
MICHAEL FRANKS/Warner Bros. BSK 3294
20. **ONE GOOD TURN**  
MARK COLBY/Columbia/Tappan Zee JC 35725
21. **GROOVIN' YOU**  
HARVEY MASON/Arista AB 4227
22. **ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
23. **NIGHT RIDER**  
TIM WEISBERG/MCA 3084
24. **GARDEN OF EDEN**  
PASSPORT/Atlantic SD 19233
25. **AWAKENING**  
NARADA MICHAEL WALDEN/Atlantic SD 19222
26. **RAMSEY**  
RAMSEY LEWIS/Columbia JC 35815
27. **FOLLOW THE RAINBOW**  
GEORGE DUKE/Epic JE 35701
28. **BLUE MONTREUX**  
THE ARISTA ALL STARS/Arista AB 4224
29. **LIVE AT THE BOTTOM LINE**  
PATTI AUSTIN/CTI 7086
30. **HEATH BROS. IN MOTION**  
Columbia JC 35816
31. **ELECTRIC DREAMS**  
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
32. **TOUCHING YOU . . . TOUCHING ME**  
AIRTO/Warner Bros. BSK 3279
33. **PARADE**  
RON CARTER/Milestone M 9088 (Fantasy)
34. **COUNTERPOINT**  
RALPH MacDONALD/Marlin 2229 (TK)
35. **BAD FOR ME**  
DEE DEE BRIDGEWATER/Elektra 6E 188
36. **WOODY THREE**  
WOODY SHAW/Columbia JC 35977
37. **THE MUSIC OF ROLAND VASQUEZ**  
URBAN ENSEMBLE/Arista GRP GRP 5002
38. **TURN YOU TO LOVE**  
TERRY CALLIER/Elektra 6E 189
39. **WHITE NIGHT**  
MICHAEL WHITE/Elektra 6E 183
40. **FUTURE TALK**  
URZULA DUDZIAK/Inner City 1066

## 12-inch Discs

**JAPAN**—Ariola/Hansa PRO 7756 (3.98)



**LIFE IN TOKYO** (prod. by Moroder) (writers: Moroder-Sylvian) (Chadwick Nomis, BMI) (7:05)

Heralded as disco-rock fusion, this disc features Moroder-patented synthesizer underpinnings and heavy Roxy Music influences, including Ferry vocal stylings, clustered saxes and even Enoesque electronic excursions. An interesting combination, creating a futuristic setting with a disco beat.

**G.Q.**—Arista SP-58 (3.98)



**MAKE MY DREAMS A REALITY** (prod. by Simpson-Fleming) (writers: LeBlanc-Lane-Crier-Service) (G.Q./Arista, ASCAP) (4:45)

Sleekness, suavity and cool—G.Q. are promoting a special set of values through their image, sound and lyrics. The music on this disc is performed with a restrained elegance that sets it apart from the "rawness" of much r&b derived disco. The smoothness of this package would seem to assure G.Q. a big hit.

**HOT CHOCOLATE**—Infinity L33-1014 (3.98)



**GOING THROUGH THE MOTIONS** (prod. by M. Most) (writer: Brown) (Finchley, ASCAP) (5:46)

Strong lyrics of a new wave/Lou Reed bent spark this disc, images of "cold lips" and "dehumanized love" abound. Music is sympathetic to these themes, but funky rather than depressing. Disco beat and eerie synthesizer create a warm/cold atmosphere. This is an intriguing and different direction for disco music.

**AL HUDSON & THE PARTNERS**—MCA L33-1822 (3.98)



**YOU CAN DO IT** (prod. by group) (writers: Myers-McCord) (Perks, BMI) (7:05)

This record features a catchy set of values through their image, sound and lyrics. The music on this disc is performed with a restrained elegance that sets it apart from the "rawness" of much r&b derived disco. The smoothness of this package would seem to assure G.Q. a big hit.

## Keylock Records Bows

■ **NEW YORK**—Keylock Records, operating under the name of Key Records for several months, has officially announced its formation, according to executive president Wally Roker. The label began with the release of the disco single, "Get Another Love," by Chantal Curtis. New singles and artist signings are expected to be announced in the near future.

Roker has been in the music industry, in several capacities, for 25 years. He began as a singer and has since worked in

promotion, working with Dionne Warwick, Nina Simone, B.B. King, and the Impressions. Prior to forming Keylock Records, Roker worked for ABC Dunhill, United Artists and Scepter Records.

## Three from Island

■ **NEW YORK**—Island Records is releasing three albums in late June. The release includes Robert Palmer's "Secrets," Third World's "The Story's Been Told" and the Gibson Brothers' "Cuba."

# DR. STRUT

## The Perfect Prescription For Jazz.



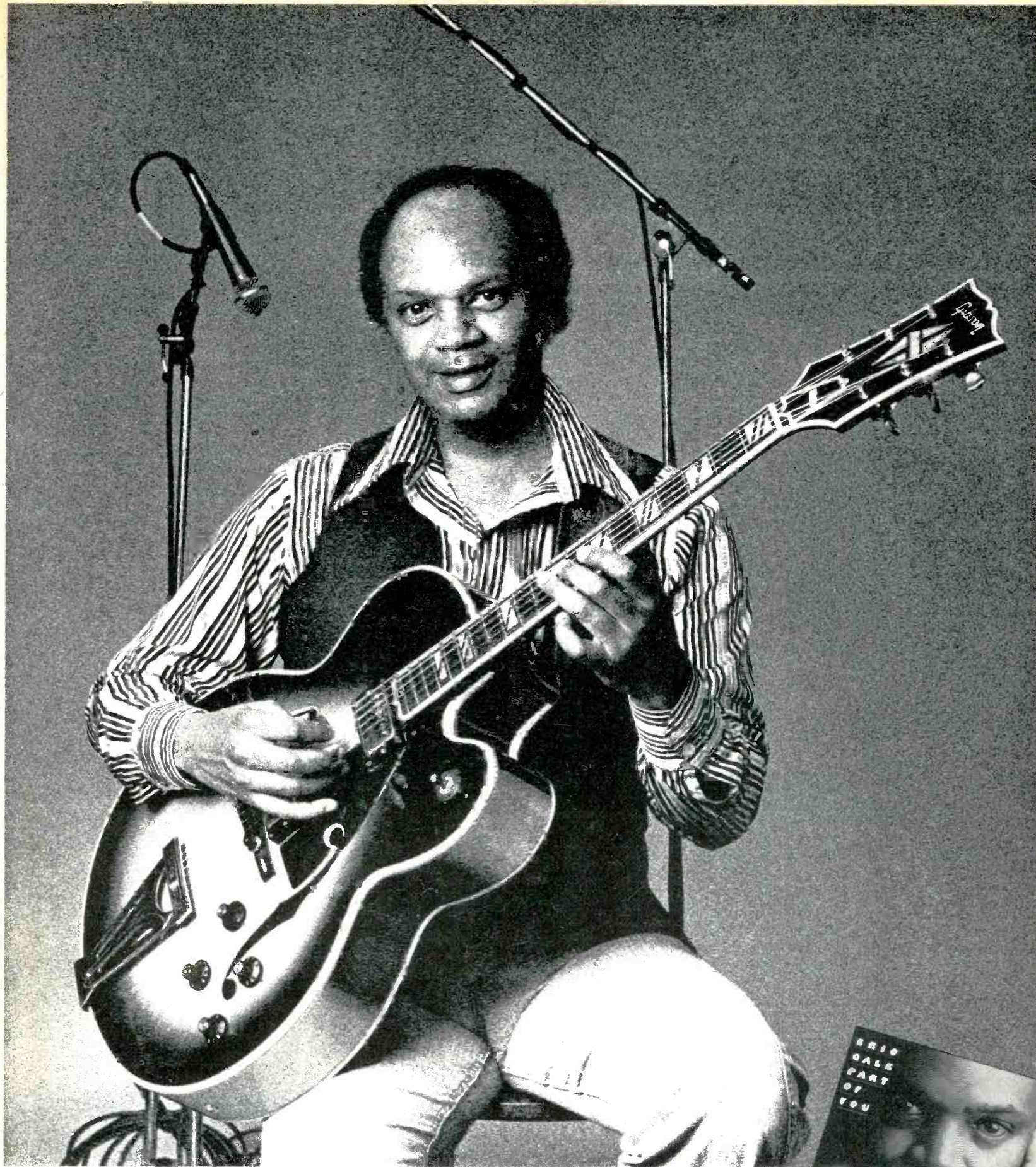
1979 Motown Record Corporation

New Jazz on Motown Records & Tapes

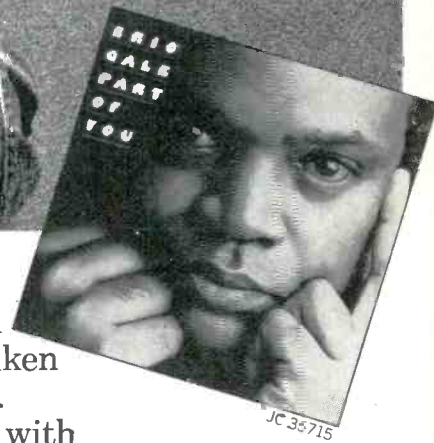


M7-984 R1





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**Eric Gale  
plays to the part of you  
that loves the music.**

"Part of You." A new album from the master of warm and silken guitar improvisation, Eric Gale. Produced by Ralph MacDonald with a touch of funk-ed-up rhythm to move you both physically and emotionally. And sympathetic support from Idris Muhammad, Charles Earland, Richard Tee and Dave Grusin.

**Let Eric Gale slip it to "Part of You."  
On Columbia Records and Tapes.**

Produced by Ralph MacDonald for Antisia Productions.



## German GEMA Chief Holds China Talks

By JIM SAMPSON

■ MUNICH — GEMA general director Prof. Dr. Erich Schulze has completed two days of talks in Peking where he was the guest of the Chinese Ministry of Culture. Schulze apparently was the first western musical copyright expert to visit the People's Republic in nearly three decades.

On June 7 and 8, Schulze held discussions with the directors of the Offices for Publishing Activities, the State Publisher for National Music, the Record Production Office and the secretary of the Chinese Composers' Association. Further talks will be conducted with the Foreign Affairs Bureau of the Minister of Culture and with broadcast officials. No date was given for further negotiations. Eventually, Schulze hopes to conclude a bi-lateral agreement on the protection of copyright. The People's Republic of China is not signatory to any international copyright convention.

Discussions of copyright pro-

tection are seen as a logical extension of China's expanding cultural exchange program, which last month included performance of the Peking Opera in Europe and continue in late October when Herbert Von Karajan of the Berlin Philharmonic visits Peking and Shanghai.

According to a telex from Schulze to GEMA headquarters, the Chinese officials showed great interest in German music. They were familiar with the classics, and now want to hear contemporary works. Schulze reports there will be more radio exposure for German music and that the Chinese seem interested in records and sheet music.

Should GEMA become the first western copyright society to reach an agreement with the Chinese, it will not be surprising. In 1974, Schulze was one of the first western officials to get a pact with the Soviet Union's copyright agency VAAP.

## Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—YELLOW JOURNALISM REMOVED TO MAKE GEORGIA STRAIGHTER: Vancouver's Georgia Straight, after over a decade of muckraking, is being laid to rest after exactly 600 issues. The tabloid, Vancouver's early answer to the Berkeley Barb and LA Freep, began with little regard for the sanctity of journalism, but a healthy and enthusiastic endorsement of what used to be known as the "counter-culture." A weird mix of politics, music and dope information was used until the mid-'70s, at which point the mag was largely regarded as an anachronism. The focus shifted to politics, almost exclusively, with a few reader-grabbing extras like a TV Guide supplement. It didn't work. However, a few years ago the music coverage began expanding and getting better in literary quality. Since Vancouver's only FM outlet, the newly re-named CFOX-FM, rarely strays from the bland MOR/AOR formula, Georgia Straight found itself the only representative for the '70s "counter-culture," most recently becoming the coast's evangelist/apologist for punk rock and new wave. Also, a newspaper strike which has kept the daily papers off the street for over six months has filled the Georgia Straight coffers with much advertising revenue. Enough so, in fact, that Georgia Straight can now finance its new offspring, the Vancouver Free Press. A little more respectable in appearance, a little less radical in approach, the Free Press promises to broaden the acceptance for what started as a yippie periodical. With their circulation up substantially as a result of the on-going newspaper strike, the Straight's move to consolidate its credibility comes as good news for music lovers and industryites. In a market with tremendous raw musical talent, but a distinct lack of vehicles to get that talent across to a waiting public, the Vancouver Free Press will retain its predecessor's trend-setting ways. Strangely enough, it will serve yet another "counter-culture," one which no one dared imagine would exist only a decade ago.

C'MON IN . . . THE WATER'S FINE: In a move which many feel is a test-marketing scheme for a nationwide chain of retail stores, (Continued on page 63)

## England

By VAL FALLOON

■ LONDON—The Tory government's new budget has been met with resignation rather than panic in the industry, as the party policy always was to increase value added tax (sales tax) on non-essential goods. The figures announced this week mean that providing sales meet expectations this year, the industry will be contributing almost 60 million pounds as opposed to about 30 million to the country's exchequer. The bad news is that sales may not meet this target as consumer resistance is expected to new product prices. The problem is that the seven percent increase in the tax to 15 percent pushes discs over the psychological barrier of five pounds for lps and a pound for singles. Full price lps should now cost 5.31 as opposed to 4.99 and singles 1.04 with gimmick discs usually around 1.49 going to 1.57. There are budget bonuses though—personal taxation is lowered with the average person having a few more pounds a week in his pocket to spend, though his disposable income will go quicker to pay for more expensive petrol, drinks or cigarettes. The lowering of personal tax for high earners may encourage tax-exiled artists to return to Britain—the Bee Gees, for example, were among many promising to return if they could keep more of their earnings. Tax on the highest level—over 25,000 pounds—is now reduced from 83 percent to 60 percent, a huge drop on an annual income of a million . . . One faint ray of hope is that increased tax on everything else may encourage people to stay home and listen to records . . . Last week **Geoffrey Bridge** concluded his long involvement with the record industry which ended with five years as full time director general of the B.P.I. Bridge's career goes back to 1957 and includes a period as EMI records md, and Pye general manager. Britain's "Mr. record business" will retire formally in September after the annual general meeting and says he wants to grow vegetables, watch cricket and listen to records. He is expected, though, to take up one of several consultancy offers within the business. Bridge's term with B.P.I. has been extremely successful. In an interview with Record Business he listed some of his achievements: keeping the mechanical royalty rate down to 6¼ percent; reducing tax on promotional products and approval of the submission for a levy on tape hardware. However, Bridge said he has no solution to the record industry's current problems.

IMPORTS BUILD: American imports are now hitting the record industry where it hurts most—in the singles market, currently the most profitable area here, as the first quarter's figures show. Import prices are lower than ever, and fast-selling chart singles are available at 50 to 55 pence—almost 10 pence cheaper than U.K. manufacture. (Continued on page 63)

## Sky High



Ariola Records hosted a party at a London restaurant recently for their new act Sky. Promoter Mel Bush presented Ariola executives and members of Sky with framed tour posters. Pictured from left: Andrew Pryor, head of marketing, Ariola Records; Robin Blanchflower, MD, Ariola; Mel Bush, promoter; Tristan Fry, Francis Monkman, John Williams, and Kevin Peck, members of Sky; Peter Lyster-Todd, manager, Sky; Herbie Flowers, Sky.



# Germany

By JIM SAMPSON

■ MUNICH—First quarter record and tape sales in West Germany couldn't even match the inflation rate—up only 3 percent from the previous year and the slowest start in recent memory. The industry association Phonoverband notes that singles continue to show good growth, up 13 percent. Classical music, up 16 percent, now has an 11 percent market share. But pop albums held absolutely steady while pop cassettes dipped 5 percent, largely due to home taping. For the first time since the development of the cassette, total tape sales decreased. Certainly these figures reflect the worldwide slump in music sales. But with cassettes accounting for nearly one third of German album turnover, the threat of home taping becomes increasingly ominous.

WHAT, ME TOURING? You remember a couple of weeks ago we promised a quick rundown of big summer rock festivals in Germany? Turns out there's only one: **Dire Straits, Barclay James Harvest, Police, Dr. Feelgood**, and other groups at four sites for MaMa Concerts. **Paul McCartney** and **Mick Jagger** both reportedly want to do some short-notice Eurotouring this summer, perhaps in clubs, but nothing is set.

TEUTONIC TELEX: **Ekkehard Ploetz**, international manager at Bellaphon Records, moves to **Hans Schmid's** expanding music publishing operation . . . Elected to three year terms as heads of the German Music Publishers Association are **Maja-Maria Reis** and **Dr. Hans W. Sikorski** . . . **Paul Anka** has recorded an album with **Mireille Mathieu**; an Ariola single, in English, is out with the album set for fall release . . . CBS thrush **Paola** has set a record with her 7th consecutive appearance on the TV net "Hitparade" show, featuring national singles best-sellers . . . Metronome's **Detlev Kroemker** in New York for **Jacques Morali's** birthday bash.

## England *(Continued from page 62)*

turer's prices. And figures are heavy—tens of thousands are estimated to be flooding into the U.K., mainly from the U.S. where retail prices have been stable. Importers are offering 24 hours delivery. All this delights retailers of course but the record companies are trying to work out ways of stopping the flood. Last week one importer sold ten thousand copies of **Anita Ward's** "Ring My Bell" . . . What better way of cheering a slightly depressed business by starting the week with a party. **Wing's** new lp "Back To The Egg" was launched at an extravagant lunchtime reception at EMI's famous Abbey Road Studios. Eggs were everywhere. The inside of the studio was blacked to resemble a frying pan and every table was round, with fried egg cloths, fried parasols, jigsaw puzzles for guests to play with, and a video of the recording of "Rockestra," the tracks which feature **Pete Townshend, Ronnie Lane, John Bonham of Led Zeppelin, Hank Marvin, Gary Brooker of Procul Harum, Elton John's** percussionist **Ray Cooper** and many more. All members of Wings were present. The party was estimated to cost 6000 pounds . . . The indomitable British spirit of independence flourishes—this week yet another new label is announced. It is Plant Music, a reggae outfit run by **Anthony Yadgaroff**. First signing is producer **Lloyd Charmers** and several releases are scheduled.

## Canada *(Continued from page 62)*

CBS Canada has opened a huge retail outlet in east Toronto called Zounds. Kicking off with many exceptional discounts on current product (made even more exceptional with further discounts of up to \$2 on Canadian releases via old Wintario tickets), Zounds is fighting against an odd location. Local retailers feel that if the outlet survives its first nine months in business, it'll do well on a continuing basis. So well, in fact, that some retailers speculate the CBS owned A&A retail chain will convert to Zounds. This is also viewed as a positive step in making the chain more universally appealing, particularly in Quebec. Since both Sam The Record Man and Records on Wheels have carved a major part of the retail business out for themselves with thriving franchise operations, don't be too surprised if Zounds is in contention soon.

BITS'N'PIECES: Congrats to **Pat** and **Marilyn Ryan** on the birth of their second child, a girl. Ditto for **Perry** and **Melanie Goldberg** who tied the knot recently after several years. **Tommy Wilson** has vacated his post as president of Talisman Records to rejoin his own Standing Ovation booking agency . . . **Rush's** guitarist **Alex Lifeson** apparently injured a finger during a minor road accident in Europe recently, leading to the postponement of a few dates.

# England's Top 25

## Singles

- 1 RING MY BELL ANITA WARD/TK
- 2 SUNDAY GIRL BLONDIE/Chrysalis
- 3 DANCE AWAY ROXY MUSIC/Polydor
- 4 BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/CBS
- 5 REUNITED PEACHES & HERB/Polydor
- 6 AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/Phila. Intl.
- 7 THEME FROM THE DEER HUNTER SHADOWS/EMI
- 8 SHINE A LITTLE LOVE ELO/Jet
- 9 MASQUERADE (EP) SKIDS/Virgin
- 10 ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
- 11 POP MUSIK M/MCA
- 12 THE NO. 1 SONG IN HEAVEN SPARKS/Virgin
- 13 UP THE JUNCTION SQUEEZE/A&M
- 14 HOT STUFF DONNA SUMMER/Casablanca
- 15 BOYS KEEP SWINGIN DAVID BOWIE/RCA
- 16 WE ARE FAMILY SISTER SLEDGE/Atlantic
- 17 H.A.P.P.Y. RADIO EDWIN STARR/RCA
- 18 BRIGHT EYES ART GARFUNKEL/CBS
- 19 ROXANNE POLICE/A&M
- 20 DOES YOUR MOTHER KNOW ABBA/Epic
- 21 ONE WAY TICKET ERUPTION/Atlantic/Hansa
- 22 PARISIENNE WALKWAYS GARY MOORE/MCA
- 23 JIMMY JIMMY UNDERTONES/Sire
- 24 THE LONE RANGER QUANTUM JUMP/Electrtic
- 25 THE COST OF LIVING (EP) CLASH/CBS

## Albums

- 1 DISCOVERY ELO/Jet
- 2 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 3 LODGER DAVID BOWIE/RCA
- 4 PARALLEL LINES BLONDIE/Chrysalis
- 5 VOULEZ-VOUS? ABBA/Epic
- 6 MANIFESTO ROXY MUSIC/Polydor
- 7 THIS IS IT VARIOUS/CBS
- 8 SKY SKY/Ariola
- 9 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 10 MONUMENT TO BRITISH ROCK VARIOUS/EMI
- 11 AT BUDOKAN BOB DYLAN/CBS
- 12 NIGHT OWL GERRY RAFFERTY/United Artists
- 13 KNUCKLE SANDWICH VARIOUS/EMI
- 14 THE BILLIE JO SPEARS SINGLES ALBUM BILLIE JO SPEARS/UA
- 15 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 16 THE VERY BEST OF LEO SAYER/Chrysalis
- 17 OUTLANDOS D'AMOUR POLICE/A&M
- 18 FATE FOR BREAKFAST ART GARFUNKEL/CBS
- 19 BAD GIRLS DONNA SUMMER/Casablanca
- 20 BLACK ROSE THIN LIZZY/Vertigo
- 21 THE UNDERTONES UNDERTONES/Sire
- 22 RHAPSODIES RICK WAKEMAN/A&M
- 23 DIRE STRAITS DIRE STRAITS/Vertigo
- 24 GO WEST VILLAGE PEOPLE/Mercury
- 25 SPIRITS HAVING FLOWN BEE GEES/RSO

*(Courtesy: Record Business)*



# RSO-Lucas Deal To Yield Multiple Soundtracks (Continued from page 3)

Coury is touting the Stigwood/Lucas connection as the consolidation of RSO's already formidable success in reaping hit records from box office hits.

Reached by *RW* last Tuesday (12) just after RSO had announced the project to attendees at the PolyGram gathering in Palm Beach, Florida, Coury reviewed both the ambitious world-wide release plans for "Empire . . ." as well as the combined creative and marketing resources achieved through the new association (*RW*, June 16, 1979). "It's the ongoing relationship with Lucas that makes this an important deal, not just the sequel," he stressed.

Lucas' own record-breaking box office receipts for the original "Star Wars" are, of course, matched by RSO's unprecedented multiple-platinum soundtracks "Saturday Night Fever" and "Grease," Coury observed. "With Lucas involved, it makes RSO unquestionably the dominant force in soundtracks," he concluded. "We've already got the number one and number two best-selling soundtrack packages of all time. This deal consolidates what we've already done . . . The consistency of future soundtrack projects we'll have is now guaranteed by the link between RSO and Lucasfilm."

With "The Empire Strikes Back" slated for an unprecedented simultaneous release on all English-speaking territories world-wide, RSO and Lucasfilm are currently projecting a spring opening next year, with RSO's album package to ship several months in advance. Both Coury and Lucasfilm, Ltd. president Charles Weber have confirmed that a multi-million dollar budget is being readied, with Lucasfilm, RSO, 20th Century Fox and various "Star Wars" merchandise licensees pooling advertising, marketing and pro-

duction budgets to maximize impact.

Coury stressed that close collaboration ties in the project will become apparent even sooner. Alluding to the simultaneous "Empire . . ." release plans, Coury explained, "That's never been done before, ever, so you can see there'll be an incredible impact. Also, this summer 'Star Wars' will be re-released, with a tag at the end previewing 'The Empire Strikes Back.' And we're already trying to arrange to insert a second tag, announcing that the soundtrack album will be released by RSO Records in 1980."

Even with those massive campaigns on the boards, Coury notes that the actual soundtrack package itself isn't necessarily being viewed as another "Fever," owing to the probable use of a more traditional symphonic score like that used in "Star Wars." Contemporary pop adaptations of the score pose one area now under scrutiny, and while Coury declined detailed predictions of just what "spin-off" properties may be developed, he noted that Lucasfilm's long-term plans for "Star Wars" will themselves set up a sizeable long-range catalogue commitment.

"I was privileged to go and spend the whole day at the Elstree film studio complex, where 'The Empire Strikes Back' is in production, along with Robert Stigwood, Fred Gershon and Lucas. They were designing and manufacturing new creatures and concepts for the movie, and they showed us how they create ideas for their productions . . . It's not only this picture, it's a whole series that's now being planned," said Coury, who confirmed that Lucas' organization has already sketched an extended "Star Wars" saga that could run to as many as 12 sepa-

rate films.

Coury stressed that Lucas' earlier successes and keen awareness of pop music ties were at least as instrumental in shaping RSO's commitment to the deal. Noting that "American Graffiti" prefigured "Saturday Night Fever" itself by tapping a broad album audience through contemporary songs, Coury observed, "The Lucas organization is a lot like the Stigwood group, in that it's a small, young, tightly-knit company and an aggressive, intelligent marketing operation." In particular, he added, Lucasfilm maximized cross-merchandising opportunities for the last "Star Wars" via ancillary deals that brought the total gross earnings of the project to \$600 million.

Even with RSO's epochal success with "Fever" and "Grease," Coury noted that the label had cautiously avoided counting on soundtracks to sustain that success prior to the new Lucas contact. "We've been very selective, and we've frankly had our share of stiffs as well," he commented. "Ever since 'Fever,' we've turned down a lot of soundtrack projects that were offered us." With Lucas, though, Coury says RSO will have a creative and marketing partnership at once close enough and sufficiently flexible to justify an ongoing tie.

"Anything he owns or controls will involve RSO on the music side," he said, adding that the deal won't include any directorial assignments for Lucas on projects owned by other producers.

Together, he asserts their marketing clout will yield strong returns on conventional soundtrack properties as well as any commercially-oriented contemporary scores or spin-off packages. Candidly referring to the disappointing sales tallies for last year's "Sgt. Pepper's Lonely Hearts Club Band," Coury noted, "'Sgt. Pepper' still neared two million in sales, despite the massive returns we saw after laying out four million units. Even though the movie was a total stiff, we were able to penetrate the market and still sell at platinum levels."

The RSO chief isn't inflating his projections to include a quick repeat of "Saturday Night Fever" or "Grease" sales levels, though, and he points to the current market as the restraining factor. "I was totally convinced after 'Fever' that good albums, with that broad demographic appeal that we saw reflected in 'Fever' and 'Grease,' would follow almost immediately and

outsell 'Fever.' I honestly thought that would be a short-lived sales record."

Instead, he notes that major labels have been unable to take artists like Ronstadt or RSO's own Bee Gees to those levels. "The Bee Gees are somewhere between four and five million, but I thought we'd be at eight by now," he says. "Now I wonder about those prospects. With the economic situation we're in now, I think those record may remain unchallenged in sales for awhile, although whether for months, or even years, I can't say."

## B'cast Bureau Chief

(Continued from page 3)

nation. Darby, in his letter to Ferris, cited "personal reasons" for his decision, but sources say that Darby was upset over the FCC decision in which AT&T was not forced to return to consumers \$100 million in earnings that exceeded FCC regulatory guideline rules.

Ironically, Verveer, a former Justice Department attorney, has worked in the common carrier arena, in a Justice Department antitrust case against AT&T.

The common carrier bureau is the FCC's largest division and regulates the nation's giant phone system. All of the new communications bills on the Hill call for deregulation of most common carriers except for AT&T, and eventually, when the entire communications spectrum is opened to competition, the regulatory and watchdog aspects of the government toward AT&T would change drastically. In fact, the Van Deerlin bill, H.R. 3333, would abolish the FCC entirely, replacing it with a new body of five commissioners appointed to non-renewable, ten year terms.

The FCC shakeups, tied as they are to imminent future of deregulation throughout the communications industry, occurred on the first day of House Subcommittee on Communications hearings on the regulatory reform provisions of H.R. 3333.

Witnesses gave their opinions of the possible FCC abolition, and the establishment of a National Telecommunications Agency in the executive branch to replace the present Telecommunications and Information Administration in the Commerce Department.

Rep. Lionel Van Deerlin (D-Calif.), chairman of the subcommittee, was much more optimistic this past week than he was the week before about the future of the bill, saying he hopes to produce a finished bill by August 1.



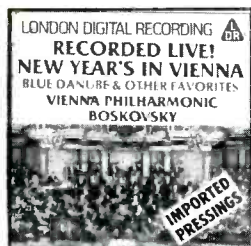
Special guest star Darth Vader joined RSO Records' president Al Coury at the PolyGram Managing Directors' Meeting held this week in Florida. Together they announced the 1980 RSO Record release of the original soundtrack to the motion picture "The Empire Strikes Back".



## Classical Retail Report

JUNE 23, 1979

### CLASSIC OF THE WEEK



**NEW YEAR'S IN VIENNA**  
BOSKOVSKY  
London Digital

### BEST SELLERS OF THE WEEK\*

**NEW YEAR'S IN VIENNA**—Boskovsky—London Digital  
**ANNIE'S SONG**—Galway—RCA  
**BEETHOVEN: SYMPHONY NO. 3**—Giulini—DG  
**BRITTEN: PETER GRIMES**—Vickers, Harper, Summers, Davis—Philips  
**KOTO FLUTE**—Wilson—Angel  
**LEHAR: THE MERRY WIDOW**—Sutherland, Bonyngé—London  
**MASSENET: CENDRILLON**—Von Stade, Gedda, Rudel—Columbia  
**PUCCINI: TOSCA**—Freni, Pavarotti, Miles, Rescigno—London  
**SCHUMANN: KREISLERIANA**—Egorov—Peters International  
**SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Vishnevskaya, Rostropovich—Angel

### KORVETTES/EAST COAST

**BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG  
**BRAHMS: GERMAN REQUIEM**—Solti—London  
**BRITTEN: PETER GRIMES**—Philips  
**GRIEG: PIER GYNT**—Blomstedt—Angel  
**GERSHWIN: SONGS**—Morris, Bolcom—Nonesuch  
**LEHAR: THE MERRY WIDOW**—London  
**MASSENET: CENDRILLON**—Columbia  
**MASSENET: LE JONGLEUR DE NOTRE DAME**—Angel  
**FREDERICA VON STADE IN RECITAL**—Columbia  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Stern, Rostropovich—Columbia  
**KING KAROL/NEW YORK**  
**BRUCH: VIOLIN CONCERTO**—Zukerman, Mehta—Columbia  
**KOTO FLUTE**—Angel  
**GLASS: EINSTEIN ON THE BEACH**—Tomato  
**GLAZUNOV: KING OF THE JEWS**—Koehler—Turnabout  
**KHACHATURIAN: GAYNE BALLETT**—Columbia  
**LEHAR: THE MERRY WIDOW**—London  
**MASSENET: CENDRILLON**—Columbia  
**NEW YEAR'S IN VIENNA**—London Digital  
**SATIE: MONOTONES**—Lanchberry—Angel  
**SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Angel

### RECORD & TAPE COLLECTORS/ BALTIMORE

**J. C. BACH: SINFONIAS, OPUS 3**—Marriner—Philips  
**BACH: BRANDENBURG CONCERTOS**—Collegium Aureum—Quintessence

**BRUCKNER: SYMPHONY NO. 7**—Walter—Odyssey  
**JANACEK: QUARTETS NOS. 1, 2**—Gabriel—London  
**MOZART: SERENADES VOL. 9**—Boskovsky—London  
**SCHUMANN: PIANO CONCERTO**—Moravec, Neumann—Supraphon (Import)  
**SCHUMANN: KREISLERIANA**—Peters International  
**SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Angel  
**STRAUSS: EIN HELDENLEBEN**—Solti—London  
**TCHAIKOVSKY: SYMPHONY NO. 3**—Rostropovich—Angel  
**RADIO DOCTORS/MILWAUKEE**  
**ANNIE'S SONG**—RCA  
**BEETHOVEN: SYMPHONY NO. 3**—DG  
**BRITTEN: PETER GRIMES**—Philips  
**FAURE: REQUIEM**—Popp, Davis—Columbia  
**LEHAR: THE MERRY WIDOW**—London  
**MASSENET: CENDRILLON**—Columbia  
**NEW YEAR'S IN VIENNA**—London Digital  
**PACHELBEL: KANON**—Muenchinger—London  
**SCHUMANN: KREISLERIANA**—Peters International  
**STRAUSS: EIN HELDENLEBEN**—Solti—London

### ODYSSEY RECORDS/ SAN FRANCISCO

**BEETHOVEN: PIANO CONCERTO NO. 3**—Pollini, Boehm—DG  
**BRITTEN: PETER GRIMES**—Philips  
**DEBUSSY, RAVEL: QUARTETS**—Tokyo String Quartet—Columbia  
**MASSENET: CENDRILLON**—Columbia  
**NEW YEAR'S IN VIENNA**—London Digital  
**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel  
**PUCCINI: TOSCA**—London  
**RACHMANINOFF: PIANO WORKS, VOL. V**—Laredo—Columbia  
**SCHUMANN: PIANO CONCERTO**—Argento, Rostropovich—DG  
**VERDI: UN BALLO IN MASCHERA**—Caballe, Carreras, Davis—Philips

### TOWER RECORDS/SEATTLE

**BRAHMS: SYMPHONY NO. 1**—Mehta—London  
**BRUCH: VIOLIN CONCERTO**—Zukerman, Mehta—Columbia  
**FAURE: REQUIEM**—Popp, Davis—Columbia  
**KOTO FLUTE**—Angel  
**MONTEVERDI: MADRIGALS, BOOK III**—Leppard—Philips  
**CONCERTOS FOR OBOE**—Hollinger—DG Archiv  
**RACHMANINOFF: SONGS, VOL. IV**—Soederstrom, Ashkenazy—London  
**ROSSINI: LA GAZZA LADRA**—Zedda—Italia (Import Peters International)  
**SCHUMANN: KREISLERIANA**—Peters International  
**TARTINI: DEVIL'S TRILL**—Luca—Nonesuch  
\* Best Sellers are determined from the retail lists shown above, plus lists from the following stores: Cutler's/New Haven, Discount Records/Washington, D. C., Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Sound Warehouse/Dallas, Cactus/Houston, Tower/San Francisco, Tower Records/Los Angeles and Record World/TSS/New York.

## McEwen To San Francisco

By SPEIGHT JENKINS

■ NEW YORK—The news had been circulating for some time. Stories now abound that the contract was signed almost six months ago. But it was not until the first days of June that the San Francisco Opera formally announced that Kurt Herbert Adler, for almost 26 years its managing director,

was stepping down in 1982, and in his place would come Terry McEwen, the executive vice president and classical chief of London Records.

McEwen, born in Canada in 1929, is no stranger to the American opera-going public. Lectures, television appearances, almost weekly sessions during the season on Texaco's Opera Quiz have made him one of opera's most familiar voices and personalities. Still, it is a good and refreshing departure for one of the world's major opera companies to turn to a leading record executive for its new chief.

From this quarter the choice is an exciting one. McEwen knows voices and vocal history. The last bit of knowledge is as important in an impresario as it is in a statesman. A man who knows the development of the operatic voice and changes in the public's taste over the last century has a feeling for swings of the pendulum today. And McEwen has one of the great historical collections of records and knows what they mean. Add to this knowledge an intimate acquaintance or friendship with virtually every major singer in the world today and a recognized skill at business and one has a formidable combination for an opera chief.

According to press releases, he will give up his London post next June, serving in San Francisco as an "observer" for 1980 and 1981 before taking over the company the next year. This will mean observing while Adler leads the company into its first international season in May and June of 1981. Further, the Bay City company—with new facilities for orchestral performance available—will lose the services of the San Francisco Symphony and will create its own orchestra. It promises to be a period of exciting growth and development in San Francisco and the perfect time to take on new management.

Those in the record business can only look with delight at McEwen's appointment. It adds a luster to everyone connected with recorded classical music in its recognition both of knowledge and expertise, and all can wish for the genial boss of London to be even more successful heading up the San Francisco Opera.

### Classical Retail Tips

■ The big news from Classics International, the new combination of Philips and Deutsche Grammophon, comes from the Dutch branch. Within a few days record stores will be able to begin selling—and such a phrase is no exaggeration—the Pipa Concerto. On Seiji Ozawa's return with the Boston Symphony from China—surely one of the best publicized trips by any musical organization in history—he brought with him Liu Teh-Hai, a player of the four-stringed lute, a Chinese instrument known as the pipa, and Liu Shih-Kun, the famous Chinese pianist. In March, in Boston, he and the orchestra joined forces with the two Chinese to record the Pipa concerto, called *Little Sisters of the Grasslands*, and the Liszt Piano Concerto No. 1 in E-flat. To cap the record, Ozawa included "The Stars and Stripes Forever."

Teh-Hai is a famous Pipa player in China and played the instrument with the orchestra in the same concerto several times there; Liu Shih-Kun is the pianist who participated in the Tchaikovsky Competition in 1957, which catapulted Van Cliburn to fame. Afterwards he was imprisoned for a long time because of the negative reaction in China to anything Western; now he is again their leading concert pianist. The record, which will also be sold in China, is a major cultural step in Sino-American relations. No matter what the Pipa concerto sounds like, and reports from China were that it was interesting, the public will want this record. One would imagine, furthermore, that it will surely be the kind of album that will sell in great

(Continued on page 68)



# Record World Latin American

## Record World en Puerto Rico

By FRANKIE BIBILONI

■ Se argumentan razones de un tipo y de otro, para justificar lo que sucede en nuestro mercado discográfico. Unas muy lógicas, otras muy dudosas pero en fin existe la realidad de una "baja" sorprendente, comparando datos y estadísticas . . . **Mickey Cora**, con su orquesta, (Vaya) ha logrado por fin una grabación que parece ser la de su consagración como grandes favoritos del público y es la titulada "Todo ha Cambiado," que recibe gran difusión en radio y alcanza excelentes ventas . . . **Charytin Goyco** se empieza a colocar con el tema "Hay que Venir Aquí." La pieza es un tema muy accesible, tanto en su música como en su letra, y nos demuestra las facultades de esta genial cantautora, que ahora pertenece como artista exclusiva del prestigioso sello T.H. de Venezuela.

Con más y más constancia se programan las grabaciones de **Gilberto Monroig**, en cada una de las emisoras de todo el país. Esa calidad es de las que no dejan lugar a una duda acerca de lo que vale el cantante, que se deja escuchar con el bonito bolero de **Bobby Capo** "Que Falta Tú Me Haces," que es todo un "jit," en ventas y popularidad . . . En su nuevo disco sencillo para el sello Velvet, **Sophy** nos canta "Beso a Beso, Dulcemente," un tema con plena garantía de triunfo. Gusta desde el primer momento . . . "Flores Blancas y Negras," en la

voz de **Tito Allen**, puede ser todo un éxito por su buena realización . . . Un buen intérprete salsero y mejor autor tiene Fania en su artista **Rubén Blades**, quien surge como una de las revelaciones de la presente temporada. Sus creaciones "Siembra," "Pedro Navaja" y "Plástico," cañonazos indiscutibles con gigantescas cifras agotadas y ahora su más reciente lanzamiento "Dime," lo colocan como autor-intérprete de gran futuro . . . **Adalberto Santiago** se encuentra colocado en las listas de éxitos radiofónicos y de ventas con el número "Ay Caray" que se adapta perfectamente al género popular . . . **Quique González** de Caytronics salta de gusto al comprobar que la cantante **Angela Carrasco** está logrando estupendas ventas con el tema "Callados," ¡Qué Bueno Que Así Sea! . . . **Rocio Jurado** (RCA Víctor) tiene actualmente un gran éxito en las listas de popularidad, titulado "Mi Amante Amigo," que puede considerarse como el disco que más se le ha escuchado durante el presente año . . . La nueva grabación de **Mauro** lanzada por el Sello Borinquen al mercado, titulada "Juvenil Cariño" ha entrado estupendamente en programación radial a nivel nacional . . . **Nelson Velázquez** de Liznel Record's, firmó contrato de distribución con **Frankie Gregory** para distribuirle los discos de la orquesta **Salsa Fever** y **Puerto Rico All Stars**.

## Latin American Album Picks

### DISCO SAMBA



### DISCO SAMBA

LOS JOAO—Musart ED 1769

Con arreglos de Mayolo Ortíz, Armando Arcos, Javier Iturralde y Chucho Ferrer, Los Joao están arrasando en México y moviéndose fuertemente a otras áreas con este larta duración, en el cual se ha incluido "Disco Samba," un medley de bellos temas brasileños en tratamiento disco. Otros temas son "Amigo" (R. y E. Carlos-B. y M. McCluskey), "Santa María de Portugal" (Cutugno-Viale-Losito) y "Voce abusou" (A. Carlos-Jocafi).

■ With arrangements by Mayolo Ortíz, A. Arcos, J. Iturralde and Chucho Ferrer, Los Joao are a smash in Mexico and spreading to other areas with "Disco Samba," a medley of standard Brazilian melodies. Also good are "Niña de Pelo Negro" (A. Aparisi), "Charlie Brown," others. A superb disco package!

(Continued on page 68)

## Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA

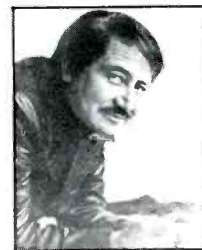


■ Las ventas de **Los Joao** en México con su "Disco Samba" va ya estableciendo pautas interesantes, al mismo tiempo en que su promoción se va intensificando dentro de la población latina de Estados Unidos. Musical Records, por su parte, está en pasos para realizar una re-mezcla que permita hacer llegar esta grabación en Español, a la mayoría de los "record pools" de Estados Unidos, ante el éxito alcanzado en otros mercados. "Disco Samba" no es más que una recopilación de temas "Standards" brasileños, con el toque disco y personal de **Los Joao**. Aun cuando la grabación no tiene aún el impacto de "big sound," (gran sonido) requisito previo para que entre en el mercado anglo de Estados Unidos y Europa, está sirviendo para probar de hecho lo que estoy diciendo hace tanto tiempo. El sonido Brasil, por su gran influencia rítmica y percusión brillante, entra de lleno dentro de la categoría "disco." No es más que llevar los temas a este ritmo y trabajar en el "kicking" del drum y "funkear" un poco el bajo y la guitarra. Sigo gritando a oídos sordos que Brasil está perdiendo la enorme posibilidad, aun mayor que cuando el "bosa nova," de meterse fuerte en todas partes. Recibo muestras de Brasil



Jose Maria Fuentes

que piden a gritos se haga algo con ellas. He hablado con ejecutivos toques sobre el proceso y aun cuando algunos han invertido todo lo requerido para poder meterse en los grandes mercados, lamentablemente, la determinación final ha caído en manos bastardas, que dentro de los intereses multinacionales, no se muestran favorables a nada que sea latino. Tal es el caso de "Brazilian Connection, que con el tema "Relax" y antes con "Black Coco" pudiera haber dado fuerte, sino fuera porque se perdieron los números dentro de las burocracias a hipocresías fatales a todo lo nuestro. De todas maneras, sigo haciendo un llamado a Brasil, para que revitalicen las



Juan Torres

empresas discográficas sus destinos y metas, ya que aun cuando el mercado local es inmenso, negarle a los artistas y al pueblo brasileño el disfrute de su triunfo absoluto y la entrada de regalías musicales a sus autores, músicos e intérpretes, se vuelve ya asunto de una cobardía criminal. Y ya pruebas se han dado, lo único que hace falta ahora son un par de bolitas, por supuesto, bien puestas. Mientras tanto, viva Mexico, por el fenomeno de **Los Joao**.

**José María Fuentes**, Presidente de Discos Fuentes de Colombia, acaba de instalar una consola MC1 de 24 canales de grabación en Medellín. Felicidades a José María por todos sus esfuerzos a favor del engrandecimiento de su empresa discográfica colombiana . . .

El talentoso artista **Drago**, famoso por sus portadas a través de los años, acaba de establecerse en Drago Artistics Design en el 9910 N.W. 80 Ave., Depto. 2Q., Hialeah Gardens, Fla. 33016, empresa a la cual le han transferido el nombre de "Home of Drago," nombre que recaía antes en Universal Lithographers, empresa de la cual era Drago Presidente, y a la cual hubo de renunciar hace algunas semanas . . . **Mateo San Martín**

está redoblando sus esfuerzos promocionales y distributivos de sus sellos Kuganey y Discolor, agregando otras distribuciones a su larga línea. Acaba de firmar contrato con **Pablo Cano**, para la distribución

(Continued on page 67)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Chicago

By PUBLIMET

1. **HA VUELTO YA**  
SUSY LEMAN—Pronto
2. **AHORA NO**  
JOSE JOSE—Pronto
3. **YO QUISIERA SENOR LOCUTOR**  
VERONICA CASTRO—Peerless  
LOS HIJOS DEL SOL—Nova Vox
4. **AYER Y HOY**  
GRUPO MAZZ—Santos
5. **QUIERO VIVIR**  
CARMIN—Orfeon
6. **NO LASTIMES MAS**  
ROCIO DURCAL—Pronto
7. **SANGRE DE VINO**  
REYNALDO OBREGON—Orfeon
8. **AMOR DE PROPINA**  
LOS HUMILDES—Fama
9. **LA NOCHE MAS LINDA DEL MUNDO**  
RAPHAEL—Alhambra
10. **UN DIA TU, UN DIA YO**  
JULIO IGLESIAS—Alhambra

### San Antonio

1. **LAS CUENTAS CLARAS**  
CHELO—Musart
2. **EL TAHUR**  
LOS TIGRES DEL NORTE—Fama
3. **CUANTO TE DEBO**  
ROBERTO PULIDO—ARV
4. **VENGO A VERTE**  
MERCEDES CASTRO—Musart
5. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
6. **LOS MANDADOS**  
VICENTE FERNANDEZ—Caytronics
7. **CAMAS SEPARADAS**  
YOLANDA DEL RIO—Arcano
8. **EL TIQUETO**  
WALLY GONZALEZ—Falcon
9. **COMO TU**  
LUPITA D'ALESSIO—Orfeon
10. **NO LASTIMES MAS**  
ROCIO DURCAL—Pronto

### El Paso

By KAMA (ERNESTO QUINONES)

1. **DEJAME**  
LUPITA D'ALESSIO—Orfeon
2. **HASTA EL FIN DE MI VIDA**  
IRENE RIVAS—Cara
3. **NADIE ES COMO TU**  
ROCIO DURCAL—Pronto
4. **AMOR DE MADRUGADA**  
LUCIA MENDEZ—RCA
5. **ALGUIEN COMO TU**  
MANOLO MUNOZ—Gas
6. **BAILEMOS ESTA CANCION**  
LOS RIVIERA—Fama
7. **MOTIVOS**  
JOSE DOMINGO—Melody
8. **BUENOS DIAS SENOR SOL**  
JUAN GABRIEL—Ariola
9. **TRACIONERA**  
PASTOR LOPEZ—Salsita
10. **VENGO A VERTE**  
MERCEDES CASTRO—Musart

### Los Angeles

By KWKW (HERNAN QUEZADA ESCANDON)

1. **CAMAS SEPARADAS**  
YOLANDA DEL RIO—Arcano
2. **ALGUIEN COMO TU**  
MANOLO MUNOZ—Gas
3. **SI QUIERES MAS**  
LUCHA VILLA—Musart
4. **ME OLVIDE DE VIVIR**  
JULIO IGLESIAS—Alhambra
5. **EL AMOR DE MI VIDA**  
CAMILO SESTO—Pronto
6. **OH GRAN DIOS**  
REGULO ALCOCER—Yuriko
7. **FLORECILLA DE AMOR**  
ACAPULCO TROPICAL—Arcano
8. **VIVIENDO POR VIVIR**  
ROBERTO CARLOS—Caytronics
9. **AMOR DE HABITACION**  
NAPOLEON—Raff
10. **YO NO MANTENGO A HOMBRES**  
GLORIA ELVA—O.B.

## Ventas (Sales)

### San Antonio

By KVAR-FM (JAVIER DE LA CERDA)

1. **DEJAME**  
LUPITA D'ALESSIO—Orfeon
2. **BOLEROS**  
LA PEQUENA COMPANIA—Alhambra
3. **ALGUIEN COMO TU**  
MANOLO MUNOZ—Gas
4. **EL AMOR COSA TAN RARA**  
DENISE DE KALAFE—Pronto
5. **LA BARCA DE ORO**  
MOCEDADES—Musart
6. **TRACIONERA**  
PASTOR LOPEZ—Salsita
7. **POR AMORES COMO TU**  
ESTELA NUNEZ—Ariola
8. **DISCO SAMBA**  
LOS JOAO—Musart
9. **QUE BUENO BAILA USTED**  
TITO PUENTE—Tico
10. **SE DEJA DE QUERER**  
ROBERTO—Dila

### Chicago

1. **EL TAHUR**  
LOS TIGRES DEL NORTE—Fama
2. **QUIERO VIVIR**  
CARMIN—Orfeon
3. **EL GALLO NEGRO**  
VICENTE FERNANDEZ—Caytronics
4. **YO QUISIERA SENOR LOCUTOR**  
VERONICA CASTRO—Peerless  
LOS HIJOS DEL SOL—Nova Vox
5. **HA VUELTO YA**  
SUSY LEMAN—Pronto
6. **AMOR DE PROPINA**  
LOS HUMILDES—Fama
7. **LOS MANDADOS**  
VICENTE FERNANDEZ—Caytronics
8. **MUJER PASEADA**  
LA TROPA CHICANA—Latin Int.
9. **TE VAS, TE VAS**  
HERMANOS GARZA DE SALINAS—Viva
10. **EL ULTIMO BESO**  
REGULO ALCOCER—Yuriko

### Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. **TOO MUCH HEAVEN**  
BEE GEES—Polygram
2. **LE FREAK**  
CHIC—WEA
3. **NAO CHORE MAIS**  
GILBERTO GIL—WEA
4. **FIQUE MAIS UM POUCO**  
ROSANA—Odeon
5. **GOSTO DE MACA**  
WANDO—Copacabana
6. **INSTANT REPLAY**  
DAN HARTMAN—CBS
7. **I'D RATHER HURT MYSELF**  
RANDY BROWN—Tapecar
8. **YMCA**  
VILLAGE PEOPLE—RCA
9. **DO YA THINK I'M SEXY**  
ROD STEWART—WEA
10. **POR MUITAS RAZOES EU TE QUERO**  
JANE/HERONDY—RCA

### Spain

By JOSE CLIMENT

1. **SOLO PIENSO EN TI**  
VICTOR MANUEL—CBS
2. **SU CANCION**  
BETTY MISSIEGO—Columbia
3. **ACORDES**  
PECOS—Epic/CBS
4. **DIKI, DIKI**  
AMINA—Hispavox
5. **ELLA-A-A**  
MANOLO Y JORGE—RCA
6. **ME GUSTAS MUCHO**  
ROCIO DURCAL—Ariola
7. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS—RCA
8. **SOMBRA Y LUZ**  
TRIANA—Movieplay
9. **MISA CAMPESINA**  
VARIOUS—CBS
10. **SIEMPRE TE VOY A QUERER**  
JERONIMO—Columbia

## Nuestro Rincon *(Continued from page 66)*

del sello Onix. Entre los artistas que le han entrado se cuenta el grupo **Eru Aña** de típico corte "santero" . . . Orfeón Records de Los Angeles, también ha revitalizado sus cuerpos promocionales. En las listas de la costa oeste se muestran insistentemente artistas de sus producciones, tales como **Carmin** con su "Quiero vivir," "Dejame" por **Lupita de Alessio**, "La Gallina Co Co UA" por **Cepillín**, Adios Amor" de **Juan Manuel**, "Traicionera" por **Pastor López** y "Te aborreci" por **Fernando Allende** . . . Muy buena la grabación "Superdiscotheque" del organista **Juan Torres** de México, en la cual se han incluido fuertes temas disco, tales como "Macho Man," "Copacabana," "Grease" y "Night Fever." Basicamente están logradas estas grabaciones, la debilidad se muestra en las secciones rítmicas y mezclas de sonido . . . **Carmin** de Orfeón es una de las mejores voces femeninas que han salido de Nueva York ultimamente Su "Quiero vivir" (I will survive) lo demuestra ampliamente, incluida en un nuevo album que Orfeon ha puesto a la venta. Aun cuando **Randy Ortíz** trató de ser original en este "cover versión de "I will survive," con un arreglo latinísimo, algo pasó en la mezcla final o en el cuarto de corte, a través de todo el long playing, que merecería cierta rectificación. . . Es innegable que vuelve el bolero con gran fuerza. **Gilberto Monroig**, a través del impulso de Artomax, está arrollando en los mercados de la costa este de Estados Unidos y Puerto Rico . . . **Raúl Marrero**, el eterno bolerista boricua, acaba de ser lanzado en una producción Mericana de **Joe Cain**, que pudiera dar fuerte en estos momentos.

**Los Joao**, a Mexican group, has been increasing its sales through their "Disco Samba." Musical Records in the States is ready to do a remix of this recording in order to hit the American market through the record pools. "Disco Samba" is a medley of Brazilian tunes with the personal touch and disco beat of Los Joao. Even though this recording does not have that big sound, a vital step in getting into the American and European market, it is good enough to prove what I have been

saying for a long time about the Brazilian sound and the similarity with the disco sound. I keep insisting that Brazil is losing a big opportunity, even bigger than the "bossa nova," to get into every market with this new sound.

**José María Fuentes**, president of Discos Fuentes in Colombia, has just installed a new 24 track MC1 console at their facilities in Medellín. Congratulations for this new step in the Colombian music industry . . . **Drago**, the famous cover designer, has just opened Drago Artistics Design at 9910 NW 80th Ave., Dept. 2Q, Hialeah Gardens, Fla. 33016. Drago just resigned a few weeks ago as president of Universal Litho Inc. . . . **Mateo San Martín** is increasing his promotional and distributional efforts for his Kubaney and Discolor labels, adding new labels to his distribution set up. He just signed with **Pablo Cano** for the distribution of Onix label. Among the artists is **Group Eru Aña**, typical "santeria" music group . . . Orfeon Records in Los Angeles is also increasing promotion. On the charts on the west coast we can easily find Orfeon artists such as **Carmin** and her "Quiero Vivir," **Lupita D'Alessio** with her "Dejame," **Cepillín** and "La Gallina Co Co Ua," **Juan Manuel** and his "Adios, Adios Amor," **Pastor Lopez** and "Traicionera" and **Fernando Allende** and his "Te Aborreci" . . . **Juan Torres**, the Mexican organ player, has just recorded "Super discotheque," including heavy disco songs such as "Macho Man," "Copacabana," "Grease" and "Night Fever." . . . **Carmin** from the Orfeon label is one of the best female voices that have been released in New York lately. Her "Quiero Vivir" (I Will Survive) is good proof of this, and is included in her latest lp . . . **Gilberto Monroig**, a smash through his boleros on the east coast and in Puerto Rico, with his lp under the Artomax label . . . A new album by **Raúl Marrero** has just been released by Mericana under the production of **Joe Cain**. Among the tunes are: "No Puedo Negar," "No Tiene Perdon," "Advertencia" and "Esa Mujercita."



## Industry Sales Rise

(Continued from page 3)

million in 1978, a rise of 80 percent, and rose in unit sales from 36.9 million to 61.3 million.

Sales of phonograph record albums rose almost 13 percent to \$2473.3 billion in 1978 from \$2195.1 billion in 1977. Unit sales, however, were off one percent from 344 million in 1977 to 341.3 million in 1978.

Unit sales of single records including 12-inch singles, stayed even at 190 million but dollar volume increased by 6.2 percent from \$245 million in 1977 to \$260.3 million in 1978.

Eight-track cartridge tape sales amounted to \$948 million in 1978, up 17 percent from the 1977 total of \$811 million. Unit sales rose 4.9 percent from 127.3 million in 1977 to 133.6 million in 1978.

## Singles Analysis

#12 bullet on the Country Chart.

Last week's Chartmaker, Wings (Col) follows with another strong week getting adds at PRO-FM, Y-100 and 96KX for a #44 bullet. New airplay also helped James Taylor (Col) go #52 bullet. Top adds were at WAYS, KGWB and KDWB. Kansas (Kirshner), #57 bullet, was added at PRO-FM and Village People (Casablanca) went to #58 bullet with adds at WQAM and WBBQ.

Joe Jackson (A&M) garnered adds at WCAO, WAYS, KLIF, KNUS, and Z93 for a busy week and a #56 bullet. Carly Simon (Elektra) also attracted new airplay for #62 bullet. Simon's strength was at KBEQ and B100. Another woman getting solid airplay is Barbra Streisand (Col) with adds at CKLO, KFI, WTIK, and KFRC for #63 bullet.

Crossover is the word for Eddie Rabbitt (Elektra) as new airplay on WAYS, KING and Z93 moved him to #66 bullet and #34 country. Triumph (RCA) had a great week of new adds, including WIFI, KBEQ and B100, for #73 bullet while Maxine Nightingale (Windsong) continues to pick up radio adds at WPIX, WFIL, WRKO, and Z93 for #74 bullet. Spyro Gyra (Infinity) earned a #76 bullet with increased nationwide sales and BOS Chart action, Jones Girls (Phila. Intl.) got new pop adds and a #8 bullet BOS help for #78 bullet, Nick Gilder (Chrysalis) added on WZZP, KHJ and WNOE for #80 bullet, and Dionne Warwick (Arista) went #85 bullet on the strength of a WKBW add and a #53 BOS bullet.

Also new on the chart this week are Marshall Tucker Band (WB) at #83 bullet; Bellamy

## Album Analysis (Continued from page 8)

gained a bullet at #46, with their "Heart of the Night" single definitely boosting album sales. Also bulleting in the forties are two more new albums: David Bowie (RCA), up 19 spots to #66 with a steady spread at retail (and no single), and Peter Frampton (A&M), which enters the chart this week at #48 on the basis of retail sales.

Bullets in the fifties include John Stewart (RSO), at #50 with a steady retail spread since the record's release five weeks ago; Con Funk Shun (Mercury) at #52; Switch (Gordy), at #55 with retail and one-stops; Triumph (RCA), at #57 with retail and New England (Infinity) at #59. In the sixties, Teddy Pendergrass (Phila. Intl.) is yet another new album with an im-

pressive showing in the early stages; Pendergrass enters the chart at #64 bullet with very solid retail/one-stop moves in its first week and a single ("Turn Off the Lights") fueling album sales. Also bulleting in the sixties are Blackfoot (Atco), at #66 with retail in Minneapolis, Boston, St. Louis, Atlanta and elsewhere; Teena Marie (Gordy), at #69 with retail and one-stops; and Roy Ayers (Polydor), at #69 with solid r&b/jazz/pop sales in NY, as well as Phoenix, New Orleans, Boston, Milwaukee and Chicago.

Lou Rawls (Phila. Intl.) leads off the seventies with a bullet at #70, on the basis of retail and one-stops on the east coast and in the central midwest. The Gap

Band (Mercury) is at #78 bullet with retail, mainly throughout the northeast corridor. In the eighties, Diana Ross enters the top 100 at #80 bullet, with sales in NY, Detroit, Indianapolis, Milwaukee, Philadelphia, Baltimore and elsewhere; Stephanie Mills (20th Century) is at #82 bullet with retail (especially in the Washington-Baltimore area); and the Atlanta Rhythm Section (Polydor) is at #83 bullet with impressive retail breakouts in the southeast, midwest, and northwest. Bullets in the nineties include Willie Nelson and Leon Russell (Col), at #93 with good moves in Memphis, Minneapolis, St. Louis, Florida and elsewhere, and Thin Lizzy (WB), at #95 with retail.

(Continued from page 8)

Brothers (Warner/Curb) for #84 bullet; Cooper Brothers Band (Capricorn) to #86 bullet; The Knack (Capitol) at #87 bullet; and The Charlie Daniels Band (Epic) scoring #88 bullet.

## Classical Retail Tips

(Continued from page 65)

quantities to the non-classical buyer as well as the classical.

The German branch of Classics International concentrates in June on a large Privilege release. This is the medium-priced division of Deutsche Grammophon, which has proved a big seller in stores all across the country. Many wonderful, recently deleted discs turn up here. One can find a fine reading of the Bruckner Ninth with Eugen Jochum, Rafael Kubelik's moving, spiritual interpretation of the Mahler Eighth and Ferenc Fricsay's familiar and treasured interpretation of the Mozart 40th and 41st Symphonies. This month there are even operas to be found on Privilege. One is the only recording ever of Weber's *Oberon*, with Birgit Nilsson and Placido Domingo in the critical roles, with Kubelik conducting. And a recording that was not really noticed sufficiently when it was first issued: Renata Scotto's Violetta in *La Traviata*. Antonino Votto, the conductor, is a maestro whom Miss Scotto reveres, Ettore Bastianini is a wonderful Germont; and Miss Scotto brings to Violetta something young, fragile and infinitely personal. It is a very different reading from what she would do now.

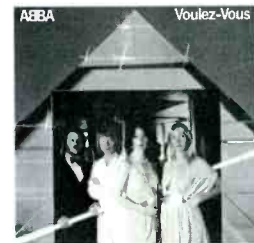
## Latin American Album Picks

(Continued from page 66)

### VOULEZ-VOUS

ABBA—RCA PRL 3065

La grabación de "Chiquitita" (B. Anderson-Ulvaeus-Buddy & Mary McCluskey) en Español por el famoso grupo europeo Abba, está arrasando en todos los mercados latinos. Otros temas en Inglés de gran fuerza integran el paquete, tales como "As Good as New," "Lovers," "Kisses of Fire" y otros. Gran sonido, excelentísima mezcla y perfecta pronunciación en ambos idiomas. Lo mejor que se ha hecho en años!



■ "Chiquitita" (Anderson-Ulvaeus-Buddy & M. McCluskey) in Spanish, by the smashing European group ABBA, is selling like mad in almost all Latin countries. Their English and Spanish is perfect and beautiful. Superb mix and great sound. Other tunes are "Does Your Mother Know," "Angel Eyes," "Voulez-Vous" y "As Good as New."

### MUCHO AMALIA . . . !

AMALIA MENDOZA "LA TARIACURI"—Gas 4213

Con arreglos de Rigoberto Alfaro y Juan Pinzón y bajo la dirección artística de Guillermo Acosta, la grande de México, Amalia Mendoza interpreta entre otras "Puerta Falsa" (Mendez), "Para que vuelvas" (Federico Baena), "Ya no me amas" (M. T. Plasencia) "Quedate otra noche" (J. Montana).



■ With arrangements by Rigoberto Alfaro and Juan Pinzon and under the artistic direction of Guillermo Acosta, the always popular Mexican Amalia Mendoza in an outstanding package of beautiful rancheras. "Yano me amas," "Equivocación" (Correa), "Para que vuelvas" and "Puerta falsa."

### LOS AMIGOS

JOHNNY PACHECO/HECTOR CASANOVA—  
Fania JM 00540

Johnny Pacheco nos tiene acostumbrados a grandes producciones salsa. Esta es inmejorable. Hector Casanova se luce en "Agua de Clavelito" (M. A. Pozo), "La mulata" (M. Hernández), "Yo quiero morir cantando" (D. R.) y "Me llevaron la cartera" (J. Pacheco) que está de éxito actualmente.



■ Johnny Pacheco has produced superb salsa packages. This is one of the best. Hector Casanova is at the top in his vocals. "Me llevaron la cartera" (J. Pacheco) is selling big this repertoire. Also terrific "Si la tierra tiembla," (T. Guerra) "El Rey" (M. Hernandez) and "Los pollos no tienen dientes" (T. Guerra).



## Polygram Modifies Distrib. System

(Continued from page 4)

still got a lot of other things under investigation, but the system is really working smoothly now, so we'll see what happens with it."

While word of the expanded Top 32 zone was greeted favorably, most of the irate retailers were more enthusiastic about the over-all improved service of late. In particular, Fred Traub, head buyer for Record Bar and perhaps the most severe critic of the PolyGram system, said he has noticed

in the last two or three weeks a "much higher level" of fill and "more reliable" deliveries.

"There is real progress being made," Traub added. "They've gone a long way towards correcting some problems. There are what I feel basic problems remaining, especially since the system is designed for another purpose: it's designed for warehouse efficiency. But within the confines of that restriction they have come a long way."

## Mercury's 'Bootlegs'

(Continued from page 26)

2 features the talents of Larry Lujack of WLS/Chicago and Bobby Ocean on side one. The flip side has a variety of morning men with shorter taped segments. Included are Jay Thomas 99X/New York, Murphy in the Morning, WAYS / Charlotte, Greaseman, WAPE/Jacksonville, and Dr. Don Rose, KFRC/San Francisco.

"On the second bootleg we wanted to profile Larry Lujack, the super jock himself, the other side we did to give programmers, music directors and jocks a taste of a little bit of what's going on nationally, so we took people from one coast to the other and profiled their morning men, calling it Good Morning America," Fox explained.

Although the album has only been out a week the feedback

from those featured and those who have heard the album has been very positive. Mercury Records has pressed up three thousand, and they are available on a first come-first serve basis. Those interested can contact Jimi Fox or his assistant, Marilyn Barrett, at (213) 466-9771, or write to 6255 Sunset Blvd., Suite 1016, Hollywood, California 90028.

### Idea Catching On

The ideas of putting out air checks seems to be catching on since a tip sheet is putting out a 45 and another record company has a double album of air checks in the works. Fox has begun to receive unsolicited radio tapes and is already working on volume three, which will feature some famous broadcasters in their earlier days on radio.

## Polygram 10-Year Plan

(Continued from page 3)

his Monday presentation at the meeting.

Schellevis termed this international cooperation "The Creative Link" and offerer recommendations for strengthening this creative link to make PolyGram an even stronger force in the music industry in the years ahead. His recommendations included:

1. PolyGram should continue to aim for greater selectivity of artist releases and promote these releases in the most efficient and effective way possible;

2. Promotional expenditures should be maximized to the fullest with allocations made in the most effective way to ensure optimum results;

3. New strategies should be developed for maximizing artists' international potential, with particular emphasis on those artists who are already popular in individual territories;

4. In some cases international projects should take priority over the normal day-to-day local projects;

5. Record company management should work in close cooperation with the Direct Marketing Division, which can produce sub-

stantial additional volume in many repertoire fields.

Schellevis concluded his presentation by placing particular emphasis on the great and continuing need to attract, train and motivate young middle-management for PolyGram Record Operations.

## BMA Week

(Continued from page 59)

out there that don't dance. They buy records and I'm going to try to reach that 10 million.

"Disco has messed with our creativity a little because we fail to do what the country musicians do. You never heard a country song in your life that didn't tell a story. Up until ten years you never heard a black song that didn't tell a story. But when we got to the place where we wanted to cross over, we jumped on that white boat and, brother, we missed our boat. Everybody can't do disco. They said it was over for us when the Beatles showed up. But we outlived the Beatles. The Beatles were just as big as disco or bigger. We got to keep doing our thing. Don't worry about disco."

## Clarke Clicks in Cleveland



Following his performance at Richfield Coliseum in Cleveland with the New Barbarians, Nempor artist Stanley Clarke was visited backstage by WMMS program director John Gorman and John Awarski of the Record Shack in Cleveland. Clarke will be releasing his new lp, entitled "I Wanna Play For You," later this month. Pictured from left: Gorman, Stanley Clarke, Awarski, and Jon Birge, E/P/A promotion.

## RIAA, NARM Pledge BMA Support

(Continued from page 59)

ing to Gortikov, "to look for the soft-spots in the industry that cry out for exploitation." Soft-spots are immediate targets for job opportunities in all business industries. One such target consideration is "cost reduction recommendations," as well as ideas geared to "profit generating opportunities," two paramount business concerns.

### Other Growth Areas

It is often the case that black industry executives are positioned in specialty market areas. This area, designated "special market," is where blacks have made their greatest impact thus far, and according to Gortikov, these markets are best handled by blacks. Yet, there are other growth areas in the music industry available to newcomers—the direct consumer area of mail orders, and the tape market in regards to merchandising, and the audio visual area.

Joe Cohen, executive VP of NARM, outlined a ten-point plan pledging support to BMA and its members: (1) An inter-relationship between NARM and BMA, whereby NARM urges BMA members to become actively involved in NARM's 22 regional meetings. According to Cohen, "There are no NARM objectives that supersede or override our concern, interests, and dedication to the multiple purposes of the BMA." (2) NARM has begun a retail management certification program for retail store managers, or potential store managers. (3) NARM's internship program, which provides ten weeks of on the job training experience for skilled people out of university programs, and putting them in the mainstream of the industry, at merchandising companies throughout the country; as well as sponsoring BMA's selected members. (4) NARM will furnish to BMA members a "How to Deal With Banks" manual

which details all the statics and procedures one would file in obtaining a loan from a bank. (5) Those people who are recommended by BMA will be the guests of NARM's annual convention. (6) Black Music Month Merchandising Campaign whereby NARM will provide displays that highlight the campaign of Black Music Month. (7) NARM's monthly newsletter will disseminate information regarding BMA to its broad-based membership. (8) Coordination of joining industry efforts in the anti-piracy area to service the creative areas of the industry as well. (9) NARM will provide bar-coding studies, research information and dissemination of home video entertainment progress reports, as well as other reports responsive to the dynamic needs of the industry, making all information available to BMA members. (10) The NARM board of directors voted for the first time in NARM's 22 year history to provide different membership categories for the different categories of members based on sales volume. NARM's normal membership fee is \$400 per year, but if a merchandiser has sales volume under a certain level, that company may join NARM now and for the next year for \$150, receiving all membership, services, and programs made available to everybody. "It is our way of reaching out to a broader universe of music people, that should and will be involved in all NARM activities," said Cohen.

Burt Litwin, VP of Belwin Mills Publishing and board member of the National Music Publishing Association, stated that his purpose in attending BMA's Founders Conference was to feed to NMPA members BMA members concerns in the industry, and to adopt a more progressive stance in the creation of music.



## Word, Inc.'s Restructuring Designed To Marshal Promo, Production Forces

By MARGIE BARNETT

■ WACO, TEXAS — Jarrell McCracken, president of Word, Inc., has announced a restructuring of the corporate set-up to effectively separate the management of the music publishing and records division from the book publishing and educational products arm of the corporation. In line with this structural separation, McCracken has named Stan Moser as senior vice president and director of operations for Word Music and Records Division. "Doc" Heatherly has been appointed to a similar post heading Word Publishing.

RW talked with Moser regarding Word Records' goals to be realized from this change. "What we are doing to do with this job change is refine our marketing, distribution and products source into one channel so they will all go right down the same path together," said Moser. A two day meet has been set here June 18 and 19 for all Word Records' staffers to lay down the groundwork for these goals.

"The concept behind our two-day meeting," explains Moser, "is to define our target markets and establish priorities there, analyze

### 'MUSIColorado' Set

■ LOS ANGELES — Lexicon Music, Word Music and Triune Music will sponsor the first annual "MUSIColorado" at Denver's Riverside Baptist Church, October 26 and 27 for area choir and music directors.

Modeled after the successful "MUSICalifornia" which recently drew over 1200 registrants, the seminar will include workshops and reading sessions with special emphasis on drama, multi media, sound, lighting and choreography.

Concerts on October 26 include Cynthia Clawson, Grady Nutt and Riverside Baptist Church's "Harvest Road." A special concert October 27 will feature Larry Dalton, a guest appearance by Andrae Crouch and Ralph Carmichael and the Riverside Baptist Church 200-voice choir.

Registration fee is \$55 in advance for participants and \$45 for wives and students with ID cards. The regular registration is \$60.

the media mix that it takes to reach each of those markets placing media priorities, and put priorities on our artist roster according to the market toward which they are aimed so that we can combine the media and the artist to maximize future impact.

"We want to take a hard look at our existing talent and systematically marshal our promotional and production forces behind those artists to see just how far we can take them in terms of sales and exposure. Whether or not we continue with a given artist will be determined by the success that we have. We are not interested in reducing our overall artist roster.

"At this meeting we are going to look at piece by piece. Every label and a&r manager will have time on the program to go through his roster. We will examine the past product, the successes, the failures, the plans for upcoming releases, packaging, musical styles and trends, where it's been promoted, why it worked and why it didn't work. We'll also be generating the media mix for the next album or existing albums that we feel will best facilitate volume.

"Our goal is to get a grip on the talent we have. I'm convinced that we have potential major artists who are not selling at that level simply because we've not gathered all of our sources adequately behind them. Our goal is to take marketing, distribution and product and really coordinate our efforts, reorganizing to better direct our energies into our specific products and talents."

#### Sub-goal

Moser indicated that another result of the corporate realignment will be to strongly identify and separate the distribution company from the record company. "We are really set up very much like a WEA," states Moser. "We have a distribution arm and the Word Records arm. A sub-goal of the meeting is to define the line between the record company and distribution company and align responsibilities into the proper areas so in the future we have a little bit better management control and physical accounting."

## Gospel Time

By MARGIE BARNETT

■ Greentree Records recently honored artist Dallas Holm with the presentation of a plaque commemorating the sale of a half million units of Holm's catalogue . . . Andrae Crouch and the Disciples (Light) and Sara Jordan Powell (Savoy) were among the black artists who attended the buffet dinner President and Mrs. Carter hosted at the White House June 7 in honor of the Black Music Association. Other artists attending were Billy Eckstine, Chuck Berry and Evelyn "Champagne" King.

Peter Yesner of Messianic Records is in Europe firming plans for Lamb's upcoming tour there. Yesner also negotiated with Greenville Film Production Ltd. for Lamb's performance at the Greenbelt Festival to be used in a documentary film. Greenville expects to get worldwide distribution for the film through Christian film libraries and other avenues.

Tim Pinch Recording will take over monthly production of the  
(Continued on page 71)

## Contemporary & Inspirational Gospel

JUNE 23, 1979

JUNE 23	JUNE 9		
1	1	<b>HAPPY MAN</b> B. J. THOMAS/Myrrh MSB 6593 (Word)	21 30 <b>PRaise STRINGS</b> MARANATHA SINGERS/ Maranatha MM0029 (World)
2	3	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	22 31 <b>PRaise II</b> MARANATHA SINGERS/ Maranatha MM0026 (Word)
3	4	<b>MIRROR</b> EVIE TORNUQUIST/Word WSB 8735	23 19 <b>ALL THINGS ARE POSSIBLE</b> DAN PEEK/Lamb & Lion LL 1040 (Word)
4	2	<b>PRaise III</b> MARANATHA SINGERS/ Maranatha MM0048 (Word)	24 22 <b>FRESH SURRENDER</b> THE ARCHERS/Light LS 5707
5	5	<b>HOME WHERE I BELONG</b> B. J. THOMAS/Myrrh MSB 6574 (Word)	25 18 <b>BENNY HESTER</b> Spirit NDR 2001 (Sparrow)
6	6	<b>BREAKIN' THE ICE</b> SWEET COMFORT BAND/Light LS 5751 (Word)	26 20 <b>COSMIC COWBOY</b> BARRY McGUIRE/Sparrow SPR 1023
7	15	<b>DALLAS HOLM AND PRAISE LIVE</b> Greentree R 3441 (Benson)	27 28 <b>COME BLESS THE LORD</b> CONTINENTALS/New Life NL 77-7-6
8	10	<b>THE VERY BEST OF THE VERY BEST</b> BILL GAITHER TRIO/Word WSB 8804	28 29 <b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
9	12	<b>MY FATHER'S EYES</b> AMY GRANT/Myrrh MSB 6625 (Word)	29 32 <b>WELCOME TO PARADISE</b> RANDY STONEHILL/Solid Rock SR 2008 (WORD)
10	17	<b>MANSION BUILDER</b> 2ND CHAPTER OF ACTS/ Sparrow SPR 1020	30 34 <b>GIFT OF PRAISE</b> MARANATHA SINGERS/ Maranatha MM0046 (Word)
11	11	<b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714	31 36 <b>TELL 'EM AGAIN</b> DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
12	14	<b>HEED THE CALL</b> THE IMPERIALS/DaySpring DST 4011 (Word)	32 35 <b>AWAITING YOUR REPLY</b> RESURRECTION BAND—Star Song SSR 0011
13	9	<b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow SPR 1015	33 — <b>CURRENT</b> VARIOUS ARTISTS/Maranatha MM0050 (Word)
14	8	<b>FORGIVEN</b> DON FRANCISCO/New Pax NP 33042 (Word)	34 — <b>DANCE CHILDREN DANCE</b> LEON PATILLO/Maranatha MM0049 (Word)
15	7	<b>THE LORD'S SUPPER</b> JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)	35 23 <b>BLAME IT ON THE ONE I LOVE</b> KELLY WILLARD/Maranatha MM0047 (Word)
16	24	<b>COMMUNION</b> Birdwing MWR 20009 (Sparrow)	36 25 <b>SEASONS OF THE SOUL</b> MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6606
17	16	<b>AMY GRANT</b> Myrrh MSB 6586 (Word)	37 39 <b>THE LADY IS A CHILDBEARER</b> REBA/Greentree R 3486 (Benson)
18	26	<b>JOHNNY'S CAFE</b> JOHN FISCHER/Light LS 5757 (Word)	38 27 <b>HEY DOC!</b> MIKE WARNKE/Myrrh MSA 6599 (Word)
19	13	<b>HIS LAST DAYS</b> HIS LAST DAYS Dallas Holm/ Greentree R 3534 (Benson)	39 33 <b>THE PRAISE ALBUM</b> MARANATHA SINGERS/ Maranatha MM0008 (Word)
20	21	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	40 38 <b>A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS</b> EVIE TORNUQUIST/Word Wst 8769



## Word Ups Ramsey

■ WACO, TEXAS—Roland Lundy, vice president of sales for Word, Inc., has announced the promotion of Tom Ramsey from southeast regional manager to east coast sales director.

## Savoy Signs Two

■ ELIZABETH, N.J.—Fred Mendelsohn, president of Savoy Records, has announced the re-signing of Dorothy Norwood to the label. Mildred Clark and the Kansas City Melody-Aires have also signed with Savoy.

## Gospel Time (Continued from page 76)

"Artists Alive" syndicated concert series according to Jack Bailey, head of GME Radio Productions, the Nashville-based distributor. The series was previously produced in the Bee Jay recording studio in Orlando, Fla. Pinch, in affiliation with Bee Jay, will now feature on-location recordings of live concerts by contemporary gospel artists.

Distribution by Dave of Canoga Park, Calif. has added three new sales reps. Diane Camplin will cover California; Bill White II, the southwest; and Steve Buerer, Colorado, Utah, Wyoming, Nebraska and Kansas. . . Sharalee Lucas (Greentree) has just returned from a 10 day tour of Europe including a performance at the Christian Booksellers Convention in London. . . Doug Oldham (Impact) was honored at a reception in Nashville recently to celebrate the release of his new lp "Special Delivery."

## Soul & Spiritual Gospel

JUNE 23, 1979

JUNE 23  
JUNE 9

- |    |    |  |
|----|----|--|
| 1  | 1  | <b>LOVE ALIVE II</b><br>WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)                                |
| 2  | 2  | <b>LEGENDARY GENTLEMEN</b><br>JACKSON SOUTHERNAIRES/Malaco 4362 (TK)   |
| 3  | 3  | <b>I DON'T FEEL NOWAYS TIRED</b><br>JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)        |
| 4  | 4  | <b>THE FOUNTAIN OF LIFE JOY CHOIR</b><br>Gospel Roots 5034 (TK)  |
| 5  | 5  | <b>GOSPEL FIRE</b><br>GOSPEL KEYNOTES/Nashboro 7202  |
| 6  | 7  | <b>LOVE ALIVE</b><br>WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)                                   |
| 7  | 8  | <b>LIVE IN LONDON</b><br>ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)                                       |
| 8  | 6  | <b>YOU LIGHT UP MY LIFE</b><br>ISAAC DOUGLAS/Creed 3090 (Nashboro)   |
| 9  | 15 | <b>FROM THE HEART</b><br>SHIRLEY CEASAR/Hob HBL 501 B  |
| 10 | 9  | <b>DWELL IN ME</b><br>REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)                       |
| 11 | 11 | <b>EVERYTHING WILL BE ALRIGHT</b><br>REV. CLAY EVANS/Jewel 0146  |
| 12 | 13 | <b>I'LL KEEP HOLDING ON</b><br>MYRNA SUMMERS/Savoy 14483 (Arista)  |
| 13 | 16 | <b>FOR THE WRONG I'VE DONE</b><br>WILLIE BANKS & THE MESSENGERS/HSE 1521   |
| 14 | 10 | <b>EVERYTHING WILL BE ALRIGHT</b><br>JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista) |
| 15 | 17 | <b>LIVE IN SWEDEN WITH CHORALERNA</b><br>DANNIEBELLE/Sparrow SPR 1019  |
| 16 | 29 | <b>PUSH FOR EXCELLENCE</b><br>VARIOUS ARTISTS/Myrrh MSB 6617 (Word)  |
| 17 | 18 | <b>FAMILY REUNION</b><br>REV. JULIUS CHEEKS/Savoy 14504 (Arista)   |
| 18 | 24 | <b>CHANGING TIMES</b><br>MIGHTY CLOUDS OF JOY/City Lights/Epic JE 3597 (CBS)                                       |
| 19 | 12 | <b>I'VE GOT A HOME</b><br>THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista)                                   |

- |    |    |   |
|----|----|---|
| 20 | 21 | <b>REUNION!</b><br>JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)  |
| 21 | 28 | <b>PUT GOD IN YOUR HEART</b><br>CASSIETTA GEORGE/Audio 7004   |
| 22 | —  | <b>BECAUSE HE LIVES</b><br>INTERNATIONAL MASS CHOIR/Tomato TOM 2 9005G  |
| 23 | 19 | <b>MORE THAN ALIVE</b><br>SLIM & THE SUPREME ANGELS/Nashboro 7209   |
| 24 | 27 | <b>(IS THERE ANY HOPE FOR) TOMORROW</b><br>JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy DBL 7020 (Arista) |
| 25 | 25 | <b>A CITY BUILT FOUR SQUARE</b><br>DOROTHY LOVE COATES/Savoy 14500 (Arista)   |
| 26 | 14 | <b>I MUST TELL JESUS</b><br>SARA JORDAN POWELL/Savoy 14516 (Arista)   |
| 27 | 23 | <b>TREASURES</b><br>SHIRLEY CEASAR/Hob HBL 502 A  |
| 28 | 20 | <b>AMAZING GRACE</b><br>ARETHA FRANKLIN/Atlantic SD 2906  |
| 29 | 31 | <b>THE FAITHFUL DAUGHTER</b><br>DOROTHY NORWOOD/Savoy 14515 (Arista)  |
| 30 | 33 | <b>TOGETHER 34 YEARS</b><br>ANGELIC GOSPEL SINGERS/Nashboro 7207  |
| 31 | 30 | <b>COME ALIVE FOR JESUS</b><br>J. C. WHITE SINGERS/Savoy 14498 (Arista)   |
| 32 | —  | <b>COME LET'S REASON TOGETHER</b><br>FLORIDA MASS CHOIR/Savoy SGL 7034 (Arista)                                     |
| 33 | 26 | <b>HOW FAR IS HEAVEN</b><br>REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)                              |
| 34 | 35 | <b>LIVE</b><br>DOROTHY NORWOOD/LA DCP 1915  |
| 35 | 22 | <b>DR. JESUS</b><br>THE SWANEE QUINTET/Creed 3088 (Nashboro)  |
| 36 | —  | <b>WHAT A WONDERFUL SAVIOR I'VE FOUND</b><br>DONALD VAILS & THE VOICES OF DELIVERANCE/Savoy SGL 7025 (Arista)       |
| 37 | —  | <b>LIVE IN WASHINGTON, D.C.</b><br>THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy SGL 7033 (Arista)          |
| 38 | 36 | <b>FIRST LADY</b><br>SHIRLEY CEASAR/Hob HBL 500 B   |
| 39 | 39 | <b>WHEN JESUS COMES TO STAY</b><br>SARA JORDAN POWELL/Savoy 14465 (Arista)  |
| 40 | 32 | <b>SINNER MAN</b><br>DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)  |

## Savoy Sets Artist Development Strategies

By MARGIE BARNETT

■ ELIZABETH, N.J.—Fred Mendelsohn, president of Savoy Records, has outlined the company's strategies for furthering the development of artists' careers. The various promotional efforts are geared to increase exposure through a number of media outlets.

During the past couple of months Savoy has been producing television cassettes of artists' performances. "These cassettes are distributed free to disc jockeys around the country who have gospel television shows," says Mendelsohn. "It's developed beautifully, and we're getting great reaction on it."

The artists filmed for the TV cassettes to date include Myrna Summers, The J. C. White Singers, The Florida Mass Choir, The Pentecostal Ambassadors, The Modulations and Cleophus Robinson. "We are going to do more," asserts Mendelsohn, "because it gets the artist out to be seen a little more, which is going to be a big help."

In-store autograph parties provide another vehicle to get the artist before the public. Ben Middleton, Savoy's promotion director, is actively involved in this area advising artists on the handling of interviews, appearances and general image.

On a larger scale Mendelsohn says the company is working to

develop a syndicated television show for gospel music. "Gospel music does not get any TV exposure," states Mendelsohn. "If it does, it's on a local level, not prime time and is a slipshod type thing. We're trying to develop a national TV show for syndication. It would of course feature other artists not on Savoy."

The possibility of a feature length film of a gospel concert for national release in movie houses, schools, etc., is also being discussed. Mendelsohn says Savoy cannot work on the film due to the company's corporate association with Columbia Pictures. Mendelsohn did state however that Savoy is putting aside funds for the movie soundtrack.

In a similar expansive move, Mendelsohn has appointed Savoy artist James Cleveland as a producer for the company to work with various other Savoy acts.

## Word Delays LP Price Hike

■ WACO, TEXAS — Word, Inc.'s June 15 deadline to up all \$6.98 albums to \$7.98 has been extended to July 1, 1979. On this date all price increases mentioned in the article appearing in *Record World's* June 9 issue will go into effect.

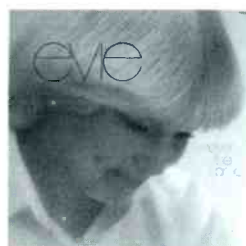
## Gospel Album Picks

**BAND & BODYWORKS**  
NOEL PAUL STOOKEY

**BAND & BODYWORKS**

NOEL PAUL STOOKEY—Newworld NWS 021379

This lp is a solid offering of top notch songs, excellent musicianship and creative production. Stookey's warm, folksy approach works beautifully in the variety of musical styles presented. Highlights include "I Wanna Testify," "Lay Me Down," "Love All Around" and "Know Jesus." Acceptance on the secular front should be no problem with this one.



**NEVER THE SAME**

EVIE TORNQUIST—Word WSB 8806

Produced by husband Pelle Karlsson, this lp offers no surprises as Evie delivers another smooth mellow package. "Special Delivery" and "Home" are excellent MOR tunes and the backing vocals on "Shine" and "Hold On" create catchy toe-tappers. Evie's popularity guarantees success.



**COME LET'S REASON TOGETHER**

FLORIDA MASS CHOIR—Savoy SGL 7034 (Arista)

This double lp is a fine collection from the Florida Mass Choir. Moving group performances accented with stirring solos are highlighted in "Thank You For The Joy," "I Know What Prayer Can Do," "Jesus That's My King" and "Brand New."



## Chappell Scoring on Several Fronts

(Continued from page 6)

a lot of people who walked through the door were signed. That very often proves to be a very frustrating activity. We changed a little bit and I think Irwin and I and Don Oriolo (vice president and general manager of Intersong, U.S.A.) are signing less people on a volume basis than our predecessors did and I think we're using a slightly different theory. My theory is that the song is more important than the record. We've been trying to sign people who are song creators rather than record creators, not only a producer who makes records but a producer who has people signed to him and writes his own songs."

### Signings

In line with that philosophy, Chappell recently signed on publishing deals with August Darnell, producer/writer of Dr. Buzard's original Savannah Band and other independent projects, and producer / writer / performer Bunny Sigler, currently out with projects by himself and Instant Funk. Other charting Chappell writers include Frederick Knight (writer of "Ring My Bell"), Bugatti & Musker (writers of "Married Men"), Rory Burke (co-writer of "Shadows in the Moonlight" and "I Just Wanna Feel the Magic"), Charles Black ("Shadows in the Moonlight") and Carole Bayer-Sager (co-writer of "They're Playing our Song" and the single "You're the only One"). Another major signing this year was Marvin Hamlisch, composer of the "They're Playing Our Song" Broadway score.

A major aspect of the corporation's surge this past year has been the activation of the Intersong, U.S.A. company which includes the Hill & Range catalogue.

According to Oriolo, who joined the company last year, "I'm particularly proud of having helped to build the profile of Intersong Music in the United

States."

Intersong currently represents such Hill & Range writers as Otis Blackwell, Doc Pomus & Mort Shulman and the Gladys Music catalogue which contains compositions by Elvis Presley and others. New writers signed to Intersong include Graham Parker, Robert Johnson, Hamilton Bohannon, the Nuggets, Pete Brown, and Nashville writers Skippy Barrett and Barbara Wyrick. The company is this week on the country, pop and disco charts. Oriolo also pointed out the increased activity of the Latin music catalogues at Intersong and the company is now represented on charting albums by Julio Iglesias, Roberto Carlos, Joes Jose, Elio Roca and Sophy.

On the international side, Intersong recently acquired the rights to the Eurovision award winning song "Hallelujah," an original Israeli composition already recorded by a number of artists. The first American version by Parker & Penny will be released next week on Warner/Curb Records.

Oriolo, who is also a record producer, also developed Intersong Productions. The company has had several releases over the past year and a new record by Madison Street Band will be released by Infinity Records shortly.

### New Staff

Both Intersong and Chappell have made staff additions this past year including Diane Volpe, Chappell/Intersong international director and, at Chappell, Glenn Friedman, manager / creative affairs (L.A.) and Bob Cutarella, professional manager (N.Y.). Joining Intersong this year were John Lombardo, west coast creative director and Mark Bauman, professional manager (N.Y.). Additionally, Christine Vilas was promoted to the newly created position of coordinator of Latin Music.

## Peaches 'Supersale'

(Continued from page 16)

agreed that all manufacturers have been cooperative. Radio and print will be utilized in all markets, with television running in the Cincinnati and St. Louis areas.

Promotions in each of the stores have been planned to tie in with various albums. Ian Hunter has been set to appear in-store in Cleveland in conjunction with this special sale on Wednesday, June 20 (radio station WMMS will be co-sponsoring his appearance); Mick Ronson is set to appear with Hunter as part of their stop over in Cleveland for three days of concert performances.

Both Diamond and Hass

## Rogers All-Stars Win Again



May 27 was the date, Las Vegas the site of the Seventh Annual Kenny Rogers Celebrity Softball Game, an event co-sponsored by the Riviera and Golden Nugget hotels. All of the net proceeds were donated to the Special Olympics for the Mentally Handicapped of Nevada. This year's game drew 9000 spectators and raised a total of \$24,000. Rogers' celebrity team beat the media, 14-11, for the seventh consecutive year. Pictured above in the top row, from left, are: Jimmy Boyd, Gary Collins, Sonny Charles of the Checkmates, George "Goober" Lindsey, Sweet Louie of the Checkmates, Lorrie Mahaffey from "Happy Days," John Davidson, Mary Ann Mabley, Dean Paul Martin, comedian Gallagher, Kent Perkins, Ruth Buzzi Perkins, Steve Wynn (owner of the Golden Nugget), Marianne Gordon Rogers, Ellen Travolta, Henry Winkler, Anson Williams of "Happy Days," Jeff Wald and comedian Dave Swan. In the middle row, from left, are: Bill Hudson, Lola Falana, Brett Hudson, Mark Hudson, Bobby Hedges from "Welcome Back, Katter," Dorothy Hamill, Kenny Rogers, Helen Reddy, Toni Tenille, Tanya Tucker and Ben Vereen. On the bottom row, from left, are: Leif Garrett, Barbi Benton, Daryl Dragon, Dottie West and comedian Johnny Yune.

## John Wayne Tribute Discs Abound

By WALTER CAMPBELL

■ NASHVILLE — Anticipation of the death last week of John Wayne has resulted in the release of a number of tribute records and the reissue of one album of recitations by Wayne himself.

At presstime, there were at least 10 singles out paying tribute to Wayne, most of them recorded before his death. Those singles include "A Salute To The Duke," by Paul Ott on Elektra Records; "The Legend Of The Duke," by Dallas Harms on Con Brio Records; "The Duke," by Dean Charles and the Cowboy Blues Band on LeCam Records; "The Super Cowboy," by Wayne Jarred on Edge Records; "God Bless John Wayne" by the Kimberlys on Pied Piper Records; "Big Duke — The Man," by Debbie Ettell on Sand Island Records; "The Shootist," by Eli Worden on Darva Records; "A Tribute To The Duke," by Erv Lampman on Trend Records; "John Wayne, American," by Kenny Ward on A-Kan Records; and "The Hero," by Red Sorvine on Gusto Records.

In addition, RCA Records is reissuing an album recorded by Wayne himself in 1973, entitled "America, Why I Believe."

So far, the tribute record getting the most action is Paul Ott's Elektra release, which was specially pressed and rush released after an agreement was reached between Fred Foster, president of Monument Records and co-writer of the song, and Elektra.

"I was in Glaser studios working on an album when Fred Foster called me," explained Jimmy Bowen, vice president of Elektra's Nashville operations.

"So I went over to Jack Clement Studios to hear 'A Salute To The Duke,' which he was fixing to mix. Like everybody else in this country of our age, I have been a John Wayne fan, and it hit me as a very tasty, respectful letter of adoration to John Wayne that was put to music. I said I like it; I think it should be heard. I was also aware of several other records being recorded as tributes to John Wayne, so we went into a crash program, and the record was nationwide in a matter of a few days."

### Radio Response

Bob Moke of WEMP, Milwaukee, one of the stations playing the Paul Ott record said, "We went on it a few days before he passed away, when it first came out, because we like the record, and we like the thought. Today I got several more in the mail, and I know there are many more on the way. We're not in any hurry to jump on the band wagon and start playing John Wayne tributes really. I'll listen to them, and if they really sound good, we'll play them on a limited basis. I think after Elvis' death, there's a tendency to get really inundated by tribute records. Response so far has been moderate."

Jay Hoffer of KERE in Denver is also playing Ott's record. "It was the first out a couple of weeks ago, and we dipped into it," he said. "We did not play it full scale, but we have been since his death. Response has been excellent so far." Hoffer said the record was also used by the station in conjunction with a Mutual tribute to Wayne.



# Record World Country

## CBS Promotes Parker

■ NASHVILLE — Sue Binford, director, press and public information, CBS Records, Nashville has announced the appointment of Vivian Parker to the position of publicity assistant, press and public information, CBS Records, Nashville.

Reporting directly to Binford, Parker is based in Nashville. Among her responsibilities are the coordination of all CBS artist appearances in Nashville; coordination of all promotional materials to accompany all new releases and assisting in publicizing CBS Nashville based artists on a local, regional and national level.

Parker joined the Nashville Division of CBS Records in January of 1977 as a secretary.

## Revived JMI Songs Exhibit Chart Clout

■ NASHVILLE — Three current singles on the RW Country Singles chart are songs that were originally recorded six years ago for release on JMI Records, Jack "Cowboy" Clement and Allen Reynolds' laboratory label. "When I Dream," recorded by Crystal Gayle for UA (now at number 4), "Amanda," recorded by Waylon Jennings for RCA (at 5 with a bullet), and "Lay Down Beside Me," by Don Williams for MCA (now 79), are also published by the Jack Music Group of publishing companies.

"When I Dream," which peaked at number two last week, was written by Sandy Mason for Jando Music, Jack Music's ASCAP affiliate. Mason's version of the song was released in 1973 on JMI, but it failed to chart. Clement himself recorded it on his "All I Want To Do In Life" album on Elektra, and the single went into  
(Continued on page 76)

## Dotson To RCA

■ NASHVILLE—Joe Galante, RCA Records division vice president, marketing, Nashville, has announced the appointment of John Dotson to the position of administrator, publicity services, Nashville.

In his new duties, Dotson is responsible for directing and implementing publicity efforts on behalf of RCA's Nashville artists and those signed to the newly-formed Free Flight label, and for coordination of press activities relating to marketing efforts generated by the Nashville operations of RCA and Free Flight. He reports to Jerry Flowers, manager, artist development, RCA Nashville.

Prior to joining RCA, Dotson was a publicist at CBS in Nashville and also worked for Tom T. Hall Enterprises.

## McDowell Fest Set

■ NASHVILLE — The first annual 'I Love You' Ronnie McDowell Music Festival has been scheduled for July 14 at Memorial Field in Portland, Tenn., near here. McDowell, a native of Portland, is coordinating the festival with city officials and plans to make it an annual event to benefit his hometown.

## Halsey Inks Allen



Jim Halsey, president of the Jim Halsey Company, has announced the signing of Warner Bros. artist Rex Allen, Jr. to an exclusive booking and management agreement. Shown at the signing are (from left) Judy Allen, Rex's wife; Rex Allen, Jr.; and Halsey.

## UA Signs Cristy Lane



Jim Mazza, president of EMI-America/United Artists Records, has announced the signing of Cristy Lane to United Artists. Cristy is currently on an extensive tour that will take her across the U.S. and will provide ongoing support for her debut lp, scheduled for August release. Pictured at the signing are (from left) Jerry Seabolt, national director of country promotion for EMI/UA; Cristy Lane; Lee Stoller, Ms. Lane's manager and husband; and EMI/UA a&r vice president Don Grierson.

## Siner Lauds MCA Country Operation

By WALTER CAMPBELL

■ NASHVILLE — MCA Records hosted a luncheon here Wednesday (6) for its officers, staff members, artists, managers and agents, following the label's Fan Fair show. The luncheon was among the meetings held with officers of the label from the home office who were visiting for Fan Fair and to become more familiar with the Nashville division.

Among those in town were Bob Siner, president of MCA Records; Al Bergamo, president of MCA Distributing; Stan Layton, vice president of marketing for the label; Russ Shaw, vice president of artist development; George Osaki, vice president of creative services; Joan Bullard, vice president of publicity; and Ron Douglas, vice president of national sales for MCA Distributing. Jim Foglesong, president of MCA's Nashville division, also

hosted a dinner at his house Wednesday evening for the visiting MCA officers as well as the Nashville division staff.

Siner expressed satisfaction with the Nashville division of the label following the transition period of the ABC artists and staff to MCA in the purchase of ABC Records by MCA. While most of the ABC staff on the west coast was let go and the MCA staff took over following the purchase, nearly the exact opposite occurred with the Nashville division. This was at least partly due to the fact that the ABC Nashville division was making a profit, compared to the losses incurred by ABC's west coast division.

"We're very happy with the arrangement in Nashville now," Siner said, "with country music and with any other kind of music  
(Continued on page 76)

## PICKS OF THE WEEK

**SINGLE** **GEORGE JONES, "SOMEDAY MY DAY WILL COME"** (prod.: Billy Sherrill) (writers: E. Montgomery/C. Ryder/V. Haywood) (Window, BMI) (2:30). The material is appropriate as Jones sings a sad song in his classic ballad style. Production is uncomplicated with a touch of steel backing Jones who performs with a tone of both resolution and hope. Epic 8-50684.

**SLEEPER** **BILLY LARKIN, "EVERY NIGHT"** (prod.: Jerry Gillespie) (writer: L. Martine, Jr.) (Ray Stevens, BMI) (2:47). Larkin does a rock and roll tune with a healthy dose of the blues, reminiscent of the sound coming out of the Sun Studios in Memphis. The sound is strong, and lyrics measure up as well for maximum effect. Mercury 55065.

**ALBUM** **ASLEEP AT THE WHEEL, "SERVED LIVE."** The group is well-known for its rousing live performances, and much of that energy is captured here, from the laid-back jazzy treatment of "God Bless The Child" to the good time honky-tonk mood of "Route 66" and "The Last Meal." Produced by Ray Benson and Chuck Flood, the mix is a nice balance of sound quality and the live presence. Capitol ST-11945.





# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Diana — "Just When I Needed You Most"

Dave & Sugar — "Stay With Me"

Paul Ott — "Salute to the Duke"

George Jones — "Someday My Day Will Come"



Earl Scruggs Revue

John Denver will make his way back up the country charts with "Garden Song." An easy moving positive number, it's already added at WPLO, WFAI, KHEY, KTTS.

Frank Ifield is set to make a big move with "Crystal" at WESC, KBUC, KEEN, WBAM, WFAI, KVOO, KSO. The

Earl Scruggs Revue is added at KNEW, KHEY, WIVK, WVOJ, KERE with "I Could Sure Use the Feeling."

With John Wayne tributes blossoming all over, Paul Ott's "Salute to the Duke" is getting a head start at WHOO, KYNN, WKKN, WEMP, KHEY, KLAJ, KSOP, WFAI, KERE, KFDI.



Moe Bandy

Diana continues to draw believers to her cover of the Randy VanWarmer hit "Just When I Needed You Most." Add this week WWVA, WEMP, KKYX, WSLC, KRMD, KSOP, WJQS, WHK, KERE, KSO. Iris Larratt chalks up new reports from WBAM, KERE, WIVK on "You Can't Make Love to a Memory."

Tom Grant getting early adds on "We've Gotta Get Away From It All" at KSO, WUBE, WFAI, WBAM, KFDI, WPNX, KRMD. Billy Walker's "Rainbow and Roses" beginning to move in the southwest.

WVOJ music director Charlie White is getting some spins of his own on "Rocket Til The Cows Come Home" at WQQT, WSLC, WPNX, KFDI. Floyd Cramer's "Boogie Woogie" continues to draw adds at WIRE, KMPS, KEEN, KRAK, KSSS.

Monster Movers: Waylon Jennings, Tammy Wynette, Eddie Rabbitt, Mel Tillis, Moe Bandy, Marty Robbins, Lynn Anderson.

Album Action: Dolly Parton — "Sweet Summer Lovin" (KNEW, KWKH).

Peggy Sue making strides with "The Love Song and the Dream Belong to Me" at WJQS, WXCL, KKYX, KSO, KFDI, WPNX, KRMD, WFAI. Jennifer Warnes moving at KFDI, WPNX, KWKH, WIRK, KAYO, WFAI, WBAM with "I Know A Heartache When I See One."

## SURE SHOTS

Dave & Sugar — "Stay With Me"

Janie Fricke — "Let's Try Again"

George Jones — "Someday My Day Will Come"

## LEFT FIELDERS

Sonny Throckmorton — "Can't You Hear That Whistle Blow"

Wood Norton — "Julie"

Gary Stewart — "Mazelle"

Billy Larkin — "Every Night"

## AREA ACTION

San Fernando Valley Music Band — "Taken to the Line" (WEMP, WKKN)

Becky Hobbs — "I Can't Say Goodbye to You" (KVOO)

Rex Gosdin — "We're Making Up for Lost Time" (WINN, WSLC)

Cher — "It's Too Late To Love Me Now" (WBAM, WOKO)

# Nashville Report

By RED O'DONNELL



■ The rumors aren't rumors any more: Willie Nelson has been back in Austin lately, and as final signing and official closing of the purchase of the old Padernales Country club by Nelson were announced, it was revealed that Texas' favorite son is hosting his seventh annual Fourth of July Picnic on the golf course. Work on the fairways and greens will have to wait until after the celebration, which features Leon Russell and Ernest Tubb as co-headliners with Nelson, along with a number of other artists scheduled to perform.

TOO CLOSE FOR COMFORT: Dawn Chastain, who records for one of Gene Kennedy's labels, was scheduled to fly on a DC-10 flight from Chicago to Los Angeles, but she abruptly changed her plans when she learned that her grandfather had just died. Guess which flight she was scheduled to take.

Did Rod Stewart and Ron Wood really get back together to play in Fan Fair's annual softball tournament in Nashville? Maybe in '80, but this time it's Music City's own awesome twosome on the diamond, Epic artist Marshall Chapman and RCA artist Linda Hargrove, lending



support for the WB women's team. (Eat your heart out, Rag-arm.) Marshall (not your ordinary Belle Meade debutante), the lady herself, popped into Harry's Phranks & Steins, one of Nashville's unretouched establishments, to help out on a couple of songs in a hot set by the White Animals. Starting with a small following of Vanderbilt University students, the White Animals are building an enthusiastic following with straight-ahead mid-sixties rock and roll, and there is literally standing room only in the club when they play. Much of their repertoire consists of hits by the Beatles, Rolling Stones, Kinks and Byrds, but the group also includes some original tunes in the same vein.

Hank Williams, Jr. recently played at the Exit/In, visited by Merle Kilgore and Roy Head, among others. Hank and the Bama Band went through several of Hank Sr's songs, almost obligatory considering his unique situation, but other songs, including "Family Tradition," "The New South," "Are You Sure Hank Done It This Way" and a moving version of "Montgomery In The Rain" illustrated the irony of the artist and his music. His heritage is both a blessing and a heavy burden, and that theme is present in many of his songs. The show makes for an interesting progression of sounds and attitudes, as well as some hot southern blues.

Speaking of Hanks, Hank Thompson became the first country artist to perform at the Cooper Union Great Hall in Greenwich Village, N.Y., last Memorial Day weekend.

The Guinness Book of World Records lists Gilley's Club in Pasadena, Tex., as the world's largest. But that's not enough yet, so they are adding on a new 1200 square foot wing, to be built over the old store room that was destroyed by fire earlier this year. The club has also added another bull-riding machine.

The Statler Brothers are devoted fans of one of the original singing cowboys, Gene Autry; so Autry sent them each for Christmas this past year an autographed copy of his autobiography. The book ended up inspiring a new song, "Mr. Autry," a singing book review of sorts which is on the flip side of the group's latest single, "Here We Are Again," soon to be released.

ERRATUM: Billy Sherrill, CBS' own living legend, was identified as "producer" in a photo with Tammy Wynette at Carnegie Hall in NYC last week. Sherrill is also vice president of a&r for CBS Records, Nashville, in addition to being Tammy's (and about six other artists) producer.

Former President Gerald Ford is planning to participate in the fifth annual Roy Clark Celebrity Golf Classic in September in Tulsa, proceeds of which will go to the Children's Medical Center of Tulsa.



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**SONNY THROCKMORTON**—Mercury 55061  
**CAN'T YOU HEAR THAT WHISTLE BLOW** (prod.: Sonny Throckmorton)  
 (writers: S. Throckmorton/C. Dodson) (Tree, BMI/Cross Keys, ASCAP)  
 (2:25)

Throckmorton's latest single has a downhome mood in the lyrics and melody combined with sophisticated production. A strong, steady bass line adds continuity and momentum.

**JANIE FRICKE**—Columbia 3-11029

**LET'S TRY AGAIN** (prod.: Billy Sherrill) (writer: D. Steagall) (Texas Red Songs, BMI) (3:33)

Fricke's quality vocals shine through again on this easy-moving ballad. The treatment is country, although there is also plenty of room in other formats for the artist.

**DAVE & SUGAR**—RCA PB-11654

**STAY WITH ME** (prod.: Jerry Bradley & Dave Rowland) (writer: J. Pennington) (Chinnichap, BMI) (2:38)

A strong, steady beat accentuates the melody as the members of this trio trade lines in the verses and join in harmony on the chorus. The sound is energetic and bright for wide appeal.

**WOOD NEWTON**—Elektra 46059

**JULIE (DO I EVER CROSS YOUR MIND?)** (prod.: Even Stevens) (writers: R. Dubois/T. DuBois/W. Newton) (DebDave/Briarpatch, BMI) (2:45)

The single starts off low key and moves into an easy-flowing chorus backed by a simple but effective guitar riff. The mood is soothing and strong in appeal.

**GARY STEWART**—RCA PB-11623

**MAZELLE** (prod.: Roy Dea) (writer: R. Kirkpatrick) (Frank & Nancy, BMI) (3:11)

Stewart combines several styles on an energetic love song as he growls out the lyrics with feeling. Electric guitars give extra emphasis with a subtle touch.

**DAVID ROGERS**—Republic 042

**YOU ARE MY RAINBOW** (prod.: Dave Burgess) (writers: H. Sanders/R.C. Bannon) (Warner-Tamerlane, BMI/Warner Bros., ASCAP) (2:28)

The chorus of Rogers' latest single is especially strong as it moves up with ease. A strong drum track adds emphasis to the melody.

**JOHN DENVER**—RCA PB-11637

**GARDEN SONG** (prod.: Milton Okun) (writer: D. Mallett) (High Road/Cherry Lane, ASCAP) (2:38)

Denver's mild, pleasant style, backed by acoustic guitars, flutes and a haunting background vocalist, has plenty of appeal for both country and pop listeners. Melody and lyrics are simple for easy listening.

**VERN GOSDIN**—Elektra 46052

**ALL I WANT AND NEED FOREVER** (prod.: Gary S. Paxton) (writers: D.B. Payne) (Gary S. Paxton, BMI) (3:29)

Gosdin's smooth, expressive vocals are presented with fairly simple production with the use of an acoustic guitar, harmonica, bass and strings. The result is a strong sound which hits the mark without overwhelming the listener.

**THE CHARLIE DANIELS BAND**—Epic 8-50700

**THE DEVIL WENT DOWN TO GEORGIA** (prod.: John Boylan) (writers: C. Daniels/F. Edwards/J. Marshall/C. Hayward/T. Cain T. DiGregorio) (Hat Band, BMI) (3:35)

Daniels tells a tall tale about a fiddling contest with the devil, reciting the verses and singing the chorus. The lyrics, style and the CDB's track record make it suitable for a number of formats, including country.

**RAY PILLOW**—MCA 41047

**SUPER LADY** (prod.: Eddie Kilroy) (writers: R. Pillow/L. McFaden) (Twitty Bird, BMI) (2:16)

Using a liberal dose of synthesized drums, Pillow does an uptempo love song on a positive note. Horns and background singers also add support, especially on the chorus.

# Country Radio

By CINDY KENT

■ **MOVES:** Mike Edwards, MD at WFAI/Fayetteville, N.C., will be leaving the station. Edwards reports he is moving to Wichita Falls, Texas, to work at an adult-contemporary station, KNIN . . . Al Quarnstrom, commercial sales manager for KJJJ and KXTC-FM/Phoenix, has been upped to national sales manager for the two stations . . . John Beesemyer, GM of WCZY-FM/Detroit, has taken over as GM of sister station WDEE, replacing Bill Johnson . . . WHK/Cleveland has added Jackie Krejcik as an account executive . . . Dick Rippy has left his position as air personality at KFH, Wichita. Taking over his slot is John "Hooter" Myers, as reported earlier in RW.

GENERAL NEWS: Ed Salamon, national program director, Storer Radio, was among panelists at the Eastern Regional Broadcasters Conference June 15-17 in Pittsburgh.

KSSS/Colorado Springs, is doing the rodeo scene this summer, with remote broadcasts from the Team Professional Rodeo, the Little Britches Rodeo, the El Paso County Fair Rodeo, the State Fair Rodeo, and the Pike's Peak or Bust Rodeo.

Don Keith, PD/MD, WJRB/Nashville, reports the station's new lineup: Chuck Hussey, 6-10 a.m.; Jerry Minshall, 10-3; Don Keith, 3-7; Ken Johnston, 7-midnight; and Butch Sanders, midnight-6.

WBRD/Bradenton, Fla., "trimmed the fat" from its staff recently by holding a weight reduction contest, with prizes of a resort vacation and health spa memberships (winning listeners had to guess how much weight the entire staff had lost—83 pounds in one month).

JOB TIP: Chris Taylor, PD/MD, KYNN/Omaha, is now accepting tapes and resumes for a MD opening. Taylor will retain his PD title.

ETC.: KLAC/Los Angeles is holding a talent search at Magic Mountain, with the grand prize of a recording contract with Oak Productions. Second and third place prizes are \$250 cash awards. In other KLAC news, the station has begun its third summer of remote broadcasts from Knott's Berry Farm.

COFFEE WITH: Barbara Mandrell, Don and Harold Reid of the Statler Brothers, Louise Mandrell, Ronnie McDowell, and Leslee Barnhill have all dropped by WLOV/Washington, GA. to visit with assistant station manager and morning man Dennie Jones.

*Southern Writers Group  
USA  
would like to congratulate  
Steve Gibb  
on his number one song  
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# Hospitality Reigns At RW's Fan Fair Booth



Recording artists, label executives and other music industry officials took advantage of Record World's Hospitality Booth during the 1979 Country Music Fan Fair held in Nashville June 4-10. Shown during their visits to the booth are, top row from left: Bob Siner, president, MCA Records; David Skepner, Loretta Lynn's manager; Stan Layton, vice president of marketing, MCA Records; MCA recording artist Loretta Lynn; RW VP and southeastern manager Tom Rodden; Capitol artist Don Schlitz; Joe Galante, division VP, marketing, RCA Records, Nashville; Jerry Bradley, division VP, Nashville operations, RCA Records; RCA artist Ronnie Milsap; RW research editor Marie Ratliff; Elektra artist Hank Williams Jr.; (second row) Capitol artist Billy "Crash" Craddock; Jack Pride, regional promotion, Capitol Records; Dale Morris, Craddock's producer and manager; Rodden; WB artists Howard Bellamy and David Bellamy; Mike Sirls, WB national country promotion; (kneeling) Jeff Lyman, manager, Columbia promotion, CBS Records, Nashville; Bonnie Garner, director of contemporary a&r, CBS Records, Nashville; Pam Rose, Epic artist; Rich Schwan, manager, E/P/A promotion, CBS Records, Nashville;

(standing) Joe Casey, director, promotion, CBS Records, Nashville; Columbia artists Moe Bandy and R. C. Bannon; Jo Walker, executive director, CMA; Rick Blackburn, VP, marketing, CBS Records, Nashville; Epic's Louise Mandrell; Columbia's Janie Fricke; Roy Wunsch, director, marketing, CBS Records, Nashville; Columbia's Freddy Weller and Epic's Ronnie McDowell; WB artist T. G. Sheppard; (third row) Rodden; Mercury artist Jacky Ward; Capitol artist Gene Watson, Jack Pride, Capitol Records regional promotion; Carolyn Gilmer, artist relations, United Artists Records; Walter Campbell, RW southeastern editor; newly-signed UA artist Cristy Lane; Pat Strazza, singer with Tommy McClain's band; Starlite artist Tommy McClain; Huey Meaux, producer and head of Starlite Records; Peggy Ball, CBS Records, Nashville; Tim McFadden, RCA Records promotion; Ratliff; RCA artist Tom T. Hall; (fourth row) MCA artist Bill Anderson; Rodden; WB artist Margo Smith; Ratliff; Wayne Edwards, RCA Records regional promotion; RCA artists Jim Ed Brown and Helen Cornelius; McFadden; Epic artists Bobby Borchers and Ronnie McDowell; Elektra artist Eddie Rabbitt.

## Revived JMI Songs

(Continued from page 73)

the 70s in the chart. Julie Andrews, Dr. Hook, and Nana Mouskourri have also recorded the song.

"Amanda" was released by Don Williams on JMI and reached number 12 on the chart, staying in the charts for 23 weeks. Bob McDill, one of the hottest songwriters on the charts right now, wrote "Amanda" and "Come Early Morning," a cut on Nicolette Larson's debut album on Warner Bros. Both songs are published by Gold Dust Music, a Jack

Music Group BMI publishing company. McDill is currently a writer for the Welk Music Group.

"Lay Down Beside Me," Don Williams' recent self-penned MCA single which peaked at 3, was first recorded by Williams in 1973 for JMI but was never released. The master was sold to Dot Records when Williams changed record labels in 1974. The currently charted record is a newer recording of the song, which is published by Jack Music, the core company of the Jack Music Group.

## Siner Lauds MCA Country

(Continued from page 73)

happening out of Nashville. Jim Foglesong and his staff have full control of the division, and they have our total support from the home office."

Siner said he favored a fairly trim artist roster. But, acknowledging that MCA now has one of the largest rosters in Nashville of any label, he noted that those artists include "some of the true superstars of country music. Beginning with Decca, MCA has always been strong in country music, and now with the addi-

tional artists from ABC, the roster is very strong in both size and quality. We intend to support these artists in every way we can."

### Visible Proof

The visit was Siner's first experience with Fan Fair, its crowds and hectic pace, and he said he was pleased with what he saw. "It's visible proof of the loyalty of country fans to the artists," he said. "Maybe something like this should be explored with other kinds of music as well."



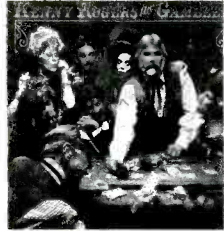
# Record World Country Albums



JUNE 23, 1979

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

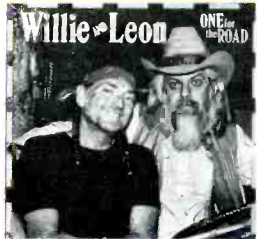
JUNE 23	JUNE 16		WKS. ON CHART
1	2	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (20th Week)	28



2	1	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	8
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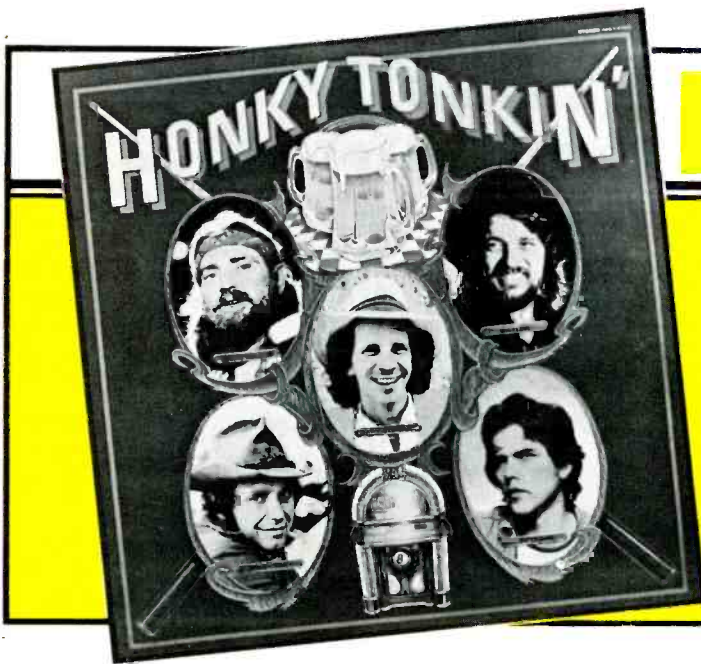
**CHARTMAKER OF THE WEEK**

3	—	<b>ONE FOR THE ROAD</b> WILLIE AND LEON Columbia KC2 36064	1
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4	4	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	7
5	5	<b>THE ORIGINALS</b> THE STATLER BROTHERS/Mercury SRM 1 5016	10
6	7	<b>CLASSICS</b> KENNY ROGERS AND DOTTIE WEST/United Artists LA 946 H	11
7	12	<b>IMAGES</b> RONNIE MILSAP/RCA AHL1 3346	2
8	8	<b>TNT</b> TANYA TUCKER/MCA 3066	31
9	9	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	52
10	10	<b>JERRY LEE LEWIS</b> /Elektra 6E 184	10
11	—	<b>GREAT BALLS OF FIRE</b> DOLLY/RCA AHL1 3361	1
12	13	<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 34326	30
13	15	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	59
14	6	<b>LOVELINE</b> EDDIE RABBITT/Elektra 6E 181	4
15	3	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 18849	19
16	14	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	12
17	11	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	75
18	16	<b>THE BEST OF DON WILLIAMS, VOL. II</b> /MCA 3096	5
19	19	<b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119	20
20	23	<b>MILLION MILE REFLECTIONS</b> CHARLIE DANIELS BAND/Epic JE 35751	7
21	20	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105	32
22	22	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	177
23	17	<b>SERVING 190 PROOF</b> MERLE HAGGARD/MCA 3089	3
24	21	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	36
25	24	<b>CROSS WINDS</b> CONWAY TWITTY/MCA 3086	3
26	26	<b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation OV 1739	17
27	27	<b>HEART TO HEART</b> SUSIE ALLANSON/Elektra 6E 177	10
28	28	<b>JUST TAMMY</b> TAMMY WYNETTE/Epic KE 36013	2
29	31	<b>SPECTRUM VII</b> DAVID ALLAN COE/Columbia KC 35789	7
30	25	<b>RODRIGUEZ</b> JOHNNY RODRIGUEZ/Epic KE 36014	4

31	34	<b>OUTLAW IS JUST A STATE OF MIND</b> LYNN ANDERSON/Columbia KC 35776	13
32	29	<b>IT'S A CHEATING SITUATION</b> MOE BANDY/Columbia KC 35789	14
33	39	<b>JIM ED AND HELEN</b> JIM ED BROWN AND HELEN CORNELIUS/RCA AHL1 3258	15
34	18	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243	20
35	40	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069	41
36	35	<b>REFLECTIONS</b> GENE WATSON/Capitol ST 11805	18
37	36	<b>OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY/RCA AQL1 3279	13
38	33	<b>RUNNING LIKE THE WIND</b> THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317	5
39	44	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	63
40	48	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	64
41	47	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	32
42	65	<b>DUETS</b> JERRY LEE LEWIS & FRIENDS/Sun 1011	25
43	43	<b>IF LOVE HAD A FACE</b> RAZZY BAILEY/RCA AFL1 3391	2
44	38	<b>CON HUNLEY</b> /Warner Bros. BSK 3285	13
45	30	<b>I DON'T LIE</b> JOE STAMPLEY/Epic KE 36016	4
46	55	<b>EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)</b> VARIOUS ARTISTS/Elektra 5E 503	27
47	32	<b>SATURDAY MORNING SONGS</b> TOM T. HALL/RCA AHL1 3362	4
48	54	<b>YOU'VE GOT SOMEBODY</b> VERN GOSDIN/Elektra 6E 180	10
49	50	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	53
50	59	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 6E 194	5
51	42	<b>ORIGINAL TEXAS PLAYBOYS</b> /Capitol ST 11917	6
52	49	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 17743	71
53	41	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	73
54	52	<b>ARMED AND CRAZY</b> JOHNNY PAYCHECK/Epic KE 35623	30
55	51	<b>BURGERS AND FRIES/WHEN I STOP LEAVING</b> CHARLEY PRIDE/RCA AFL1 2983	32
56	46	<b>ROOM SERVICE</b> OAK RIDGE BOYS/MCA AY 1065	34
57	61	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	160
58	37	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	89
59	58	<b>LEGEND</b> POCO/MCA AA 1099	12
60	57	<b>THE AMAZING RHYTHM ACES</b> /Columbia JC 36083	12
61	62	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35444	33
62	56	<b>HALF AND HALF</b> JERRY REED/RCA AHL1 3359	11
63	72	<b>GARY</b> GARY STEWART/RCA AHL1 3288	15
64	45	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	94
65	68	<b>OLD FASHIONED LOVE</b> THE KENDALLS/Ovation OV 1733	58
66	75	<b>I WILL SURVIVE</b> BILLIE JO SPEARS/United Artists LA 964 H	4
67	53	<b>LOVE YA STELLA</b> PARTON/Elektra 6E 191	6
68	64	<b>LOVE NOTES</b> JANIE FRICKE/Columbia KC 35774	12
69	69	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067	29
70	73	<b>LIVING IN THE USA</b> LINDA RONSTADT/Asylum 6E 155	37
71	60	<b>PROFILE—THE BEST OF EMMYLOU</b> EMMYLOU HARRIS/Warner Bros. BSK 3258	30
72	63	<b>THERE'S ALWAYS ME</b> RAY PRICE/Monument MG 7633	10
73	66	<b>JOHN DENVER</b> /RCA AQL1 3075	22
74	67	<b>ARE YOU SINCERE</b> MEL TILLIS/MCA 3077	17
75	70	<b>TRYIN' TO SATISFY YOU</b> DOTTSY/RCA AHL1 3380	7



## HONKY TONKIN'

<b>WAYLON</b> Lucille	<b>GARY STEWART</b> I Had to Get Drunk Last Night She's Actin' Single
<b>WILLIE NELSON</b> I Gotta Get Drunk Bloody Merry Morning	<b>BOBBY BARE</b> Hurricane Shirley
<b>GUY CLARK</b> Rita Ballou	

AHL1-3422 **RCA RECORDS NASHVILLE**





# Record World Country Singles

JUNE 23, 1979

TITLE, ARTIST, Label, Number

JUNE 23	JUNE 16		WKS. ON CHART
1	1	<b>SHE BELIEVES IN ME</b> KENNY ROGERS United Artists 1273 (2nd Week)	9
2	3	<b>NOBODY LIKES SAD SONGS</b> RONNIE MILSAP/RCA 11553	9
3	4	<b>YOU FEEL GOOD ALL OVER</b> T. G. SHEPPARD/Warner/ Curb 8808	10
4	2	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists 1288	11
5	11	<b>AMANDA</b> WAYLON JENNINGS/RCA 11596	6
6	8	<b>IF LOVE HAD A FACE</b> RAZZY BAILEY/RCA 11536	8
7	7	<b>ME AND MY BROKEN HEART</b> REX ALLEN, JR./Warner Bros. 8786	11
8	12	<b>I CAN'T FEEL YOU ANYMORE</b> LORETTA LYNN/MCA 41021	8
9	10	<b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation 1125	8
10	13	<b>I DON'T LIE</b> JOE STAMPLEY/Epic 8 50694	9
11	5	<b>RED BANDANA</b> MERLE HAGGARD/MCA 41007	11
12	16	<b>SHADOWS IN THE MOONLIGHT</b> ANNE MURRAY/Capitol 4716	5
13	17	<b>TWO STEPS FORWARD AND THREE STEPS BACK</b> SUSIE ALLANSON/Elektra/Curb 46036	9
14	18	<b>IF I GIVE MY HEART TO YOU</b> MARGO SMITH/Warner Bros. 8806	8
15	20	<b>PLAY TOGETHER AGAIN AGAIN</b> BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	7
16	19	<b>SIMPLE LITTLE WORDS</b> CRISTY LANE/LS 172	8
17	14	<b>DOWN TO EARTH WOMAN</b> KENNY DALE/Capitol 4704	10
18	21	<b>WORLD'S MOST PERFECT WOMAN</b> RONNIE McDOWELL/ Epic 8 50696	9
19	27	<b>YOU'RE THE ONLY ONE</b> DOLLY PARTON/RCA 11577	3
20	26	<b>DELLA AND THE DEALER</b> HOYT AXTON/Jeremiah 1000	8
21	24	<b>THERE IS A MIRACLE IN YOU</b> TOM T. HALL/RCA 11568	7
22	22	<b>I WILL SURVIVE</b> BILLIE JO SPEARS/United Artists 1292	10
23	29	<b>(GHOST) RIDERS IN THE SKY</b> JOHNNY CASH/Columbia 3 10961	6
24	28	<b>WHEN A LOVE AIN'T RIGHT</b> CHARLY McCLAIN/Epic 8 50706	6
25	32	<b>SAVE THE LAST DANCE FOR ME</b> EMMYLOU HARRIS/ Warner Bros. 8815	4
26	31	<b>SPANISH EYES</b> CHARLIE RICH/Epic 8 50701	7
27	35	<b>YOU CAN HAVE HER</b> GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	5
28	25	<b>STEADY AS THE RAIN</b> STELLA PARTON/Elektra 46029	10
29	37	<b>SINCE I FELL FOR YOU</b> CON HUNLEY/Warner Bros. 8812	5
30	30	<b>TOUCH ME</b> BIG AL DOWNING/Warner Bros. 8787	10
31	39	<b>REUNITED</b> R. C. BANNON & LOUISE MANDRELL/ Epic 8 50717	4
32	33	<b>I'LL NEVER LET YOU DOWN</b> TOMMY OVERSTREET/ Elektra 46023	8
33	45	<b>NO ONE ELSE IN THE WORLD</b> TAMMY WYNETTE/Epic 8 50722	3
34	46	<b>SUSPICIONS</b> EDDIE RABBITT/Elektra 46053	2
35	40	<b>BREAKIN' IN A BRAND NEW BROKEN HEART</b> DEBBY BOONE/Warner/Curb 8814	5
36	41	<b>NADINE</b> FREDDY WELLER/Columbia 3 10973	6
37	44	<b>PICK THE WILDWOOD FLOWER</b> GENE WATSON/Capitol 4723	3
38	48	<b>LIBERATED WOMAN</b> JOHN WESLEY RYLES/MCA 41033	4
39	58	<b>COCA COLA COWBOY</b> MEL TILLIS/MCA 41041	2
40	53	<b>BARSTOOL MOUNTAIN</b> MOE BANDY/Columbia 3 10974	2
41	47	<b>CALIFORNIA</b> GLEN CAMPBELL/Capitol 4715	5
42	42	<b>CHEAPER CRUDE OR NO MORE FOOD</b> BOBBY "SO FINE" BUTLER/IBC 0001	5
43	49	<b>LOVE ME LIKE A STRANGER</b> CLIFF COCHRAN/RCA 11562	4
44	50	<b>WASN'T IT EASY</b> BABY FREDDIE HART/Capitol 4720	5
45	57	<b>(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE</b> JERRY REED/RCA 11638	2
46	6	<b>SAIL AWAY</b> OAK RIDGE BOYS/MCA 12463	12
47	55	<b>FAMILY TRADITION</b> HANK WILLIAMS, JR./Elektra 46046	3
48	9	<b>ARE YOU SINCERE</b> ELVIS PRESLEY/RCA 11533	10
49	60	<b>THAT'S THE ONLY WAY TO SAY GOOD MORNING</b> RAY PRICE/Monument 283	4
50	23	<b>MY MAMA NEVER HEARD ME SING</b> BILLY CRASH CRADDOCK/Capitol 4707	9
51	15	<b>SEPTEMBER SONG</b> WILLIE NELSON/Columbia 3 10929	11



52	64	<b>FELL IN LOVE</b> FOXFIRE/NSD 24	3
53	69	<b>SLIP AWAY</b> DOTTSY/RCA 11610	2
54	61	<b>TILL I CAN GAIN CONTROL AGAIN</b> BOBBY BARE/ Columbia 3 10998	3

### CHARTMAKER OF THE WEEK

55	—	<b>ALL AROUND COWBOY</b> MARTY ROBBINS Columbia 3 11016	1
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56	63	<b>OH BABY MINE (I GET SO LONELY)</b> BOBBY G. RICE/ Republic 041	3
57	52	<b>I MIGHT BE AWHILE IN NEW ORLEANS</b> JOHNNY RUSSELL/Mercury 55060	7
58	36	<b>I JUST WANNA FEEL THE MAGIC</b> BOBBY BORCHERS/Epic 8 50701	8
59	59	<b>BAD DAY FOR A BREAKUP</b> LESLEE BARNHILL/Republic 040	6
60	62	<b>BETWEEN THE LINES</b> BOBBY BRADDOCK/Elektra 46038	4
61	34	<b>IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME</b> BELLAMY BROTHERS/Warner/Curb 8790	14
62	—	<b>I LOVE HOW YOU LOVE ME</b> LYNN ANDERSON/Columbia 3 11006	1
63	90	<b>DON'T LET ME CROSS OVER</b> JIM REEVES/RCA 11564	2
64	68	<b>FOREVER ONE DAY AT A TIME</b> DON GIBSON/MCA Hickory 51031	3
65	67	<b>WALTZ ACROSS TEXAS</b> ERNEST TUBB/Cacher 4501	4
66	38	<b>SHE'S BEEN KEEPING ME UP NIGHTS</b> BOBBY LEWIS/ Capricorn 0318	10
67	75	<b>I'M GETTING INTO YOUR LOVE</b> RUBY FALLS/50 States 70	3
68	73	<b>DON'T FEEL LIKE THE LONE RANGER</b> LEON EVERETTE/ Orlando 103	3
69	—	<b>YOURS</b> FREDDY FENDER/Starlite 8 4900	1
70	43	<b>SWEET MELINDA</b> RANDY BARLOW/Republic 039	12
71	89	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> DR. HOOK/Capitol 4705	2
72	51	<b>RUNAWAY HEART</b> REBA McENTIRE/Mercury 55058	10
73	56	<b>WHAT IN HER WORLD DID I DO</b> EDDY ARNOLD/RCA 11537	11
74	54	<b>MY HEART IS NOT MY OWN</b> MUNDO EARWOOD/GMC 106	9
75	66	<b>LYING IN LOVE WITH YOU</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11532	13
76	70	<b>GETTING OVER YOU AGAIN</b> DALE McBRIDE/Con Brio 151	7
77	93	<b>COULD I TALK YOU INTO LOVING ME AGAIN</b> WYNN STEWART/WINS 137	3
78	65	<b>I'M THE SINGER, YOU'RE THE SONG</b> TANYA TUCKER/ MCA 1807	12
79	71	<b>LAY DOWN BESIDE ME</b> DON WILLIAMS/MCA 12458	15
80	95	<b>BLUE SKY SHININ'</b> MICKEY NEWBURY/MCA 41032	2
81	74	<b>HOW TO BE A COUNTRY STAR</b> STATLER BROTHERS/ Mercury 55057	13
82	85	<b>MIDDLE AGE MADNESS</b> EARL THOMAS CONLEY/Warner Bros. 8798	2
83	—	<b>WHAT I FEEL IS YOU</b> BILLY THE KID/Cyclone 103	1
84	84	<b>LINES</b> JERRY FULLER/MCA 41022	3
85	87	<b>DON'T SAY LOVE</b> CONNIE SMITH/Monument 45284	3
86	88	<b>WHAT'RE WE DOING, DOING THIS AGAIN</b> NICK NIXON/ MCA 41030	1
87	—	<b>I'VE GOT COUNTRY MUSIC IN MY SOUL</b> DON KING/Con Brio 153	1
88	96	<b>IT WON'T GO AWAY</b> RAYBURN ANTHONY/Mercury 55063	2
89	92	<b>RHYTHM GUITAR</b> OAK RIDGE BOYS/Columbia 3 11009	2
90	98	<b>DON'T STAY ON YOUR SIDE OF THE BED TONIGHT</b> ANN J. MORTON/Prairie Dust 7631	2
91	91	<b>DISCO GIRL GO AWAY</b> REBECCA LYNN/Scorpion 0581	3
92	72	<b>SPARE A LITTLE LOVIN'</b> ARNIE RUE/NSD 19	7
93	79	<b>DON'T TAKE IT AWAY</b> CONWAY TWITTY/MCA 41002	15
94	78	<b>BACK SIDE OF THIRTY</b> JOHN CONLEE/MCA 12455	17
95	94	<b>STEAL AWAY</b> PAUL SCHMUCHER/Star Fox 279	3
96	77	<b>DOWN ON THE RIO GRANDE</b> JOHNNY RODRIGUEZ/Epic 8 50671	16
97	86	<b>LAY BACK IN THE ARMS OF SOMEONE</b> JUICE NEWTON/ Capitol 4714	5
98	76	<b>FADED LOVE AND WINTER ROSES</b> DAVID HOUSTON/ Elektra 46028	10
99	82	<b>ROCKIN' MY LIFE AWAY</b> JERRY LEE LEWIS/Elektra 46030	12
100	99	<b>LET'S TRY TO FALL IN LOVE AGAIN</b> BOBBY SMITH/United Artists 1295	3



**COLUMBIA**  
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45 RPM

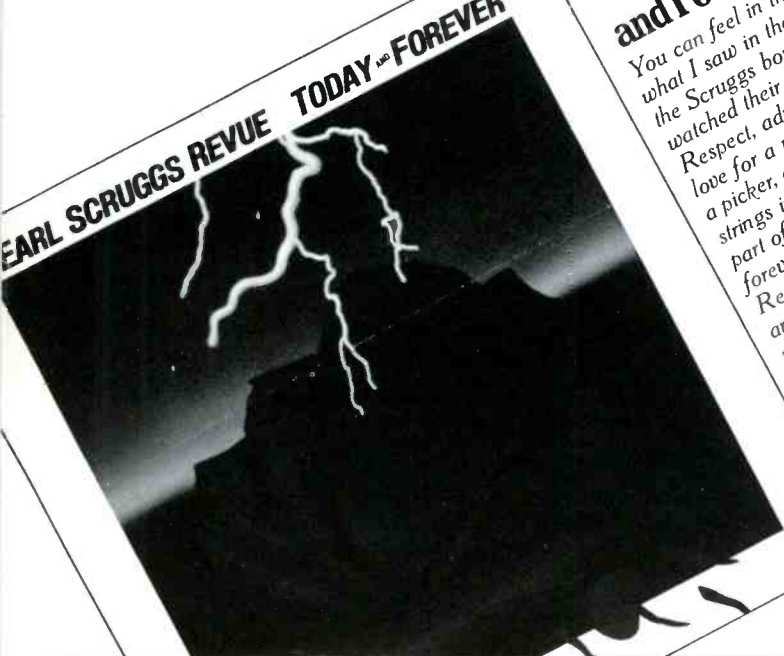
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**STEREO**  
Intro: .15  
**2:56**

**EARL SCRUGGS REVUE**  
**I COULD SURE USE THE FEELING**

D. Linde - M. McDaniel - Taken From The Columbia  
Lp: "TODAY AND FOREVER" JC 36084  
Produced by Larry Butler

**EARL SCRUGGS REVUE TODAY AND FOREVER**



JC 36084

**The Album:  
"Today  
and Forever"**

You can feel in this album what I saw in the eyes of the Scruggs boys as they watched their father play. Respect, admiration and love for a man, a person, a picker, a father. The five strings in his hands are a part of history, today and forever. The Earl Scruggs Revue, like the rings around Saturn, they surround a legend. Mr. Scruggs, thank you for letting me be a part of your trip across the spectrum of music.

**-LARRY BUTLER**

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**The Single: "I Could Sure Use The Feeling."**

Feeling is the right word. It's in the lyric... "The dream has finally faded and the pain no longer burns. Here I am, living proof that broken hearts live on." Feeling? It's in Gary Scruggs' vocal. Feeling? It's in the music, the superb music of The Earl Scruggs Revue. Listen, you'll feel it.

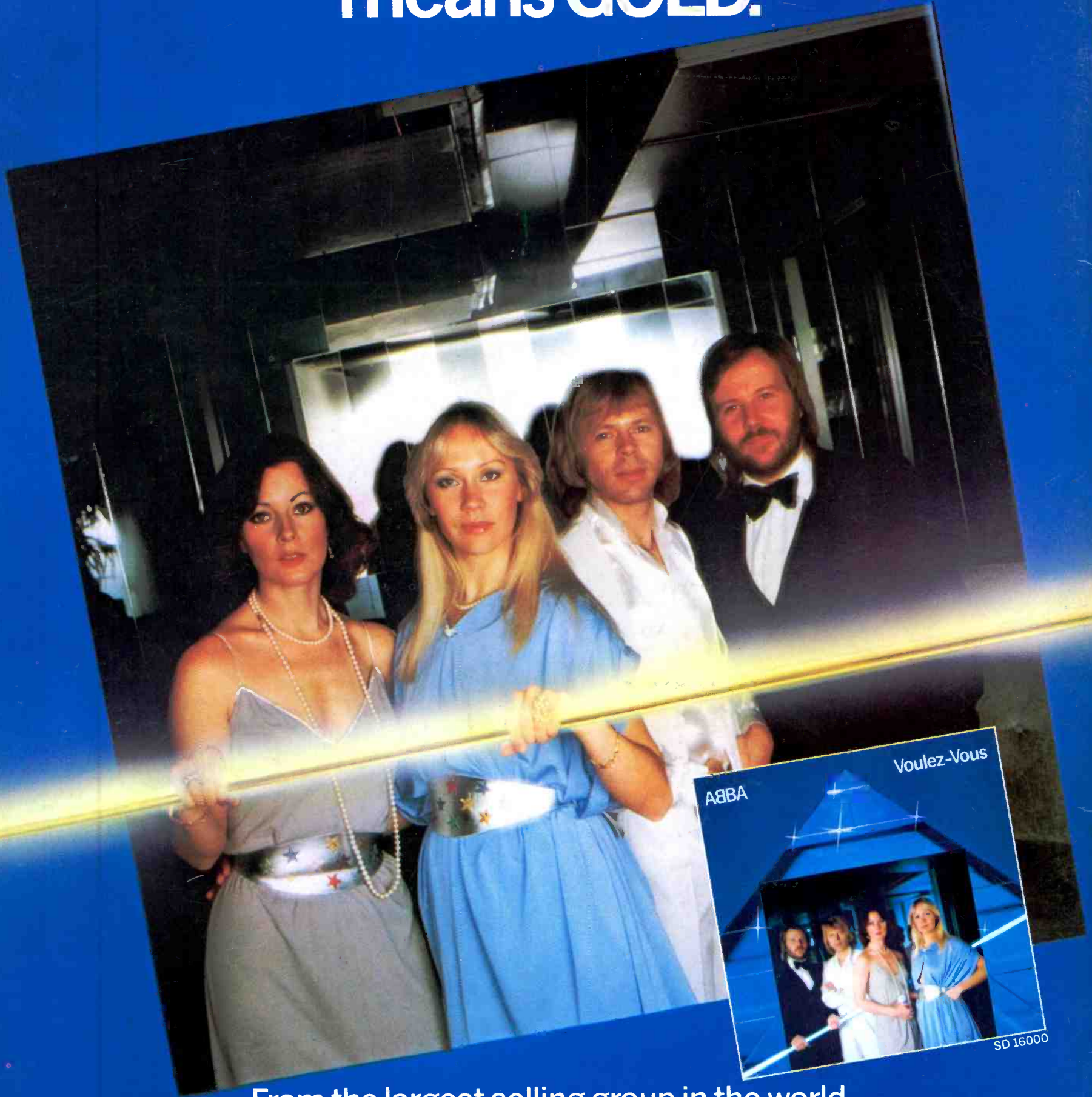
**The Artists: The Earl Scruggs Revue.**

What more can be said of the legendary Earl Scruggs and this Super Group, The Earl Scruggs Revue... Earl, Gary, Randy, Steve Scruggs and Taylor Rhodes? Go to your dictionary; pick any superlative. It will fit, like a glove... The Earl Scruggs Revue.





# In any language ABBA<sup>®</sup> means GOLD.



From the largest selling group in the world,  
the new album from Abba. "Voulez-Vous."  
The new single, "Does Your Mother Know."  
#3574

On Atlantic Records and Tapes.



Produced by Benny Andersson & Björn Ulvaeus.