

Dedicated to the Needs of the Music/Record Industry

Record World

JUNE 30, 1979 \$2.25



Hits of the Week

SINGLES

EARTH, WIND & FIRE, "AFTER THE LOVE HAS GONE" (prod. by White) (writers: Foster-Graydon-Champlin) (Ninth/Garden Rake/Irving/Foster Frees, BMI / Bobette, ASCAP) (3:55). On the heels of their Top 10 "Boogie Wonderland" is this lovely ballad. Another winner. ARC/Col 3-11033.

ENGLAND DAN & JOHN FORD COLEY, "HOLLYWOOD HECKLE & JIVE" (prod. by Lehning) (writers: Coley-Seals) (Cold Zinc, BMI) (4:05). A screaming guitar, bouncy rhythm, strong vocals & witty lyrics pace this light rocker. Top session men add depth. A solid hit. Big Tree. 16135 (Atlantic).

BARRY WHITE, "IT AIN'T LOVE, BABE (UNTIL YOU GIVE IT)" (prod. by White) (writers: White-Politi) (Seven Songs/Ba-Dake, BMI) (3:30). White offers a unique blend of disco/funk/rock with multi-tempos, thick percussion and a hypnotic vocal on the chorus. Unlimited Gold 1404 (CBS).

REX SMITH, "SIMPLY JESSIE" (prod. by Calello-Lawrence) (writers: Lawrence-Hart) (The Laughing Willow, ASCAP) (3:08). Smith's Top 5 "You Take My Breath Away" is one of the surprises of the year. This pretty acoustic ballad proves it's no fluke. Strong pop-a/c appeal. Columbia 3-11032.

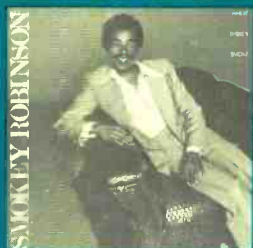
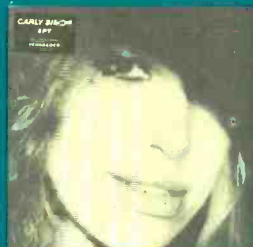
ALBUMS

QUEEN, "LIVE KILLERS." This 2-record set, recorded during their recent European tour, serves up 21 of the group's best known songs, presented with studio quality sound. The energy level is high. Elektra BB 702 (12.95).

L.T.D. "DEVOTION." This multiplatinum group shows off a broad range of styles, from r&b ballads to funk-disco, and sparkles on each. Produced by Bobby Martin, this new disc should continue their drive to the top. A&M SP 4771 (7.98).

CARLY SIMON, "SPY." Simon ventures far from her original sweet songstress image with this new disc, filled with ultra-realistic lyrics. She once again works with known writers for one of her most interesting albums. Elektra 5E-506 (5.98).

SMOKEY ROBINSON, "WHERE THERE'S SMOKE." Robinson is, quite simply, a legend in popular music but, with each release, proves he's not ready to sit back on his reputation. This new lp shines. Tamla T7-366R1 (Motown) (8.95).

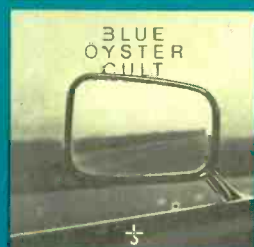
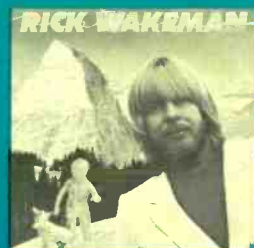


RICK WAKEMAN, "RHAPSODIES." Wakeman's first solo album in some time is a collection of sophisticated tunes done up with his usual keyboard flourish. There's a hint of disco here. A standout. A&M SP 6501 (11.98).

BLUE OYSTER CULT, "MIRRORS." The New York power rock band went for a lighter sound on this new disc, produced by Tom Werman. The tunes are more melodic keyed by big vocal presentations. Columbia JC 36009 (7.98).

BOOTSIE'S RUBBER BAND, "THIS BOOT IS MADE FOR FONK-N." The P-Funk collective here dishes up another semi-crazed collection of tunes made for hip swingin'. Bootsy helped create the genre. Warner Bros. BSK 3295 (7.98).

"BLACKJACK." This much touted New York group debuts with an lp that justifies the pre-release enthusiasm. It's power rock at its finest with driving vocals and an unstoppable rhythm section. AOR acceptance is certain. Polydor PD-1-6215 (7.98).



WINGS

BACK TO THE EGG



On Columbia Records and Tapes.

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Record World



JUNE 30, 1979

Motown Joins RIAA

■ LOS ANGELES — Motown Records has joined the Recording Industry Association of America, RW has learned. Although formal membership in the industry organization awaits final board approval, label sources have confirmed that Motown—until now the only major manufacturer not represented — has come aboard.

Mike Roshkind, vice chairman and chief operating officer of Motown Industries, confirmed the move when reached at mid-week, commenting, "We feel there are a lot of valuable services RIAA offers that weren't offered when Motown entered the industry." He also noted the label may be seeking representation on the RIAA board.

Virgin, Atlantic Pact

By SOPHIA MIDAS

■ NEW YORK — Virgin Records, the English label whose roster of recording artists includes such groups as the Records and the Motors, recently signed a long-term distribution pact with Atlantic Records, according to Ken Berry, president of Virgin, and Jerry Greenberg, president of Atlantic. Virgin's New York offices have fully operational promotion and publicity departments under the direction of Kurt Nerlinger and Sue Byrom respectively, and will shortly be opening marketing and production departments. Staff from both labels will be working closely together. "It was obvious that we had to have a

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WEA Ups 45 List, LP Wholesale Prices; Cautious Buying Predicted by Retailers

By DAVID McGEE and SAM SUTHERLAND

■ NEW YORK—WEA Distributing has notified customers of imminent price increases covering both albums and singles, effective Monday (25). Included is a hike in the suggested list for new seven-inch single product to \$1.49, with both \$7.98 and \$8.98 list-priced album titles showing a wholesale net increase of about three percent after discount. Singles already on the market will remain at the old price, \$1.29.

Although WEA declined comment on the move, retail sources verified that the distributing giant notified accounts in a letter dated Friday (15). And while no other major labels are known to have enacted similar increases as of press time, some retail and label observers here are already viewing WEA's move as both inevitable and indicative of a likely wave of trade-wide hikes.

The WEA increases show \$7.98 list titles formerly wholesaled at \$4.17 now selling at \$4.52, with \$8.98 titles up to \$5.08 from a former \$4.71 wholesale price. With WEA's volume discount policy apparently unaffected, net cost to accounts increases by about 12 cents, or \$4.29 and \$4.83 respectively.

News of the price increase was greeted unfavorably by retailers, who expressed concern at the timing of the move and outrage at having margins cut three percent with no corresponding increase in list price to buttress profits. At that, every one contacted by *Record World* said the only alternative is to pass on the increase to consumers.

"This change comes at a particularly difficult time when we're all struggling with flat sales patterns and rising costs," said Record Bar's Fred Traub. "There's no

way we can absorb this kind of an increase; we have to pass it on at retail. Record Bar is also going to have to examine its merchandising and advertising policies on WEA product."

Waxie Maxie's Ken Dobin called the increase "one of the saddest things to happen to the record business in years" and likened it to "a slap in the face" to all retailers.

"We're out there promoting records on these labels, reporting records on these labels, testing records on these labels and helping the manufacturers out," Dobin stated. "We've just come off a major shelf price change which has involved a lot of effort, time and money. We're trying to be more competitive in the market, maintain our share in the market, but I just don't know if we're going to make any more price changes. We just may have to absorb the two or three percent."

Like Traub, Jimmy Grimes of National Record Mart bemoaned the timing of the increase. "We're really not too pleased with this," he said. "It's come at a bad time; business is a little soft now. We're just trying to absorb the hike from \$7.98 to \$8.98, and here they cut two or three percent out from our margins. They're not content to

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Cohen Recaps Two Years at NARM, Outlines 'Gift of Music' Campaign

By DAVID McGEE

■ NEW YORK—If he had done no more than get the music industry interested in NARM activities again, Joe Cohen would have accomplished much. In fact, the 29-year-old Cohen, in only two years as the trade association's executive vice president, has done that and more.

NARM is now a responsive, dynamic organization, one that not only responds to its mem-

bers' needs, but in most cases anticipates and acts upon those needs before they become pressing issues. Regional meetings; the record industry index; internship and retail management certification programs; an aggressive and on-going effort to realize the benefits of alliances with the video and electronics industries; the total revamping of NARM's annual convention through the use of well-planned and purposeful business sessions are the components of Cohen's success.

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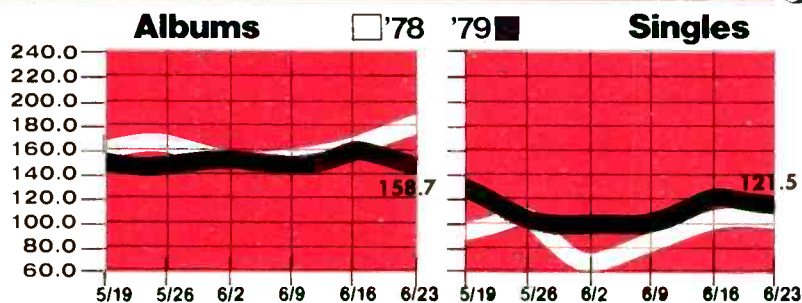
Shiben Named B'cast Bureau Chief

By BILL HOLLAND

■ WASHINGTON—The FCC held an emergency closed-door meeting last week to approve Richard Shiben as the new director of the

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Record World Sales Index



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

WKTU Again Tops NY ARBs; WOR, WBLS Gain, WABC Drops

By NEIL McINTYRE & MARC KIRKEBY

■ NEW YORK — Disco continues to dominate this radio market, according to April/May Arbitron statistics released last week, even though ratings leader WKTU-FM dropped sharply below the double-digit numbers it had enjoyed through the winter.

WKTU's 7.6 rating (total per-

sons 12+ Monday-Sunday 6 a.m.-midnight) still led the pack but was well below the station's 10.3 of January/February. WBLS-FM, the station hurt the most by the WKTU surge, rebounded from 3.8 to 6.4, good for third place in the market (behind talk-and-

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■ **Page 16.** Thea Zavin (left), executive VP at BMI, was in Los Angeles recently for her organization's awards presentation to pop and movie songwriters. She took time out to speak with RW about the increasing importance of film soundtracks and composers to music publishers, and about the growing interaction among the film, television and record industries.

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Powerhouse Picks

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

Chic (Atlantic) "Good Times."

Very healthy moves, numerous primary adds and early sales have this group on the way to the top again. BOS chart action is outstanding!

Wings (Columbia) "Getting Closer."

Single off of this week's album chartmaker continues to pick up majors as it moves steadily up radio play-lists. Sales are beginning to come in.

Rita Coolidge Wins Grand Prize Honors At Tokyo Music Fest.

■ **TOKYO**—Rita Coolidge (A&M), performing the Carole Bayer Sager/Peter Allen composition "Don't Cry Out Loud," was the Grand Prize winner of the 8th Annual Tokyo Song Festival held June 17 at Budokan Hall. The prize carries a cash award of \$15,000.

A Taste of Honey (Capitol) picked up the Gold Prize of \$5,000 with "Do It" and Al Jarreau (ECM) and Raffaella Carra of Italy split the Silver Award of \$3,000 with their songs "All" and "Drin, Drin, Drin" respectively. The Bronze Prize was divided between Sergio Mendes & Brazil 88 performing "Magic Lady," The Brothers Four (USA) performing "As Time Goes By" and Judy Ongg (Japan) performing "Misere-rete." Kathy Barnes of the U.S. was awarded the Cherry Blossom Award for her performance at the finals.

Among the judges for the Festival were Paul Drew of Paul Drew Enterprises, film producer Denny O'Donovan, actor David Soul, Sal Chiantia of MCA Music, actress Sylvie Kristal and Bob Austin, publisher of *Record World*.

Donna Summer was the guest artist and presented the awards at the final ceremonies, broadcast live throughout Japan.

Copyright Tribunal Makes Nashville Visit

By MARGIE BARNETT

■ **NASHVILLE** — The U.S. Copyright Royalty Tribunal (CRT) met with members of the music industry here June 15 at the invitation of Tennessee State Sen. Jim Sasser. Various industry businesses and organizations rolled out the red carpet to host the tribunal's five commissioners on their first group visit.

Tribunal members Thomas C. Brennan (chairman), Douglas E. Coulter, Marylou Burg, Frances Garcia and Clarence L. (Buddy) James, Jr. followed a tight schedule throughout the day beginning with an 8 a.m. breakfast hosted by the CMA. A press conference was held immediately following the breakfast after which the tribunal toured four publishing companies. The SESAC-sponsored tour through Acuff-Rose, Pi-Gem, Cedarwood and Tree prompted dozens of questions from the commissioners in their efforts to learn more about Nashville, its feelings, and needs relating to the royalty rate inequities in the copyright law. An ASCAP luncheon preceded the day's main

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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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MCA2-11005

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Jem's 'FARM Team' Offers Selective Distribution to Labels

By JEFFREY PEISCH

■ NEW YORK—Jem Records, the importers of rock music and distributors of domestic, self-produced records, are making their distribution system available to major labels. Jem has contracted with Island Records to distribute product on Island's Antilles label, and Jem and Virgin Records are "seriously discussing" a pact whereby Jem will distribute select Virgin product. (Virgin has recently signed a distribution deal with Atlantic records; see separate story. The Virgin/Jem deal will be for product that Virgin will not put through Atlantic and for select Virgin catalogue.)

Called the Jem FARM Team (First Album Release and Manufacture), Jem's distribution network is not actually a structural change. Rather, Jem is making its services, proven successful in breaking import records ("Cheap Trick at Budokan") and self-produced domestic records (B 52's, Shoes) available to both domestic and foreign labels. Island Records has actually been using Jem's distribution for their Antilles produce (Brian Eno, Ultravox) for several months now. Jem Records president Marty Scott is currently in contact with several major labels about possible distribution deals.

Jem's distribution is unique in that all product is sent directly to retailers (over 5,000) from two warehouses, in South Plainfield, New Jersey, and Reseda, California. To keep pace with their growth, Jem has recently expanded both their warehouses, and have hired several new employees, including a director of national promotion.

Jem's system is potentially helpful to major labels because it can realistically and financially handle album sales of between 5,000 and 50,000. For major distributors and regional independent distributors, working with this number of records is often more trouble than it's worth.

"The Jem system is set up so that we get immediate feedback about the success of a record," said Scott. "There aren't so many steps; it's direct contact between us and the retailers. . . . Now we're allowing major record companies to utilize this organization. . . . Dollar for dollar, we can break a record much cheaper than a major can. Our system will give labels an option. They'll be able to ask themselves, 'Do I see this record as having an initial sale of 100,000,

or 10,000?' If they see the record as having the smaller sales, then it will be advantageous to put it with our system.

"Island has product that they distribute through WEA, but they also have product that is more specialized that they feel they shouldn't burden the Warner's system with. These are the records they put on Antilles and distribute through Jem. If a record does well with the Jem system, a label can take it back and put it through a major distribution network."

This last factor is a key to the Jem system. If a label contracts Jem to distribute a record, the label maintains the option to take the record back (and distribute it themselves) at any time during the record's lifetime. "An lp will be put through Jem to create the initial groundswell," said Scott. "And once it catches on, the label will take it back. The major can

no longer afford to spend a lot of money for sales of less than 50,000. This will make it possible for labels to release an album without going through the expensive hype, but still get a buzz going."

Group Grooming

Conceivably, a label may sign an act with the knowledge that the first lp may not be a big seller, but the group may have a future. By putting the first album through Jem, the label will be able to groom the group without spending too much money. With this in mind, suggested Scott, a label may sign a band they might not have otherwise signed.

If an album does well through Jem's FARM team, and the label takes the record back, Jem will then share in the profits of future sales of that record. "We may not always get a cut from every record sold," said Scott, "it may be an override; it may be a commitment for other product. This is pre-planned obsolescence. We're saying to a record company,

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Stiff Pacts With CBS

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced that CBS Records has formed an association with Stiff Records, whereby records will be released on the Stiff-Epic and Stiff-Columbia labels.

Releases

The first single release on the Stiff-Epic label is the #1 U.K. hit "Hit Me With Your Rhythm Stick" by Ian Dury and the Blockheads. The single is included free-of-charge with Dury's just-released lp, "Do It Yourself." Another inaugural release on Stiff-Epic is by the British success Lene Lovich, whose "Stateless"

album is already a worldwide hit; and, in July, the first solo album by Ian Gomm, the acclaimed guitarist/songwriter for Brinsley Schwarz, entitled "Gomm With The Wind."

The Stiff-Columbia label will mark its first release with Rachel Sweet's "Fool Around" album. The 16 year old songstress from Akron, Ohio has already garnered much attention through the import of her album which has been re-mixed for its American release and strengthened with two new tracks including a re-make of Del Shannon's '60s classic for Peter and Gordon, "I Go To Pieces."



Pictured shaking hands over the Stiff-Columbia arrangement are, from left: Arlyne Teitelbaum, director, talent contracts, CBS Records; Don DeVito, VP artist acquisition, Columbia; Ed Hynes, VP promotion, Columbia; Jack Craig, senior VP and general manager, Columbia; Allan Frey, co-president, Stiff; Joe Mansfield, VP marketing, Columbia; and Arma Andon, VP artist development, Columbia.

U.K. Tax Hike Fuels Disc Price Confusion

By VAL FALLOON

■ LONDON — Following last week's government decision to raise the value added tax, Britain's dealers and record buyers are faced with price chaos over the next few months. Some companies have increased prices as expected—singles to over one pound and albums to over five pounds—but several, concerned about a consumer backlash, are absorbing the tax increases.

Others, ready to introduce higher prices anyway, have announced double increase, for example, EMI, whose singles go to £1.15 and LPs to £5.69.

Label Response

EMI would normally have put its product prices up in July. Arista and Chrysalis are pegging their prices and keeping product at one pound (singles) and five pounds (LPs). But DJM, Virgin, WEA, RCA and several others will go up.

The main threat now, dealers feel, is imports: now that U.K. prices are in general the highest in Europe, and considerably higher than the U.S. (particularly LPs) import buying is more attractive.

Hill Statement

Speaking at a conference in Monte Carlo, EMI Music's joint M.D. Leslie Hill stated that the industry should concentrate more effort on making bigger profits from existing sales rather than trying to expand the market.

The general opinion, however, is that the tax increase, coming a month or so before the usual annual price review for most companies, will in some cases mean two rises over the next few weeks. Said one M.D.: "It's a blow to the whole industry at a time when sales are not brilliant." Another claimed that breaking in new artists will now be more difficult. One idea is to introduce low tags for new product.

RSO To Release 'Meatballs' Soundtrack

■ LOS ANGELES — RSO Records will release the soundtrack to the motion picture "Meatballs" on June 25, it was announced by Al Coury, president of RSO Records.

"Meatballs" is a comedy about summer camp to be released in July by Paramount Pictures and the motion picture stars Bill Murray, one of the members of the "Saturday Night Live" troupe. The RSO original soundtrack to "Meatballs" features "Makin' it," performed by RSO recording artist David Naughton and produced by Freddie Perren.

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Chart Analysis

Summer Holds No. One & Three Single Spots; Ward, Wings, Chic & Cars Move To Top Ten

By JOSEPH IANELLO

■ Donna Summer (Casablanca) seems to like the summer heat as she continues to get hotter each week. Along with solid radio action, her #1 record continues to out-sell everything else while she crowds herself with a bullet at #3 and occupation of the #1 position on the Disco File Top 50.

The only other competition in the Top 10 comes from Anita Ward (Juana), sandwiched between Summer's dual assault the record still shows strong sales and great radio jumps, the #1 BOS slot, and great momentum building from her #12 bulleted lp.

With Rex Smith (Columbia) holding at #4, Sister Sledge (Cotillion) cooling to #5, Supertramp (A&M) steady at #6, Rickie

Lee Jones (WB) moving slightly to #7, Kenny Rogers (UA) at #8, and Peaches & Herb (Polydor/MVP) dropping to #10; Cheap Trick (Epic) is the only other source of Top 10 action scoring a #9 bullet on the strength of a hot album with a bullet at #3.

The Cars (Elektra) get this week's Chartmaker honors for their #69 bullet position. Strong adds at WTX, B100, KFI, KRTH, KOPA, WZUU, KSLQ and 13Q made for a busy radio week while the lp pushed things along entering at #25 bullet. Powerhouse Picks for the week go to Wings (Columbia) and Chic (Atlantic). Wings climbed to #35 bullet behind adds at KHJ KRTH, WZZP, WGCL, and KLIF. Strength also came from the lp which hit the chart at #23 bullet, thereby garnering Chartmaker awards. Chic is busting wide open on the r&b chart and the same is true in the pop field with sales and radio

adds at WRKO, KFI, KFRC, CKLW and WZZP.

Both pop and r&b action greeted Earth, Wind & Fire (ARC/Col) as they stayed strong at #11 bullet with plenty of support from their #5 bullet lp. A big add at WQAM, an lp shooting to #16 bullet, and an improved sales picture were responsible for ELO (Jet) moving to #12 bullet. Still selling well in the BOS and pop areas with upward radio movement is the #15 bullet, McFadden & Whitehead (Phila. Intl.) David Naughton (RSO) gets good reaction where played and the play picture continues to improve with healthy adds for a #16 bullet.

Rounding out the Top 20 bullet action is Dr. Hook (Capitol) at #18, with good airplay, sales and adds at WQAM, KHJ, 99X, CKLW, and Q102; John Stewart (RSO) picking up adds with a healthy sales outlook at #19, and Van Halen (WB) at #20.

Poco (MCA) took a long jump from #26 to #21 bullet on the basis of adds at WKBW, KFRC, and 96KX with a solid spread and exceptional sales. A Top 30 al-

bum and evenly spread sales but-ress Gerry Rafferty (UA) at the #25 bullet slot while Raydio (Arista) stays close behind at #25 bullet thanks to KSLQ, B100, WKBW, WRKO, and Y100 adds. The record has broken strong on pop stations after a successful r&b run. Kiss (Casablanca) keeps the competition interesting by boasting good sales and airplay moves for a #27 bullet rating.

One of the strongest crossover records on the chart belongs to Anne Murray (Capitol) at #30 bullet. Showing a #7 bullet on the Country Chart, Murray made the most of good crossover sales, moves upward on radio and adds at WKBW, KFI, WIFE, and KSLQ. Elton John (MCA), one of last week's Powerhouse Picks, enjoyed new airplay and sales action along with adds at WHBQ, KLIF, and KGWB for a #31 bullet.

A WHBQ add helped Peter Frampton (A&M) to the #32 bullet slot followed closely by ABBA (Atlantic) at #33 bullet and Atlanta Rhythm Section (Polydor) for #34 bullet. ABBA acquired (Continued on page 68)

Supertramp LP Holds Top Chart Position As New Releases Come On Strong Again

By LAURA PALMER

■ Supertramp (A&M) has maintained its comfortable #1 album chart position, showing strong rack and retail action, with the lp's single in the #6 pop position boosting overall sales. Donna Summer's "Bad Girls" (Casablanca) lp, again at the #2 slot, continues to show very strong sales on all levels, as does Supertramp, which maintains a definite edge over Summer's lp.

At #3 bullet is Cheap Trick (Epic). This lp has a strong bulleted single, and is showing quick, solid rack and retail movement. After three weeks on the chart, the Earth, Wind and Fire (ARC/Col) "I Am" lp holds the #5 bullet position, showing excellent movement across the board on this retail, one-stop smash. Also in the top ten, Kiss (Casablanca) moved to the #7 spot, making a massive jump in rack sales, along with reported retail sales, with help from the hit single bulleting on the pop charts.

Elsewhere on the chart this week, heavy action, due to a surge of new product from Wings, The Cars, and Dire Straits, continues to be the principle story. Outside the top ten, a new release from Kansas (Kirshner) in the #11 position is showing good rack and retail sales, with a bulleting pop single backing the lp. Anita Ward (Juana) continues to show steady movement this week at the #12 bullet position. Aside from great disco 12" inch sales, the lp continues to make a strong showing across the boards. Also bulleting in the top twenty is last week's chartmaker, ELO (Jet) at #16, with great retail action, and lesser, yet substantial, racks. The lp's single, "Shine A Little Love," is getting good airplay—and holds the #12 pop singles position.

This week's Chartmaker is Wings (Col), debuting at #23 bullet, coming off of a very strong first week of retail sales, with another piece of new product following closely behind, while The Cars lp, "Candy O," placed in the #25 position. Also in the twenties, Teddy Pendergrass (PIR) secured the #22 bullet slot, and is beginning to cross pop as

well as showing BOS chart action. This lp has excellent one-stop and retail sales. At #29 bullet is Gerry Rafferty (UA) with solid retail sales while racks are now picking up lp sales. Another new

release debuts at #31 bullet, showing Dire Straits (WB) strong on both rack and retail.

Elsewhere in the thirties, Charlie Daniels' (Epic) "Million (Continued on page 68)

Regional Breakouts

Singles

East:

Gerry Rafferty (United Artists)
Kiss (Casablanca)
Elton John (MCA)
Wings (Columbia)
Blondie (Chrysalis)
Chic (Atlantic)

South:

Gerry Rafferty (United Artists)
Kiss (Casablanca)
Elton John (MCA)
Peter Frampton (A&M)
Wings (Columbia)
Chic (Atlantic)

Midwest:

Gerry Rafferty (United Artists)
Kiss (Casablanca)
Elton John (MCA)
Abba (Atlantic)
Chic (Atlantic)
Barbra Streisand (Columbia)

West:

Peter Frampton (A&M)
Wings (Columbia)
Blondie (Chrysalis)
Barbra Streisand (Columbia)
The Knack (Capitol)

Albums

East:

Wings (Columbia)
Cars (Elektra)
Dire Straits (Warner Bros.)
The Who (MCA)
Joni Mitchell (Asylum)
Carly Simon (Elektra)

South:

Wings (Columbia)
Cars (Elektra)
Dire Straits (Warner Bros.)
The Who (MCA)
Joni Mitchell (Asylum)
Carly Simon (Elektra)

Midwest:

Wings (Columbia)
Cars (Elektra)
Dire Straits (Warner Bros.)
The Who (MCA)
Joni Mitchell (Asylum)
Carly Simon (Elektra)

West:

Wings (Columbia)
Cars (Elektra)
Dire Straits (Warner Bros.)
The Who (MCA)
Joni Mitchell (Asylum)
The Knack (Capitol)

First they gave you
SOMETHING TO LOVE...
Then, a taste of
TOGETHERNESS...

And now
DEVOTION,
the smash new album from


L.T.D.





L.T.D. DEVOTION ON A&M RECORDS & TAPES

SP 4771

Includes the single "Dance 'N Sing 'N." AM 4771

Executive Production: L.T.D. 

Produced by Bobby Martin for Bobby Martin Productions 

Management: Tenmakers 

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Western Merch. Seminar Draws 700 to Largest Annual Meeting

By WALTER CAMPBELL

■ AMARILLO, TEX. — Western Merchandisers, the southwest's largest rack jobber, held its annual sales seminar June 14-17 at the Hilton Inn here. It was the 11th such gathering in the company's history and the largest and most smooth-running yet.

Each year Western brings in its field sales staff and warehouse managers from each of its branches, managers and assistant managers from its 20 Hastings Books and Record stores, distributorship and one-stop personnel for in-house closed-door meetings as well as presentations by the various manufacturers that the company deals with on a day-to-day basis. Attendance this year was between 700 and 800 including representatives from those manufacturing companies.

In opening remarks, Western Merchandisers president and chairman of the board Sam Marmaduke noted that the past 11 months, during which WM had a net profit of 1.7 percent of gross revenues, was "not a good year," especially in comparison to the previous year which was the company's best year ever, with a 3.3 percent net profit. Marmaduke expressed optimism for the future, though, pointing out the cyclical nature of the business.

"Right now in the music business, there's not all that much exciting going on, and so the music division is not that hot right now," he told the assembled group of rack, Hastings, one-stop and distribution personnel, "but someone always comes along with something new and exciting. That's why this business never gets old." Marmaduke attributed the volume and revenue decrease in part to the current over-all business and economic climate.

Following the opening meeting, Thursday's activities were mainly devoted to music and book merchandising meetings. Thursday evening MCA Records hosted a cocktail party and a show by the Oak Ridge Boys, who, despite having to perform in street clothes using borrowed instruments because of airline baggage problems, became an instant hit with the seminar thanks to their tight, enthusiastic show.

Presentations

Friday saw presentations given by WEA, Disney, Scotch/3M, Better Homes & Gardens, CBS Records, Harlequin Books, Word Records, and Ovation Records, interspersed with more WM internal meetings. The manufacturers' meetings, most of which

utilized audio-visual presentations under the supervision of Kenneth Friedman, dealt mainly with current product and future releases along with marketing plans the respective companies were putting behind product for the upcoming year.

Friday night CBS Records hosted a disco dance and arcade, and Ovation Records presented the Kendalls, who also elicited an enthusiastic audience response despite airlines baggage problems affecting transportation of musical instruments.

Saturday included more of the same meeting-filled schedule with RCA Records, Memorex, Chrysalis/WM Distributing, Capitol Records, Arista/WM Distributing, Sunset Books, and A&M Records giving presentations in between Western Merchandisers sessions. On Sunday, WM district managers met with their respective salesmen in morning meetings.

The highlight of each year's seminar is the awards dinner, sponsored this year by RCA Records following a reception hosted by Capitol, EMI and United Artists Records. WEA sponsored the evening's entertainment

(Continued on page 57)

TK Names Katzel GM/Asst. To President

■ MIAMI — Henry Stone, president of TK Productions, has announced the appointment of Bud Katzel to the position of general manager and assistant to the president for the company. Katzel, who will be moving to the company's main office, is currently working out of the TK offices in New York.

Katzel will be involved in every area of TK's operation and will be coordinating the activities of

Lorimar Becomes CBS Associated Label

■ NEW YORK—Walter Yetnikoff, president of CBS/Records Group, Lorimar Productions chairman of the board Merv Adelson and president Lee Rich have jointly announced that the newly-formed Lorimar Records has joined the CBS Associated family of distributed labels.

Based in Los Angeles, Lorimar

Records' roster will feature artists in all areas of music as well as soundtrack recordings.

Lorimar Productions, celebrating its 10th anniversary this year, has been the recipient of 21 Emmy Awards and three Peabody Awards and has been responsible for some notable series, movies and mini-series on television and will be represented in the coming season by four network series: "The Waltons," "Eight Is Enough," "Dallas" and "Big Shamus Little Shamus," in addition to movies for television and mini-series.

Lorimar's feature film activities will include the release, via United Artists, of the comedy "Americathon," and the musical comedy "The Fish That Saved

(Continued on page 56)

Joe Owens Named Mushroom GM

■ NEW YORK—Mushroom Records president Wink Vogel has announced the appointment of Joe Owens to the position of general manager.

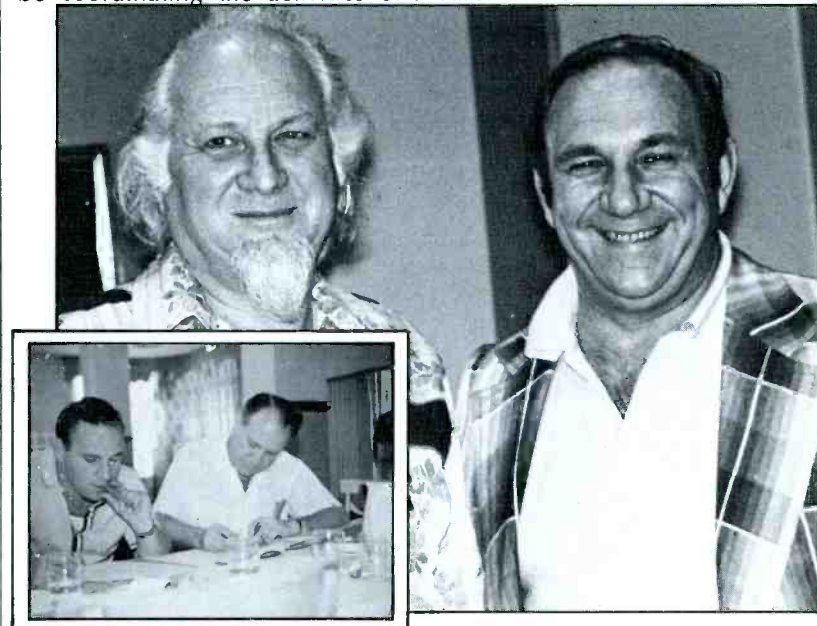


Joe Owens

Owens, who came to Mushroom in February of this year, previously acted as album promotion director for the label. Before coming to Mushroom, he held the position of director of artist development and publicity for CBS Records of Canada.

all of the company's departments, including the New York and Los Angeles branch offices. Katzel will be reporting directly to Stone.

Katzel's most recent position was president of TK-distributed LRC Records. Prior to LRC, Katzel was vice president and general manager of H & L Records and served as vice president and general manager of ABC Records based in New York.



Bud Katzel (right) and Henry Stone today, and the same pair in 1962 (inset).

A&M Reorganizing Field Merch. Staff

■ LOS ANGELES—A&M Records has announced that it is reorganizing its field merchandising staff. The current responsibilities of the company's five regional merchandising directors will be divided between sales and promotional representatives. The purpose of the move is to concentrate the company's efforts on specific cities rather than on whole regions.

The structuring of tour support advertising will shift to the regional A&M promotion directors. The allocation of distribution of merchandising materials will become the responsibility of the A&M regional sales manager in association with their local representatives.

Warners Names Berg East Coast A&R Dir.

■ LOS ANGELES—Karin Berg has been named director/east coast a&r for Warner Bros. Records it was announced by Jerry Wexler, Warner Bros. senior vice president, a&r consultant, and Lenny Waronker, senior vice president and director of artists and repertoire.

In her new position, Berg will be responsible for coordinating a&r activities for the company on the east coast based in Warner Bros. New York office. She will report directly to Wexler.

Prior to this appointment, Berg was associate director of east coast a&r at Warner Bros. Before joining Warner Bros. she was director of east coast a&r and special projects for Elektra/Asylum. She came into that position from her previous post as national director of press relations at Elektra/Asylum.

Everybody's Tryin' To Be My Bootsy!



In the year and a half since Bootsy's last LP, a funkload of would-be Rubber Bandwagon-jumpers have appeared on the scene. Don't let them fool you. As any funkateering Booty Scout worth his Bunn Patrol badge knows, 'almost Bootsy' is not enough! There's only one rump-bumpin' Bootsy Collins and he's made just one brand new album... **THIS BOOT IS MADE FOR FONK-N.** Featuring the hit single "Jam Fan (Hot)"... it's burnin' up the charts! (WBS 8818)

You know only Bootsy can get live enough to put you under the influence of a groove, so pull out your Jam Fan and get hot and live at the same time...

Produced by STARR-MON & DR. FUNKENSTEIN. On Warner Bros. Records & Tapes. (BSK 3295)



Elton's '3-Sided' Single Tests MCA's Expanded Promotion Dept.

By SAMUEL GRAHAM

■ LOS ANGELES—With the June 1 release of Elton John's "Thom Bell Sessions," MCA Records is now promoting and marketing what some label sources are calling "the first three-sided single."

Recorded in 1977 but held for release until this year—so as not to detract from John's more recent recordings, including the single "Ego" and the album "A Single Man"—the three tracks from the "Thom Bell Sessions" were issued on a 12-inch, 33 rpm disc. Two of the tracks, the single "Mama Can't Buy You Love" and its flip side, "Three Way Love Affair," have also been released together in the 7-inch, 45 rpm configuration.

"Actually, it's kind of hard to find a handle on just what this record is," said Larry King, MCA's recently-appointed vice president of promotion in reference to the 12-inch release. "It's definitely not an EP (extended play disc) or an LP, and it's not simply a 12-inch; it's more like a 12-inch single with a bonus cut."

According to King, John and his manager, John Reid, originally planned to release only the 12-inch disc in the United States; it was later decided that a 7-inch disc that would conform to both radio and trade magazine chart requirements should also be released, King said. All radio formats—AOR, top 40, adult contemporary, r&b and so on—have been serviced with both discs.

Advance Orders

When it came to the 7-inch release, King noted, "We sent five advance copies to each of our promotion people to play for our sales force, who then played it for the various accounts prior to release." This strategy, he added, "probably effectively doubled" the initial singles allocation. "We would have had advance orders for maybe 200,000 copies of the 7-inch without that approach," King said; "as it was, we had advance orders for 400,000, and reorders for 100,000 already—all for an artist who hasn't really had a hit since 'Sorry Seems to be the Hardest Word' in 1976." Advance orders for the 12-inch totaled 100,000 copies, with reorders for 25,000 at this point.

King contended that the fact that two tracks are available on both 12-inch and 7-inch discs will not hurt the sales of either configuration. "I think there's a 12-inch market," he said, "especially because in this case the third cut ('Are You Ready For Love') is only available in that form, and it's likely that none

of the cuts will ever be on an album. I definitely think you'll find some people buying the 12-inch and not the 7-inch, but all in all I think each one helps the other."

To avoid confusion with the many 12-inch disco singles on the market, King continued, "We prepared special browser boxes for this record, so retailers will sell it separately, not as a disco single. I think the browser box idea is working well so far."

The presence of Thom Bell, a veteran producer/arranger/writer with a reputation established through his work with the Spinners and many others, "gives the record more credibility for r&b stations," King said, "although Elton already had good acceptance at that level. Immediate pop acceptance has helped it cross over even a little quicker. What it amounts to is that this is a mass appeal record."

Russia Trip

John's recent concert appearances in Russia, though not designed to coincide with the release of the "Thom Bell Sessions," were "an incredible stroke of luck," King said. "He was on page one of the New York Times the same day the record came out. It seems that all of these positive things came together at the same time for Elton; it had been pretty quiet for him, image-wise, for several years, but I think he has totally re-established his credibility with this record."

King also noted that since his move to MCA from Atlantic some five months ago, MCA's promotion department has "expanded considerably, both in the field and in the home office—for instance, we have a full-fledged R&B staff for the first time, and a regional country staff as well. We've been beefing up the staff to deal with the huge volume of product we have now, especially since the ABC acquisition."

Atlantic Distributing Emerald City, Headed by Greene & Stone

■ NEW YORK — Charles Greene and Brian Stone last week announced the formation of Emerald City Records, a new label whose product will be manufactured and distributed worldwide by Atlantic Records. The debut Emerald City releases are expected this fall.

Under the terms of the three-year deal, Emerald City will produce a minimum of nine artists and 18 albums.

In the 1960s, Charles Greene and Brian Stone discovered and produced such artists as Sonny & Cher, Buffalo Springfield (which included Steve Stills, Neil Young, Richie Furay and Jim Messina), the Troggs and Bob Lind ("Elusive Butterfly"), and launched the career of Barry White. The records they produced reaped a quarter of a billion dollars in gross sales worldwide (Iron Butterfly's "In-A-Gadda-Da-Vida" alone sold over 14 million copies). In 1969, Greene and Stone parted to pursue separate careers away from the music industry. Last year, they met and discussed the possibility of working together again. Emerald City Records marks their musical reunion.

Atlantic chairman Ahmet Ertegun noted: "Jerry Greenberg, Doug Morris and I are thrilled to be working with Charlie and Brian once again. Their past association with us produced such major artists as the Buffalo Spring-

field, Sonny & Cher and Iron Butterfly. Ten years later, we fully expect that Emerald City will bring us equally exciting new artists and music." As an Atlantic Records custom label, Emerald City will be working very closely with Atco & Custom Labels president Doug Morris and his staff.

International

As part of Atlantic Records, Emerald City Records will be distributed outside of the U.S. by the WEA International organization. WEA International president Nesuhi Ertegun commented on the new agreement: "I am delighted to have the opportunity to work again with these two important figures in the history of today's music. In the past, they were responsible for numerous hit records around the globe. Now that WEA International has its own companies in every major market, I am confident that we will see a global impact from their new artists."

Greene and Stone stated, "We are pleased to be back with the great Atlantic family; and together with Ahmet, Jerry, Nesuhi and Doug, we look forward to surpassing our past mutual successes."

Emerald City Records will be headquartered in New York City, at the headquarters of Atlantic and WEA, the Warner Communications building in Rockefeller Plaza.



From left, Jerry Greenberg, president of Atlantic Records; Brian Stone of Emerald City Records; Ahmet Ertegun, chairman of the board of Atlantic Records; Charles Greene of Emerald City Records; and Doug Morris, president of Atco Custom Labels.

B'nai B'rith Honors Orlando, Joel



The Music and Performing Arts Lodge of B'nai B'rith recently honored Tony Orlando and Billy Joel with the Lodge's annual Humanitarian and Creative Achievement Awards, respectively. The awards were presented at a dinner held at the New York Hilton's Grand Ballroom. Pictured at the dinner are, at left: Joel and Orlando with Herb Linsky, dinner chairman; (center) Joel with Dick Asher, president of CBS Records International, and Bruce Lundvall, president of CBS Records; and, (far right) Orlando with Larry Harris, VP of Casablanca Records, and Neil Bogart, president of Casablanca Records & FilmWorks.

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LABOUR OF LUST

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JC 36087

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ON TOUR WITH BLONDIE**

DATE	CITY	VENUE
July 4	Scranton, PA	Central Youth Center
5	Providence, RI	Leroy Theatre
7	Asbury Park, NJ	Convention Hall
8	New York City	Belmont Raceway
9	New York City	Central Park
10	Raindate	
11	Pittsburgh, PA	Stanley Theatre
13	Philadelphia, PA	Tower Theatre
14	Washington, DC	Lisner Auditorium
15	Richmond, VA	The Mosque
16	Norfolk, VA	Omni
18	Greensboro, NC	Aycock Hall
20	Louisville, KY	The Gardens
21	Cleveland, OH	The Music Hall
22	Cincinnati, OH	The Palace
23	Chicago, IL	Park West (Rockpile Headlines) Masonic Auditorium
24	Detroit, MI	Keil Opera House
26	St. Louis, MO	Fox Theatre
29	Atlanta, GA	TBA
31	Tampa, FL	TBA

**AUGUST DATES TO FOLLOW FOR
WEST COAST TOUR**

On Columbia Records and Tapes.

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BMI's Thea Zavin:

Soundtracks, New Media Expand Market for Composers, Publishers

By SAM SUTHERLAND

■ LOS ANGELES — Closer ties between the film, recording and television communities, coupled with the gradual convergence of those media through the spread of cable and pay TV systems and the advent of video software, are posing new opportunities as well as potential shifts in income sources for composers and publishers.

That's the forecast emerging from a recent exclusive interview with Thea Zavin, executive vice president at BMI, who spoke with RW while here for awards presentations honoring both pop and movie songwriters and composers signed to the performing rights organization. In Zavin's view, these multi-media "crossovers" are helping to open up new avenues for collaboration and mutual creative growth once restricted by the traditional boundaries between the film, television and recording industries.

Apart from such obvious contemporary film/record packages as "Saturday Night Fever" (which proved the runaway leader in pop awards at this year's BMI banquet), she noted less obvious but equally vital interchanges between composers

once identified solely with one area of writing. "You have composers crossing over into the pop field, such as John Williams, you have pop writers crossing into the film field, and then you have such phenomena as Bernard Herrmann, a film scoring master who's now being regarded as a classical composer in most quarters," explained Zavin. "We're also seeing composers that can work actively in both areas at once. For example, Norman Gimbel and Charles Fox illustrate both avenues, with Norman coming from a television and pop background into film, while retaining his other credentials, and Charles Fox demonstrating the opposite path. He moved from film into the pop world."

With other top film and television composers like Jerry Goldsmith, Billy Goldenberg, Dominic Frontiere, Bill Conti, John Barry, Lalo Schifrin and David Shire pacted to BMI, and performer/composers such as Dave Grusin and Tom Scott likewise spanning media, she sees her own firm's growth to its current strong position in film and TV licensing as underscoring those new opportunities. "I think there's a couple of reasons for that growth," said Zavin. "At one

time, the motion picture business was concentrated into a very few corporate hands, and, by coincidence, most of those were represented through their publishing divisions in ASCAP."

The emergence of independent film operations without related music publishing provided a major inroad for the then-fledgling BMI. "The other thing that happened was that as BMI's writing roster grew, and was by and large more contemporary in its focus, producers who wanted to tap that area could no longer work completely within ASCAP," she continued, "because BMI had too many of those writers."

That diffusion of scoring and songwriting projects beyond an earlier film music community corresponded to the movies' shift away from conventional symphonic scores. "BMI was very lucky — there was a little skill involved, but a little luck as well—in that the younger writers signed turned out to be the writers that were important," says Zavin. "Somewhere along the line, film producers had learned, perhaps the hard way, what music can mean to a film."

"Twenty years ago, which was not that long ago, when people made a film, they'd often just

send it over to a studio where pre-recorded scores would be added," she recalled. "You tell a producer today that a film is going over to some library to have the score added, and they'll go crazy."

That provides one explanation for BMI's own emergence as a major source of music for films and television, a process measured by this year's sweep of all three key Oscar music awards by BMI clients, comprising Paul Jabara's "Last Dance" (best song), Giorgio Moroder's music for "Midnight Express" (best score), and Joe Renzetti's interpretations of classic Buddy Holly songs for "The Buddy Holly Story" (best adaptation in score).

The last of these illustrate the importance of contemporary source material usages, an approach that earlier snared BMI strong success with "American Graffiti." I don't think that trend is new," observes Zavin, "except that it may be more common than in the past. It's really more a revival of a trend that used to be common. What's newer is that for a concept other than a musical film, you now find contemporary pop writers being asked to write material."

"'The Graduate,' for example, used a combination of two things: they used some previously written material recorded by Simon and Garfunkel, and some new things written expressly for that film. They're using this type of approach to establish mood, time and atmosphere

(Continued on page 69)

BMI Honors Writers, Publishers



BMI recently awarded Citations of Achievement for the most performed songs of 1978 to 136 writers and 105 publishers. In addition special engraved glass plaques were presented to writers Barry, Robin and Maurice Gibb and to Stigwood Music, Inc., publishers of "Night Fever," the most performed BMI song during 1978. The Gibb brothers were also the top writer award winners with Barry receiving 11 Citations, Robin Gibb taking seven and Maurice Gibb picking up six. Pictured at the Wilshire Hotel ceremonies are, top row, from left: Neil Anderson, VP performing rights, west coast; Ron Anton, VP of BMI, west coast; Mrs. Theadora Zavin, VP, BMI; Eileen Rothschild, VP Stigwood Music; Mrs. Gibb, mother of Barry, Robin and Maurice; Bernice Gibb, sister, and Edward Cramer, president of BMI. Mrs. Monique I. Peer, president of Peer International (center) accepts a special award from BMI for the company's 50 years' service in music, with Anderson, Cramer, and Ralph Peer looking

on. Multi-award winners Barry Mann (third from left) and Cynthia Weil are pictured with Anton, Anderson, Cramer, Charlie Feldman, Screen Gems-EMI VP Ira Jaffee and Screen Gems-EMI president Lester Sill. Anderson, Anton and Cramer are shown at far right with Nickey Chinn of Chinnichap Music, co-writer of Exile's winning "Kiss You All Over." At a separate gathering in Los Angeles BMI honored motion picture and television composers who license their works through BMI. Pictured bottom row, from left are: special award winners Bernie Wayne, Emil Newman (Pioneer award winners) and Allyn Ferguson with Ron Anton and Edward Cramer of BMI. Pictured second from left are Anton, BMI TV/motion pictures relations head Brooke Escott, Newman and Neil Anderson. Shown in next picture is film composer John Williams with Cramer and, far right, composer Lalo Schifrin is shown with Ursula and Bob Sherman and Donna Schifrin.

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LOFGREN

Nils



An album so good & so personal, it couldn't have been called anything else. Nils. With tunes like "No Mercy" and, "I'll Cry Tomorrow." Music written by Nils, Randy Newman and co-written by Nils with Lou Reed. Produced by Bob Ezrin*, who's brought out the best in Nils.

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**NILS LOFGREN'S
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'The New Rock' Part II

New Clubs Find Their Own Dance Audience

By STEVEN BLAUNER

■ In the last year the club scene in America has changed radically. Smaller venues, including the recently emerging "rock-discos," where rock and roll is substituted for disco programming, have played a crucial role in the development on the "new music." A new audience is developing that is broad and outside the traditional concert-hall market.

Clubs As Outlets

New or revived clubs are becoming important elements in the entertainment scene of virtually every major city. Clubs and discos in college and suburban towns are incorporating the new music in formats such as "new wave nights." With the reinforcement of radio and retail action, clubs are experiencing an excitement and business boom on a national level that is unparalleled since the mid-sixties rock explosion. New venues such as Hurrah and the Mudd Club, in New York

City, are jammed with such consistency that they must regularly turn away patrons. The Whisky A Go Go is again thriving on the Sunset Strip in Los Angeles.

citement generated, and extensive media coverage, the music and ideas of the clubs had no discernible effect on the greater part of America. Instead the English music scene combined elements of these early endeavors with a social consciousness and sense of unrest that caused "punk rock" to become a movement that shook British society at its foundations.

Legitimacy

The new music began to constitute something else besides a quirk in European social history when survivors of the punk-rock scene, such as Blondie, Talking Heads and Elvis Costello made headway in the American music mainstream, garnering hits and heavy airplay. This gave the new music a sense of legitimacy that acted as a passport to the American club scene and market. Club owners would now take a chance on new performers. An audience began to grow through exposure

to the more accessible efforts of the aforementioned artists, and AOR response to the Police, Joe Jackson and others. Booking agents, record companies and even unsigned groups had reasons to be confident the new music had a following and was capable of making money and selling tickets.

Clubs Accepted

The clubs have gone through a transition that parallels the evolution of the music in achieving success. While the early clubs were, like the music, raw, primitive and often reserved for the stout spirit, the new clubs are "comfortable" and suitable for a much broader audience. Much as the success of discos signified the assimilation of that music into the American mainstream consciousness, the new clubs show that another form of music is being taken to heart. Going to a "rock-disco" has become as casual and acceptable an idea of entertainment as going to a traditional disco or a movie.

Many of the new clubs are structurally different from showcasing venues, such as New

York's Bottom Line, which has served as a model for numerous other night clubs. The emphasis in most of the new clubs is not on sitting and appreciating a show. A lack of seats and the patron's predisposition towards dancing is one of the prime defining characteristics of the alternative venues. Even when there are tables and chairs, an ample space is usually set aside as a dance floor. The new music, which despite its variety, is most often thought of as a "dance music," has "shaped" the clubs where it is performed.

Labels Use Clubs

Record companies are also recognizing that these clubs can be used as effective tools for exploiting new artists. Martin Kirkup, vice president of artists development at A&M records said that for breaking an act of a new wave nature, clubs could be a more successful route than the time honored formula of opening for established acts. "In the clubs people are more involved with the music and more inclined to like it," Kirkup said. "They're not watching a guitar solo, they're dancing."

Intimacy

Performers, including those capable of selling out large halls, can also benefit from the intimacy and stimulation of the rock clubs. Following a successful engagement at the 3,000 seat Santa Monica Civic Auditorium, the Police performed at Madame Wong's, a punk-rock club in Los Angeles that is a Chinese restaurant by day.

Arnie Handwerker, promotion director of Jem Records, mentioned that the club explosion is not limited regionally or to certain cities. "There is a healthy network of clubs out there. A group, even without major backing, can go out on tour and make money. 999 have been exclusively touring the small new clubs and they have been doing quite nicely for themselves and the club owners."

In clubs like Lupo's in Providence, the Rat in Boston, the Hot Club in Philadelphia to the Longhorn in Minneapolis and Mabay Gardens in San Francisco, groups without record labels are able to support themselves on the road and build a following beyond their home base. Bethlehem, Pennsylvania has a thriving club in the 4th St. Saloon; Buffalo has Stage One; New Haven, has both the Oxford Ale House and Toads. Even small cities have successful club scenes, and larger urban centers, such as New York and Los Angeles, can maintain several venues without cutting into each other's business or clientele.

No Self-Consciousness

The attitude of Jim Fouratt, entertainment director of Hurrah, a large (600 capacity), sleekly designed rock-disco in New York, owned by Robert Boykin and Barbara Lacky, reflects an understanding of the function of a new forum for entertainment. "I think people like to dance, and they like to be in an environment that is conducive to having a good time. The place that has a space where you can dance is going to draw people. We work very hard to let people know that you can rock and roll here, sweat, and you don't have to deal with the self-consciousness of a regular disco. A large audience is finding out that you can really enjoy yourself in this kind of place."

This club, like the downtown Mudd Club, (which even without advertising has lines of people waiting to get in every night), has clearly built up a following that will attend regularly based on expectation of "guaranteed fun."

Steve Mass, owner of the Mudd Club, provides music programming that stretches from Motown to sixties pop to the latest of the new wave. He considers the live presentation of groups at his club "events" and his choice of talent, which has included the Zydeco accordion king Clifton Chenier, avant-gardist Fred Frith, r&b star Eddie Kirkland, and the B-52's, gives the brain as much stimulation as the body.

Mixing Music

Fouratt, of Hurrah is also using other forms, including reggae, for entertainment. "We're mixing the new with the familiar, educating people to the new music."

Jim Kramer and Ian Copeland of the Paragon Talent agency have been instrumental in bring-

(Continued on page 65)

ROCK 'N' ROLL Renaissance

Listen To It... Dance To It....

Feel It
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The debut album from
CINDY & ROY

Performing the kind of music that's sure to make you FEEL IT

A First from the Sunshine Group
Now Proudly Associated with Casablanca Record and FilmWorks

PRODUCED AND DIRECTED BY WALTER KAHN

Executive Producer: The Sunshine Group

Personal Management Prime Time Productions, Ltd.



Single Picks

BRAM TCHAIKOVSKY—Polydor 14575



GIRL OF MY DREAMS
(prod. by Ker-Garvey-Tchaikovsky) (writer: R. Thomas) (Tchaikovsky, ASCAP) (3:13)

A stunning, new trio from Britain comes up with priceless music on this initial release from their "Strange Man, Changed Man" lp. Spine-tingling guitars chime away with uplifting vocal harmonies on this song for everyman. Alongside the best of the Byrds & The Who, this will earn honor roll hit status.

WILLIE NELSON AND LEON RUSSELL—Columbia 3-11023



HEARTBREAK HOTEL (prod. by Nelson-Russell) (writer: M. Axton) (Tree, BMI) (3:00)

The "One For The Road" lp, from which this first single is culled, has already gone gold and "Heartbreak Hotel" is certain to do the same. Nelson's lead vocals and harmony efforts with Russell work like magnets. The rhythm jumps with a rockabilly flavor while guitar and precious harmonica leads stand out.

THE TUBES—A&M 2149



LOVE'S A MYSTERY (I DON'T UNDERSTAND)
(prod. by Rundgren) (writers: Rundgren-Spooner-Steen-Prince-Welnick-Cotten-Anderson-Waybill) (Earmark/Irving/Pseudo Songs, BMI) (3:29)

The wild and flamboyant Tubes settle down for a serious ballad showcasing arty lead vocals wrapped in heavenly ensemble chrousers. Rundgren's extravagant production aptly captures the mood of this monumental effort. Should fit well on AOR.

SPINNERS—Atlantic 3590



I LOVE THE MUSIC (prod. by T. Bell) (writers: Bell-James) (Mighty Three, BMI) (3:35)

After some funky guitars work the opening, the tightly knit vocal quintet lets loose with genuine urban soul at its finest. Syndrums punctuate while the rhythm section sweats on this bona fide winner. Strong r&b appeal with a good crossover shot off the "From Here To Eternally" lp. Special merit goes to John Edward's lead vocals.

Pop

BADFINGER—Elektra 46022
LOST INSIDE YOUR LOVE (prod. by D. Malloy) (writer: T. Evans) (Dung, ASCAP) (3:39)

A prominent piano line introduces trademark British pop-rock vocals on this mid-tempo ballad that features progressive rock melodies and lovely harmonies. A rock guitar break gives added AOR appeal.

DOUCETTE—Mushroom 7042
NOBODY (prod. by J. Ryan) (writers: Doucette-Maxwell) (Champignon, ASCAP) (3:27)

An upfront keyboard/synthesizer show propelled by a churning rhythm sets the stage for energetic pop vocals making this an alluring AOR-Top 40 add.

THE GUESS WHO—Atlantic 7807
SWEET YOUNG THING (prod. by group) (writers: Kale-Masters-McDougall-Winter) (Prairie Son/PRO/Slalom, BMI) (3:49)

Staggered guitar leads move over a perky rhythm on this hook-filled pop-rocker. The joyous arrangement spotlights infectious vocal harmonies making for a thoroughly enjoyable AOR-Top 40 hit.

DWIGHT TWILLEY—Arista 0433
RUNAWAY (prod. by Shark-Max-Twilley) (writer: Twilley) (Tarka, ASCAP) (3:18)
Twilley hits the mark on this driving self-penned tune. Virtuoso lead guitar breaks and a streamlined rhythm track give emphasis to his spellbinding vocals.

NAZARETH—A&M 2158
STAR (prod. by M. Charlton) (writers: McCafferty-Charlton) (MTB, SESAC) (3:46)

The soft guitar intro erupts into a raging vocal/guitar melodrama on this AOR-pop add. Steadily escalating intensity finds an interesting resolution.

HOTEL—MCA 41050
YOU'VE GOT ANOTHER THING COMING
(prod. by D. Eric) (writers: Phillips-Barger) (Blair/Bell Hop, BMI) (3:50)

This debut single from the six-member group abounds with multi-keyboard / guitar / vocal talent. Slick tempo changes bridged by jubilant vocal choruses highlight this attractive pop-rocker.

LEE RITENOUR—Elektra 46058
MARKET PLACE (prod. by Ritenour) (writers: Grusin-Ritenour) (Bad Dog, BMI/Rit Of Habes, ASCAP) (5:22)
Ritenour's guitar is one of the brightest young sounds on the fusion scene today. This light, lyrical disc flows with a dynamic sensibility that transcends labels.

VOYAGER—Elektra 46055
HALFWAY HOTEL (prod. by G. Dudgeon) (writer: P. French) (Panache, ASCAP) (3:58)

Thickly-textured keyboard lines are woven over and through the quirky vocal statement. Lavish background choruses and a glossy production equal readymade AOR-pop success.

B.O.S./Pop

TYRONE DAVIS—Columbia 3-11035

AIN'T NOTHING I CAN DO (prod. by L. Graham) (writers: Graham-Richmond) (Content/Tyronza, BMI) (3:30)

Davis reaches deep down on this soulful ballad. Standout vocal and production work capture the lost-in-love theme brilliantly. Plenty of pop and a/c appeal plus BOS hit status.

LATIMORE—Glades 1755 (TK)
GOODBYE HEARTACHE (prod. by Ledesma-Galdo) (writer: Ledesma) (Sherlyn/Lindseyanne/Buckaroo, BMI) (3:34)
Machine-gun drums transform into a vigorous beat with agile lead vocals spotlighted over Betty Wright's background hue. The sound is right for heavy radio and club action.

A TASTE OF HONEY—Capitol 4744

DO IT GOOD (prod. by Mizell-Mizell) (writers: Johnson-Kibble) (Conductive/On Time, BMI) (3:57)

As the funky bass unwinds, tempestuous vocals make the irresistible offer. Handclaps keep the action interesting on this hip-shaker that will win points among dancers and make pop inroads.

AVERAGE WHITE BAND—Atlantic 3581

FEEL NO FRET (prod. by AWB-Paul) (writers: Stuart-White-Gorrie-Ferrone) (Average Music, ASCAP) (3:40)

Bass-percussion rolls mix it up with horn sprinkles and understated vocals on this energetic title track from their new lp. The disco/funk tempo and relentless hook make this a strong crossover pick.

ALTON McCLAIN & DESTINY—Polydor 14574

CRAZY LOVE (prod. by F. Wilson) (writers: Footman-McFaddin) (Specolite/Traco/Jobete, ASCAP) (3:17)

McClain's commanding vocals launch off a snappy percussive base with Destiny providing a fluffy padding. The catchy rhythm is a dancer's dream.

ESTHER PHILLIPS—Mercury 74077

OUR DAY WILL COME (prod. by H. Mason) (writers: Hilliard-Garson) (Leeds/Almo, ASCAP) (3:25)

Phillips' bold vocals sparkle on this pop classic remake. Prominent percussion demands movement and dazzling horn trades build excitement with gasping production from Harvey Mason.

SYLVESTER—Fantasy 863

STARS (prod. by Fuqua-Sylvester) (writer: Cowley) (Masculine, BMI) (3:08)

Bass bombs drop relentlessly while Sylvester's catchy falsetto cruises above on this disco blockbuster. Echo-filled back-up vocals compliment the full-bodied production treatment.

GINO SOCCIO—Warner/RFC 8864

DANCE TO DANCE (prod. by Mix Machine) (writer: Soccio) (Sons Celestes/Shediac, ASCAP) (3:45)

The follow-up to his #1 disco hit "Dancer" is in the same vein. The pulsating beat is dusted with a light piano and dreamy vocals, all produced with gloss.

Country/Pop

JANIE FRICKE—Columbia 3-11029

LET'S TRY AGAIN (prod. by B. Sherrill) (writer: D. Steagall) (Texas Red Songs, BMI) (3:33)

Fricke's message is marked by hurt but her bountiful vocal performance spells strength on this affecting ballad. Billy Sherrill gets maximum results from piano, percussion and back-up vocals.

KENNY ROGERS & DOTTIE WEST—United Artists 1299

TIL I CAN MAKE IT ON MY OWN (prod. by L. Butler) (writers: Richey-Wynette-Sherrill) (Algee/Altam, BMI) (3:16)

Dottie gives a powerful reading to this haunting ballad with Kenny adding harmony strength on the chorus. The unadorned arrangement intensifies the mood.

THE STATLER BROTHERS—Mercury 55066

HERE WE ARE AGAIN (prod. by J. Kennedy) (writer: D. Reid) (American Cowboy, BMI) (2:45)

Lazy harmonies float over a steel guitar from country music's perennial hit-makers. The loveable lyrics and unassuming aura will give this big airplay & sales success.

GARY STEWART—RCA 11623

MAZELLE (prod. by R. Dea) (writer: R. Kirkpatrick) (Frank & Nancy, BMI) (3:11)

Emotion-packed vocals are Stewart's forte and here they're given a rousing treatment. Crossover in the grooves.

A WORLD OF TALENT

Abba • Bee Gees • Rita Coolidge
John Denver • Earth, Wind and Fire
— Andy Gibb • Kris Kristofferson

Olivia Newton-John • Rod Stewart • Donna Summer

"The Music For Unicef Concert" is a brilliant collection of powerful performances by the world's brightest recording artists including Rod Stewart's "Da Ya Think I'm Sexy," the Bee Gee's "Too Much Heaven," Earth, Wind and Fire's "September," and a duet of Andy Gibb and Olivia Newton-John.

These stars donated their performances and royalties to Unicef for the Save the Children Fund. And all profits will go to Unicef.

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On Polydor Records and Tapes.



PD 1-6214

Record World Singles 101-150

JUNE 30, 1979

JUNE 30	JUNE 23	Artist	Label
101	102	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586 (Mills & Mills/Six Continents, BMI)	
102	106	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA) (Scarab, BMI)	
103	103	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)	
104	104	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/A&M 2137 (Mighty Three, BMI)	
105	101	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)	
106	107	MEMORY LANE MINNIE RIPERTON/Capitol 4706 (Minnie's/Bull Pen, BMI)	
107	115	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862 (Parker/WMOT, BMI)	
108	128	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown) (Jobete, ASCAP)	
109	—	ENERGY CRISIS '79 DICKIE GOODMAN/Hotline 1017 (Unart, BMI)	
110	112	EASY WAY OUT ROY ORBISON/Asylum 46048 (Colgems-EMI/Close Fade, ASCAP)	
111	114	HEAD FIRST THE BABYS/Chrysalis 2323 (Hudson Bay, BMI)	
112	113	WHEN YOU WAKE UP TOMORROW CANDI STATON/Warner Bros. 8821 (Pop/Leeds/Stacey Lynne/Staton, ASCAP)	
113	109	NIGHT DANCIN' TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP)	
114	—	WHEN THE DAYLIGHT COMES IAN HUNTER/Chrysalis 2324 (April/Hunter, ASCAP)	
115	117	HEY ST. PETER FLASH IN THE PAN/Epic 8 50715 (E.B. Marks, BMI)	
116	119	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)	
117	121	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA) (ATV/Zonal, BMI)	
118	—	PART OF THE CHOSEN FEW NIGEL OLSSON/Bang 8 4803 (CBS) (Drumsong/Web IV, Dick James, BMI)	
119	118	CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001 (Iron Blossom/Wolfhound/Bacak-Burns/Pepper, ASCAP)	
120	126	IF HEAVEN COULD FIND ME AMBROSIA/Warner Bros. 8817 (Rubicon, BMI)	
121	120	DREAMS I'LL NEVER SEE MOLLY HATCHET/Epic 8 50669 (Metric, BMI)	
122	132	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430 (Chappell, ASCAP/Uni-Chappell, BMI/Tri-Chappell, SESAC)	
123	124	DON'T HANG UP YOUR DANCING SHOES IAN MATTHEWS/Mushroom 7074 (Steamed Clam, BMI)	
124	125	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557 (Muscle Shoals Sound, BMI)	
125	—	LOVE COMES TO EVERYONE GEORGE HARRISON/Dark Horse 8844 (WB) (Ganga, BMI)	
126	—	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Uni-Chappell/Begonia, BMI)	
127	116	ALL FOR YOU ROBERT FLEISCHMAN/Arista 0411 (Far/Weed High-Nightmare, BMI)	
128	—	HERE I GO (FALLIN' IN LOVE AGAIN) FRANNIE GOLD/Portrait 70031 (Braintree/Golde's Gold, BMI)	
129	—	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK) (Sherlyn/Decibel, BMI)	
130	—	THIS IS LOVE OAK/Mercury 74076 (Critique, BMI)	
131	—	FEEL IT LOUISIANA'S LE ROUX/Capitol 4736 (Screen Gems-EMI/Lemed, BMI)	
132	108	EASY TO BE HARD HAIR (ORIGINAL SOUNDTRACK)/RCA 11549 (United Artists, ASCAP)	
133	134	RADIO GIRL JOHN HIATT/MCA 41019 (Bug/Bilt, BMI)	
134	136	HERE COMES THE NIGHT (THEME FROM THE BELL JAR) JANIS IAN/Columbia 3 10979 (Mine/World Song, ASCAP)	
135	131	FORBIDDEN LOVE MADLEEN KANE/Warner Bros. 8790 (Bonna/Firehold, ASCAP)	
136	—	FREAKY PEOPLE CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI)	
137	138	AS LONG AS I'VE GOT YOU THE SUTHERLAND BROTHERS/Columbia 3 11004 (ATV/Heapean, BMI)	
138	129	BABY FAT ROBERT BYRNE/Mercury 74070 (I've Got The Music, ASCAP)	
139	141	CROSSFIRE HENRY PAUL BAND/Atlantic 3578 (Sienna, BMI)	
140	142	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009 (Algee, BMI)	
141	145	BABY I WANT YOU F.C.C./Free Flight 11595 (RCA) (Song Tailors/Alan Cartee, BMI)	
142	147	HAVE A CIGAR ROSEBUD/Warner Bros. 8807 (Pink Floyd, LTD-PRS)	
143	127	CAN'T STAND LOSING YOU POLICE/A&M 2147 (Virgin, ASCAP)	
144	123	I (YOU) CAN DANCE ALL BY MY (YOUR) SELF DALTON & DUBARRI/Hilltak 44250 (Atl) (Dalton & Dubarrri/Anadale, ASCAP)	
145	110	LOVE IS FOR THE BEST IN US JAMES WALSH GYPSY BAND/RCA 11480 (Gypsy Family, no licensee)	
146	122	NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP)	
147	—	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032 (Stone Agate, BMI)	
148	—	GIVE A LITTLE NICOLETTE LARSON/Warner Bros. 8851 (Streetlight, ASCAP/Animus, BMI)	
149	—	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)	
150	—	DIFFERENT WORLDS MAUREEN MCGOVERN/Warner/Curb 8835 (Bruin, BMI)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AIN'T LOVE A BITCH Tom Dowd (Riva, ASCAP)	49	KISS IN THE DARK M. Lloyd (K.C.M./Michael, ASCAP)	71
AIN'T NO STOPPIN US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI)	15	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP)	41
AMANDA not listed (Gold Dust, BMI)	91	LAST OF THE SINGING COWBOYS S. Levine (Marshall Tucker/No Exit, BMI)	73
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI)	3	LEAD ME ON Diante (Almo, ASCAP)	62
BEST BEAT IN TOWN B. DeBarge (Jobete, ASCAP)	99	LET ME BE GOOD TO YOU Gamble-Huff (Mighty Three, BMI)	92
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/Deertrack/Ninth, BMI)	11	LET'S GO R. T. Baker (Lido, BMI)	69
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP)	88	LIGHT MY FIRE/DISCO HEAVEN B. Leng (ATV, BMI/Doors, ASCAP)	86
CHASE ME Group & Scarborough (Val-le-Joe, BMI)	74	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI)	68
CHUCK E'S IN LOVE L. Waronker & R. Titleman (Easy Money, ASCAP)	7	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI)	43
DANCE AWAY Group (E.G., BMI)	100	LOVE TAKES TIME Orleans (Orleansongs, ASCAP)	54
DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP)	20	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	23
DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) H. Murphey & G. Rafferty (Liberty/United Records, no licensee)	25	MAKE LOVE TO ME F. Day/B. Sperling (Trajor, ASCAP)	83
DEEPER THAN THE NIGHT John Farrar (Braintree, BMI)	58	MAKIN' IT F. Perren (Perren-Vibes, ASCAP)	16
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP)	36	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI)	31
DOES YOUR MOTHER KNOW B. Anderson/B. Ulvaeus (Countless, BMI)	33	MARRIED MEN A. Mardin (Pendulum/Unichappell, BMI)	64
DO IT OR DIE J. R. Cobb & R. Mills (Low-Sal, BMI)	34	MINUTE BY MINUTE Ted Templeman (Snug, BMI/Loresta, ASCAP)	14
DON'T EVER WANNA LOSE YA Stanley (Infinity/Rock Steady, ASCAP)	57	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI)	66
DO YOU WANNA GO PARTY Casey-Finch (Sherlyn/Harrick, BMI)	82	MUSIC BOX DANCER Frank Mills (Unichappell, BMI)	79
FEEL THAT YOUR FEELIN' F. Beverly (Amazement, BMI)	90	MY SHARONA Mike Chapman	75
GEORGY PORGY Group (Hudman, ASCAP)	52	NO TIME TO LOSE Kershenbaum (ATV, BMI)	98
GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI)	29	ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP)	38
GETTING CLOSER McCartney & C. Thomas (MPL, ASCAP)	35	PEOPLE OF THE SOUTH WIND Group (Kirshner/Blackwood, BMI)	50
GOLD J. Stewart (Bugle/Stigwood, BMI)	19	RENEGADE Group (Almo/Stygian, ASCAP)	44
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP)	42	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)	10
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI)	45	RING MY BELL F. Knight (Two-Knight, BMI)	2
GOOD TIMIN' B. Johnson, J. W. Guercio & Group (New Executive/Jonah, BMI)	94	ROCK N' ROLL FANTASY Group (Badco, ASCAP)	24
GO WEST J. Morali (Can't Stop, BMI)	53	SAD EYES George Tobin (Careers, BMI)	55
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP)	37	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC)	30
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP)	21	SHAKE L. Simmons (Total Experience, BMI)	96
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI)	95	SHAKEDOWN CRUISE (Ferguson & Marshall (Painless, BMI)	28
HIGHWAY SONG A. Nalli/H. Weck (Bobnal, BMI)	87	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI)	17
HOLD ON Group & Levine (Triumph, CAPAC)	67	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP)	8
HONESTY Phil Ramone (Impulsive/April, ASCAP)	39	SHINE A LITTLE LOVE Jeff Lynne (Jet, BMI)	12
HOT SUMMER NIGHTS Richard Perry (Swell Sounds/Melody Deluxe/Seldak, ASCAP)	78	SINCE I DON'T HAVE YOU L. Shelton (Bonneyview, ASCAP)	81
HOT STUFF Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI)	1	SING FOR A DAY Group (Stygian, ASCAP)	44
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dae, ASCAP)	32	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI)	60
I DO LOVE YOU Simpson & Fleming (Chevis, BMI)	85	SUSPICIOUS D. Malloy (DebDave/Brairpatch, BMI)	59
IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME M. Lloyd (Bellamy Brothers, ASCAP)	84	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band, BMI)	77
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (Easi-Memphis/Klondike, BMI)	40	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP)	6
IF YOU CAN'T GIVE ME LOVE M. Chapman (Chinnichap/Careers, BMI)	63	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI)	48
IN THE NAVY Jacques Morali (Can't Stop, BMI)	22	TURN OFF THE LIGHTS Gamble-Huff (Mighty Three, BMI)	89
IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI)	93	UP ON THE ROOF P. Asher (Screen Gems-EMI, BMI)	47
IS SHE REALLY GOING OUT WITH HIM? Kershenbaum (Albion)	46	VENGEANCE A. Mardin (C'est, ASCAP)	56
I WANNA BE WITH YOU (PART I) Group (Bovina, ASCAP)	97	WASN'T IT GOOD B. Esty (Rick's, BMI)	65
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI)	9	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI)	5
I WAS MADE FOR LOVIN' YOU V. Ponce (Kiss, ASCAP/Mad Vincent, BMI)	27	WEEKEND Lenny Pietze (Global/Almo, ASCAP)	51
I'LL KNOW HER WHEN I SEE HER Gary Cape (Welbeck, ASCAP)	80	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffkin (DebDave, BMI)	18
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI)	76	YOU ANGEL YOU Anthony Moore (Ram's Horn, ASCAP)	61
JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP)	13	YOU CAN'T CHANGE THAT Ray Parker, Jr. (Raydiola, ASCAP)	26
		YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI)	70
		(YOU REALLY) ROCK ME Coleman (Beachwood, BMI)	72
		YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP)	4

RECORD WORLD JUNE 30, 1979

stry Label Bows With Bobby Vinton Doing Disco Record

ANGELES — Tapestry Rec-
vision of Rexford Pro-
Inc., has been formed
p of Nevada business-
g with entertainer Bob-
y, who is the first artist
for the new label. The
ned Larry Cohen Mar-
has been retained as
nt in sales, distribution
otion as well as struc-
new company.

Taps Chase

ANGELES — Rosalind
been named west coast
disco promo director for
records. She was most
orking with JDC.

new capacity, Chase
closely with Ariola's
disco director, Jack
and be based out of
home office in Beverly

Names Jones

ORK — Wayman Jones
appointed to the post of
promotion, r&b, Poly-
rds, it was announced
Taylor, vice president,
arkets, Polydor.

omes to Polydor from
Brothers Distributors,
Philadelphia where he
r&b and disco promo-
will be covering the
Philadelphia, Wash-
d Virginia area, working
e Cherry Hill, N. J.,
Polydor Records.

Subs Company

ORK—Taft Richards and
has opened its offices
27 West 51st Street, to
administrative and pro-
ceeds of artists, man-
king agents, music pub-
d others in the enter-
industry. Richards pro-
sultation services, in-
roduction and tour
on.

tion to serving as as-
r director for Roberta
75 U.S.A., Australia and
r, Richards has worked
yn "Champagne" King,
r and Idris Muhammed.

ire Sets o, Sales Staff

ANGELES — Venture Rec-
announced the align-
the label's promotion
staff.

eus and Jimmy Brooks
ditional promotion direc-
Venture Records, and
ooks in turn has ap-
Melvin Moore as east
onal promotion direc-
e label. Jack Bratel is
sales manager, and
ines salesman.

Vince Carbone heads Tapestry
Records as vice president and
general manager. Andi Polotow-
sky is director of publicity and
advertising, and Laurie Hirsch
handles production with Lloyd
Morales as production assistant.

First release is Vinton's "Disco
Polka," a disco version of the
popular standard, "Pennsylvania
Polka," produced by Ted Glasser
for Ted Glasser Productions. The
tune was mixed by Tom Moulton
for T.J. Productions and arranged

by Gene Page.

A special 12" long version of
"Disco Polka" is being prepared
for exclusive radio and disco use.

Additional artists signings to
the Tapestry Records' label are
forthcoming.

JUST RELEASED

PEOPLE COME DANCE

EDNAH HOLT & STARLUN

MERCI

THANK YOU FRENCH DJ's FOR
MAKING THIS AN INSTANT HIT,
THROUGHOUT FRANCE
ON FLARENASCH RECORDS.

VIRILE
RECORDS

AVAILABLE IN
THE UNITED STATES ON
WEST END RECORDS

locked in

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **AIN'T NOTHIN' BUT A GROOVE:** As we all well know, partying is both its own means and end. In a relatively quiet week, the two notable album releases set hot partying grooves from start to finish and all we can do is get on up. **Saturday Night Band** follows up its first hit, last year's "Come On, Dance, Dance" with "Keep Those Lovers Dancing" (Prelude). In the interim, producers **Jesse Boyce** and **Moses Dillard** have established a run of big, bright, generously produced disco hits, discussed in these pages, and there's more of the same energy here. The album will be serviced in two discs, with three important cuts pressed on a side each, the remaining three on the fourth. "Boogie With Me" (7:08) has a strong funk flavor, as if a Funkadelic song had been speeded up. Boyce and **Lorraine Johnson** sing in unison across a jerky guitar and clarinet rhythm, punctuated by the sharp, darting changes that are Dillard/Boyce trademarks. The high points here are two gripping breaks of phased drums and guitar (I think) which sound like nothing I've ever heard. "Let's Make It A Party" (6:57) is a solo for Lorraine Johnson, and she burns with uninhibited, nervous energy, giving out tiny whoops and one hearty wail that mixers Boyce, Dillard and **Francois K.** couldn't help looping. "Keep Those Lovers Dancing" (7:07) often echoes the rhythmic and structural patterns of "Come On, Dance, Dance," but so attractively that it's hard to object, when one is swept away on hairpin turns and moves, the

sweet flow of voices and a shout: "Ooh, lover!" that would make any song worthwhile. (The latter track could be slowed a bit.) Again, sharp polished work from Nashville's Dillard and Boyce. **Hamilton Bohannon's** newest, "Too Hot To Handle" (Mercury), does, in fact, live up to its title, due, in great part, to the return of **Carolyn Crawford** (known as "Caroline") to the lead singing role. Curiously, she's not turned loose in the hair-raising fashion of "Let's Start the Dance" (still Bohannon's best), but she adds spark and spontaneity to the driving, contagious riffs. Sometimes it's easy to confuse "The Groove Machine" (5:05) with "The Boogie Train" (7:15), especially when "The Groove Machine" has lines like, "Get on board" and "Right on down the line," and both run on biting guitar lines and tambourine, but the songs do have fresh detail here, with simple phased guitar passages. (Hint: "The Boogie Train" has longer breaks.) A new, interesting version of "Stop and Go" (5:03) adds "**Wah Wah**" **Ragin's** guitar work, and a string flurry that may either be confusing or energizing—it is commended to your judgements. Why does "Too Hot to Handle" work so well when we've been to the same places so often with Bohannon? Your guess is as good as mine.

NEW DISCO DISCS: Shipping this week, a disco disc mix of "Put Your Body In It" (6:00) by **Stephanie Mills** (20th Century), which has enjoyed quite some staying power as an album cut, moving into the top thirty this week, and sure to get a boost from this longer version, extended with a simple edit. The steamy funk of "Put Your Body" is backed with an 8:02 mix of "Whatcha Gonna Do With My Lovin'," a rather downtempo cut that's nevertheless comfortable and worth a try. **Mary Love's** "Turn Me, Turn Me, Turn Me" (7:30) on TK, also has a tough, hard-hitting rhythm section, powering Love's tense lead and a sharp female chorus. I'm told that the pressing could be better, but it's still a refreshingly direct offering and a personal favorite this week.

Two topical entries deserve attention this week: **Nuggets'** "New York" (7:13), on Mercury, has been out for some while, picking up some play, and sounding somehow better in the warmer weather. Opening with gruff pep talk, the punch comes in a large choral

(Continued on page 28)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

HEAT/NEW YORK

DJ: JOHN "JELLYBEAN" BENITEZ
BAD GIRLS/HOT STUFF/SUNSET PEOPLE—Donna Summer—Casablanca
BOB-A-RELA—Bob-a-Rela—Channel (entire lp)
BORN TO BE ALIVE—Patrick Hernandez—Col
CUBA—Gibson Bros.—Mango
GET UP & BOOGIE—Freddie James—Warner/RFC
GROOVIN' YOU—Harvey Mason—Arista
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
HERE COMES THAT SOUND AGAIN—Love De-Luxe—Warner/RFC
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
LOVE MAGIC—John Davis—Col
THE BOSS/NO ONE GETS THE PRIZE—Diana Ross—Motown
THIS TIME BABY—Jackie Moore—Col
WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
YOU CAN DO IT—Al Hudson—MCA
YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.

FUTURE/BOSTON

DJ: GEORGE BORDEN
BABY BABA BOOGIE—Gap Band—Mercury
BAD GIRLS—Donna Summer—Casablanca (entire lp)
BORN TO BE ALIVE—Patrick Hernandez—Col
GOOD TIMES—Chic—Atlantic
GROOVIN' YOU—Harvey Mason—Arista
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
LOVE MAGIC—John Davis—Col
NIGHT DANCIN'—Taka Boom—Ariola
RING MY BELL—Anita Ward—TK
STARS/BODY STRONG—Sylvester—Fantasy
THIS TIME BABY—Jackie Moore—Col
WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
WHY LEAVE US ALONE—Five Special—Elektra

221. B BAKER STREET/HOUSTON

DJ: JEFF BROITMAN
BAD GIRLS—Donna Summer—Casablanca (entire lp)
BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
BORN TO BE ALIVE—Patrick Hernandez—Col
CRANK IT UP—Peter Brown—TK
CUBA—Gibson Bros.—Mango
DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
HAVE A CIGAR—Rosebud—WB
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
LOVE MAGIC—John Davis—Col
NIGHT RIDER—Venus Dodson—Warner/RFC
POUSSEZ—Poussez—Vanguard (entire lp)
THE RUNNER—Three Degrees—Ariola
WHEN YOU WAKE UP TOMORROW—Candi Staton—WB

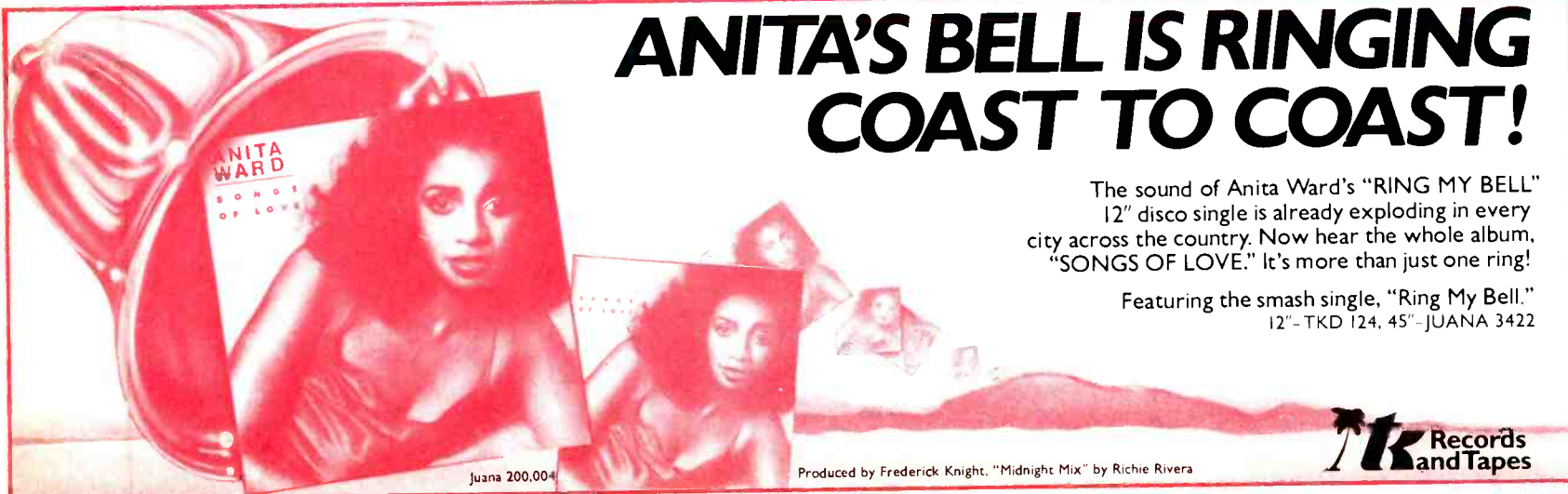
JOCKEY CLUB/PHOENIX

DJ: MEL FREEMAN
BAD GIRLS/HOT STUFF/SUNSET PEOPLE—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
CAFE/SHE'S NOT A DISCO LADY—D.D. Sound—Emergency
CRANK IT UP—Peter Brown—TK
DISCO CHOO CHOO/DANCE FREAK & BOOGIE—Nightlife Unlimited—Casablanca
DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
HERE COMES THAT SOUND AGAIN—Love De-Luxe—Warner/RFC
HIGH ON MAD MOUNTAIN—Mike Theodore Orchestra—Westbound
I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midsong
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
MAKE LOVE TO ME—Helen Reddy—Capitol
MARRIED MEN—Bette Midler—Atlantic
NIGHT RIDER—Venus Dodson—Warner/RFC
SPEND THE NIGHT/STOP—Bob-a-Rela—Channel

ANITA'S BELL IS RINGING COAST TO COAST!

The sound of Anita Ward's "RING MY BELL" 12" disco single is already exploding in every city across the country. Now hear the whole album, "SONGS OF LOVE." It's more than just one ring!

Featuring the smash single, "Ring My Bell." 12"—TKD 124. 45"—JUANA 3422



Juana 200.004

Produced by Frederick Knight. "Midnight Mix" by Richie Rivera

K Records
and Tapes

Disco Dial

WBOS/Boston / Jane Dunklee

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

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

LOVE MAGIC—John Davis—
Col

CRANK IT UP—Peter Brown—
TK

Pick Hits: **NEVER GONNA BE THE SAME**
—Ruth Waters—
Millenium

ALL WE NEED IS LOVE—
Troiano—Capitol

THE MAIN EVENT/FIGHT—
Barbra Streisand—Col

KHFI/Austin / Jack Starr

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

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

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

**WHEN YOU WAKE UP
TOMORROW**—Candi
Staton—WB

Pick Hits: **UNDERCOVER LOVER**—
Debbie Jacobs—MCA

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

MARRIED MEN—Bette Midler
—Atlantic

WRMZ-FM/Columbus / Ken Pugh

#1 **RING MY BELL**—Anita Ward
—TK

Prime Movers: **ANYBODY WANNA PARTY**—
Gloria Gaynor—Polydor

STARS—Sylvester—Fantasy

**WHEN YOU WAKE UP
TOMORROW**—Candi Staton—
WB

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

MOTOWN REVIEW—Philly
Cream—Fantasy—WMOT

THIS TIME BABY—Jackie
Moore—Col

All records played are 12" discs unless otherwise indicated.

WDRQ/Detroit / Jim Ryan

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

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

**WHEN YOU WAKE UP
TOMORROW**—Candi Staton
—WB

THE BOSS—Diana Ross—
Motown

Pick Hits: **GROOVIN' YOU**—Harvey
Mason—Arista

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

**HERE COMES THAT SOUND
AGAIN**—Love De-Luxe—
Warner/RFC

WCAU-FM/Philadelphia / Roy Perry

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

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

GOOD TIMES—Chic—
Atlantic

MARRIED MEN—Bette Midler
—Atlantic

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

DO IT GOOD—A Taste Of
Honey—Capitol

CAN YOU FEEL IT—Cindy &
Roy—Casablanca

KIIS-FM/LA / Sherman Cohen, Mike Wagner

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

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

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

THE BOSS—Diana Ross—
Motown

Pick Hits: **I'VE GOT THE NEXT DANCE**—
Deniece Williams—ARC/
Col

OVER AND OVER—Disco
Circus—Col

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

Disco File

(Continued from page 26)

hook, "Oh, New York!" just at the right tempo to encourage a sing-and-clap-along. In lieu of a rhythm break, the last half of "New York" features a clarinet section that takes some getting used to, but ultimately charms us into agreement. **Philly Cream's** "Motown Review" (7:30), entering the chart this week, was extended for Fantasy/WMOT disco disc by **Steve D'Aquisto** and producer Butch Ingram, and now includes intro and midtrack hand-clap-percussion breaks, retaining the lovely, nostalgic flavor of the entire Philly Cream album. I don't find this cut depressing in the least—it's written to a group of older, wiser survivors who can bear to think about their past. Tune in on the bitter-sweet warmth of the hushed unison chorus and you'll find "Motown Review" a thoughtful cool-out number that sticks in the mind.

Important reappearances: "Born to Be Alive," the international chart-topper, has been redone in an American-recorded version by **Rick Summer**, set to ship soon on Brass Records, a new label based in New York. Strong points: two excellent rhythm breaks, with whistles, handclaps and multiple percussion, and DJ Jonathan Fearing's active mix, which sends the tracks wandering back and forth and gives the percussion a live-sounding ring. The lead singer is rather limp compared to composer Patrick Hernandez, though; this hasn't discouraged early test-pressing play. **Sky's** "First Time Around" (Salsoul) has reappeared in a new mix by producers **Randy Muller** and **Solomon Roberts**: timing 6:46, it adds a couple of high-impact syndrum passages to the opening. Wonder how we missed the album version . . .

THE FURTHER ADVENTURES OF CAPTAIN MIKE: **Disconet's** recent offerings have been a potpourri of the indispensable, the erratic and the unique. Immediate highlights have been remix-edits unavailable elsewhere: **Poussez'** "Come On and Do It" was extended to twelve-plus by New York, New York's **Raul Rodriguez**, extending the moaning intro, phasing the sound occasionally and giving the bottom a most extraordinary, deep "clunk" that often jars home-system tone arms out of the groove. **Ferrara's** "Love Attack" was given even more elaborate treatment—its the best workout yet, by Milan DJ **Valpucci**, with countless tape edits extending the handclap intro (which actually seems to revolve around your head), phasing and echo passages and outrageous dubbed sound effects (recorded, allegedly, in New York discos.) Previews have included current hits by John Davis, First Choice and Stephanie Mills, and yet-unreleased cuts by Michael Zager (subscribers were invited to choose the strongest single) and Ruth Waters. "Dolly" **DJ Guttadaro's** medley of dance items by Olivia Newton-John, Bread and McGoynn, Clark and Hillman made a better point logically than musically, but another stretch of rock-flavored import/unreleased items by HELLO, Paradise Birds and Eclipse was a wonderful, offbeat change of pace.

SOON TO COME: AND IN-PROGRESS: **Revanche**, on Atlantic, produced by **Mauro Malavasi** and **Jacques Petrus** (Macho, Peter Jacques); **Spinners** sides produced by **Michael Zager** (Atlantic); Zager's own album, on Columbia, extensively remixed from its Canadian appearance; **Ashford and Simpson** on Warner Brothers, at the moment on an acetate that's causing intense, excited talk; a marvelous, ingenuous album by **Cory Daye** (formerly of Savannah), on **Tommy Mottola's** New York International label, through RCA; the commercial edition of **Al Hudson's** fantastic "You Can Do It," on MCA; Ips "Never Gonna

(Continued on page 49)

UNDERAGE & OVERWHELMING



Freddie James may only be 15-years-old, but his music's no minor affair. "Get Up and Boogie," his debut single, sizzles with confidence and raw fire power. It's a *total* disco/R&B/pop mass appeal record. (12" WBSD 8857 & 7" WBS 8857).

Produced and arranged by Tony Green.
On Warner Bros. Records and Tapes. (BSK 3356)

FREDDIE JAMES. GET UP AND BOOGIE.

SMOKEY

"WHERE
THERE'S
SMOKEY"

T7-366R1

SMOKEY'S NEW
ALBUM IS AVAILABLE
NOW ON MOTOWN
RECORDS AND TAPES

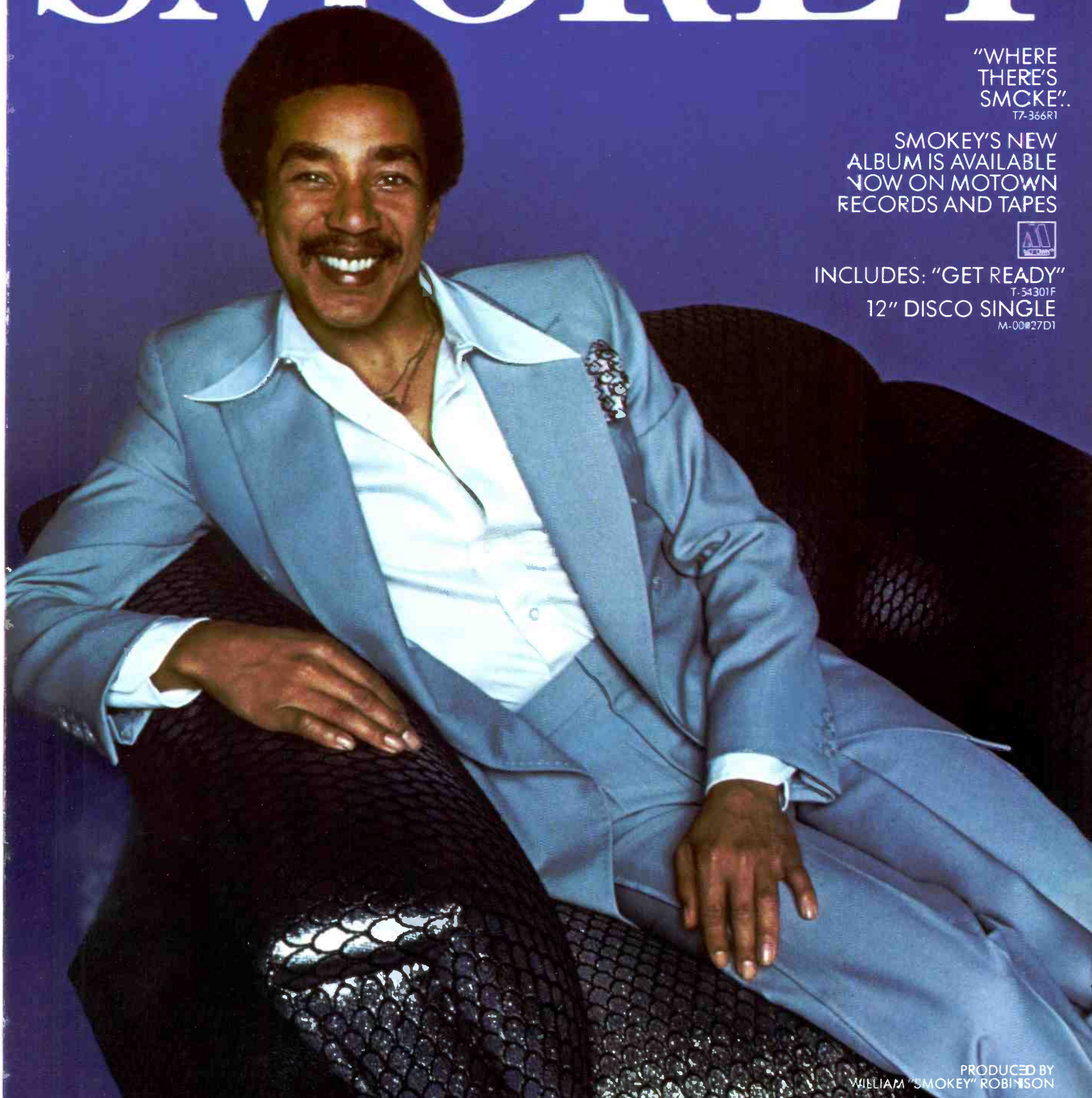


INCLUDES: "GET READY"

T-54301F

12" DISCO SINGLE

M-00#27D1



PRODUCED BY
WILLIAM "SMOKEY" ROBINSON

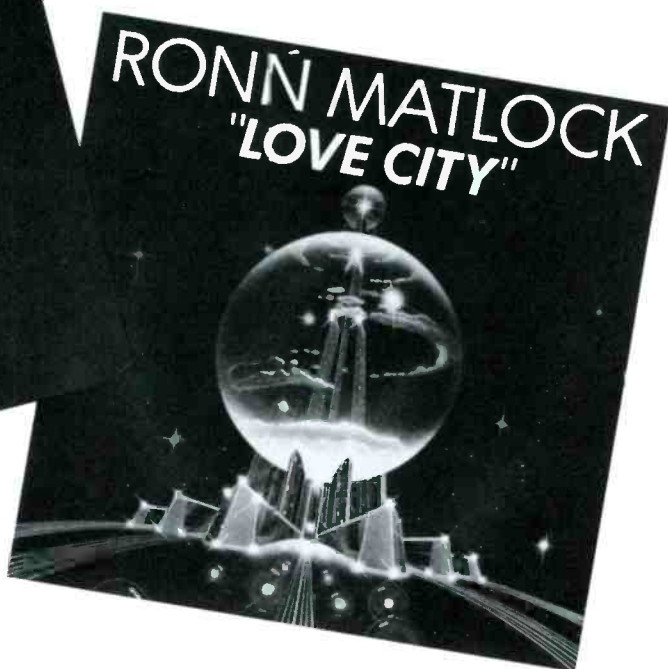
ROBINSON

Ronn Matlock. He'll show you the way to Love City.



"Love City" is Ronn Matlock's sizzling new album. It's hot, funky and *made for loving*.

If you've been looking for the way to Love City, Ronn Matlock will show you the way.



On Cotillion Records & Tapes.

SD 5213

Produced by Michael Stokes.



COTILLION

Record World Singles



JUNE 30, 1979

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

JUNE 30	JUNE 23		WKS. ON CHART
1	1	HOT STUFF DONNA SUMMER Casablanca 978 (5th Week)	11
2	7	RING MY BELL ANITA WARD/Juana 3422 (TK)	7
3	10	BAD GIRLS DONNA SUMMER/Casablanca 988	6
4	4	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	11
5	3	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	10
6	6	THE LOGICAL SONG SUPERTRAMP/A&M 2128	14
7	8	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	10
8	9	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	11
9	11	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	11
10	2	REUNITED PEACHES & HERB/Polydor/MVP 14547	16
11	13	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	8
12	14	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	7
13	5	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	15
14	12	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	8
15	17	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	11
16	18	MAKIN' IT DAVID NAUGHTON/RSO 916	11
17	15	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	24
18	24	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	12
19	22	GOLD JOHN STEWART/RSO 931	7
20	23	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	10
21	26	HEART OF THE NIGHT POCO/MCA 41023	7
22	20	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	16
23	16	LOVE YOU INSIDE OUT BEE GEES/RSO 925	11
24	19	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70199 (Atl)	16
25	31	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	5
26	32	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	11
27	33	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	6
28	28	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	9
29	27	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	15
30	41	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	6
31	42	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	4
32	37	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	6
33	38	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	7
34	40	DO IT OR DIE ARS/Polydor/BGO 14568	6
35	44	GETTING CLOSER WINGS/Columbia 3 11020	3
36	21	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	15
37	25	HEART OF GLASS BLONDIE/Chrysalis 2295	20
38	46	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	5
39	29	HONESTY BILLY JOEL/Columbia 3 10959	11
40	34	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	16
41	35	KNOCK ON WOOD AMII STEWART/Ariola 7736	22
42	30	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	14
43	36	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	16
44	39	RENEGADE/SING FOR THE DAY STYX/A&M 2110	16
45	59	GOOD TIMES CHIC/Atlantic 3584	3
46	56	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	5
47	52	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	5
48	63	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	3
49	43	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	10
50	57	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	5
51	60	WEEKEND WET WILLIE/Epic 8 50714	6



52	53	GEORGY PORGY TOTO/Columbia 3 10944	10
53	58	GO WEST VILLAGE PEOPLE/Casablanca 984	5
54	45	LOVE TAKES TIME ORLEANS/Infinity 50006	15
55	61	SAD EYES ROBERT JOHN/EMI-America 8015	6
56	62	VENGEANCE CARLY SIMON/Elektra 46051	4
57	51	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	9
58	47	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	12
59	66	SUSPICIONS EDDIE RABBITT/Elektra 46053	4
60	49	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	22
61	67	YOU ANGEL YOU MANFRED MANN'S EARTH BAND/ Warner Bros. 8850	5
62	74	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	3
63	64	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929	6
64	65	MARRIED MEN BETTE MIDLER/Atlantic 3582	5
65	70	WASN'T IT GOOD CHER/Casablanca 987	4
66	76	MORNING DANCE SPYRO GYRA/Infinity 50011	3
67	73	HOLD ON TRIUMPH/RCA 11569	5
68	50	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	12

CHARTMAKER OF THE WEEK

69	—	LET'S GO THE CARS Elektra 46063	1
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70	78	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	3
71	77	KISS IN THE DARK PINK LADY/Elektra/Curb 46040	2
72	80	(YOU REALLY) ROCK ME NICK GILDER/Chrysalis 2332	3
73	83	LAST OF THE SINGING COWBOYS MARSHALL TUCKER BAND/Warner Bros. 8841	2
74	75	CHASE ME CON FUNK SHUN/Mercury 74059	4
75	87	MY SHARONA THE KNACK/Capitol 4731	2
76	85	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	2
77	88	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	2
78	89	HOT SUMMER NIGHTS NIGHT/Planet 45903 (Elektra/Asylum)	2
79	48	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	23
80	86	I'LL KNOW HER WHEN I SEE HER COOPER BROTHERS BAND/Capricorn 0325	2
81	81	SINCE I DON'T HAVE YOU ART GARFUNKEL/Columbia 3 10999	5
82	82	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	3
83	79	MAKE LOVE TO ME HELEN REDDY/Capitol 4712	4
84	84	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790	4
85	—	I DO LOVE YOU G.Q./Arista 0426	1
86	94	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	2
87	95	HIGHWAY SONG BLACKFOOT/Atco 7104	2
88	—	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	1
89	99	TURN OFF THE LIGHTS TEDDY PENDERGRASS/ Phila. Intl. 8 3696 (CBS)	2
90	90	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	9
91	92	AMANDA WAYLON JENNINGS/RCA 11596	5
92	97	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	3
93	55	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	15
94	68	GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS)	10
95	—	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	1
96	96	SHAKE GAP BAND/Mercury 74053	3
97	91	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	8
98	93	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124	7
99	—	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	1
100	69	DANCE AWAY ROXY MUSIC/Atco 7100	10

PRODUCERS & PUBLISHERS ON PAGE 24

Record World Album Airplay

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

JUNE 30, 1979

FLASHMAKER

THE CARS
CANDY-O



CANDY-O
CARS
Elektra

MOST ADDED:

- CANDY-O—Cars—Elektra (35)
- FICKLE HEART—Sniff 'N' The Tears—Atlantic (24)
- LABOUR OF LUST—Nick Lowe—Col (22)
- KID BLUE—Louise Goffin—Asylum (15)
- MICK TAYLOR—Col (15)
- MINGUS—Joni Mitchell—Elektra (13)
- CHOPPER—Ariola (12)
- SPY—Carly Simon—Elektra (10)
- GET THE KNACK—The Knack—Capitol (8)
- MIRRORS—Blue Oyster Cult—Col (8)

WNEW-FM/NEW YORK

ADDS:

- CANDY-O—Cars—Elektra
- ELECTRIC NIGHTS—Jim Capaldi—RSO
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- FLEE—Jeremy Spencer—Atlantic
- I AM—Earth, Wind & Fire—ARC/Col
- KID BLUE—Louise Goffin—Asylum
- MINGUS—Joni Mitchell—Asylum
- SPY—Carly Simon—Elektra
- VOULEZ-VOUS—Abba—Atlantic
- WHITEFACE—Mercury

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- SLUG LINE—John Hiatt—MCA
- COMMUNIQUE—Dire Straits—WB
- LABOUR OF LUST—Nick Lowe—Col
- BACK TO THE EGG—Wings—Col
- WHERE I SHOULD BE—Peter Frampton—A&M
- LODGER—David Bowie—RCA
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- ARMED FORCES—Elvis Costello—Col
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

WPIX-FM/NEW YORK

ADDS:

- CANDY-O—Cars—Elektra
- DON'T THROW STONES—Sports—Mushroom (import)
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- GET THE KNACK—The Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- MISTAKES—Gruppo Sportivo—Sire
- POP MUSIK (single)—M—MCA (import)
- STREET TALK—Asylum (import)

HEAVY ACTION (airplay in descending order):

- RICKIE LEE JONES—WB
- LODGER—David Bowie—RCA
- COMMUNIQUE—Dire Straits—WB

- AT BUDOKAN—Bob Dylan—Col
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- WAVE—Patti Smith—Arista
- LOOK SHARP—Joe Jackson—A&M
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- LABOUR OF LUST—Nick Lowe—Col
- BREAKFAST IN AMERICA—Supertramp—A&M

WBCN-FM/BOSTON

ADDS:

- CANDY-O—Cars—Elektra
- CHOPPER—Ariola
- LABOUR OF LUST—Nick Lowe—Col
- KID BLUE—Louise Goffin—Asylum
- LAUGHING DOGS—Col
- MINGUS—Joni Mitchell—Asylum
- MISTAKES—Gruppo Sportivo—Sire
- NAKED CHILD—Lee Clayton—Capitol
- SPECTRAL MORNINGS—Steve Hackett—Chrysalis
- VOULEZ-VOUS—Abba—Atlantic

HEAVY ACTION (airplay in descending order):

- CANDY-O—Cars—Elektra
- WAVE—Patti Smith—Arista
- BREAKFAST IN AMERICA—Supertramp—A&M
- LABOUR OF LUST—Nick Lowe—Col
- NEW VALUES—Iggy Pop—Arista (import)
- LOOK SHARP—Joe Jackson—A&M
- MOVING TARGETS—Penetration—Virgin (import)
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
- VOULEZ-VOUS—Abba—Atlantic

WLIR-FM/LONG ISLAND

ADDS:

- CANDY-O—Cars—Elektra
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- KID BLUE—Louise Goffin—Asylum
- LABOUR OF LUST—Nick Lowe—Col
- MINGUS—Joni Mitchell—Asylum
- MIRRORS—Blue Oyster Cult—Col
- OUTLASTING THE BLUES—Arlo Guthrie—WB
- SILENT LETTER—America—Capitol
- ST. PARADISE—WB
- MICK TAYLOR—Col

HEAVY ACTION (airplay in descending order):

- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- CANDY-O—Cars—Elektra
- LABOUR OF LUST—Nick Lowe—Col
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- BREAKFAST IN AMERICA—Supertramp—A&M
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- STREET OF DREAMS—Carillo—Atlantic
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- RUNNING LIKE THE WIND—Marshall Tucker—WB

WBAB-FM/LONG ISLAND

ADDS:

- BLAST—Col
- CANDY-O—Cars—Elektra
- CHOPPER—Ariola
- PHILLIP D'ARROW—Polydor

- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- FLEE—Jeremy Spencer—Atlantic
- KID BLUE—Louise Goffin—Asylum
- LABOUR OF LUST—Nick Lowe—Col
- PUT YOUR MONEY WHERE YOUR MOUTH IS—Oxendale & Shephard—Nemperor
- MICK TAYLOR—Col

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- RICKIE LEE JONES—WB
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- NIGHT OWL—Gerry Rafferty—UA
- DISCOVERY—ELO—Jet
- DESOLATION ANGELS—Bad Company—Swan Song
- LOOK SHARP—Joe Jackson—A&M
- VAN HALEN II—WB
- COMMUNIQUE—Dire Straits—WB
- WHERE I SHOULD BE—Peter Frampton—A&M

WCOZ-FM/BOSTON

ADDS:

- CANDY-O—Cars—Elektra
- DR. STRUT—Motown
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- MISTAKES—Gruppo Sportivo—Sire
- ST. PARADISE—WB

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- RICKIE LEE JONES—WB
- LOOK SHARP—Joe Jackson—A&M
- WAVE—Patti Smith—Arista
- NIGHT OWL—Gerry Rafferty—UA
- CANDY-O—Cars—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- COMMUNIQUE—Dire Straits—WB
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

WBLM-FM/MAINE

ADDS:

- CANDY-O—Cars—Elektra
- CHOPPER—Ariola
- DUTY NOW FOR THE FUTURE—Devo—WB
- DYNASTY—Kiss—Casablanca
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
- LABOUR OF LUST—Nick Lowe—Col
- LAUGHING DOGS—Col
- SPY—Carly Simon—Elektra
- MICK TAYLOR—Col

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- RICKIE LEE JONES—WB
- COMMUNIQUE—Dire Straits—WB
- 52ND STREET—Billy Joel—Col
- LOOK SHARP—Joe Jackson—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- DISCOVERY—ELO—Jet
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- FLASH & THE PAN—Epic

WOUR-FM/UTICA

ADDS:

- BLAST—Col
- CANDY-O—Cars—Elektra
- CHOPPER—Ariola

- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- IT'S ALIVE—Ramones—Sire (import)
- KEEPER OF THE FLAME—Delbert McClinton—Capricorn
- LABOUR OF LUST—Nick Lowe—Col
- LAUGHING DOGS—Col
- SPY—Carly Simon—Elektra
- MICK TAYLOR—Col

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- CANDY-O—Cars—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- FLASH & THE PAN—Epic
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- LOOK SHARP—Joe Jackson—A&M
- WAVE—Patti Smith—Arista
- GREY GHOST—Henry Paul Band—Atlantic
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- SLUG LINE—John Hiatt—MCA

WIOQ-FM/PHILADELPHIA

ADDS:

- CANDY-O—Cars—Elektra
- CHOPPER—Ariola
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- KID BLUE—Louise Goffin—Asylum
- LABOUR OF LUST—Nick Lowe—Col
- MINGUS—Joni Mitchell—Asylum
- MIRRORS—Blue Oyster Cult—Col
- STATELESS—Lene Lovich—Stiff/Epic
- MICK TAYLOR—Col

HEAVY ACTION (airplay, phones in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- FLASH & THE PAN—Epic
- GET THE KNACK—The Knack—Capitol
- COMMUNIQUE—Dire Straits—WB
- NIGHT OWL—Gerry Rafferty—UA
- BACK TO THE EGG—Wings—Col
- NIGHT—Planet
- LODGER—David Bowie—RCA
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- MONOLITH—Kansas—Kirshner

WMMR-FM/PHILADELPHIA

ADDS:

- MICK TAYLOR—Col
- LABOUR OF LUST—Nick Lowe—Col
- MINGUS—Joni Mitchell—Asylum
- SPY—Carly Simon—Elektra
- THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
- WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- MONOLITH—Kansas—Kirshner
- LODGER—David Bowie—RCA
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- WAVE—Patti Smith—Arista
- MINUTE BY MINUTE—Doobie Brothers—WB
- DISCOVERY—ELO—Jet

WYDD-FM/PITTSBURGH

ADDS:

- LABOUR OF LUST—Nick Lowe—Col
- MIRRORS—Blue Oyster Cult—Col

- YOUR FACE OR MINE?—Nantucket—Epic

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- MONOLITH—Kansas—Kirshner
- VAN HALEN II—WB
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- DISCOVERY—ELO—Jet
- LOOK SHARP—Joe Jackson—A&M
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- JUST A GAME—Triumph—RCA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- CANDY-O—Cars—Elektra

WHFS-FM/WASHINGTON, D.C.

ADDS:

- A GLINT AT THE KINDLING—Robin Williamson—Flying Fish
- CANDY-O—Cars—Elektra
- CANNED HEAT—Takoma
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- GUILTY—Mike Oldfield—Virgin (import)
- KID BLUE—Louise Goffin—Asylum
- UNITY IS POWER—Joe Higgs—One Stop
- MICK TAYLOR—Col

HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- LABOUR OF LUST—Nick Lowe—Col
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- ONE FOR THE ROAD—Willie Nelson & Leon Russell—Col
- THE SWEEPER—George Grizzbach—Kicking Mule
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- GET THE KNACK—The Knack—Capitol
- PERFECT/NEAR PERFECT—Martin Mull—Elektra
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Stiff (import)

WQDR-FM/RALEIGH

ADDS:

- AN EVENING OF MAGIC—Chuck Mangione—A&M
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- FICKLE HEART—Sniff 'N' The Tears—Atlantic
- I AM—Earth, Wind & Fire—ARC/Col
- ONE FOR THE ROAD—Willie Nelson & Leon Russell—Col
- SPECIAL TREATMENT—Jakob Magnusson—WB

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

- LOOK SHARP—Joe Jackson—A&M
- NIGHT OWL—Gerry Rafferty—UA
- BREAKFAST IN AMERICA—Supertramp—A&M
- RUN FOR YOUR LIFE—Torney/Spencer—A&M
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- WHERE I SHOULD BE—Peter Frampton—A&M
- TYCOON—Arista
- WAVE—Patti Smith—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NEW CHAUTAUQUA—Pat Metheny—ECM

Rx for Airplay:

Taken repeatedly in combination, these four albums will provide instant relief from summer radio malaise:

Wet Willie,
"Which One's Willie?" The strongest album yet from Willie's boys is finding instant acceptance at AOR radio with songs like "Ramona," "The Hard Way," and the hit single "Weekend." 8-50714 In fact, "Weekend" is already a smash on Top 40 and is on the way to disco crossover.

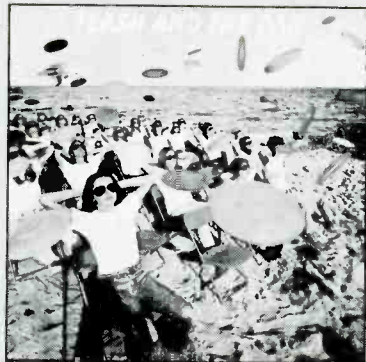
Produced by Lennie Petze (and Willie.)
 Management and Direction: Sound Seventy Corp.



JE 35794

"Flash and the Pan?"
 The explosive surprise of the summer, with a half-life of who knows how many years. Former Easybeat's Vanda and Young have come up with an album that will sell and sell with the full EPA treatment behind it. The single "Hey, St. Peter" 8-50715 is registering a healthy amount of radioactivity as well.

Produced by Vanda & Young.
 All songs published by Edward B. Marks Music Corp.

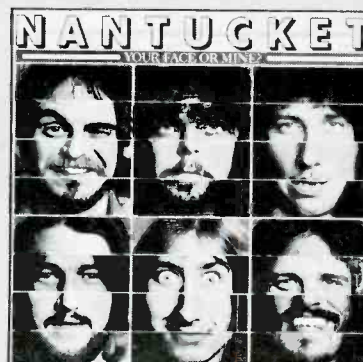


JE 36018

Nantucket,
"Your Face or Mine?"

Nantucket's first album established them solidly in the Southeast and Northeast. With the release of their new album Nantucket is firmly on the map, particularly with airplay breakthroughs in the Midwest and on the Coast. Nantucket continues to expand their empire on their current tour with Kiss — and if you can remember, the last Epic group to tour with Kiss was a young band called Cheap Trick.

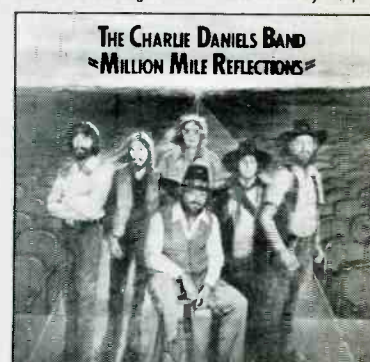
Produced by Tony Reale and Nantucket.
 Management: Bill Cain/Jet Matthews.



JE 36023

Charlie Daniels Band,
"Million Mile Reflections."
 On reflection, this is their hottest Epic album to date, breaking all over these United States (in fact, the single jumped from 24 to 1 on one Georgia station!). And as the album crosses the gold plateau, the single "The Devil Went Down to Georgia" 8-50700 is stalking more and more playlists.

Produced by John Boylan for Sir Charles Productions. Management: Sound Seventy Corp.



JE 35751

Just what the doctor ordered, on Epic Records and Tapes.

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Record World Album Airplay

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

JUNE 30, 1979

TOP AIRPLAY



BREAKFAST IN AMERICA
SUPERTRAMP
A&M

MOST AIRPLAY:

BREAKFAST IN AMERICA—Supertramp—A&M (31)
MONOLITH—Kansas—Kirshner (20)
VAN HALEN II—WB (19)
COMMUNIQUE—Dire Straits—WB (17)
DISCOVERY—ELO—Jet (17)
DESOLATION ANGELS—Bad Company—Swan Song (16)
BACK TO THE EGG—Wings—Col (15)
LOOK SHARP—Joe Jackson—A&M (15)
RICKIE LEE JONES—WB (14)
THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA (12)

WSHE-FM/FT. LAUDERDALE

ADDS:

CHOPPER—Ariola
FICKLE HEART—Sniff 'N' The Tears—Atlantic
FREQUENCY—Nick Gilder—Chrysalis
KID BLUE—Louise Goffin—Asylum
MINGUS—Joni Mitchell—Asylum
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
OUTLASTING THE BLUES—Arlo Guthrie—WB
PITFALLS OF THE BALLROOM—Cooper Brothers—Capricorn
SPY—Carly Simon—Elektra
HEAVY ACTION (airplay in descending order):
BACK TO THE EGG—Wings—Col
COMMUNIQUE—Dire Straits—WB
CANDY-O—Cars—Elektra
GET THE KNACK—The Knack—Capitol
LABOUR OF LUST—Nick Lowe—Col
DISCOVERY—ELO—Jet
ANGEL STATION—Manfred Mann—WB
FLASH & THE PAN—Epic
REAL TO REEL—Climax Blues Band—WB
WELCOME TWO MISSOURI—Missouri—Polydor

WMMS-FM/CLEVELAND

ADDS:

CANDY-O—Cars—Elektra
TIME WARP—Just Us Girls—Cleve. Intl.
KID BLUE—Louise Goffin—Asylum
LABOUR OF LUST—Nick Lowe—Col
MINGUS—Joni Mitchell—Asylum
MIRRORS—Blue Oyster Cult—Col
SILENT LETTER—America—Capitol
VOULEZ-VOUS—Abba—Atlantic
YOUR FACE OR MINE?—Nantucket—Epic

HEAVY ACTION (airplay, sales in descending order):
BREAKFAST IN AMERICA—Supertramp—A&M

COMMUNIQUE—Dire Straits—WB
BOMBS AWAY DREAM BABIES—John Stewart—RSO
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
DESOLATION ANGELS—Bad Company—Swan Song
RICKIE LEE JONES—WB
CANDY-O—Cars—Elektra
DISCOVERY—ELO—Jet
DYNASTY—Kiss—Casablanca
THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA

WABX-FM/DETROIT

ADDS:

CANDY-O—Cars—Elektra
KID BLUE—Louise Goffin—Asylum
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
MICK TAYLOR—Col
UNDERDOG—Atlanta Rhythm Section—Polydor
HEAVY ACTION (airplay, sales in descending order):
BREAKFAST IN AMERICA—Supertramp—A&M
VAN HALEN II—WB
AT BUDOKAN—Cheap Trick—Epic
DISCOVERY—ELO—Jet
STATE OF SHOCK—Ted Nugent—Epic
DESOLATION ANGELS—Bad Company—Swan Song
WHERE I SHOULD BE—Peter Frampton—A&M
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
DYNASTY—Kiss—Casablanca
BACK TO THE EGG—Wings—Col

WWW-FM/DETROIT

ADDS:

CANDY-O—Cars—Elektra
GET THE KNACK—The Knack—Capitol
LABOUR OF LUST—Nick Lowe—Col
ST. PARADISE—WB
HEAVY ACTION (airplay, sales in descending order):
BREAKFAST IN AMERICA—Supertramp—A&M
VAN HALEN II—WB
AT BUDOKAN—Cheap Trick—Epic
EVOLUTION—Journey—Col
DESOLATION ANGELS—Bad Company—Swan Song
DISCOVERY—ELO—Jet
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
HOMEGROWN—WWW
MONOLITH—Kansas—Kirshner
WHERE I SHOULD BE—Peter Frampton—A&M

WXRT-FM/CHICAGO

ADDS:

CANDY-O—Cars—Elektra
GUITAR—Leona Boyd—Col
KEEPER OF THE FLAME—Delbert McClinton—Capricorn
LABOUR OF LUST—Nick Lowe—Col
MINGUS—Joni Mitchell—Asylum
MISTAKES—Gruppo Sportivo—Sire
OUTLASTING THE BLUES—Arlo Guthrie—WB
MICK TAYLOR—Col
HEAVY ACTION (airplay, sales, phones in descending order):
BLACK ROSE—Thin Lizzy—WB
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista

BREAKFAST IN AMERICA—Supertramp—A&M
SHEIK YERBOUTI—Frank Zappa—Zappa
ARMED FORCES—Elvis Costello—Col
AT BUDOKAN—Bob Dylan—Col
WAVE—Patti Smith—Arista
HERMAN BROOD & HIS WILD ROMANCE—Ariola
FLASH & THE PAN—Epic
ANGEL STATION—Manfred Mann—WB

KSHE-FM/ST. LOUIS

ADDS:

AIRBORNE—Col
CANDY-O—Cars—Elektra
FREQUENCY—Nick Gilder—Chrysalis
KID BLUE—Louise Goffin—Asylum
SILENT LETTER—America—Capitol
ST. PARADISE—WB
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
BREAKFAST IN AMERICA—Supertramp—A&M
EVOLUTION—Journey—Col
DESOLATION ANGELS—Bad Company—Swan Song
VAN HALEN II—WB

KZEW-FM/DALLAS

ADDS:

CANDY-O—Cars—Elektra
CHOPPER—Ariola
FICKLE HEART—Sniff 'N' The Tears—Atlantic
MIRRORS—Blue Oyster Cult—Col
SCREAMS—Infinity
HEAVY ACTION (airplay, sales, phones in descending order):
COMMUNIQUE—Dire Straits—WB
MINUTE BY MINUTE—Doobie Brothers—WB
BLONDES HAVE MORE FUN—Rod Stewart—WB
BREAKFAST IN AMERICA—Supertramp—A&M
CANDY-O—Cars—Elektra
NIGHT OWL—Gerry Rafferty—UA
MONOLITH—Kansas—Kirshner
DESOLATION ANGELS—Bad Company—Swan Song
VAN HALEN II—WB
AT BUDOKAN—Cheap Trick—Epic

KFML-AM/DENVER

ADDS:

AZURE D'OR—Renaissance—Sire
CANDY-O—Cars—Elektra
ELECTRIC NIGHTS—Jim Capaldi—RSO
JUST A GAME—Triumph—RCA
PIECES—UA
SPY—Carly Simon—Elektra
MICK TAYLOR—Col
HEAVY ACTION (airplay in descending order):
NIGHT OWL—Gerry Rafferty—UA
HERMAN BROOD & HIS WILD ROMANCE—Ariola

ANGEL STATION—Manfred Mann—WB
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
GREY GHOST—Henry Paul Band—Atlantic
TASTE THE NIGHT—Duke Jupiter—Mercury
UNDERDOG—Atlanta Rhythm Section—Polydor
NIGHT—Planet
LOOK SHARP—Joe Jackson—A&M
THE DOUCE IS LOOSE—Doucette—Mushroom

KBPI-FM/DENVER

ADDS:

CANDY-O—Cars—Elektra
FICKLE HEART—Sniff 'N' The Tears—Atlantic
LABOUR OF LUST—Nick Lowe—Col
HEAVY ACTION (airplay, sales, phones in descending order):
BREAKFAST IN AMERICA—Supertramp—A&M
RICKIE LEE JONES—WB
THE CARS—Elektra
VAN HALEN II—WB
DESOLATION ANGELS—Bad Company—Swan Song
AT BUDOKAN—Cheap Trick—Epic
MONOLITH—Kansas—Kirshner
STATE OF SHOCK—Ted Nugent—Epic
DISCOVERY—ELO—Jet
LOOK SHARP—Joe Jackson—A&M

KAWY-FM/WYOMING

ADDS:

CANDY-O—Cars—Elektra
CHOPPER—Ariola
FLEE—Jeremy Spencer—Atlantic
INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
MINGUS—Joni Mitchell—Asylum
OUTLASTING THE BLUES—Arlo Guthrie—WB
PUT YOUR MONEY WHERE YOUR MOUTH IS—Oxendale & Shephard—Nemperor
STARGAZER—Gordon Michaels—A&M
MICK TAYLOR—Col
HEAVY ACTION (airplay in descending order):
UNDERDOG—Atlanta Rhythm Section—Polydor
FACE TO FACE—Faith Band—Mercury
WELCOME TWO MISSOURI—Missouri—Polydor
REAL TO REEL—Climax Blues Band—WB
NIGHT OWL—Gerry Rafferty—UA
MONOLITH—Kansas—Kirshner
COMMUNIQUE—Dire Straits—WB
JUST A GAME—Triumph—RCA
DESOLATION ANGELS—Bad Company—Swan Song
ONE NIGHT STAND—Fandango—RCA

KOME-FM/SAN JOSE

ADDS:

CANDY-O—Cars—Elektra
CHOPPER—Ariola
FICKLE HEART—Sniff 'N' The Tears—Atlantic
LABOUR OF LUST—Nick Lowe—Col
SUMMER HOLIDAY—Ian Gomm—Albion (import)
PAT TRAVERS-LIVE—Polydor (aor sampler)
WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION (airplay in descending order):

DESOLATION ANGELS—Bad Company—Swan Song
AT BUDOKAN—Cheap Trick—Epic
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
LOOK SHARP—Joe Jackson—A&M
EVOLUTION—Journey—Col
MONOLITH—Kansas—Kirshner
WAVE—Patti Smith—Arista
BREAKFAST IN AMERICA—Supertramp—A&M
BLACK ROSE—Thin Lizzy—WB
VAN HALEN II—WB

KWST-FM/LOS ANGELES

ADDS:

CANDY-O—Cars—Elektra
INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
KID BLUE—Louise Goffin—Asylum
LABOUR OF LUST—Nick Lowe—Col
WHERE I SHOULD BE—Peter Frampton—A&M
HEAVY ACTION (airplay, sales, phones in descending order):
BREAKFAST IN AMERICA—Supertramp—A&M
DISCOVERY—ELO—Jet
GET THE KNACK—The Knack—Capitol
RICKIE LEE JONES—WB
FLAG—James Taylor—Col
BOMBS AWAY DREAM BABIES—John Stewart—RSO
NIGHT OWL—Gerry Rafferty—UA
LOOK SHARP—Joe Jackson—A&M
WHERE I SHOULD BE—Peter Frampton—A&M
MONOLITH—Kansas—Kirshner

KSAN-FM/SAN FRANCISCO

ADDS:

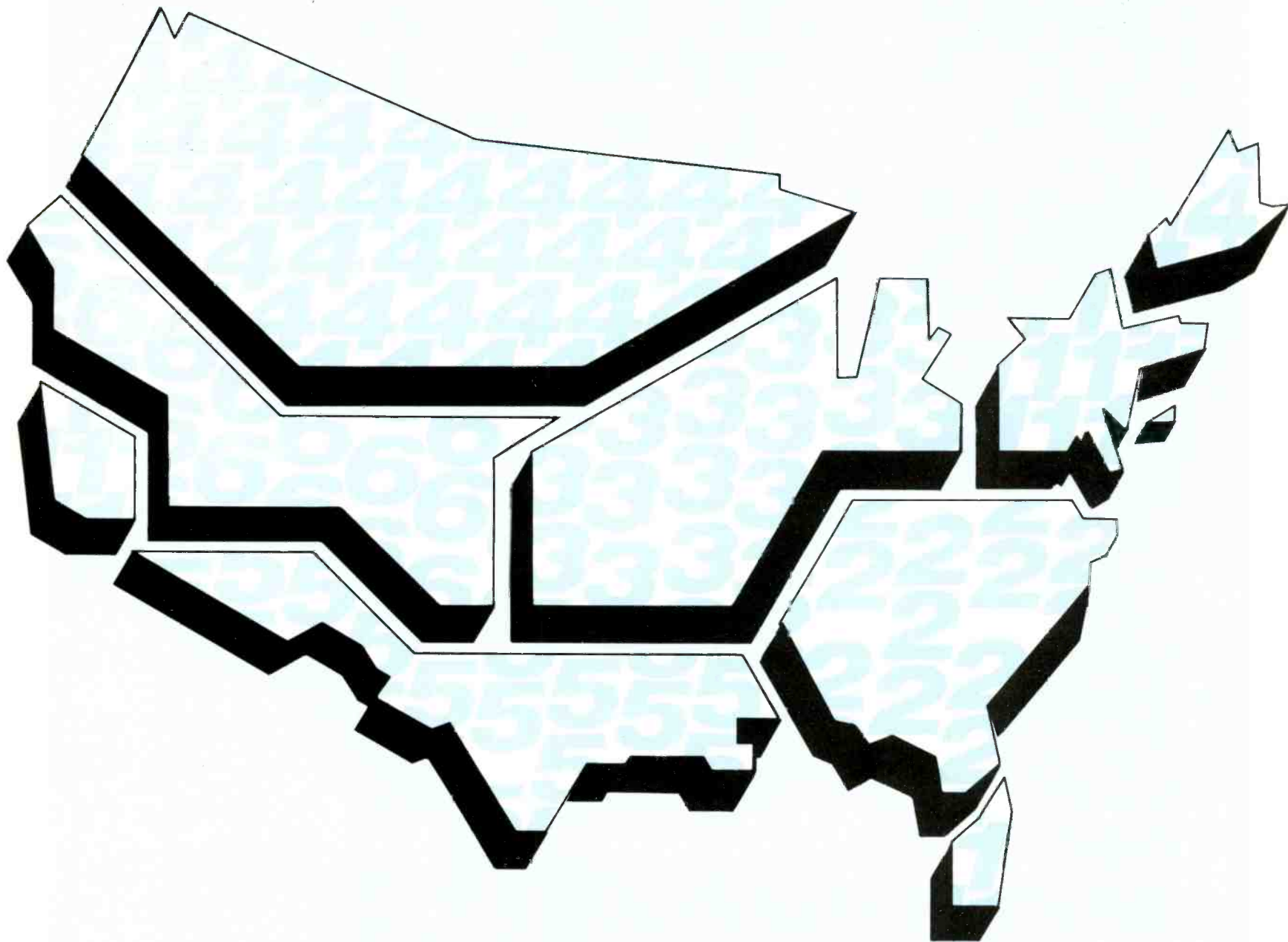
CANDY-O—Cars—Elektra
DRIVIN (single)—Pearl Harbor & The Explosions—415
DYNASTY—Kiss—Casablanca
FICKLE HEART—Sniff 'N' The Tears—Atlantic
GET THE KNACK—The Knack—Capitol
HIGH ENERGY PLAN—999—PVC
LABOUR OF LUST—Nick Lowe—Col
MIRRORS—Blue Oyster Cult—Col
NEW VALUES—Iggy Pop—Arista (import)
VOULEZ-VOUS—Abba—Atlantic
HEAVY ACTION:
BLACK ROSE—Thin Lizzy—WB
LODGER—David Bowie—RCA
LOOK SHARP—Joe Jackson—A&M
MANIFESTO—Roxy Music—Atco
OUTLANDOS D'AMOUR—Police—A&M
PARALLEL LINES—Blondie—Chrysalis
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
THE KIDS ARE ALRIGHT (soundtrack)—Who—MCA
TWILLEY—Dwight Twilley—Arista
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

40 stations reporting this week. In addition to those printed are:
WAAF-FM ZETA 7-FM KGB-FM
WPLR-FM WQSR-FM KSJO-FM
WAQX-FM WKDF-FM KZEL-FM
WSAN-AM WQFM-FM KZAM-FM
WKLS-FM KLOL-FM

The Radio Marketplace

Record World

Pull-out Section June 23, 1979



Hottest:

Rock Cars, The Knack, Night

Disco Jones Girls

Country Eddie Rabbitt

B.O.S. Chic, Patrick Hernandez

Adult Barbra Streisand

LP Cuts

ELO ("Confusion") KFRC, KHJ
ELO ("Don't . . .") WRKO, KHJ, KRTH

The Radio Marketplace

1



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

ABBA: 21-17 WCAO, a WFIL, 15-10 WKBW, 28-25 KFI, d30 KHJ, 23-20 KRTH, a F105, 19-13 99X.

ARS: 31-26 WAVZ, e WFIL, HB WICC, 29-22 WKBW, 27-25 WNBC, 35-33 WTIC-FM, on KFI, a F105, a36 Y100.

Blondie: a WCAO, a WICC, 24-18 WKBW, 28-26 WRKO, 18-15 KFRC, 23-18 KHJ, 26-23 KRTH, a F105, a PRO-FM, 10-8 99X.

Cars: LP-FT WRKO, a KFI, on KFRC, a KRTH.

Cheap Trick: 19-15 WABC, 9-9 WAVZ, 9-5 WBBF, 19-9 WCAO, 7-6 WICC, 2-2 WIFI, 5-4 WKBW, 13-10 WNBC, 13-6 WRKO, 10-8 KFI, 7-5 KFRC, 2-4 KHJ, 9-4 KRTH, 1-1 F105.

Chic: 30-20 WABC, HB WFIL, 33-21 WNBC, a WRKO, a KFI, a KFRC, 33-30 Y100, 30-17 99X.

Dr. Hook: 18-13 WCAO, 14-13 WFIL, 30-24 WKBW, 29-28 WNBC, a WQAM, 23-19 KFI, a KHJ, 27-26 KRTH, d33 F105, 32-20 Y100, a27 99X.

EW&F: 14-10 WABC, 10-10 WCAO, 17-15 WIFI, 10-5 WQAM, 10-8 WRKO, 30-22 KFI, 8-3 KFRC, 15-9 KHJ, 5-5 KRTH, 28-26 F105, 2-2 Y100, 7-6 99X.

ELO: 23-19 WAVZ, 22-21 WBBF, 13-7 WCAO, 12-11 WICC, 22-19 WIFI, 17-13 WKBW, a28 WQAM, 20-18 WRKO, 13-11 WTIC-FM, 13-10 KFI, 20-16 KFRC, 20-16 KHJ, 12-11 KRTH, 29-27 F105, 31-23 Y100, 15-10 99X.

P. Frampton: 35-30 WBBF, 23-21 WCAO, d23 WICC, d27 WKBW, LP WRKO, 36-34 WTIC-FM, 29-27 KFI, 24-21 KFRC, on KHJ, 21-20 KRTH.

Patrick Hernandez: 16-10 WRKO.

J. Jackson: d29 WCAO, a 32 WNBC, 21-13 WRKO, 30-24 KFRC, 26-21 KHJ, 25-22 KRTH, 21-19 99X.

Elton John: HB WFIL, d30 WKBW, on WRKO, d30 KFI, on KFRC, d26 KHJ, 24-19 F105, 24-22 99X.

Jones Girls: on WPGC, d20 99X.

Kiss: 34-29 WAVZ, a WBBF, d29 WICC, 13-9 WKBW, 19-15 WRKO, 22-20 KFI, 15-11 KFRC, 19-17 KHJ, 24-20 Y100, 25-14 99X.

Knack: on KFRC, d29 KHJ, a KRTH.

McFadden & Whitehead: 7-8 WABC, 3-5 WAVZ, 3-3 WCAO, 6-4 WFIL, 13-12 WICC, 27-24 WIFI, 2-1 WNBC, 18-13 WQAM, 7-12 WRKO, 21-15 KFI, d25 KFRC, 22-14 KHJ, 11-7 KRTH, 25-23 F105, 17-11 Y100, 5-7 99X.

A. Murray: e WCAO, HB WFIL, a WKBW, 23-17 WRKO, a KFI, 28-24 KHJ, d30 KRTH, 30-28 F105, d29 99X.

D. Naughton: 13-11 WFIL, 15-14 WIFI, 4-3 WKBW, 30-27 WNBC, 1-3 WQAM, 5-7 WRKO, 7-6 KFI, d25 KRTH, 4-5 F105, 4-6 Y100.

Night: ex WKBW, a WRKO, a KFI.

M. Nightingale: e WFIL, on WRKO, a KFI, a PRO-FM, a37 Y100.

Poco: 21-18 WBBF, HB WFIL, 29-26 WICC, a WKBW, on WRKO, 29-27 WTIC-FM, on WRKO, on KFI, a KFRC, d28 KHJ, d29 KRTH, 26-25 F105, d26 99X.

G. Rafferty: a36 WAVZ, 25-24 WCAO, 27-23 WFIL, 24-19 WICC, 30-28 WIFI, 27-21 WKBW, 26-25 WRKO, 41-36 WTIC-FM, d29 KFI, 29-28 KFRC, 29-28 KRTH, 31-29 F105, d30 99X.

Raydio: d22 WCAO, 9-7 WFIL, a WKBW, 22-19 WQAM, a WRKO, on KFI, on KHJ, d27 KRTH, a35 Y100.

C. Simon: on WKBW, 25-23 WRKO, a F105.

B. Streisand: a34 WAVZ, d39 WBBF, 27-23 WQAM, on WRKO, 39-31 WTIC-FM, on KFI, d29 KFRC, 29-23 KHJ, 20-14 KRTH, 23-17 Y100, a 99X.

J. Stewart: 25-22 WAVZ, 30-25 WBBF, 26-19 WCAO, 24-17 WFIL, 18-15 WICC, 29-27 WIFI, 23-16 WKBW, 29-22 WRKO, 20-17 KFI, 22-19 KFRC, 24-20 KHJ, 19-18 KRTH, 27-22 F105, 22-21 99X.

D. Summer: 4-4 WABC, 5-3 WAVZ, 26-15 WFIL, 14-13 WICC, e-26 WIFI, 32-22 WNBC, 19-12 WQAM, 9-4 WRKO, 25-20 WTIC-FM, 19-9 KFI, 9-7 KFRC, 4-2 KHJ, 8-3 KRTH, d32 F105, 10-3 Y100, 4-1 99X.

J. Taylor: 18-16 WRKO, 17-16 KRTH, 23-21 F105.

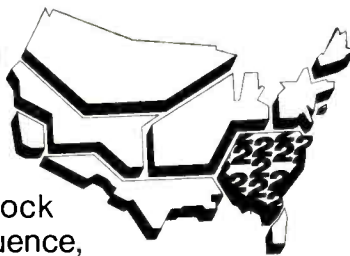
Van Halen: 4-4 WBBF, 20-17 WICC, 25-23 WIFI, d27 WRKO, 17-14 WTIC-FM, 26-23 KFI, 2-4 KFRC, 9-8 KHJ, d36 F105.

A. Ward: 3-1 WABC, 1-1 WAVZ, 13-7 WBBF, 1-1 WCAO, 23-14 WFIL, 10-4 WICC, 24-20 WIFI, d15 WKBW, 9-8 WNBC, 3-1 WQAM, 2-2 WRKO, 1-1 WTIC-FM, 3-1 KFI, 4-1 KFRC, 3-1 KHJ, 2-1 KRTH, 21-20 F105, 1-1 Y100, 3-4 99X.

Wet Willie: a WKBW.

Wings: a30 WAVZ, a38 WBBF, 26-24 WICC, 28-26 WQAM, d29 WRKO, 33-28 WTIC-FM, d28 KFI, d26 KFRC, a KHJ, a F105, 36-33 Y100.

2



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

ARS: 24-18 WANS-FM, 14-11 WAUG, 20-16 WAYS, 20-13 WBBQ, e WBSR, 19-16 WCGQ, e WCIR, d27 WERC, d35 WFLB, 23-18 WGSV, d18 WHBQ, 27-23 WHHY, 30-29 WISE, d35 WIVY, 30-26 WLCY, 8-6 WQXI, 13-6 WRFC, 27-23 WRJZ, 22-19 WSGA, 23-20 KXX-106, 30-26 KX-104, 38-34 BJ-105, e Q105, 18-10 Z93, 21-13 92Q, 6-1 94Q.

Blondie: a WAYS, 27-23 WBBQ, 25-19 WCIR, d21 WHBQ, 29-25 WISE, 30-23 WIVY, 27-23 WRFC, a WRJZ, 8-10 WSGA, 8-5 KXX-106, a 92Q, e 94Q.

Cheap Trick: 6-4 WAUG, 11-9 WAYS, 15-9 WBBQ, 13-10 WBSR, 30-23 WCGQ, 7-3 WCIR, e WFLB, 29-22 WHHY, 12-10 WISE, 15-11 WIVY, 31-24 WLCY, 14-12 WRJZ, 15-13 WSGA, 9-8 KX-104, 6-3 BJ-105, d27 Q105, 23-19 92Q, 3-7 94Q.

Dr. Hook: 3-4 WAYS, 12-4 WBBQ, d26 WHBQ, 29-19 WIVY, 26-18 WQXI, 24-18 WSGA, 19-18 KXX-106, 29-21 Q105, 14-9 Z93, 9-7 92Q, 19-17 94Q.

ELO: 26-16 WANS-FM, 13-10 WAUG, 19-13 WAYS, 18-14 WBBQ, 16-14 WBSR, 17-14 WCGQ, 18-13 WCIR, 12-6 WERC, 28-22 WFLB, 15-10 WGSV, 19-16 WHBQ, 10-8 WHHY, 14-13 WISE, 28-20 WIVY, 19-17 WLCY, 11-7 WNOX, 13-9 WQXI, 9-5 WRFC, 8-7 WRJZ, 14-12 WSGA, 15-11 KXX-106,

6-5 KX-105, 30-20 BJ-105, 11-11 Q105, 2-1 Z93, 22-18 92Q, 4-4 94Q.

J. Jackson: d28 WAUG, d31 WAYS, d29 WBBQ, d33 WCGQ, 29-24 WGSV, a WHHY, d28 WISE, a WQXI, d28 WRFC, a WRJZ, 2f 26 WSGA, d28 Q105, 30-22 Z93, 21-14 94Q.

E. John: 28-24 WANS-FM, d30 WAUG, 28-25 WAYS, 28-24 WBBQ, 29-26 WBSR, 40-38 WCGQ, 23-18 WCIR, 29-25 WERC, e WFLB, 21-17 WGSV, a WHBQ, d29 WHHY, 36-32 WIVY, 40-28 WIVY, d27 WLCY, d29 WNOX, 23-16 WQXI, 25-22 WRFC, 32-29, 23-20 WSGA, 27-24 KXX-106, 26-23 KX-104, 27-24 BJ-105, 26-19 Z93, 29-26 92Q, 20-16 94Q.

KISS: 29-23 WANS-FM, 15-12 WAUG, 18-15 WAYS, 21-18 WBBQ, 30-27 WBSR, 16-15 WCGQ, 2-1 WCIR, 19-9 WERC, d24 WHHY, 20-11 WISE, 22-17 WRFC, 37-26 WRJZ, 13-7 WSGA, 30-27 KXX-106, 21-17 KX-104, 36-31 BJ-105, 23-18 Q105, 19-15 92Q.

Knack: a WANS-FM, a WAUG, a WAYS, a WBSR, a WFLB, on WHBQ, a WISE, a WIVY, a WRJZ, a KX-104, a BJ-105, a Q105.

Manfred Mann: a WAYS, e WBBQ, a WISE, e KXX-106, a KX-104, 27-26 Z93, 26-21 94Q.

A. Murray: 23-22 WAYS, e WBBQ, 30-25 WFLB, d36 WGSV, 34-30 WISE, 37-29 WIVY, 29-24 WQXI, d33 WRJZ, 28-25 KXX-106, d29 KX-104, d38 BJ-105, 28-25 Z93, e 92Q.

Night: a WANS-FM, a WBBQ, a WERC, a WRFC, a KXX-106, e 94Q.

M. Nightingale: d40 WANS-FM, 14-9 WCIR, d30 WERC, 1-1 WGSV, a WHHY, a WISE, d33 WLCY, d29 WRFC, a32 WSGA, a KXX-106, a 92Q.

POCO: 8-4 WANS-FM, 32-27 WAYS, 22-19 WBBQ, 18-15 WBSR, 32-31 WCGQ, 22-21 WCIR, 15-13 WERC, e WFLB, 18-31 WGSV, on WHGQ, 14-9 WHHY, 22-19 WISE, d36 WIVY, 22-17 WQXI, 11-7 WRFC, 22-20 WRJZ, a29 WSGA, 17-14 KXX-106, 25-18 KX-104, 24-21 BJ-105, a Q105, 19-15 Z93, d29 92Q, 8-6 94Q.

E. Rabbitt: d30 WAYS, 30-26 WBBQ, d27 WCIR, 20-16 WGSV, 30-24 WHBQ, d31 WISE, a WIVY, 20-14 WQXI, 28-24 WRFC, 29-24 Z93, e 92Q, 25-19 94Q.

G. Rafferty: 33-25 WANS-FM, 29-27 WAUG, 27-23 WAYS, 23-20 WBBQ, e WBSR, 38-36 WCGQ, e WCIR, 22-20 WERC, 22-20 WERC, 27-21 WFLB, 26-22 WGSV, 24-19 WHHY, 28-24 WISE, 26-21 WIVY, 34-31 WLCY, 25-21 WQXI, 19-15 WRFC, 31-27 WRJZ, 29-27 WSGA, 20-17 KXX-106, 28-25 KX-104, d37 BJ-105, e Q105, 25-23 Z93, 25-21 92Q, 15-12 94Q.

Raydio: 14-8 WAYS, d29 WBSR, 19-14 WFLB, d25 WQXI, 20-16 WRFC, 18-15 WSGA, 23-13 KX-104, a28 Q105, a Z93, d25 92Q, a 94Q.

K. Rogers: 6-5 WAYS, 6-6 WHBQ, 25-17 WIVY, 10-9 WSGA, 13-7 KX-104, 22-12 BJ-105, 21-12 Q105, 3-8 Z93, 1-1 92Q.

J. Stewart: 13-6 WANS-FM, 17-14 WAUG, 12-7 WAYS, 25-22 WBBQ, 20-18 WBSR, 29-25 WCGQ, 27-20 WCIR, 20-17 WERC, e WFLB, 19-14 WGSV, 25-20 WHBQ, 26-18 WHHY, 19-18 WISE, 19-13 WIVY, 18-15 WLCY, 17-11 WNOX, 28-23 WQXI, 17-14 WRFC, 19-15 WRJZ, 26-24 WSGA, 21-19 KXX-106, 29-27 KX-104, 32-30 BJ-105, 24-22 Q105, 24-20 Z93, 15-11 92Q, 14-9 94Q.

B. Streisand: a WAUG, d34 WAYS, e WBBQ, a WCGQ, d31 WGSV, on WHBQ, e WHHY, d30 WISE, a WLCY, a WQXI, a Z93, e 92Q.

D. Summer: d39 WANS-FM, 19-13 WAUG, 16-11 WAYS, 14-8 WBBQ, d28 WBSR, 10-5 WCIR, d28 WERC, 21-16 WFLB, 12-9 WGSV, 17-15 WHBQ, 15-5 WHHY, 23-21 WISE, a WIVY, a WLCY, d21 WNOX, 16-13 WQXI, 15-9 WRFC, 25-16 WRJZ, 2-2 WSGA, e KX-104, 26-22 BJ-105, 28-23 Q105, 20-14 Z93, 27-23 92Q.

A. Ward: 15-8 WANS-FM, 1-1 WAYS, 7-1 WBBQ, 12-7 WBSR, 3-1 WCGQ, 24-11 WCIR, 4-3 WERC, 1-1 WFLB, 10-7

Congratulations Donna Summer.

Rock History

“Hot Stuff”

#1 (For the fifth week)

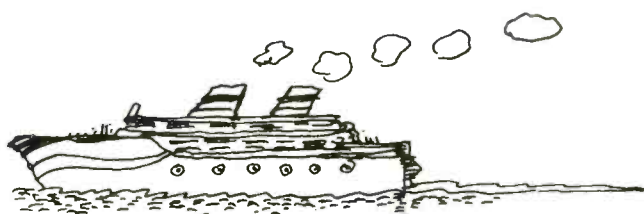
“Bad Girls”

3

Summer
just doesn't stop!



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

WGSV, 1-1 WHBQ, 1-1 WHHY, 17-15 WISE, 1-1 WIVY, 15-10 WLCY, d17 WNOX, 1-1 WQXI, 1-1 WRFC, 2-1 WRJZ, 1-1 WSGA, 3-1 KX-104, 1-1 BJ-105, 6-4 Q105, 1-2 Z93, 13-5 92Q.

Wings: d26 WANS-FM, e WAUG, 31-12 WAYS, e WBBQ, e WBSR, e WCIR, d29 WERC, e WFLB, 27-23 WGSV, on WHBQ, e WHHY, 26-22 WISE, a WIVY, d32 WNOX, 30-27 WRFC, 35-27 WRJZ, 27-25 WSGA, a KXX-106, e KX-104, a39 BJ-105, d30 Z93, 30-27 92Q, 28-22 94Q.

3



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

ABBA: 21-19 CKLW, 16-14 WGCL, d30 WPEZ, 18-14 WZZP, d32 KBEQ, a Q102, on 13Q, 30-28 92X.

Cars: a WZUU, a KSLQ, a 13Q.

Chic: a CKLW, a WEFM, a WZZP, 32-29 KSLQ, d29 13Q, 32-28 96KX.

Dr. Hook: a CKLW, 26-17 WGCL, 31-15 WIFE, 21-15 WNDE, 27-22 WPEZ, 13-13 WZUU, 24-23 WZZP, 7-4 KBEQ, 31-27 KSLQ, 19-17 KXOK, a Q102, on 13Q, 28-24 92X.

EW&F: 5-9 CKLW, 29-23 WEFM, 7-7 WGCL, 1-5 WIFE, 26-19 WLS, 18-17 WZUU, 29-11 WZZP, 6-5 KBEQ, 10-6 KSLQ, 28-21 Q102.

J. Jackson: d33 WPEZ, 21-20 WZUU, 19-16 KBEQ, 30-26 KSLQ, 35-33 92X, a 96KX.

Kiss: 13-10 WGCL, 19-18 WIFE, d31 WPEZ, 25-24 WZUU, 28-15 WZZP, d37 KBEQ, 33-30 KSLQ, a 13Q, a 92X, 20-17 96KX.

A. Murray: 24-21 CKLW, a WIFE, d25 WZUU, a WZZP, a KSLQ, on 13Q, 38-34 92X.

D. Naughton: 10-9 WEFM, 15-13 WGCL, 11-3 WIFE, 4-2 WLS, 9-4 WNDE, 11-8 WZZP, 23-7 KBEQ, 18-15 92X.

G. Rafferty: d30 WEFM, 30-28 WGCL, 22-19 WNDE, 29-26 WPEZ, 22-21 WZUU, a WZZP, 33-28 KBEQ, 26-23 KSLQ, 30-29 KXOK, a Q102, 29-25 92X.

Raydio: 25-24 WGCL, 27-26 WIFE, a WNDE, 30-25 WPEZ, a WZUU, 21-20 WZZP, 22-18 KBEQ, a KSLQ, 18-10 13Q, 31-30 92X.

K. Rogers: 15-7 CKLW, 27-24 WEFM, 16-6 WIFE, 20-17 WLS, 15-10 WPEZ, 14-7 WZUU, 23-19 WZZP, 3-2 KBEQ, 4-1 KXOK, 10-8 Q102, 8-8 13Q, 10-8 92X.

Spyro Gyra: a WPEZ, a WZZP, a KXOK.

J. Stewart: 30-29 CKLW, 19-17 WNDE, 24-15 WPEZ, 7-6 WZUU, 28-24 KBEQ, 12-7 KSLQ, 24-20 KXOK, 20-15 Q102, d25 13Q, 32-26 92X, 27-22 96KX.

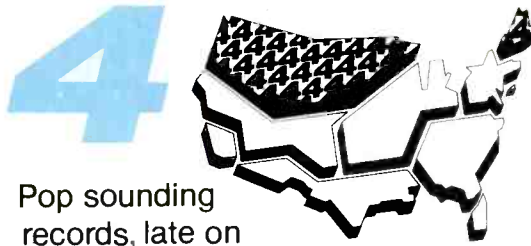
D. Summer (Bad): 3-3 CKLW, d27 WEFM, 1-2 WGCL, 2-2 WIFE, a WLS, 6-6 WNDE, 17-15 WZUU, 2-2 WZZP, 27-11 KBEQ, 20-10 KSLQ, 6-2 13Q, a 92X.

Van Halen: 20-17 WEFM, 27-21 WGCL, 30-28 WIFE, 8-7 WNDE, 10-6 WPEZ, 9-8 KBEQ, 6-4 KSLQ, 11-7 Q102, 24-19 92X, 1-1 96KX.

A. Ward: 1-1 CKLW, 25-12 WEFM, 6-1 WGCL, 15-1 WIFE, 13-9 WLS, 15-9 WNDE, 1-1 WZZP, 30-6 KBEQ, 5-1 KSLQ, 27-19 Q102, 3-1 13Q, 1-1 92X.

Wet Willie: a WEFM, a WGCL, a WIFE.

Wings (Getting): a WGCL, 35-23 WIFE, d39 WLS, 28-27 WNDE, 34-29 WPEZ, a WZZP, on KBEQ, 29-22 KSLQ, on 13Q, 36-34 92X, 31-26 96KX.



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

ARS: 23-23 WEAQ, d27 WGUY, d25 WJBQ, 23-20 WJON, 28-22 WOW, 20-16 WSPT, 15-12 KCPX, a KGW, a KING, e KJR, 25-19 KKLS, e KKO, 28-22 KLEO, 29-26 KSTP, 19-16 KTOQ.

Dr. Hook: d29 WGUY, 11-5 KGW, 14-11 KING, 26-23 KJR, a KKO, 15-12 KSTP.

ELO: 16-13 WEAQ, 16-13 WGUY, 13-10 WJBQ, 12-5 WJON, 12-3 WOW, 16-14 WSPT, 5-4 KCPX, 18-13 KDWB, 15-14 KGW, 22-12 KING, 9-7 KJR, 20-14 KKLS, 24-16 KKO, 12-7 KLEO, 14-10 KSTP, 16-13 KTOQ.

E. John: 25-22 WEAQ, 29-24 WGUY, d23 WJBQ, e WJON, e WOW, 29-26 WSPT, d28 KCPX, 18-13 KDWB, 15-14 KGW, 22-12 KING, 9-7 KJR, d24 KKLS, e KKO, 27-19 KLEO, 14-10 KSTP, 26-19 KTOQ.

R. L. Jones: 7-7 WGUY, 2-3 WJON, 2-7 WOW, 3-2 KCPX, 5-8 KDWB, 24-19 KGW, 2-2 KING, 4-3 KJR, 13-7 KKLS, 4-1 KKO, 2-1 KLEO, 2-2 KSTP, 3-5 KTOQ.

Poco: 17-15 WEAQ, 15-14 WGUY, 18-14 WJBQ, 13-11 WJON, 14-12 WOW, 6-6 WSPT, 25-21 KCPX, 17-14 KDWB, 27-26 KGW, e KING, d24 KJR, 16-11 KKLH, 25-23 KKO, 5-3 KLEO, 17-15 KSTP, 13-11 KTOQ.

G. Rafferty: 24-24 WEAQ, d26 WGUY, d24 WJBQ, 15-12 WJON, 27-23 WOW, 21-17 WSPT, 18-10 KCPX, 17-14 KDWB, 27-26 KGW, e KING, d24 KJR, 15-9 KLEO, 17-15 KSTP, 23-18 KTOQ.

Raydio: d25 WJON, 7-6 KGW, 6-6 KING, a KJR, 20-16 KSTP.

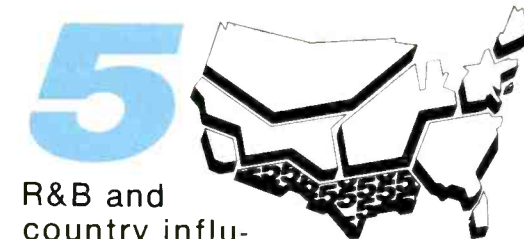
K. Rogers: 14-9 WEAQ, 7-5 KDWB, 3-1 KGW, 7-9 KING, 19-16 KJR, d28 KLEO, 1-1 KSTP.

J. Stewart: 21-19 WEAQ, 24-20 WGUY, 24-20 WJBQ, 26-22 WJON, 26-21 WOW, 13-8 WSPT, d30 KCPX, a28 KDWB, 26-25 KGW, 25-23 KING, 27-22 KJR, 19-17 KKO, 11-5 KLEO, 28-25 KSTP, 17-15 KTOQ.

B. Streisand: a30 WEAQ, a WOW, a KCPX, a KING, a KJR, a KLEO, d30 KSTP.

J. Taylor: 13-6 WEAQ, 30-23 KDWB, 28-27 KGW, 24-22 KSTP.

Van Halen: 23-13 WJBQ, 10-9 KDWB, 10-7 KING, 3-4 KJR, 16-13 KKO, 4-2 KLEO.



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

Cars: a WTI, a KNOE-FM, a B100.

Dr. Hook: 11-11 WTI, 13-9 KILT, 14-9 KRBE, 12-9 KROY-FM, 19-15 B100.

ELO: 22-21 WTI, 15-14 KILT, 10-10 KNOE-FM, 9-6 KRBE, 4-2 KROY-FM, 5-1 KUHL, 8-1 B100, 18-14 Magic 91.

Elton John: 39-37 WTI, 27-23 KNOE-FM, 28-24 KRBE, 23-17 KROY-FM, d23 KUHL, 27-14 B100, 24-23 Magic 91.

R. L. Jones: 8-8 WTI, 5-2 KILT, 6-6 KNOE-FM, 6-3 KRBE, 2-1 KROY-FM, 7-3 KUHL, 12-4 B100, 14-5 Magic 91.

Kiss: a KILT, 14-8 KNOE-FM, 21-14 KRBE, on KUHL, d29 B100

A. Murray: a WNOE, 28-27 KILT, 30-24 B100.

D. Naughton: 3-2 WTI, 4-4 KILT, 3-1 KNOE-FM, 1-1 KRBE.

G. Rafferty: 37-35 WTI, 36-28 KILT, 27-23 KRBE, 15-11 KROY-FM, d-24 KUHL, 17-11 B100, 28-27 Magic 91.

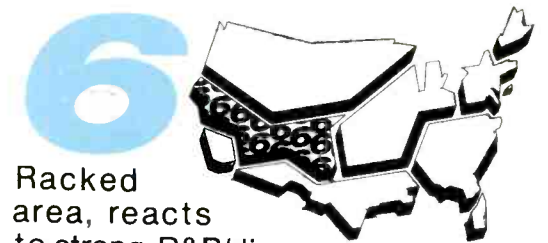
K. Rogers: 9-7 WTI, 3-2 KRBE, 10-8 B100.

J. Stewart: 19-18 WTI, 22-16 KILT, 31-30 KNOE-FM, 22-16 KRBE, 9-5 KROY-FM, 13-8 KUHL, 15-9 B100, 20-18 Magic 91.

B. Streisand: a WNOE, on WTI, d40 KNOE-FM, d23 KROY-FM, a B100.

D. Summer (Bad): 14-13 WTI, 8-3 KILT, 34-31 KNOE-FM, 22-10 KRBE, 3-3 KROY-FM, on KUHL, 25-12 B100, d30 Magic 91.

Van Halen: 12-9 WTI, 38-26 KILT, 18-16 KNOE-FM, 25-22 KRBE, 29-27 KROY-FM, 22-17 KUHL, 9-5 B100, 5-1 Magic 91.



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

ABBA: d30 KIMN, 7-30 KLIF, 25-23 KNUS, 27-23 KOFM, 16-8 KTFX, d26 KVIL, 26-18 KYGO.

Dr. Hook: 24-18 KIMN, 31-26 KLIF, 17-14 KNUS, 23-19 KOFM, 28-25 KOPA, d24 KVIL, 3-1 KYGO.

ELO: 20-10 KIMN, 15-12 KLIF, 13-13 KNUS, 15-13 KOFM, a KOPA, 3-3 KTFX, 7-3 KYGO, d18 Z97.

EW&F: 14-9 KIMN, 20-19 KLIF, 12-11 KNUS, 15-10 KOPA, 12-9 KVIL, 17-9 KYGO.

P. Frampton: a KTMN, 22-16 KLIF, 20-12 KNUS, d27 KOFM, 22-19 KOPA, 17-17 KTFX.

R. Lee Jones: 15-4 KIMN, 10-7 KLIF, 7-7 KNUS, 5-3 KOFM, 5-8 KOPA, 7-9 KTFX, 7-4 KVIL, 1-2 KYGO.

Kiss: a KIMN, 38-32 KLIF, 29-26 KNUS, d28 KOFM, d28 KOPA, 15-11 KTFX.

A. Murray: a KIMN, 34-28 KLIF, a KNUS, d30 KOFM, a KOPA, d39 KYGO.

D. Naughton: 33-27 KLIF, a KNUS, 22-18 KOFM, 17-15 KVIL.

Poco: a KIMN, 23-20 KLIF, 26-22 KNUS, 20-16 KOFM, 27-24 KOPA, d30 KTFX, a KVIL, 22-16 KYGO.

G. Rafferty: d29 KIMN, 28-22 KLIF, 31-28 KNUS, 28-24 KOFM, 25-22 KOPA, a KTFX, 27-20 KYGO.

J. Stewart: a KIMN, 26-17 KLIF, 19-19 KNUS, 24-20 KOFM, 7-3 KOPA, 21-15 KTFX, d20 KVIL.

B. Streisand: a38 KLIF, a KNUS, a KOFM, e KOPA, a KYGO.

D. Summer: 18-13 KLIF, 38-34 KNUS, 29-25 KOFM, 14-4 KOPA, 22-18 KTFX, d10 KVIL.

Supertramp: 5-1 KIMN, 1-1 KLIF, 5-2 KNUS, 1-1 KOFM, 10-8 KVIL.

A. Ward: a KIMN, 29-25 KLIF, 1-1 KNUS, d15 KOFM, 19-12 KOPA, 4-2 KTFX, 4-2 KVIL, 4-3 KYGO.

Wings: a KIMN, a36 KLIF, a KNUS, e KOFM, d30 KOPA, d25 KTFX, 39-38 KYGO.

Record World Reporting Stations

RW I

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

The A/C Report

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

Most Adds

MAIN EVENT/FIGHT—
Barbra Streisand—Col
(13)
YOU'RE THE ONLY ONE—
Dolly Parton—RCA (6)
DIFFERENT WORLDS—Maureen
McGovern—Warner/Curb (8)
MAKE LOVE TO ME—Helen
Reddy—Capitol (5)
UP ON THE ROOF—James
Taylor—Col (4)
DAYS GONE DOWN—Gerry
Rafferty—UA (4)
MAMA CAN'T BUY YOU LOVE
—Elton John—MCA (4)

WHDH/BOSTON

GOLD—John Stewart—RSO
HEART OF THE NIGHT—Poco—
MCA
MAIN EVENT/FIGHT—Barbra
Streisand—Col
THE LOGICAL SONG—Supertramp
—A&M
UP ON THE ROOF—James Taylor
—Col
YOU CAN'T CHANGE THAT—
Raydio—Arista

WSAR/FALL RIVER

DAYS GONE DOWN—Gerry
Rafferty—UA
DIFFERENT WORLDS—Maureen
McGovern—Warner/Curb
GOOD TIMES—Chic—Atlantic
LAST OF THE SINGING COWBOYS
—Marshall Tucker Band—WB
MAIN EVENT/FIGHT—Barbra
Streisand—Col
MARRIED MEN—Bette Midler—
Atlantic
RISE—Herb Alpert—A&M
WASN'T IT GOOD—Cher—
Casablanca

WNEW/NEW YORK

BEGIN THE BEGUINE—Johnny
Mathis—Col
SAIL AWAY—Oak Ridge Boys—
MCA
SAME OLD SONG—Kate Taylor—
Col

WIP/PHILADELPHIA

MAIN EVENT/FIGHT—Barbra
Streisand—Col
SWEETS FOR MY SWEET—Tony
Orlando—Casablanca

WMAL/WASHINGTON, D.C.

DIFFERENT WORLDS—Maureen
McGovern—Warner/Curb
**I KNOW A HEARTACHE WHEN I
SEE ONE**—Jennifer Warnes—
Arista
MAIN EVENT/FIGHT—Barbra
Streisand—Col
MUCH MUCH GREATER LOVE—
Engelbert Humperdinck—Epic
UP ON THE ROOF—James Taylor
—Col

WKBC-FM/WINSTON-

SALEM

DIFFERENT WORLDS—Maureen
McGovern—Warner/Curb
IF YOU CAN'T GIVE ME LOVE—
Suzy Quatro—RSO
SUSPICIONS—Eddie Rabbitt—
Elektra
WHERE OR WHEN—Judy Collins—
Elektra

WFTL/FT. LAUDERDALE

MAIN EVENT/FIGHT—Barbra
Streisand—Col
MUCH MUCH GREATER LOVER—
Engelbert Humperdinck—Epic

RISE—Herb Alpert—A&M
THE GARDEN SONG—John Denver
—RCA

WIOD/MIAMI

AMANDA—Waylon Jennings—
RCA
DIFFERENT WORLDS—Maureen
McGovern—Warner/Curb
**I KNOW A HEARTACHE WHEN I
SEE ONE**—Jennifer Warnes—
Arista

WJBO/BATON ROUGE

MAMA CAN'T BUY YOU LOVE—
Elton John—MCA
YOU'RE THE ONLY ONE—Dolly
Parton—RCA

WLW/CINCINNATI

MAIN EVENT/FIGHT—Barbra
Streisand—Col
MINUTE BY MINUTE—Doobie Bros.
—WB

WGAR/CLEVELAND

DOES YOUR MOTHER KNOW—
Abba—Atlantic
LEAD ME ON—Maxine Nightingale
—Windsong
MAKE LOVE TO ME—Helen Reddy
—Capitol
MARRIED MEN—Bette Midler—
Atlantic
YOU CAN'T CHANGE THAT—
Raydio—Arista

WTMJ/MILWAUKEE

AFTER THE LOVE HAS GONE—
Earth, Wind & Fire—ARC/Col
**THE DEVIL WENT DOWN TO
GEORGIA**—Charlie Daniels
Band—Epic
TILL I CAN MAKE IT ON MY OWN
—Rogers & West—UA

WCCO-FM/MINNEAPOLIS

HERE I GO—Frannie Golde—
Portrait
MAIN EVENT/FIGHT—Barbra
Streisand—Col
SURRENDER TO ME—McGuinn,
Clark & Hillman—Capitol
UNCHAINED MELODY—George
Benson—WB

KOY/PHOENIX

DIFFERENT WORLDS—Maureen
McGovern—Warner/Curb
DO IT OR DIE—ARS—Polydor
GARDEN SONG—John Denver—
RCA
GIVE A LITTLE—Nicolette Larson—
WB

MAIN EVENT/FIGHT—Barbra

Streisand—Col
MAMA CAN'T BUY YOU LOVE—
Elton John—MCA
SUSPICIONS—Eddie Rabbitt—
Elektra

KIIS/LOS ANGELES

CAN'T SAY GOODBYE—Bobby
Caldwell—Clouds
MORNING DANCE—Spyro Gyra—
Infinity
SAY MAYBE—Neil Diamond—Col

KSFO/SAN FRANCISCO

MORNING DANCE—Spyro Gyra—
Infinity
YOU CAN'T CHANGE THAT—
Raydio—Arista

KVI/SEATTLE

**DON'T HANG UP YOUR DANCIN'
SHOES**—Ian Matthews—
Mushroom
SAD EYES—Robert John—EMI-
America

Also reporting this week: WBAL,
WSB, KMBZ, KULF, KPNW. 22 sta-
tions reporting.

THEY WROTE THE HITS AND BMI LICENSED MOST OF THE MUSIC AMERICA HEARD DURING 1978.

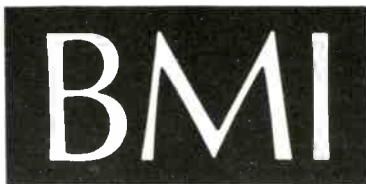
**Congratulations to these writers
of the 100 most performed songs
in the BMI repertoire during 1978.**

Lou Adler
Ava Alderidge
Herb Alpert
Stig Anderson (STIM)
Benny Andersson (STIM)
Paul Anka
R.C. Bannon
Jesse Barish
Victor Batty (PRS)
Walter Becker
Peter Beckett
Brook Benton
Chuck Berry
Tommy Boyce
Alicia Bridges
Peter Brown
Boudleaux Bryant
Buddy Buie
Hoagy Carmichael
Mike Chapman (PRS)
Nicky Chinn (PRS)
Arnold Christian (PRS)
Eric Clapton (PRS)
Jeffrey Comanor
Jack Conrad
Roger Cook
Sam Cooke
Reuben Cross
John Crowley
Sonny Curtis
Dean Daughtry
Paul Davis
Nicholas Dewey
Bernard Edwards
Donald Fagen
John Farrar
Wes Farrell
Jack Feldman
Jay Ferguson
John Fitch

Charles Fox
Claude Francois (SACEM)
Kenneth Gamble
Andy Gibb
Barry Gibb
Maurice Gibb
Robin Gibb (PRS)
Nick Gilder (PROC)
Norman Gimbel
Graham Goble (APRA)
Andrew Gold
Stuart Gorrell
Yvonne Gray
Leroy Green
Howard Greenfield
Bobby Hart
Leon Huff
Susan Hutcheson
David Issacs (PRS)
Paul Jabara
Mark James
David Jenkins
Janice Johnson
Larry Keith
Ray Kennedy
Ron Kersey
Perry Kibble
Nat Kipner
Lenny Le Blanc
Kenny Lehman

John Lennon (PRS)
Cory Lerios
Marcy Levy
Jerry Leiber
Sandy Linzer
Kerry Livgren
Reggie Lucas
Jeff Lynne (PRS)
James Lyon
Melissa Manchester
Chuck Mangione
Barry Manilow
Barry Mann
Sherman Marshall
Curtis Mayfield
Paul McCartney (PRS)
Van McCoy
James McCulloch (PROC)
Michael McDonald
Danny McKenna
Joe Melson
Chips Moman
Eddie Money
Geoff Morrow (PRS)
James Mtume
Randy Newman
Robert Nix
Roy Orbison
David Pack
Marty Panzer

Dolly Parton
Steve Pippin
Gerry Rafferty (PRS)
Denny Randell
Robert Rans
Alan Ray
Jeffrey Raymond
Jacques Revaux (SACEM)
Allen Reynolds
Rick Roberts
Nile Rodgers
Carole Bayer Sager
Ronnie Scott (PRS)
Neil Sedaka
Louie Shelton
Harvey Shields
Balde Silva
Paul Simon
Tom Snow
Jim Steinman
Al Stewart
Mike Stoller
Bruce Sussman
George Terry
Giles Thibaut (SACEM)
Sonny Throckmorton
Jeffrey Tweel
Bjorn Ulvaeus (STIM)
John Vallins (PRS)
Harry Vanda (APRA)
Ross Vannelli
Blue Weaver (PRS)
Cynthia Weil
Peter White
Jimmy Williams
John Williams
Maurice Williams
David Wolfert
Bobby Ray Wood
George Young (APRA)
Warren Zevon



**WHAT THE WORLD EXPECTS FROM THE
WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.**

LENE LOVICH
(Lāy-nă Lŭv-itch)

STATELESS
(Stāy-t-lěss)



Sooner or later,
no one will sound like this.



"Reserving the right to limit quantities."

A Stateless Production for Oval.
Oval is a trademark of CBS Inc. © 1979 CBS Inc.

JE 36102

Retail Report Record World



JUNE 30, 1979

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

SALESMAKER OF THE WEEK



BACK TO THE EGG
WINGS
Col

TOP SALES

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- WHERE I SHOULD BE—Peter Frampton—A&M
- TEDDY—Teddy Pendergrass—Phila. Intl.
- COMMUNIQUE—Dire Straits—WB

CAMELOT/NATIONAL

- BOMBS AWAY DREAM BABIES**—John Stewart—RSO
- DISCOVERY—Electric Light Orchestra—Jet
- DYNASTY—Kiss—Casablanca
- I AM—Earth, Wind & Fire—ARC/Col
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- SONGS OF LOVE—Anita Ward—Juana
- STATE OF SHOCK—Ted Nugent—Epic
- TEDDY—Teddy Pendergrass—Phila. Intl.

HANDLEMAN/NATIONAL

- DISCOVERY—Electric Light Orchestra—Jet
- DYNASTY—Kiss—Casablanca
- GREAT BALLS OF FIRE—Dolly Parton—RCA
- I AM—Earth, Wind & Fire—ARC/Col
- NIGHT OWL—Gerry Rafferty—UA
- ONE FOR THE ROAD—Willie & Leon—Col
- THE BOSS—Diana Ross—Motown
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M
- WINNER TAKES ALL—Isley Brothers—T-Neck

KORVETTES/NATIONAL

- BACK TO THE EGG—Wings—Col
- BOMBS AWAY DREAM BABIES**—John Stewart—RSO
- DISCOVERY—Electric Light Orchestra—Jet
- GAP BAND—Mercury
- KIDS ARE ALRIGHT—Who—MCA
- LEGEND—Poco—MCA
- LOOK SHARP—Joe Jackson—A&M
- STREETLIFE—Crusaders—MCA
- TEDDY—Teddy Pendergrass—Phila. Intl.
- UNDERDOG—Atlanta Rhythm Section—Polydor

PICKWICK/NATIONAL

- DISCOVERY—Electric Light Orchestra—Jet
- DYNASTY—Kiss—Casablanca
- I AM—Earth, Wind & Fire—ARC/Col
- NIGHT OWL—Gerry Rafferty—UA

- ONE FOR THE ROAD—Willie & Leon—Col
- SONGS OF LOVE—Anita Ward—Juana
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M
- WINNER TAKES ALL—Isley Brothers—T-Neck
- MONOLITH—Kansas—Kirshner

RECORD BAR/NATIONAL

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DEVOTION—LTD—A&M
- DIONNE—Dionne Warwick—Arista
- DO YOU WANNA GO PARTY—KC & The Sunshine Band—TK
- INVITATION—Norman Connors—Arista
- KIDS ARE ALRIGHT—Who—MCA
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- VOULEZ-VOUS—Abba—Atlantic

SOUND UNLIMITED/NATIONAL

- BACK TO THE EGG—Wings—Col
- BOMBS AWAY DREAM BABIES**—John Stewart—RSO
- DYNASTY—Kiss—Casablanca
- FEVER—Roy Ayers—Polydor
- GREATEST HITS—Waylon Jennings—RCA
- I AM—Earth, Wind & Fire—ARC/Col
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- THE BOSS—Diana Ross—Motown
- UNDERDOG—Atlanta Rhythm Section—Polydor

RECORD WORLD-TSS STORES/NEW YORK

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- DYNASTY—Kiss—Casablanca
- GET THE KNACK—Knack—Capitol
- LODGER—David Bowie—RCA
- TEDDY—Teddy Pendergrass—Phila. Intl.
- VOULEZ-VOUS—Abba—Atlantic
- WHERE I SHOULD BE—Peter Frampton—A&M

CUTLER'S/NEW HAVEN

- CANDY—Con Funk Shun—Mercury
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- HEARTSTRING—Earl Klugh—UA
- I AM—Earth, Wind & Fire—ARC/Col
- I LOVE YOU SO—Natalie Cole—Capitol
- MINNIE—Minnie Riperton—Capitol
- SWITCH II—Motown
- TEDDY—Teddy Pendergrass—Phila. Intl.
- WAVE—Patti Smith Group—Arista

FOR THE RECORD/BALTIMORE

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- HEARTSTRING—Earl Klugh—UA
- I AM—Earth, Wind & Fire—ARC/Col
- INVITATION—Norman Connors—Arista
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
- SONGS OF LOVE—Anita Ward—Juana

- TEDDY—Teddy Pendergrass—Phila. Intl.
- WINNER TAKES ALL—Isley Brothers—T-Neck

KEMP MILL/WASH., D.C.

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- DEVOTION—LTD—A&M
- INVITATION—Norman Connors—Arista
- KIDS ARE ALRIGHT—Who—MCA
- NIGHT OWL—Gerry Rafferty—UA
- STAR WALK—Larry Graham & Graham Central Station—WB
- TEDDY—Teddy Pendergrass—Phila. Intl.
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M

FATHERS & SONS/MIDWEST

- BACK TO THE EGG—Wings—Col
- BOMBS AWAY DREAM BABIES**—John Stewart—RSO
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- FREQUENCY—Nick Gilder—Chrysalis
- GET THE KNACK—Knack—Capitol
- SPY—Carly Simon—Elektra
- VOULEZ-VOUS—Abba—Atlantic
- WHERE I SHOULD BE—Peter Frampton—A&M

NATL. RECORD MART/MIDWEST

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- DYNASTY—Kiss—Casablanca
- I AM—Earth, Wind & Fire—ARC/Col
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NIGHT OWL—Gerry Rafferty—UA
- SILENT LETTER—America—Capitol
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M

PLATTERS/PHILADELPHIA

- BACK TO THE EGG—Wings—Col
- EXPOSURE—Robert Fripp—Polydor
- GAP BAND—Mercury
- I AM—Earth, Wind & Fire—ARC/Col
- KIDS ARE ALRIGHT—Who—MCA
- LABOUR OF LUST—Nick Lowe—Col
- MINGUS—Joni Mitchell—Asylum
- ONE OF A KIND—Bill Bruford—Polydor
- SPY—Carly Simon—Elektra
- WHERE I SHOULD BE—Peter Frampton—A&M

RECORD REVOLUTION/PA.-DEL.

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DYNASTY—Kiss—Casablanca
- GET THE KNACK—Knack—Capitol
- GREY GHOST—Henry Paul Band—Atlantic
- KIDS ARE ALRIGHT—Who—MCA
- SPECTRAL MORNINGS—Steve Hackett—Chrysalis
- TEDDY—Teddy Pendergrass—Phila. Intl.
- WHERE I SHOULD BE—Peter Frampton—A&M

RECORD RENDEZVOUS/CLEVELAND

- BACK TO THE EGG—Wings—Col
- CHINA—Vangelis—Polydor
- GET THE KNACK—Knack—Capitol

- KIDS ARE ALRIGHT—Who—MCA
- LABOUR OF LUST—Nick Lowe—Col
- NEW ENGLAND—Infinity
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- RUNNER—Island
- SIDES—Anthony Phillips—Passport
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

MUSIC STOP/DETROIT

- BEST OF J. GEILS—Atlantic
- DISCOVERY—Electric Light Orchestra—Jet
- DYNASTY—Kiss—Casablanca
- FLAG—James Taylor—Col
- JONES GIRLS—Phila. Intl.
- MONOLITH—Kansas—Kirshner
- STREETLIFE—Crusaders—MCA
- TEDDY—Teddy Pendergrass—Phila. Intl.
- THE BOSS—Diana Ross—Motown
- WHERE I SHOULD BE—Peter Frampton—A&M

ROSE RECORDS/CHICAGO

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- I AM—Earth, Wind & Fire—ARC/Col
- KIDS ARE ALRIGHT—Who—MCA
- LODGER—David Bowie—RCA
- MINGUS—Joni Mitchell—Asylum
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- SPY—Carly Simon—Elektra
- TEDDY—Teddy Pendergrass—Phila. Intl.

RADIO DOCTORS/MILWAUKEE

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- KIDS ARE ALRIGHT—Who—MCA
- MINGUS—Joni Mitchell—Asylum
- SPY—Carly Simon—Elektra
- TEDDY—Teddy Pendergrass—Phila. Intl.
- VOULEZ-VOUS—Abba—Atlantic
- WHERE I SHOULD BE—Peter Frampton—A&M

LIEBERMAN/MINNEAPOLIS

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- GREY GHOST—Henry Paul Band—Atlantic
- KEEPER OF THE FLAME—Delbert McClinton—Capricorn
- STRIKES—Blackfoot—Atco
- THE ROCHES—WB
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M

SPEC'S MUSIC/ATLANTA

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DUTY NOW FOR THE FUTURE—Devo—WB
- LABOUR OF LUST—Nick Lowe—Col
- SERVED LIVE—Asleep at the Wheel—Capitol
- SPY—Carly Simon—Elektra
- TEDDY—Teddy Pendergrass—Phila. Intl.
- TOUCH THE SKY—Carole King—Capitol
- WHERE I SHOULD BE—Peter Frampton—A&M

POPLAR TUNES/MEMPHIS

- CANDY-O—Cars—Elektra
- DEVOTION—LTD—A&M
- KIDS ARE ALRIGHT—Who—MCA

- LOOK SHARP—Joe Jackson—A&M
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MINGUS—Joni Mitchell—Asylum
- SPY—Carly Simon—Elektra
- SWITCH II—Motown
- WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
- WHERE I SHOULD BE—Peter Frampton—A&M

TAPE CITY/NEW ORLEANS

- BACK TO THE EGG—Wings—Col
- DISCOVERY—Electric Light Orchestra—Jet
- I AM—Earth, Wind & Fire—ARC/Col
- LODGER—David Bowie—RCA
- MONOLITH—Kansas—Kirshner
- STREETLIFE—Crusaders—MCA
- SWITCH II—Motown
- TEDDY—Teddy Pendergrass—Phila. Intl.
- WHERE I SHOULD BE—Peter Frampton—A&M
- WINNER TAKES ALL—Isley Brothers—T-Neck

INDEPENDENT RECORDS/COLORADO

- AZURE D'ORE—Renaissance—Sire
- BOB-A-RELLA—Channel
- COMMUNIQUE—Dire Straits—WB
- DO YOU WANNA GO PARTY—KC & The Sunshine Band—TK
- LOVE CURRENTS—Lenny Williams—MCA
- MUNICH MACHINE—Casablanca
- RUNNER—Island
- THE ROCHES—WB
- WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
- WHERE THERE'S SMOKE—Smokey Robinson—Tamla

MUSIC PLUS/LOS ANGELES

- ALIEN—20th Century (Soundtrack)
- BONNIE POINTER II—Motown
- COMMUNIQUE—Dire Straits—WB
- GET THE KNACK—Knack—Capitol
- JUST A GAME—Triumph—RCA
- KIDS ARE ALRIGHT—Who—MCA
- LABOUR OF LUST—Nick Lowe—Col
- MICK TAYLOR—Col
- MINGUS—Joni Mitchell—Asylum
- UNDERDOG—Atlanta Rhythm Section—Polydor

ODYSSEY/SOUTHWEST & WEST

- BACK TO THE EGG—Wings—Col
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- GET THE KNACK—Knack—Capitol
- LABOUR OF LUST—Nick Lowe—Col
- MICK TAYLOR—Col
- MINGUS—Joni Mitchell—Asylum
- SPY—Carly Simon—Elektra
- TEDDY—Teddy Pendergrass—Phila. Intl.

EUCALYPTUS RECORDS/WEST & NORTHWEST

- BACK TO THE EGG—Wings—Col
- BOMBS AWAY DREAM BABIES**—John Stewart—RSO
- CANDY-O—Cars—Elektra
- COMMUNIQUE—Dire Straits—WB
- DISCOVERY—Electric Light Orchestra—Jet
- INVITATION—Norman Connors—Arista
- KIDS ARE ALRIGHT—Who—MCA
- TEDDY—Teddy Pendergrass—Phila. Intl.
- TOGETHER—McCoy Tyner—Milestone
- WHERE I SHOULD BE—Peter Frampton—A&M



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 30, 1979

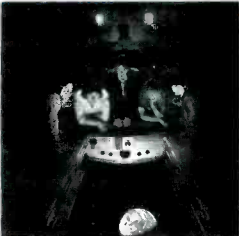
TITLE, ARTIST, Label, Number, (Distributing Label)

JUNE 30	JUNE 23		WKS. ON CHART	
1	1	BREAKFAST IN AMERICA SUPERTRAMP A&M SP 3708 (7th Week)	14	G
2	2	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	7	L
3	5	CHEAP TRICK AT BUDOKAN /Epic FE 35795	19	H
4	4	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	15	G
5	12	I AM EARTH, WIND & FIRE /ARC/Columbia FC 35730	3	H
6	3	RICKIE LEE JONES /Warner Bros. BSK 3296	12	G
7	20	DYNASTY KISS /Casablanca NBLP 7152	3	G
8	6	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	17	G
9	9	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	27	G
10	7	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	22	G
11	18	MONOLITH KANSAS/Kirshner PZ 36008 (CBS)	4	G
12	17	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)	4	G
13	15	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)	4	L
14	8	VAN HALEN II /Warner Bros. HS 3312	12	H
15	13	SOONER OR LATER REX SMITH/Columbia JC 35813	11	G
16	22	DISCOVERY ELO/Jet FZ 35769 (CBS)	2	H
17	11	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	18	H
18	10	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	28	H
19	19	STATE OF SHOCK TED NUGENT/Epic FE 36000	5	H
20	14	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	27	G
21	16	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	12	H
22	48	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	2	H



CHARTMAKER OF THE WEEK

23	—	BACK TO THE EGG WINGS Columbia FC 36057	1	H
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24	24	FLAG JAMES TAYLOR/Columbia FC 36058	8	G
25	—	CANDY-O CARS /Elektra 5E 507	1	G
26	25	THE CARS /Elektra 6E 135	48	G
27	23	PIECES OF EIGHT STYX/A&M SP 4724	40	G
28	64	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710	2	G
29	34	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I	4	G
30	29	GREATEST HITS WAYLON JENNINGS/RCA AHL 1 3378	8	G
31	—	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330	1	H
32	28	McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)	7	G
33	38	STREET LIFE 300 S CRUSADERS/MCA 3094	4	G
34	26	EVOLUTION JOURNEY/Columbia FC 35797	13	H
35	41	MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND/Epic JE 35751	8	G
36	33	MORNING DANCE SPYRO GYRA/Infinity INF 9004	12	G
37	30	WAVE PATTI SMITH/Arista AB 4221	7	G
38	27	LOOK SHARP JOE JACKSON/A&M SP 4743	11	G
39	39	HEART STRING EARL KLUGH/United Artists UA LA 942 H	7	G
40	42	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182	10	G
41	21	DISCO NIGHTS G.Q./Arista AB 4225	13	G
42	47	LODGER DAVID BOWIE/RCA AQL1 3454	3	G
43	52	CANDY CON FUNK SHUN/Mercury SRM 1 3754	5	G
44	46	LEGEND POCO/MCA AA 1099	26	G
45	50	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051	6	G
46	36	HOT PROPERTY HEATWAVE/Epic FE 35970	7	G

47	31	52ND STREET BILLY JOEL/Columbia FC 35609	41	H
48	55	SWITCH II /Gordy G7 988R1 (Motown)	6	G
49	32	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	28	H
50	—	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	1	K
51	43	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214	10	G
52	40	ROCK ON RAYDIO/Arista AB 4212	12	G
53	35	BOB DYLAN AT BUDOKAN /Columbia PC2 35067	8	L
54	56	VAN HALEN /Warner Bros. BSK 3075	56	G
55	57	JUST A GAME TRIUMPH/RCA AFL1 3224	6	G
56	45	DESTINY JACKSONS/Epic JE 35552	25	G
57	59	NEW ENGLAND /Infinity 9007	6	G
58	58	ROCKETS /RSO RS 1 3047	8	G
59	51	RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317	8	G
60	37	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912	13	G
61	53	DIRE STRAITS /Warner Bros. BSK 3266	25	G
62	83	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	2	G
63	66	STRIKES BLACKFOOT/Atco SD 38 112	5	G
64	70	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)	4	G
65	68	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)	6	G
66	69	FEVER ROY AYERS/Polydor PD 1 6204	4	G
67	67	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	60	K
68	44	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277	16	X
69	61	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4752	17	G
70	80	THE BOSS DIANA ROSS/Motown M7 923R1	2	G
71	49	THE MUSIC BAND WAR/MCA 3085	12	G
72	78	THE GAP BAND /Mercury SRM 1 3758	3	G
73	115	THE JONES GIRLS /Phila. Intl. JZ 35757 (CBS)	1	G
74	65	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	37	H
75	82	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	3	G
76	77	MINNIE MINNIE RIPERTON/Capitol SO 11936	2	G
77	54	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	80	K
78	81	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)	22	H
79	62	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764	16	G
80	87	THE ROCHEs /Warner Bros. BSK 3298	3	G
81	93	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064	2	G
82	71	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	31	G
83	85	JEAN LUC PONTY: LIVE /Atlantic SD 19229	5	G
84	74	CARMEL JOE SAMPLE/MCA AA 1126	20	G
85	88	NEW CHAUTAUQUA PAT METHENEY/ECM 1 1131 (WB)	4	G
86	60	ENLIGHTENED ROGUES ALLMAN BROTHERS BAND/Capricorn CPN 0218	16	H
87	75	GREATEST HITS BARRY MANILOW/Arista A2L 8601	31	K
88	—	MINGUS JONI MITCHELL/Asylum 5E 505	1	G
89	73	SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 1501 (Mercury)	15	L
90	89	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H	8	G
91	102	DIONNE DIONNE WARWICK/Arista AB 4230	1	G
92	97	MOLLY HATCHET /Epic JE 35347	11	G
93	95	BLACK ROSE/A ROCK LEGEND THIN LIZZY/Warner Bros. BSK 3338	2	G
94	94	EXPOSURE ROBERT FRIPP/Polydor PD 1 6201	2	G
95	76	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217	28	G
96	96	THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705	3	G
97	—	SPY CARLY SIMON/Elektra 5E 506	1	H
98	100	GREY GHOST HENRY PAUL BAND/Atlantic SD 19232	2	G
99	63	MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192	14	G
100	92	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	6	G

Record World Albums 101-150

JUNE 30, 1979

JUNE 30	JUNE 23	ALBUM	ARTIST	LABEL
101	101	SQUEEZING OUT SPARKS	GRAHAM PARKER/Arista AB 4223	
102	103	STRAIGHT TO THE POINT	ATLANTIC STARR/A&M SP 4764	
103	84	TYCOON	Arista AB 4215	
104	104	MUSIC BOX	EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	
105	—	GET THE KNACK	THE KNACK/Capitol SO 11948	
106	79	STONE HEART	BRICK/Bang JZ 35969 (CBS)	
107	107	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096	
108	113	REAL LIFE AIN'T THIS WAY	JAY FERGUSON/Asylum 6E 158	
109	72	MANIFESTO	ROXY MUSIC/Atco SD 38 114	
110	86	GIMME SOME NECK	RON WOOD/Columbia JC 35702	
111	119	SKYY	Salsoul SA 8517 (RCA)	
112	116	ONE OF A KIND	BILL BRUFORD/Polydor PD 1 6205	
113	125	DO YOU WANNA GO PARTY	KC & THE SUNSHINE BAND/TK 611	
114	121	BRAZILIA	JOHN KLEMMER/MCA AA 1116	
115	—	VOULEZ-VOUS	ABBA/Atlantic SD 16000	
116	118	MILKY WAY	CHOCOLATE MILK/RCA AFL1 3081	
117	123	LAND OF PASSION	HUBERT LAWS/Columbia JC 35708	
118	120	EVERYBODY UP	OHIO PLAYERS/Arista AB 4226	
119	129	DUTY NOW FOR THE FUTURE	DEVO/Warner Bros. BSK 3337	
120	139	STRANGE MAN, CHANGED MAN	BRAM TCHAIKOVSKY/Polydor PD 1 6211	
121	—	THE THOM BELL SESSIONS	ELTON JOHN/MCA 13921	
122	90	IT'S ALRIGHT WITH ME	PATTI LABELLE/Epic JE 35772	
123	127	GROOVIN' YOU	HARVEY MASON/Arista AB 4227	
124	105	ANGIE	ANGELA BOFILL/Arista GRP GRP 5000	
125	126	JOURNEY TO THE LAND OF ENCHANTMENT	ENCHANTMENT/Roadshow BXL1 3269 (RCA)	
126	91	HOT NUMBERS	FOXY/Dash 30010 (TK)	
127	99	TOTO	Columbia JC 35317	
128	—	LABOUR OF LUST	NICK LOWE/Columbia JC 36087	
129	—	INVITATION	NORMAN CONNORS/Arista AB 4216	
130	135	AZURE D'OR	RENAISSANCE/Sire SRK 6068 (WB)	
131	136	TOUCH THE SKY	CAROLE KING/Capitol SWAK 11953	
132	137	SPECTRAL MORNINGS	STEVE HACKETT/Chrysalis CHR 1223	
133	98	TIGER IN THE RAIN	MICHAEL FRANKS/Warner Bros. BSK 3294	
134	131	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	
135	122	BELLE DE JOUR	SAINT TROPEZ/Butterfly 3100 (MCA)	
136	138	THIS WORLD	FACE DANCER/Capitol ST 11934	
137	108	KEEP THE FIRE BURNIN'	LOUISIANA'S LE ROUX/Capitol SO 11926	
138	133	ROCKIE ROBBINS	A&M SP 4758	
139	—	TOGETHER	McCOY TYNER/Milestone M 9087 (Fantasy)	
140	112	TRB TWO	TOM ROBINSON BAND/Harvest ST 11930 (Capitol)	
141	—	GREAT BALLS OF FIRE	DOLLY PARTON/RCA AHL1 3361	
142	110	LIGHT THE LIGHT	SEAWIND/Horizon SP 734 (A&M)	
143	111	AWAKENING	NARADA MICHAEL WALDEN/Atlantic SD 19222	
144	140	LIVE AND MORE	DONNA SUMMER/Casablanca NBLP 7119	
145	—	FREQUENCY	NICK GILDER/Chrysalis CHR 1219	
146	150	FLASH AND THE PAN	Epic JE 36018	
147	132	MOVE IT ON OVER	GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	
148	141	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 11849	
149	146	EVEN NOW	BARRY MANILOW/Arista AB 4164	
150	128	IF YOU KNEW SUZI	SUZI QUATRO/RSO RS 1 3044	

Albums 151-200

151	MOODS	BARBARA MANDRELL/MCA AY 1088
152	HERMAN BROOD & HIS WILD ROMANCE	Ariola SW 50059
153	FACE TO FACE	FAITH BAND/Mercury SRM 1 3770
154	LOVE'S SO TOUGH	IRON CITY HOUSEROCKERS/MCA 3099
155	STARDUST	WILLIE NELSON/Columbia JC 35305
156	LOVE TALK	MANHATTANS/Columbia JC 35693
157	CHAMPAGNE	WILBERT LONGMIRE/Columbia/Tappan Zee JC 35754
158	POUSSEZ	Vanguard VSD 9412
159	ANGEL STATION	MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302
160	THE OAK RIDGE BOYS HAVE ARRIVED	MCA AY 1135
161	TOUCH DOWN	BOB JAMES/Columbia/Tappan Zee JZ 35594
162	SWEENEY TODD (ORIGINAL CAST)	SONDHEIM/RCA Red Seal CBL2 3379
163	FEEL THE NIGHT	LEE RITENOUR/Elektra 6E 192
164	WHERE THERE'S SMOKE	SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
165	TRY MY LOVE	TATA VEGA/Tamla T7 360R1 (Motown)
166	LENNY & THE SQUIGTONES	LENNY & SQUIGGY/Casablanca NBLP 7149
167	TALES OF THE UNEXPECTED	FRANK MARINO & MAHOGANY RUSH/Columbia JC 35753
168	THE BEST OF BARBARA MANDRELL	MCA AY 1119
169	DEVOTION	LTD/A&M SP 4771
170	LOVELINE	EDDIE RABBITT/Elektra 6E 181
171	LOVE CURRENT	LENNY WILLIAMS/MCA 3155
172	WHAT THE HELL IS THIS?	JOHNNY 'GUITAR' WATSON/DJM 24
173	MICK TAYLOR	Columbia JC 35076
174	HELL BENT FOR LEATHER	JUDAS PRIEST/Columbia JC 35706
175	CHILDREN OF THE SUN	BILLY THORPE/Capricorn CPN 0221
176	THE MIND OF GIL SCOTT-HERON	Arista AL 8301
177	ONE GOOD TURN	MARK COLBY/Columbia/Tappan Zee JC 35725
178	I LOVE TO DANCE	KLEENER/Atlantic SD 19237
179	NIGHT OF THE LIVING DREGS	DIXIE DREGS/Capricorn CPN 0216
180	WELCOME TWO MISSOURI	MISSOURI/Polydor PD 1 6206
181	STAR WALK	LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. BSK 3322
182	GLADYS KNIGHT	Columbia JC 35704
183	RUNNER	Island ILPS 9536 (WB)
184	EL-CEE NOTES	THE LAMONT CRANSTON BAND/Waterhouse 6
185	BREAKWATER	Arista AB 4208
186	THE WHOLE WORLD'S DANCING	TRAMMPS/Atlantic SD 19210
187	REAL TO REEL	CLIMAX BLUES BAND/Warner Bros. BSK 3334
188	BAD FOR ME	DEE DEE BRIDGEWATER/Elektra 6E 188
189	SLUG LINE	JOHN HIATT/MCA 3088
190	TOO HOT TO HOLD	BOHANNON/Mercury SRM 1 3778
191	YOU MUST BE LOVE	LOVE & KISSES/Casablanca NBLP 7157
192	IMAGES	RONNIE MILSAP/RCA AHL1 3346
193	RIDE ON	ALVIN LEE/RSO RS 1 3049
194	KEEPER OF THE FLAME	DELBERT McCLINTON/Capricorn CPN 0223
195	ALIEN (ORIGINAL SOUNDTRACK)	20th Century Fox T 593 (RCA)
196	UNWRAPPED	DENISE LA SALLE/MCA 3098
197	REMOTE CONTROL	TUBES/A&M SP 4751
198	RUN FOR YOUR LIFE	THE TARNEY/SPENCER BAND/A&M SP 4757
199	BEST OF ROGER WHITTAKER	RCA AFL1 2255
200	MARTIN CIRCUS	Prelude PRL 12167

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

Album Cross Reference

ABBA	115	PAT METHENY	85
ALLMAN BROTHERS BAND	86	FRANK MILLS	99
ATLANTA RHYTHM SECTION	62	STEPHANIE MILLS	75
ATLANTIC STARR	102	JONI MITCHELL	88
ROY AYERS	66	ANNE MURRAY	148
BAD COMPANY	4	WILLIE NELSON & LEON RUSSELL	81
BEE GEE'S	17	NEW ENGLAND	57
GEORGE BENSON	68	OLIVIA NEWTON-JOHN	82
BLACKFOOT	63	TED NUGENT	19
BLONDIE	20	OHIO PLAYERS	113
BLUES BROTHERS	95	ORIGINAL SOUNDTRACK:	
ANGELA BOFILL	124	GREASE	67
DAVID BOWIE	42	SATURDAY NIGHT FEVER	77
BRICK	106	GRAHAM PARKER	101
BILL BRUFORD	112	DOLLY PARTON	141
CARS	26, 25	HENRY PAUL BAND	98
CHEAP TRICK	3	PEACHES & HERB	10
CHOCOLATE MILK	116	TEDDY PENDERGRASS	22
CON FUNK SHUN	43	POCO	44
NORMAN CONNORS	129	POLICE	69
CRUSADERS	33	JEAN-LUC PONTY	83
CHARLIE DANIELS	35	SUZI QUATRO	150
DEVO	119	GERRY RAFFERTY	29
DIRE STRAITS	31, 61	LOU RAWLS	64
DOOBIE BROTHERS	18	RAYDIO	52
BOB DYLAN	53	RENAISSANCE	130
EARTH, WIND & FIRE	5	MINNIE RIPERTON	76
ELO	16	TOM ROBINSON BAND	140
ENCHANTMENT	125	ROCKES	80
FACE DANCER	136	ROCKETS	58
JAY FERGUSON	108	ROCKIE ROBBINS	138
FLASH & THE PAN	146	KENNY ROGERS	7, 134
FOXY	126	KENNY ROGERS & DOTTIE WEST	90
PETER FRAMPTON	28	DIANA ROSS	70
MICHAEL FRANKS	133	ROXY MUSIC	109
ROBERT FRIPP	94	JOE SAMPLE	84
GAP BAND	72	SEAWIND	142
G.Q.	41	CARLY SIMON	97
NICK GILDER	145	SISTER SLEDGE	8
STEVE HACKETT	132	SKYY	113
HERBIE HANCOCK	79	PATTY SMITH	37
EMMYLOU HARRIS	100	REX SMITH	15
MOLLY HATCHET	92	SPYRO GYRA	26
HEATWAVE	46	JOHN STEWART	45
IAN HUNTER	51	ROD STEWART	49
ISLEY BROS.	13	STYX	27
JOE JACKSON	38	DONNA SUMMER	2, 144
JACKSONS	56	SUPERTRAMP	48
RICK JAMES	78	SWITCH	48
WAYLON JENNINGS	30	JAMES TAYLOR	24
BILLY JOEL	47	BRAM TCHAIKOVSKY	120
ELTON JOHN	121	ST. TROPEZ	135
JONES GIRLS	73	TEENA MARIE	65
RICKIE LEE JONES	6	THIN LIZZY	93
JOURNEY	34	GEORGE THOROGOOD & THE DESTROYERS	147
KANSAS	11	TOTO	127
KC	113	TRIUMPH	55
CAROLE KING	131	TYCOON	103
EVELYN CHAMPAGNE KING	104	McCOY TYNER	139
KISS	7	VAN HALEN	14, 54
JOHN KLEMMER	114	VILLAGE PEOPLE	21, 74, 107
EARL KLUGH	39	NARADA MICHAEL WALDEN	143
KNACK	105	WAR	71
PATTI LABELLE	122	ANITA WARD	12
HUBERT LAWS	117	DIONNE WARWICK	91
LOUISIANA'S LE ROUX	137	GROVER WASHINGTON, Jr.	40
NICK LOWE	128	WHO	50
McFADDEN & WHITEHEAD	32	TONY WILLIAMS	96
BARRY MANILOW	87, 149	WINGS	23
MARSHALL TUCKER	59	RON WOOD	110
HARVEY MASON	123	FRANK ZAPPA	89
MAZE	60		

Record World Black Oriented Music

By KEN SMIKLE

■ Arbitron's latest figures for New York's 8 a.m. to midnight audience have just been released and once again WBLS-FM has shown the greatest increase in percentage of listeners. The station jumped from 3.8 to 6.4 since the beginning of the year. During the same period both of its competitors, WKTU-FM and WABC-AM, dropped. BLS passed WBAC's 5.9 and is closing in on WKTU's 7.6. **Dorothy Brunson**, WBLS' general manager, attributed the increase to the new public awareness of the station through its current advertising campaign. "The radio game is back in the hands of the professionals," offered program director Frankie Crocker, "and things are not being left to happenstance."

Chic was among those honored by BMI at the Beverly Wilshire on June 5th for "Dance, Dance, Dance" and "Le Freak" as two of the most performed songs of the year.

The 1979 "Prez" jazz awards will be presented this Tuesday, June 26th to **Erroll Garner, Fats Waller, Oscar Pettiford, Red Norvo, Ben Webster** and **Slam Stewart**. The plaques of last year's winners have been implanted in the sidewalk of 52 St. (designated "Swing Street") and will be unveiled at the ceremony.

Two former members of the **Ike and Tina Turner** band have sued them for \$1.5 million. **Warren Dawson** and **Soko Richardson** claim that they were supposed to receive 25 percent of the group's profits, but were only given \$8,000.

Best wishes to **Ray Ransom** and **Bunnie Jackson**, who were recently married in Atlanta. Ray is bassist for the group **Brick**. Bunnie, the former wife of Atlanta mayor **Maynard Jackson**, is president of First Class, a public relations firm.

The **Jimmy Castor** bunch has left the TK label and has returned to Atlantic Records via its Cotillion label. The group is making waves with its current "Don't Do That" single and will release a new lp in July.

Laura Palmer reports from L.A.: One of the major concerns posed by BMA communication members is the pending FCC deregulation of the Communication Act (HR 3333). During that session, several communicators shared information regarding where to write for information concerning HR 3333, as well as where industry people can send their thoughts on the issue. Here are some of those addresses: Telecommunications Coalition, 289 Park Avenue South, Suite 101 New York, New York 10010; **Nolan Bowery**, executive director of the Citizens Communication Center, 1424 16th Street, N.W. Washington, D.C. 20036, telephone (202) 483-0170; and **Nicholas Johnson**, P.O. Box 19101, Washington, D.C. 20554 . . . Infinity Records has signed a long term, world-wide production agreement with **Michael Stokes** of Skytower Productions. The signing was announced by **Ron Alexenburg** at a special dinner reception attended

by over 300 local Detroit music industry figures, radio and press. This pact represents one of the largest new investments in the Detroit music community since Motown left Detroit nearly a decade ago. Stokes is best known for his work with **Enchantment** and gospel singer **Shirley Caesar**. The first act Stokes will produce under Infinity-Skytower is **Nature's Divine** . . . FM100 radio station and Motown Records recently staged a "Superpop" contest on Father's Day, giving away 50 "Pops We Love You" lps along with a grand drawing for a \$1,000 stereo system, won by **Al Polack** of Los Angeles . . . MCA/Universal has made a major commitment to **Black Radio Exclusive's** Third annual convention. Performances are expected from **Chaka Khan, Rufus, Lenny Williams** and **Debbie Jacobs**—with more in store but as of yet unconfirmed . . . BRE's convention theme, "Acquisition of a Heritage," will focus on recognizing blacks' contributions to American culture, with seminars ranging from disco to radio station deregulation. A keynote speaker Atlanta mayor **Maynard Jackson** will present awards in 27 categories to radio and record company personnel for their contributions to the preservation of black

(Continued on page 49)

Black Oriented Album Chart

JUNE 30, 1979

1. **I AM**
EARTH, WIND & FIRE/ARC/Columbia
FC 35730
2. **BAD GIRLS**
DONNA SUMMER/Casablanca NBLP
2 7150
3. **WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077
(CBS)
4. **TEDDY**
TEDDY PENDERGRASS/Phila. Intl. FZ
36003 (CBS)
5. **SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
6. **WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
7. **McFADDEN & WHITEHEAD**
Phila. Intl. JZ 35800 (CBS)
8. **CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
9. **SWITCH II**
Gordy G7 988R1 (Motown)
10. **DISCO NIGHTS**
G.Q./Arista AB 4225
11. **LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
12. **2 HOT!**
PEACHES & HERB/Polydor/MVP PD
1 6172
13. **STREETLIFE 300 5**
CRUSADERS/MCA 3094
14. **THE GAP BAND**
Mercury SRM 1 3758
15. **ROCK ON**
RAYDIO/Arista AB 4121
16. **HOT PROPERTY**
HEATWAVE/Epic FE 35970
17. **WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1
(Motown)
18. **THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
19. **MINNIE**
MINNIE RIPERTON/Capitol SO 11936
20. **INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/
Capitol SW 11912
21. **WHAT CHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox
T 583 (RCA)
22. **THE BOSS**
DIANA ROSS/Motown M7 923R1
23. **FEVER**
ROY AYERS/Polydor PD 1 6204
24. **THE MUSIC BAND**
WAR/MCA 3085
25. **ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
26. **PARADISE**
GROVER WASHINGTON, JR./Elektra
6E 182
27. **DIONNE**
DIONNE WARWICK/Arista AB 4230
28. **BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
29. **DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
30. **MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA
AFL1 3083
31. **HEART STRING**
EARL KLUGH/United Artists UA LA
942 H
32. **IN THE MOOD WITH TYRONE DAVIS**
Columbia JC 35727
33. **DESTINY**
JACKSONS/Epic JE 35552
34. **DEVOTION**
LTD/A&M SP 4771
35. **SKYY**
Salsoul SA 8517 (RCA)
36. **LOVE CURRENT**
LENNY WILLIAMS/MCA 3155
37. **STAR WALK**
LARRY GRAHAM WITH GRAHAM
CENTRAL STATION/Warner Bros.
BSK 3322
38. **MILKY WAY**
CHOCOLATE MILK/RCA AFL1 3081
39. **FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
40. **JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269
(RCA)

PICKS OF THE WEEK

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



Niecey's third album features her talents as a composer as well as a vocalist. The ten tunes here offer a variety of musical directions and tempos. "I've Got The Next Dance," her current single, is a disco winner. "God Knows" is just waiting to be discovered as a BOS/pop offering. Watch for lots of action with this lp.

THE ORIGINAL DISCO MAN
JAMES BROWN—Polydor PD1-6212



Soul Brother #1 keeps right on moving on. This newest lp finds Brown handling the vocal chores, complete with his patented screams, while Brad Shapiro takes charge of the producing, writing and arranging. The current single, "It's Too Funky In Here," has the traditional Brown sound as does the track "Let The Boogie Do The Rest."

INVITATION
NORMAN CONNORS—Arista AB 4216



This well-produced album offers a little something for everybody. With the assistance of such talents as Jean Carn, The Jones Girls, Onaje Allen Gumbs, Gary Bartz and others, Connors has put together an lp that includes disco, fusion, r&b and jazz compositions. Watch for singles potential in "Together" and "Discoland."

CHANCE
CANDI STATON—Warner BSK 333



Candi's latest lp, which she co-produced with Jimmy Simpson, is outstanding. The fast rising "When You Wake Up Tomorrow" single is a leading example of what is offered with the five other selections. Among them is the Ashford & Simpson tune, "I Live" which Candi covers beautifully. Watch out for the title track as a future single.

Black Oriented Singles

JUNE 30, 1979

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

JUNE 30	JUNE 23	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	RING MY BELL ANITA WARD Juana 3422 (TK) (4th Week)	8
2	2	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 3681 (CBS)	12
3	7	BAD GIRLS DONNA SUMMER/Casablanca 988	5
4	5	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	8
5	4	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	10
6	8	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	8
7	3	HOT STUFF DONNA SUMMER/Casablanca 978	11
8	17	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	4
9	9	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	8
10	6	SHAKE GAP BAND/Mercury 94053	13
11	13	CHASE ME CON FUNK SHUN/Mercury 74059	8
12	10	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	12
13	11	REUNITED PEACHES & HERB/Polydor/MVP 14547	15
14	12	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	10
15	33	GOOD TIMES CHIC/Atlantic 3584	2
16	16	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	16
17	14	GOOD, GOOD FEELIN' WAR/MCA 40995	13
18	21	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	8
19	20	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	13
20	23	MEMORY LANE MINNIE RIPERTON/Capitol 4706	7
21	22	IF YOU WANT IT NITEFLYTE/Ariola 7747	9
22	15	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	21
23	29	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	5
24	18	HOT NUMBER FOXY/Dash 5050 (TK)	19
25	31	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557	5
26	28	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586	6
27	19	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	24
28	27	JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818	9
29	30	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	8
30	34	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	5
31	35	FIRST TIME AROUND SKYY/Salsoul 2087 (RCA)	5
32	26	NIGHT DANCIN' TAKA BOOM/Ariola 7747	10
33	24	DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927	9
34	25	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	17
35	46	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	3
36	41	CAN'T SAY GOODBYE BOBBY CALDWELL/Clouds 15 (TK)	5
37	32	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	18
38	49	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	4



39	43	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	5
40	54	GEORGY PORGY TOTO /Columbia 3 10944	4
41	37	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	24
42	45	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	5
43	36	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	21
44	55	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971	4
45	52	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	4
46	47	LET'S ROCK 'N' ROLL ATLANTIC STARR/A&M 2135	5
47	48	MORNING DANCE SPYRO GYRA/Infinity 50011	8
48	53	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	4
49	50	I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Tamla 54299 (Motown)	6
50	60	THE BOSS DIANA ROSS/Motown 1462	2
51	56	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA)	3
52	57	HOW COULD YOU BREAK MY HEART BOBBY WOMACK/ Arista 0421	3
53	59	DANCE "N" SING "N" LTD/A&M 2142	3
54	63	LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753	2
55	61	GROOVIN' YOU HARVEY MASON/Arista 0403	2
56	72	CAN'T DO WITHOUT LOVE WHISPERS/Solar 11590 (RCA)	2
57	64	RIDIN' HIGH PARLET/Casablanca 975	2
58	65	MUSIC IS MY WAY OF LIFE PATTI LABELLE/Epic 8 50718	2
59	70	RADIATION LEVEL SUN/Capitol 4713	2
60	68	CRYING INSTANT FUNK /Salsoul 2088 (RCA)	2
61	69	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005	2
62	62	TRUST ME (PART I) D. J. ROGERS/ARC/Columbia 3 10963	5

CHARTMAKER OF THE WEEK

63	—	WHERE DO WE GO FROM HERE ENCHANTMENT Roadshow 11609 (RCA)	1
64	67	SHOULDA GONE DANCIN' HIGH INERGY/Gordy 7166 (Motown)	3
65	66	HOT FOR YOU BRAINSTORM/Tabu 8 5514 (CBS)	4
66	—	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862	1
67	73	DANCE SING ALONG FREEDOM/Malaco 1057 (TK)	3
68	74	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)	2
69	—	SORRY NATALIE COLE/Capitol 4722	1
70	—	DOING THE LOOP DE LOOP LENNY WILLIAMS/MCA 41034	1
71	58	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	5
72	42	(YOU'RE A) FOXY LADY LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. 8816	7
73	44	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/ A&M 2137	7
74	75	(COME & TAKE THIS) CANDY FROM YOUR BABY SARA DASH/Kirshner 8 4281 (CBS)	2
75	51	I JUST WANNA DANCE WITH YOU DRAMATICS/MCA 47017	6



First they gave you **SOMETHING TO LOVE...**
Then, a taste of **TOGETHERNESS...**

And now **DEVOTION**, the smash
new album from **L.T.D.**

Includes the single "Dance 'N Sing 'N." AM 2142

L.T.D. DEVOTION SP 4771
ON A&M RECORDS & TAPES



Produced by Bobby Martin for Bobby Martin Productions
Executive Production: L.T.D. Management: Tentmakers © 1979 A&M Records, Inc. All Rights Reserved.

Record World Disco

File Top 50 File Top 50

JUNE 30, 1979

JUNE 30
JUNE 23

WKS. ON
CHART

1	1	BAD GIRLS/HOT STUFF DONNA SUMMER/Casablanca (12"*) NBD 20167	10
2	3	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia (12") 23 10987	6
3	2	RING MY BELL ANITA WARD/TK (12"*) TKD 124	11
4	4	WHEN YOU WAKE UP TOMORROW CANDI STATON/Warner Bros. (12") WBSD 8820	6
5	5	LOVE MAGIC JOHN DAVIS & THE MONSTER ORCHESTRA/Columbia (12") 23 10976	7
6	8	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown (12") 020	8
7	7	CRANK IT UP (FUNK TOWN) PETER BROWN/TK (12") TKD 151	4
8	15	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	5
9	6	HAVE A CIGAR ROSEBUD/Warner Bros. (12") WBSD 8784	11
10	17	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER DEBBIE JACOBS/MCA (12") 13920	4
11	26	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia (12") 23 10991	3
12	14	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. (12") 2ZS 3682 (CBS)	8
13	20	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox (12") TCD 0076 (RCA)	3
17	9	NO ROMANCE/KEEP ON DANCIN' THEO VANESS/Prelude (12"*) PRL 12165	13
15	12	STARS/BODY STRONG/I (WHO HAVE NOTHING) SYLVESTER/Fantasy (lp cuts/12") F 9579/D 129	13
16	11	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/Phila. Intl. (12") 2ZS 3675 (CBS)	13
17	27	GOOD TIMES CHIC/Atlantic (12") 4801	2
18	10	CUBA GIBSON BROS./Mango (12") MLPS 7770 (WB)	11
19	19	DISCO CHOO CHOO NIGHTLIFE UNLIMITED/Casablanca (lp cut) NBLP 7139	4
20	33	THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994	3
21	37	HERE COMES THAT SOUND AGAIN LOVE DE-LUXE/Warner/RFC (12") WBSD 8827	2

(★ non-commercial 12", • discontinued)

22	22	I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/Motown (12") 021	9
23	29	THE BOSS DIANA ROSS/Motown (12") 026	2
24	28	LET ME TAKE YOU DANCIN' BRYAN ADAMS/A&M (12") SP 12014	5
25	13	HIGH ON MAD MOUNTAIN MIKE THEODORE ORCHESTRA/Westbound (12"*) WT 6109 (Atl)	9
26	18	BOB-A-RELA BOB-A-RELA/Channel (entire lp) 1002	7
27	30	NIGHT RIDER VENUS DODSON/Warner/RFC (12") RCSD 8824	3
28	16	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/Chrysalis (12") 12 2316	12
29	35	PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox (12") TCD 86 (RCA)	2
30	36	GROOVIN' YOU HARVEY MASON/Arista (12") CP 704	3
31	21	POUSSEZ POUSSEZ/Vanguard (entire lp) VSD 79412	12
32	25	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor (12") PDD 507	7
33	34	DANCIN' AT THE DISCO LAX/Prelude (12") D 504	5
34	23	NIGHT DANCIN' TAKA BOOM/Ariola (12") 9010	7
35	24	MUSIC IS MY WAY OF LIFE PATTI LABELLE/Epic (12") 28 50664	13
36	50	SAVAGE LOVER THE RING/Vanguard (12") SPV 23	2
37	45	YOU CAN DO IT AL HUDSON/MCA (12") 1784	2
38	38	I GOT THE ANSWER CAROL DOUGLAS/Midsong Intl. (lp cut) MSI 007	3
39	42	JINGO CANDIDO/Salsoul (12") SA 8520 (RCA)	2
40	40	WANT ADS ULLANDA/Ariola/Ocea (12") 8900	2
41	32	SUPER SWEET WARDELL PIPER/Midsong (12") MD 508	4
42	31	CAFE D. D. SOUND /Emergency (lp cut) EMLP 7501	4
43	—	THE RUNNER THREE DEGREES/Ariola (12") 9008	1
44	—	WHY LEAVE US ALONE FIVE SPECIAL/Elektra (12") AS 11408	1
45	—	MARRIED MEN BETTE MIDLER/Atlantic (12") 4800	1
46	—	MOTOWN REVIEW PHILLY CREAM/Fantasy-WMOT (12") 132	1
47	—	FIRST TIME AROUND SKYY/Salsoul (12") SG 215 (RCA)	1
48	—	24 HOURS A DAY L. J. JOHNSON/AVI (12"*) 6064	1
49	39	WORK THAT BODY TAANA GARDNER/West End (12") WES 22116	15
50	—	STEPPIN' OUT RAY DAHROUGE/Polydor (12") PDD 508	1

Disco File (Continued from page 28)

Let You Go" by **La Bionda** (mixed by Jonathan Fearing) and **Max Berlin's** "World Wide Party," both on Emergency (**Roy B.** has been named president of that New York label). **Anita Ward's** "Make Believe Lovers" has gone back into the studio with **Richie Rivera**; it will reappear soon with "extra something" on TK.

AND KEEP YOUR BODY WORKIN': This week, Disco File wishes every success and happiness to **Irv Resnick**, whose contribution as editorial assistant have included most of the research that resulted in the Top Fifty chart, as well as the offering of innumerable advisements and cautions to this writer in the interest of smoothing the transition into a new workplace. In the illustrious Make-a-Label-Deal tradition blazed by Prelude's **Starr Arning** and **Michael Gomes** and Warner/RFC's **Vince Aletti**, Resnick will assume a position in Audrey Joseph's Arista disco office, as per a premonition that occurred to me this spring, just as Joseph told me, "He's the best." He will now contribute his brains, calm, and wintertime beard to the Arista team, and I can't thank him enough for all the help he's given me.

Moss Inks Mace

■ **LOS ANGELES**—Ron Moss Management has signed composer/performer Terry Mace to an exclusive personal management agreement according to Ron Moss, principal in the management firm. Mace's debut album for Mercury Records, "Confes-

sions of a Sinner," will be released on June 25.

Sledge Single Gold

■ **NEW YORK** — "We Are Family," the current single from Cotillion recording group Sister Sledge, has been certified gold by the RIAA.

Black Music Report

(Continued from page 47)

music. The conference home is the Hyatt Regency, and will take place June 27 through July 1—and is a meaningful windup to black music month . . . Magic 1230's (KKTT) community relations director and newscaster **Carole Carper** was recently honored during a "Tribute To The Black Woman" hosted by **Truman Jacques** (KNXT talk show host), at the Coconut Grove. Other honorees included **Maya Angelou**, **Madge Sinclair**, **Theresa Lindsay** and Assemblywoman **Maxine Waters**. The event served as a benefit for the **Lyman Bostock** Memorial Baseball Scholarship, and the **Flynn Robinson** Athletic Scholarship Fund . . . As of June 8, **Bob Sabo**, is no longer the general manager of KKTT and KUTE radio stations per orders from **Pepe Sutton**, president of Inner City Broadcasting Group. **Charles Warfield** has been appointed as interim general manager for both stations. **The Pointer Sisters** performed on the bill with the **Doobie Brothers** and **Earth, Wind and Fire** as well as a host of others at "Hollywood's Greatest Wrap Party" hosted by Paramount Pictures on its back lot to celebrate the launching of its summer releases. The show was syndicated for national television and broadcast in L.A. last week. **Richard Perry** who produced the Pointer Sisters latest lp made an announcement of his latest signing, **Diane Keaton**. Planet is looking for a tentative September release for her debut lp . . . **Ray "Cookie" Keith** has been appointed southwest r&b promotion manager for Motown Record Corporation. Prior to joining Motown, Keith held the position of southwest regional promotion manager for 20th Century-Fox Record.

Record World Jazz

By ROBERT PALMER

■ It seems inconceivable that anyone remotely interested in jazz doesn't own all of **Charles Mingus'** Atlantic recordings. For those who do, Atlantic's new three-record anthology, "Passions of a Man," will be almost entirely redundant, because it includes three and a half minutes of Mingus reminiscing along with seventeen previously released selections. For someone who doesn't own these recordings—someone who is too young to have the fifties and early sixties albums, say—"Passions of a Man" is an attractive, thoughtfully programmed, and generous anthology. The majority of the Atlantic classics—"Pithecanthropus Erectus," "Haitian Fight Song," "Wednesday Night Prayer Meeting," three sides from the fifties and early sixties and three from the seventies in all, are included. It sure makes impressive listening, but when are we going to get some of the early, unreleased Mingus in Atlantic's possession?

Ron Carter's new Milestone album "Parade" features a very impressive quartet: **Joe Henderson**, **Chick Corea** on acoustic piano, **Tony Williams**, and the bassist. There are horn arrangements by Wade Marcus, and to me they were entirely unnecessary, but they don't get in the way of the splendid playing. (They don't add much to it either.) Galaxy, the Fantasy/Milestone/Prestige "straight ahead" label (no brass arrangements) has released three new items, including a very hot number from alto saxophonist **Art Pepper**, "Today." Pepper is backed by **Stanley Cowell**, **Cecil McBee** and **Roy Haynes** for a satisfying program of four originals and two standards. **Nat Adderley's** latest Galaxy offering, "A Little New York Midtown Music," features **Johnny Griffin**. (Is Galaxy developing a stable of blowers like the old Blue Note days? If so, Griffin makes a terrific charter member.) **Cal Tjader's** "Here," a live album, is also on Galaxy . . . West 54, the new Peters International Jazz label, is certainly jumping in with both feet. The latest West 54 releases are "Dedicated to Tadd" by saxophonist **Charles Davis**, sounding fine on baritone, tenor and soprano in a program of sextet originals with Dameronish overtones; "In a Mellow Tone" by pianist/vocalist **Red Richards**, with horn solos and obligatos from **Norris Turney** and

Buck Clayton; "After the Morning," by pianist **John Hicks** and the trio that has backed **Betty Carter** so impeccably these many years; and "Jasmine," by the jazz-Latin-fusion group of the same name.

Keith Jarrett's three-sided "Eyes of the Heart" on ECM, recorded in May, 1976, documents a classic performance by the pianist's original quartet (**Dewy Redman**, **Charlie Haden**, and **Paul Motian**) of some of his most impressive group music. This is the best Jarrett release in a long time; it's hard to imagine people preferring the rambling self-indulgence of the Sun Bear concerts, but some do, some do . . . The other new ECM's are "In Pas(s)ing," a nice initial lp from guitarist **Mick Goodrick**; "Fluid Rustle" by **Eberhard Weber**, with **Gary Burton** on vibes and two vocalists; and "Photo With . . ." by the **Jan Garbarek** group . . . Motown's first "jazz" group, **Dr. Strutt**, sounds pleasantly like a throwback to the soul-jazz of the sixties on its first album, also called "Dr. Strutt." There's a new tune, "Canadian Star," by **Donald Fagen** and **Walter Becker** included . . . Elektra has released "White Night," by violinist **Michael White**, and "Chameleon" by the funk group of the same name, with **Azar Lawrence** on saxophone and the arranging savvy of JB's and Funkadelic main man **Fred Wesley** . . . A crew of fusionists calls most of the stylistic shots on **Sonny Fortune's** latest Atlantic release, "With Sound Reason."

Art Farmer, who is quietly elevating the flugelhorn to the status of a major instrument by playing it, as he says, "99 percent of the time," has a new release on Inner City, "To Duke With Love." Like the recent "The Summer Knows," this lovely lp features **Cedar Walton**, **Sam Jones** and **Billy Higgins**—the impeccable rhythm section—and was recorded in Japan in 1975. The other new Inner City offerings are "Open Stream" by vibraphonist **Fred Raulston**; "Close Encounter" by trumpeter **Franco Ambrosetti**, with **Bennie Wallace** on tenor sax; "Holy Mama" by pianist **Junior Mance**; and on Classic Jazz, "Sweet and Lovely" by **Eddie "Lockjaw" Davis**.

A WORD TO THE WISE: Red records of Milan, Italy and Moers Jazz Festival in West Germany, are recording some of the most vital new American jazzmen. What an opportunity for some hip U.S. company to acquire a strong contemporary music catalogue. And why hasn't any U.S. label picked up the Japanese Whynot catalogue? Mulling over these questions is enough to keep one awake at night . . .

12-inch Discs

The Jazz LP Chart

JUNE 30, 1979

1. **STREET LIFE 300 S**
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. **TOGETHER**
McCOY TYNER/Milestone M 9087
10. **FEVER**
ROY AYERS/Polydor PD 1 6204
11. **BRAZILIA**
JOHN KLEMMER/MCA AA 1116
12. **FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
13. **FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
14. **LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
15. **LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
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. **COUNTERPOINT**
RALPH MacDONALD/Marlin 2229 (TK)
23. **ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
24. **NIGHT RIDER**
TIM WEISBERG/MCA 3084
25. **AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
26. **RAMSEY**
RAMSEY LEWIS/Columbia JC 35815
27. **PARADE**
RON CARTER/Milestone M 9088 (Fantasy)
28. **MINGUS**
JONI MITCHELL/Asylum 5E 505
29. **PART OF YOU**
ERIC GALE/Columbia JC 35715
30. **GARDEN OF EDEN**
PASSPORT/Atlantic SD 19233
31. **THE MIND OF GIL SCOTT-HERON**
Arista AL 8301
32. **FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
33. **AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
34. **TOUCHING YOU . . . TOUCHING ME**
AIRTO/Warner Bros. BSK 3279
35. **INVITATION**
NORMAN CONNORS/Arista AB 4216
36. **BLUE MONTREUX**
THE ARISTA ALL STARS/Arista AB 4224
37. **LIVE AT THE BOTTOM LINE**
PATTI AUSTIN/CTI 7086
38. **THE BEST OF BILLY COBHAM**
Atlantic SD 19238
39. **WOODY THREE**
WOODY SHAW/Columbia JC 35977
40. **HEATH BROS. IN MOTION**
Columbia JC 35816

HANK BALLARD & THE MIDNIGHTERS—LeJoint 3016 (3.98)



FREAK YOUR BOOM BOOM (prod. by Dixon-Ballard) (writers: Ballard) (Ludix/On The Money, BMI) (5:36)

As a public service for extra-terrestrial visitors wanting to know what to do with a Saturday night, this disc provides at least one answer: "Freak your boom boom round the room room." This is the latest installment in Mr. Ballard's work that began with "The Twist."

T. M. & HEAT—Blue Star B.S.-174-A (3.98)



ITSY BITSY TEENIE WEENIE YELLOW POLKADOT BIKINI (prod. by Vance-Jordan) (writers: Vance-Pockriss) (George Pincus & Sons, ASCAP) (4:30)

The title says it all, disco meets novelty. Verses are funk/disco but chorus is true to original. Also dialogue: "Hey wench, when you coming out from under that blanket?" Fun for the whole family. The 1960 version sold 6 million, so strange things can happen.

ULLANDA—Ocean/Ariola OR 7500 (3.98)



WANT ADS (prod. by Pendarvis-McMahon-Drayton) (writers: Johnson-Perkins-Perry) (Gold Forever, BMI) (5:14)

A 1971 hit for the Honey Cone, this new treatment combines a sixties soul bounce, a la Jackson 5, with late seventies instrumental leanings, swooping strings and a sax solo. Vocal is energetic and pleasantly reminiscent of early Diana Ross. Always nice to hear a cover version that retains the power of the original.

CHANTAL CURTIS—Key K-5100 (3.98)



GET ANOTHER LOVE (prod. by P. Jaubert) (writer: Donable) (Obie, BMI) (8:50)

Relaxed disco concerning love and loss. This record smoothly integrates everything from conga drums and a disco beat to r&b organ and harmonica! "Cool," but a strong chorus hook and narrative mix with varied instrumentation to create a disc that is both subtle and intriguing.

F R E D
H U B B

The Love Co



Freddie Hubbard's love notes.

Most people hide their love notes somewhere. Not the stylist of the trumpet. He blows them loud and clear for all the world to hear.

And the world loves to hear them. Because when it comes to loving, Freddie Hubbard knows how to play.

"The Love Connection."*
Love that Freddie Hubbard.
On Columbia Records
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Produced by Claus Ogerman and Freddie Hubbard.
Executive Producer: George Butler.
Management: Michael Davenport (213) 986-3985



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Record World Imports

By JEFFREY PEISCH

■ GABBA GABBA HEY: When asked if the new **Ramones** album, "It's Alive" (Sire), will be released in the U.S., a spokesperson for the label replied, "No, and no amount of pressure will make us release it here." Sire's reasons for not putting the record out here are understandable: the "Rock and Roll High School" soundtrack, of which the Ramones are the principal artists, is out now and would compete with the sales of the live album; the new Ramones studio album will be out in less than three months; "It's Alive" has **Tommy Ramone** on drums, who is no longer with the group; and the record was recorded in England, so it would have more appeal for a British audience.

All this seems logical enough, but one can't help but think that even without four solid reasons for not releasing the album here, it might not have been released here anyway. The simple and sad fact is that the Ramones, who were as instrumental in forming the sound of punk (remember?) as anyone, have not yet made it in the U.S. If their last two albums—that contained some very accessible material—were less than smashes in the U.S., then four sides of the group live—when they are at their crudest—might not find much of a market here.

This is not said to announce the failure of the Ramones by any means. They have one of the more loyal followings of any band. And their next album, produced by **Phil Spector**, could be a turning point. Rock and roll is optimism.

As far as "It's Alive" is concerned, it's everything you'd expect from the Ramones, and more. Containing 28 songs, the album is the definitive Ramones album. Yes, it has all the songs that it should. It is every bit the physical and mental assault that a Ramones live show is: fast, loud, faster, and louder.

Iggy Pop, like the Ramones, is an American who is more popular in England than he is here. His latest, "New Values" (Arista), may be his best album to date. It's neat and orderly, without the excesses that marred some of his past work, but with the driving, often-maniacal vocals that are Iggy's trademark. The guitar work of **James Williamson** and **Scott Thurston** is wonderful, effortlessly passing from old styles to new ones, and back again. There are half a dozen great rock songs on this album. "Tell Me A Story," "I'm Bored" and "Five Foot One" are just a few.

DOWN UNDER: From Australia comes four new records of varying degrees of interest. "Don't Throw Stones" (Mushroom), by the **Sports**, is a very listenable collection of nice pop and pop/rock tunes. This is the music they're (we're) calling "power pop" these days. Fortunately, the Sports don't merely cop sixties' riffs and melodies and dress like mods, the way some are doing now. (If the overt pop/mod style comes up much more, soon we'll have dozens of bands that sound as anonymous as the metal music that they are rejecting.) The Sports play contemporary, well-crafted and well-executed songs that are deeply rooted in the pop tradition. While it isn't groundbreaking material, it is fresh, lively and fun. "Step by Step" is a great hook-filled song that will appeal to any **Nick Lowe** or **Bram Tchaikovsky** fan. The song has a 10cc-like chorus and a perfect, car-radio guitar solo. "Suspicious Minds" is another highlight.

"Frenzy" (Mushroom) by **Split Enz** and "Guilty Until Proven Insane" (Mushroom) by **Skyhooks** also contain some nice pop but are less even than the Sports' album. Split Enz' "I See Red," the single from the lp, features a ? and the **Mysterians/Elvis Costello** organ and a relentless guitar riff. The album also features some pretty eccentric songs, some more successful than others. "Hermit McDermitt" is a very appealing novelty song. "Frenzy" is Split Enz' fourth album; two of their earlier records were released domestically by Chrysalis . . . "Guilty Until Proven Insane" is good mostly for the single, "Women in Uniform" . . . "The Shame Just Drained-The Vanda/Young Collection, Volume 1" (Albert Productions), by the **Easybeats**, is interesting as a historical reference for groups such as the Sports, and the countless others who are drawing from the sixties for inspiration. The Easybeats were the fab Australian group who had the hit "Friday On My Mind" in 1967. **George Young** and **Harry Vanda** have since resurfaced as Flash and the Pan; the two are also producers for AC/DC, two of whose numbers are brothers of George Young. "The Shame Just Drained" is previously unreleased material, not a greatest hits collection. The recording quality is not great and some of the songs are marginal. But for collectors—and those who want to know where groups like the **Knack** are coming from—the record is a good buy. A version of Chuck Berry's "Little Queenie" is great!

MORE ALBUMS: Speaking of pop, the debut album by the Scottish group the **Undertones** (Sire), is a smash success: hot, raving rock played like there's no tomorrow. "Family Entertainment" starts the record out with a guitar riff, pounding drums and surly vocals, and the groove doesn't stop until the last song, "Listening In," a garage band spoof that sounds like it was recorded on a \$29 Panasonic. "Girls Don't Like It" starts with a "Leader of the Pack"-type conversation between two girls and turns into a searing, high school anthem. "True Confessions" is a sure single. "I Know a Girl" sounds like the **Monkeys** with **Mick Jones** playing guitar. Geez. Every song on the album is good. Sire is due to release "The Undertones" domestically in the fall . . . Ex-**Tangerine Dream** synthesizer player **Pejer Baumann** has just released "Trans Harmonic Nights" (Virgin), a collection of eight dreamy, melodic pieces. While not as heavy as Tangerine Dream material, the record should appeal to fans of the group, besides the growing audience of "mood music" lovers. The lp is good for several settings. It is pleasant background music for reading or putzing, yet it can also be seriously listened to . . . **Clive Langer** (he of **Deaf School**) and the **Boxes'** five-song ep, "I Want the Whole World" (Radar), is pretty ordinary but has its moments . . . "Life in a Day" (Zoom) is the first album by **Simple Minds**, a Scottish group that formed in Glasgow a year ago. The album is also the first from the new Zoom label. Although derivative at times (mostly from **Roxy Music** and to a lesser extent **Television**), Simple Minds shows great potential and "Live in a Day" has several good cuts. The band members all seem to be good players and display a sound awareness of many styles. The group manages to be progressive ("Pleasingly Disturbed") without sounding pretentious; and they rock and roll ("No Cure" and "Someone") well too. This is a group to watch.

SINGLES: "Babylon's Burning" (Virgin) is a first-class rocker by the southwest London group the **Ruts**: good vocals on top of a good riff on top of a good hook. This is the stuff great singles are made of . . . The **Smirks'** "To You" is another fine hook-filled song in a little lighter vein. Hand clapping provides the beat; the guitar is simple but effective . . . the **Yachts**, who will have an album domestically on Radar/Polydor soon, have a new single, "Love You, Love You" (Radar). It features a Farfisa organ and a surprise **Beach Boys**-like harmony exercise at the end that makes the song . . . "Love Song" (Chiswick) by the **Damned** is pretty anonymous sounding . . . **Elvis Costello**, **Nick Lowe** and **Bram Tchaikovsky** each have new British singles with b-sides unavailable in the U.S. The British "Accidents Will Happen" (Radar), by E. C., has two songs that were available only as giveaways at Costello gigs last year. "Wednesday Week" and "Talking in the Dark" are, of course, musts for any fan of Costello. The Costello discography gets more and more complicated as it grows . . . the b-side of Lowe's newest single, "Cracking Up" (Radar) is the song "Basin Street." It is a typical Lowe in that it is just him, an acoustic guitar, and a soft pedal steel guitar. The song is an eerie, Springsteen-like narrative of street scuffles . . . **Bram Tchaikovsky's** "Amelia" (Radar), the b-side of "I'm the One That's Leaving," is a touching, romantic ballad. Tchaikovsky's U.S. Radar/Polydor album, "Strange Man, Changed Man," looks like it's going to be big . . . **Lene Lovich** has a new mix of "Say When" (Stiff) on a 12-inch. This new version is cute and sassy.

Lieberman Grand Opening



David Lieberman (left), Lieberman Enterprises chairman of the board, and Steve Goodman (center), Elektra Asylum recording artist, were among the guests at the May 9 grand opening of Lieberman Enterprises' new branch warehouse and offices in Denver. Branch manager and party host Jack Goodman is at right. More than 300 record industry associates of L.E. attended the party celebrating the opening of L.E.'s 12th branch.

Classical Retail Report

JUNE 30, 1979

CLASSIC OF THE WEEK



PUCCINI

TOSCA

FRENI, PAVAROTTI, MILNES,
RESCIGNO
London

BEST SELLERS OF THE WEEK*

PUCCINI: TOSCA—Freni, Pavarotti, Milnes, Rescigno—London
ANNIE'S SONG—Galway—RCA
BRAHMS: GERMAN REQUIEM—Te Kanawa, Solti—London
KOTO FLUTE—Wilson—Angel
MAHLER: SYMPHONY NO. 4—Hendricks, Mehta—London Digital
MASSENET: CENDRILLON—Von Stade, Gedda, Rudel—Columbia
NEW YEAR'S IN VIENNA—Boskovsky—London Digital
PIPA CONCERTO—Ozawa—Philips
SCHUMANN: KREISLERIANA, NOVELLETES—Egorov—Peters International

SAM GOODY/EAST COAST

ANNIE'S SONG—RCA
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
KOTO FLUTE—Angel
MASSENET: CENDRILLON—Columbia
MAGIC OF MOZART—Vox/Turnabout
MOZART: VIOLIN CONCERTOS—Spivakov—Angel
NEW YEAR'S IN VIENNA—London Digital
SCHUMANN: KREISLERIANA—Peters International
STRAVINSKY: FIREBIRD SUITE—Giulini—Telarc

KING KAROL/NEW YORK

BRITTEN: PETER GRIMES—Vickers, Harper, Summers, Davis—Philips
KOTO FLUTE—Angel
GLAZUNOV: KING OF THE JEWS—Vox/Turnabout
KHACHATURIAN: GAYNE BALLETT—Columbia
THE GOLDEN JUBILEE RECITAL OF ALICIA DE LARROCHA—London
MAHLER: SYMPHONY NO. 4—London Digital
MASSENET: CENDRILLON—Columbia
PIPA CONCERTO—Philips
SCHUMANN: KREISLERIANA—Peters International
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Vishnevskaya, Rostropovich—Angel

CUTLER'S/NEW HAVEN

BEETHOVEN: PIANO CONCERTO NO. 5—Gieseking, Rother—Varese-Sarabande

GRIEG: PIANO CONCERTO—

Grainger—RCA
HANDEL: SONATAS—Suk—Supraphon
MAHLER: SYMPHONY NO. 4—London
MASSENET: CENDRILLON—Columbia
MOZART: FOUR-HAND PIANO MUSIC—Hoffmann, Haebler—Philips
PIPA CONCERTO—Philips
PUCCINI: TOSCA—London
VERDI: OTELLO—Freni, Domingo, Kleiber—Bruno Walter Society
WEBERN: ORCHESTRAL WORKS, VOL. I—Boulez—Columbia

ROSE DISCOUNT/CHICAGO

BEETHOVEN: SYMPHONY NO. 3—Giulini—Deutsche Grammophon
BRAHMS: GERMAN REQUIEM—London
COPLAND: APPALACHIAN SUITE—Davies—Sound 80 Digital
FIEDLER'S GREATEST HITS—RCA

KOTO FLUTE—Angel

MAHLER: SYMPHONY NO. 4—London Digital
MASSENET: CENDRILLON—Columbia
MOZART: FLUTE CONCERTOS—Galway—RCA
PIPA CONCERTO—Philips
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Vishnevskaya, Rostropovich—Angel

SOUND WAREHOUSE/DALLAS

KOTO FLUTE—Angel
GERSHWIN: SONGS—Nonesuch
GLAZUNOV: KING OF THE JEWS—Vox/Turnabout
MAHLER: SYMPHONY NO. 4—London Digital
MASSENET: CENDRILLON—Columbia
PIPA CONCERTO—Philips
PUCCINI: TOSCA—London
RACHMANINOFF: SONGS, VOL. IV—Soederstroem, Ashkenazy—London
SCHUMANN: KREISLERIANA—Peters International
SHOSTAKOVICH: SYMPHONY NO. 15—Haitink—London

TOWER RECORDS/

SAN FRANCISCO

J. C. BACH: SINFONIAS, OPUS 3—Marriner—Argo
BRAHMS: A GERMAN REQUIEM—London
BRITTEN: PETER GRIMES—Vickers, Harper, Summers, Davis—Philips
FAURE: REQUIEM—Popp, Davis—Columbia
KOTO FLUTE—Angel
LEHAR: THE MERRY WIDOW—Sutherland, Bonyngue—London
MAHLER: SYMPHONY NO. 4—London Digital
PUCCINI: TOSCA—London
RACHMANINOFF: COMPLETE SYMPHONIES—Slatkin—Vox Box
THE VIRTUOSO RICCI—Columbia

* Best Sellers are determined from retail lists of stores above and from the following: Korvettes/East Coast, Record World/TSS/New York, Discount Records/Washington, D.C., Record & Tape Collectors/Baltimore, Specs/Miami, Laury's/Chicago, Radio Doctors/Milwaukee, Cactus/Houston, Jeff's Classical/Tucson, Odyssey Records/San Francisco, Tower Records/Los Angeles and Tower Records/Seattle.

The Pipa Concerto Arrives

By SPEIGHT JENKINS

■ NEW YORK — The Philips division of Classics International this month gives Western listeners their first chance in many years to hear music of mainland China. Called in a trade shorthand the "Pipa Concerto," the disc has Seiji Ozawa leading the Boston Symphony in a piece called *Little Sisters of the Grassland*, a concerto for Pipa and Orchestra with the renowned pipaist (which sounds for all the world as though it should be an instrument originating in Vatican City) Liu Teh-Hai as soloist. Teh-Hai was one of three composers of the piece; the others were Wu Tsu-Chiang and Wang Yen-Chiao. Of equal interest is the Liszt Piano Concerto No. 1 with Liu Shih-Kun as soloist, and to complete the record Philips throws in a rendition by the Boston Symphony of "The Stars and Stripes Forever" played by the 150 pieces assembled for the performances of Schoenberg's *Gurrelieder*, heard in Boston and New York and also recorded.

Quick Sales

If there ever was a hodgepodge record, this is it, but I found it rather fun to hear. Certainly it will sell; a glance at the retail charts shows that this record is already a Best Seller only two or three days after it appeared. Indeed, we all may be very tired of the "Pipa" Concerto by the time it stops selling. But on first hearing it is a pleasant piece and absolutely perfect for buyers of middle of the road recordings, which would include Broadway musicals of any era, operettas and, I suppose, Mantovani. The *Little Sisters of the Grassland* shows familiarity with the style and sound of the most popular works of Aaron Copland—"Rodeo" is not far away—and there is some suggestion of the Slavic-sounding music much favored by the socialist realism composers of the USSR. What makes the piece better than the ordinary movie score and far more interesting than the work from the Soviet Union is the Pipa itself. Under the knowing hands of Liu Teh-Hai, it sounds more expressive than the Japanese Koto, also a lute-like instrument. The notes indicated it has 28 strings, and it sounds as though it has more.

The piece may have a somewhat silly program heavily tinged with propaganda, but the musical sound is one that will give some pleasure.

Liszt Concerto

The Liszt Concerto exposes the West to a first hearing of the pianist who finished behind Van Cliburn in the 1958 Tchaikovsky Competition in Moscow. As has been well-publicized, the poor man fell out with the Chinese leadership and spent many years in prison, not playing the piano. On this recording he sounds far better than reviews of his playing the piano. On this recording he sounds far better than reviews of his playing have led one to expect. He is a formidable technician with a tendency to play faster than he can control. But plenty of fire and enthusiasm can be heard and not a little musicianship. In short, Liu Shih-Kun gives the Liszt Concerto the kind of bravura it demands.

Ozawa Role

Through the whole record, including the Stars and Stripes, Ozawa is a model of leadership. He supports the Pipa which has a potent personality and gives wonderful backup to the pianist. The orchestra sounds committed as does the conductor.

International Flavor

As records go, this is a completely international disc. It was made in the Boston in March (why the location of the recording is left off the jacket notes is a mystery) by a Dutch company with Chinese soloists, Japanese conductor and countless other nationals of other countries involved. No one can know what if anything it will do for Sino-American relations or for Sino-Japanese relations or even for some yet to be dreamed-up problems between the Dutch and the Chinese, but for record dealers in the USA it will certainly pick up the summer doldrums. And incidentally it is rather fun to hear.

* * *

Several weeks ago it was stated in this column that Louisville Recordings and Composer Recordings, Inc. had merged. That was incorrect. CRI has undertaken the distribution of Louisville product only.

Radio World

Radio Replay

By NEIL McINTYRE



■ The dust is beginning to settle from the release of the April/May advances from ARB. The mailing date for some markets won't occur until the week of August 17th, but New York, Los Angeles, Chicago, Philadelphia and San Diego are in this week. The clear winners in New York are WBLS-FM, WOR, WNEW-AM, WNEW-FM and WTFM. (For details see Rating story in this issue.)

In the Los Angeles and San Diego books, baseball broadcasts had a lot to do with those market leaders, with KABC moving from 6.8 to 8.9 and KFMB-AM up from 3.9 to 8.0. (Details in separate rating story.)

MOVES: **Chuck Schwartz** leaves WBBM-AM/Chicago as sales manager to become GM of WCAU-AM/Philadelphia. Schwartz replaces **Bob Sherman**, who is the new GM of WNBC/New York . . . As part of the ever-increasing management changes at ABC radio, **Jim Smith** leaves WRVR/New York to become the PD for KSFJ/San Francisco. ABC's president of the FM group, **Marty Greenberg**, is well aware of Jim and his talent as a programmer, since they both worked together at WLS/Chicago . . . **Jim Brown** returns to WOKY/Milwaukee as PD, replacing **Jeff Ryder** . . . **Ron Eric Taylor** is the acting PD at WQAM/Miami, as well as doing afternoon drive . . . **Dave Lee Austin** leaves mornings at WCOZ/Boston to become PD at WAAF/Worcester . . . **Bob Russo** is appointed assistant PD at WIP/Philadelphia . . . **Tom Daren** is the new MD at WFTL/Ft. Lauderdale . . . **Tom Connelly** new MD at F105/Boston . . . **Frank Barrow** is now PD at WFDR-FM/Manchester, from WAOK/Atlanta . . . **Chris McElroy** will join **Tim Logan** with a two man afternoon show on WGSV/Guntersville . . . **Michael Sheehy** is the new PD from MD at KNX-FM/Los Angeles . . . **Dick Whittinghill** to retire at KMPC/Los Angeles after doing morning for over 30 years. **Whittinghill's** replacement will be an L.A. favorite, **Robert W. Morgan** . . . **Richard Lee** new PD at KUZU/Bakersfield . . . Send your moves, changes and station pictures to Neil (Bubba) McIntyre.

SINDIE NEWS: Drake-Chenault begins to premiere their new countdown show, "Top Thirty, The Radio Show," using *Record World* charts as part of their research to arrive at a national weekly top 30 . . . Amtec announces the appointment of **Dolores Simko** as director of marketing and sales. New shows are now available, which include "Style Line," "A Couple of Cooks," and "Inner Space." For more information, contact Amtec Productions at (212) 753-1352 . . . National Disco Countdown is now ready for station placement, produced by Vinyl Revenues. This 2½ hour disco countdown is compiled from the *Record World* disco charts. The marketing of this program is being handled by Belkin-Maduri Organization out of Cleveland. For more information call (216) 252-2207 or on the west coast (916) 483-9482.

WaterMark will distribute "Profiles In Rock" and will begin placement in major markets in October. This program is a one hour special produced by **Bert Kleinman**, featuring rock acts **The Rolling Stones, Heart, Bob Seger, Fleetwood Mac, Van Halen, Jefferson Starship, ELO, Allman Brothers Band, Foreigner, Steely Dan, and The Who, Terry McGovern** is the host. For more information contact WaterMark at (213) 980-9490 . . . "Off The Record" is a new program from Westwood One featuring interviews with leading rock personalities, hosted by **Mary Turner** from KMET in Los Angeles. The program is 2½ minutes in length. For more information contact **Norm Pattiz** at (213) 204-5000.

ONE MORE GAS PROMOTION: KLWW/Cedar Rapids did a follow-up to a recent free gas promotion. In the first one they gave away 1400 gallons of gas in 50 minutes; the results of their latest are still down wind. KLWW gave the first hundred people who showed up at the station a free gift to help their personal gas situation.

Disco Dominates N.Y. ARBs

(Continued from page 3)

personality WOR-AM's 7.0). WABC-AM, long this city's top 40 leader, continued to slide, from 6.2 to 5.9, into fourth place.

WBLS's resurgence will no doubt be credited to program director Frankie Crocker, who returned to the station after its poor showing in the last two Arbitron rating books. WBLS continues to feature non-disco black music as an important part of its programming.

Most of the contemporary and rock music stations here held steady. The most notable exceptions were the two Metromedia properties, WNEW-AM and FM. Both have undergone format modification, if not outright change, in recent months, with apparently positive results. The adult contemporary AM climbed from 2.9 to 3.4, continuing a growth pattern, while the FM, which had been declining in recent books, bounced back from 1.8 to 2.8.

WNEW-AM's chief adult competition, WPAT-FM in Paterson, N.J., was also up, from 2.9 to 4.1,

while WPAT-AM dropped from 3.3 to 2.0. WTFM, also adult contemporary, was up from 1.0 to 1.8. Among other adult-oriented stations, WYNY-FM was up from 1.8 to 2.0, WCBS-FM was up from 2.6 to 2.9, and WNBC was steady from 2.6 to 2.7.

WPLJ-FM, the city's top-rated album rocker, dipped slightly from 3.6 to 3.5, while WPIX-FM's much discussed "rock 'n' roll" format edged the station from 0.9 to 1.1. Top 40 WXLO-FM climbed from 2.2 to 2.5, country WHN-AM was off from 3.6 to 3.0, WRVR-FM (jazz) held at 1.1.

Among the news and talk stations, WINS was off from 5.3 to 4.6, WCBS-AM was off from 5.2 to 5.0, and WMCA was up from 2.8 to 3.1.

Winners and losers in the Arbitron ratings, even in a city in which one tenth of a rating point is worth an estimated \$100,000 in annual billing, are not easy to pinpoint. Any decline is a bad sign, but at a station with a high rate card, such a drop may create great problems for sales staff.

Great Moments in Radio History number 2 in a series



*Alexander Graham Bell
discovers the Request Line*

KABC Tops LA ARBs

■ NEW YORK — The big winner in Los Angeles is a repeat radio performer, KABC, moving up with the help of the Dodgers from 6.8 to 8.9. KMET-FM moved up a full rating point from 4.8 to 5.8 and continued to dominate the album rock listenership.

KMPC moved up sharply from 2.6 to 3.7, KRLA also had a big jump from 2.2 to 3.5. KALI was up from 1.3 to 2.9. The rest of the market was steady or off in the 12 plus April/May shares, KHJ was off from 2.3 to 2.1, KFI down from 2.5 to 2.1, KRTH off from 3.5 to 3.3, Ten-Q steady from 2.3 to 2.4. KIIS slipped from 2.6 to 2.2, KUTE was off from 3.6 to 3.1, the country sound of KLAC was steady from 2.7 to 2.8, KLOS was down from 2.8 to 2.6. KDAY was off from 2.7 to 2.5, KNX-FM was the same 2.2.

The news stations were down with KNX-AM dropping from 4.6 to 4.2 and KFWB off a full point from 4.7 to 3.7. KBIG was down from 6.2 to 5.5, KJOI was off from 5.8 to 4.0, KWST moved from 1.4 to 1.3.

San Diego

In San Diego the measuring time for the market reflects the changes from the Oct./Nov. 79 book to April/May. KFMB-AM took first place honors with the help of Padres baseball which last year gave KOGO a 8.1 compared to this year's 2.2. KOZN was up from 4.8 to 6.0, KEZL was up from 5.0 to 5.3. XTRA-AM was up from 5.0 to 5.3, while XTRA-FM scored big, jumping from 2.5 to 4.8.

KYXY moved up sharply from 2.7 to 4.5. The disco station KITT that had been off the air until this book entered the rating race with a strong 4.2. B-100 moved up from 4.9 to 5.1, as KCBQ dropped from 4.7 to 2.8, KMJC (Magic-91) stayed the same with a 4.7, KBZT with oldies was off from 3.9 to 2.9, KPRI was down from 5.2 to 4.1, KSDO dropped a point from 5.6 to 4.6, KSON-AM with country was steady from 3.5 to 3.6, KIFM slipped from 4.6 to 3.5, KGB-FM moved from 4.8 to 4.4, and the AM was off from 2.0 to 1.7.

Kramer/Rocklen Taps Lombard

■ LOS ANGELES—Robert Lombard has been named associate producer/representative for Kramer/Rocklen Productions, a Hollywood-based production company involved in the development of film and video promotional pieces for recording artists, in addition to commercial and industrial film and video production.

Sierra Expanding Into Video Field

■ LOS ANGELES — Sierra Audio Corporation, one of the largest designers and constructors of recording studios around the world, has announced their expansion into the video field and several major audio/video projects.

Vidtronics, a wholly owned subsidiary of Technicolor Corporation, has commissioned Sierra to design an audio post production facility in Hollywood integrating video and audio production requirements. The new studio will be opened July 1, 1979.

Sierra has also designed and is supervising the construction of an audio/video production and editing complex including the first acoustically designed video shooting stage for Premore, Inc. Producers Sound has contracted Sierra to design and build a seven-room facility that will integrate film, video and music production.

Sierra has recently completed

Quatro Tour Set

■ LOS ANGELES—RSO recording artist Suzi Quatro will headline a North American concert tour in support of her debut RSO album, "If You Knew Suzi."

Midem Sets Disco Show

■ NEW YORK—The Midem organization, which has sponsored the International Record and Music Publishing Market at Cannes for the past 13 years, has announced the launching of Discom, Europe's first discotheque show, to be held October 22-26 in Paris at the Parc des Expositions, Porte de Versailles, Hall 3.

The show, which will bring together manufacturers of discotheque materials and equipment, and record publishing and production companies, will take place within the framework of Cisco's Third International Biennial Fair. The mushrooming growth of discotheques and the need for rapid renewal of equipment has led to the development of a significant market over the last few years. Discotheques are equipped with sophisticated materials for sound production and completely new equipment for laser operation, special effects and luminous dance floors.

Part of the show will include live performances by major artists and the exhibition of new product releases for promotion to foreign disc-jockeys. Materials manufacturers and distributors already scheduled to attend include: Bose, Pulsar, Supravox, Videac and others.

studio construction for Kendum Recorders, Armstrong Audio/Video (Melbourne), Fantasy (Berkeley), Soundmixers (N.Y.), CBS/Sony and Kitty Music Studios (Tokyo), and Pierce Arrow Recorders (Chicago).

Studio Owners Form Society

■ FT. LAUDERDALE — A group of the leading recording studio owners in America gathered here recently (15) to form a professional society for recording studios. The organization will be dedicated to achieve excellence in the craft, suggest professional standards, and to provide a forum for statements on technical matters affecting the industry.

Caretaker officers were elected to serve until industry wide elections are held. Chairman of the board, representing the studio industry at large, is Joe Tarsia of Philadelphia. Regional members of the board are Bob Liftin, New York; Chris Stone, Los Angeles; Mac Emmerman, Miami; and Glenn Snoddy, Nashville.

Membership by studios is invited. Applications should be directed to Kent R. Duncan, c/o Kendun Recorders, 619 South Glenwood Place, Burbank, California 91506. Additional information can be obtained from Dave Teig at Atlantic Studios in New York City, (212) 484-8490, or any of the regional directors.

Shiben B'cast Bureau Chief

(Continued from page 3)

broadcast bureau, succeeding Philip VerVeer, who was named last week to head the common carrier bureau.

Shiben's appointment was roundly criticized by several media "watchdog" groups. The Media Access Project, the National Organization for Women and the Citizens Communications Center complained that Shiben, a 42-year-old career bureaucrat, was "insensitive" and "oblique" toward minority group grievances and mentioned that in his eight year term as head of the FCC's renewal branch, he had shown himself to be "pro-broadcaster" in his policy implementation.

Musexpo Moves

■ NEW YORK — As of July 1, 1979, Musexpo and its parent company, International Music Industries, Ltd., will move from their present address, 720 Fifth Avenue, New York, New York, to new and larger executive headquarter offices at 1414 Avenue of the Americas, New York, New York 10019.

WHFS Denies Sale Rumors

By BILL HOLLAND

■ WASHINGTON — Music fans in the Washington area heard the rumor through the grapevine and began calling WHFS-FM last week by the thousands.

Could it be true that "HFS," as it's called locally, the last "eclectic format" commercial station left in the market, was going to be sold? Could it be that there'd be no more blues, boogie, progressive rock, jazz, folk, oldies, bluegrass? And no more Latin, German, Greek shows on Sunday?

Well, the rumor was true—someone had approached the station owners. But there was no deal. Station manager Jake Einstein called the whole affair "a bunch of hot air."

Einstein said that during his 13 years at the small but popular station there had been four substantial offers to buy WHFS-FM, and in fact, there are some more offers at the moment, but that he felt the wide-format favorite "is here to stay — we're not going anywhere—there's going to be no sale."

Even though the D.C. area has several non-commercial FM stations with wide formats, WHFS-FM is fast becoming a local institution as the last of the "progressives," with all of the other "pop" stations having gone to a more restricted playlist.

"Shiben is a very popular panelist at all the state broadcaster meetings," said a spokesperson from the Media Access Project. "He enjoys being wined and dined, and, frankly, we don't have the means to wine and dine him."

A spokesperson from the National Organization for Women said Shiben "feels that among broadcasters he is among his peers," and pointed to several incidents during his term in the renewal branch where there was "an amazing amount of foot-dragging" when citizens groups had come forward with instances of discrimination.

On the other hand, the National Association of Broadcasters, which earlier this year had stepped forward with a critical statement of an FCC official who was only rumored to be in the running for the broadcast bureau job, issued no public statement concerning the Shiben appointment, but told RW that the NAB felt he was a good administrator and had been "fair in his dealings with broadcasters as head of the renewal branch."

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **HOLLYWOOD SWINGIN'** By any standards, the Playboy Jazz Festival (June 15-16 at the Hollywood Bowl) was a major success. The weather was more than cooperative, the attendance was terrific (estimated at 31,000 over both days), and producer **George Wein** and the folks at Playboy put on a show that went every bit as smoothly as advertised. The gaps between sets, especially on Friday, were often literally just seconds long, courtesy of a circular, rotating stage; many was the time that one performance would finish and the next would be underway even before emcee **Bill Cosby** could complete his introduction. That kind of momentum played no small part in creating a phenomenon rarely seen at these marathon musical gatherings: a lot of the time, a great set was followed by an even better one, the spirits of both audience and players alike getting higher and higher as the evening progressed.

As for the music itself, much of it was truly inspired. On Friday, a huge contingent of **Joni Mitchell** fans was on hand for her fairly brief set, which included a few tunes from the new "Mingus" collection; we were a little bored by it, actually, but maybe that's because she was succeeded by three of the classiest, most swinging acts jazz has ever produced, **Benny Goodman**, **Count Basie** (with **Joe Williams**) and **Sarah Vaughan**. To say the least, the King of Swing and the Count tore it up.

It would be tough to pick out a single highlight from some 13 hours of music, but if pressed, we'd have to name **Weather Report's** Saturday set. This group, always superb on record but sometimes erratic in performance, seems to have found itself in its pared-down quartet form (**Joe Zawinul**, **Wayne Shorter**, **Jaco Pastorius** and **Peter Erskine**); if their Playboy show was any indication, and it probably was, **Weather Report's** forthcoming live album will be a masterpiece.

TALK TALK TALK: If we were to point out that listening to good jazz—or any good music, for that matter—is a whole lot more worthwhile than talking about it, you'd probably congratulate us on our keen sense of the obvious. Nevertheless, talk, and lots of it, was the order of the day at a "conference on jazz" held at Warner Bros. on the 15th. "What 'jazz' is will never be defined," said Goodphone's **Mike Harrison**, who chaired the conference, "because that's what it is . . ." Why, then, did Harrison and a host of other earnest panelists—who included radio programmers **Les Sarnoff** (KINK) and **Chuck Mitchell** (WRVR), Tower Records' **Artie Morehead**, promoters **Rod McGrew** and **Larry Magid**, Goodphone's **Jack Gold** and pianist **Chick Corea**—spend several hours in meaningless, semantic-laden (though obviously well-intentioned) discussions about the complexion of the "new jazz"? It seems to us that agonizing over what label to bestow on the kind of jazz-oriented music that is now garnering healthy sales and airplay—suggestions included "triple z jazz" and the laughable "beige music," both designed to show that jazz includes a wide spectrum of black and white styles—is simply a futile process. One of the best things that's happened recently, and the Playboy Festival is only the latest indication of it, is that the success of the fusion product that dominates the jazz charts has also sparked interest in more traditional artists, musicians playing the music that made fusion possible in the first place. People like **Woody Shaw**, **Ron Carter**, the **Heath Brothers** and **McCoy Tyner**, as well as the **Spyro Gyras**, **Grover Washingtons** et al., are selling records now without being burdened with tags like "jazz"—so why not stop talking about it, and just be glad it's happening? Listening's a lot more fun, anyway.

WAX: Due this summer from CBS are albums by **Mary Kay Place** (sigh), **Jim Messina**, **Karla Bonoff**, **Jules** and the **Polar Bears** and **Tom Scott** . . . Solar Records' **Shalamar** is in the studio, produced by **Leon Sylvers** and **Dick Griffey** . . . The flip side of the first single from the **Cars'** "Candy-O" album, a tune called "That's It" (the A side is "Let's Go" is not on the album—collectors are advised to move fast . . . Butterfly Records has a new act called the **J. T. Connection**, the brain child of producer **Jim Taylor**, known previously for his work with **Canned Heat**. The group's lead singer is former **Buckingham** (c'mon, we're talking history here) **Dennis Tufano**. With all of these rocks and rollers turning shamelessly to disco, sources close to this column fearlessly predict that **Freddy and the Dreamers** will soon reform with "Do the Freddy Eddy Eddy," while the legendary ? and the **Mysterians** will come back with "(You're Going to Cry) 96 Beats
(Continued on page 58)

JEM's 'Farm' Team (Continued from page 6)

'We're breaking a record for you and you can take it back.' We'd be foolish if we didn't get anything down the line. So if a record is taken back before it's taken its course, we'll get a remuneration. We don't own the records we'll be distributing. We have nothing to gain but the sale . . . and our credibility."

Scott stressed that Jem's contracts with labels will be on a label-to-label, or even a record-to-record basis. Jem may buy records as finished products, or they may take part in the manufacturing of the records. Jem will also involve itself in varying degrees with the actual marketing and promotion of a record. "A label may want an lp to be heavily marketed," said Scott, "or they may not want a lot of hype."

According to Ken Berry, president of Virgin Records America,

Virgin will be using the Jem system for "certain artists, that for one reason or another, we don't believe will sell a sufficient volume of records to use Atlantic's distribution. But these are artists that we feel have an audience here and their records should be made available. . . . And if an lp should grow through the Jem System, we can take it back and put it through Atlantic."

In order to make the major labels aware of the availability of Jem's FARM team, Scott hopes to let Jem's record be his selling card. "For a major label to (use Jem) it's a political, as well as a moral decision," he said. "A label will consider how it will affect their reputation—both within their company and with their artists. The first act we break will set a precedent, then the tide will change."

ASCAP Honors Stewart



The American Society of Composers, Authors and Publishers (ASCAP) awarded Rod Stewart three plaques prior to his performance at Madison Square Garden. The plaques honor Stewart as ASCAP writer, artist and publisher of the worldwide hit song "Da Ya Think I'm Sexy." ASCAP also awarded two plaques to ASCAP writer Carmine Appice, who co-wrote and co-published "Da Ya Think . . ." Plaques also went to Henry Marks, executive of Warner Bros. Music, and Jerry Wexler, senior vice president of Warner Bros. Music. Pictured from left: Henry Marks; Carmine Appice; Karen Sherry; Rod Stewart; Jerry Wexler; and Ed Rosenblatt, senior VP of sales and promotion for Warner Bros. Records.

Lorimar/CBS Pact (Continued from page 10)

Pittsburgh." Ready for release in the fall are Sam Fuller's "The Big Red One" and the thriller "Avalanche Express" (20th Century Fox). Also being readied for release through United Artists are two films from director Hal Ashby, "The Hamster of Happi-

ness" and "Being There." "Carny," starring Gary Busey, Jodie Foster and Robbie Robertson (of the Band), is currently filming in Savannah, Georgia. "Saturday Night Knife and Gun Club" and "The Good Leviathan" are being readied for production.



Pictured at CBS Records' New York offices are, from left: Lee Rich, president, Lorimar Productions, Inc.; Jack Schwartzman, executive vice president, Lorimar Productions, Inc.; Walter Yetnikoff, president, CBS/Records Group; and Merv Adelson, chairman of the board, Lorimar Productions, Inc.

Album Picks

Continued from page 22)

YOUR FACE OR MINE

NANTUCKET—Epic JE 36023 (7.98)



This second album by the six-man power rock group, under the direction of a new producer, takes up where the last left off. The vocals predominate and this is strong good timey rock and roll done with a vengeance.

BOY FROM NEW YORK CITY

MICHAEL CHRISTIAN—United Artists LA 963-H (7.98)



Christian was a member of several N.Y. local groups and this, his first solo album, shows off the east coast influence. The tunes are pop-ish and bright, produced by Mark Lindsay & Perry Botkin Jr. Right for several formats.

CHOPPER

Ariola SW 50049 (7.98)



This power pop group debuts with a totally accessible AOR disc under the production guidance of the legendary Jeff Barry. The vocals are dense and the overall effect is right for both AOR and pop play. A strong first outing.

PLAY IT AGAIN

SAM THE BAND—Casablanca NBLP 7156 (7.98)



Sam the Band is one of the biggest group's on the New Jersey bar circuit and all that work has paid off with a truly original album presentation. The songs go from the big band sound to pure rock, backed with a flair by their hefty instrumentation.

SOIREE

Roadshow BXLI 3401 (RCA) (7.98)



Producer Billy Jackson worked with Luther Vandross and a casts of hundreds for this slick disco disc, featuring new versions of such well known tunes as "You Keep Me Hanging On," "Everlasting Love" and "You Are the Sunshine of My Life." A dancin' must.

New York, N.Y.

By DAVID MCGEE

■ ON THE TOWN: Somebody made a mistake booking **Hank Williams, Jr.** into the Bottom Line and the Lone Star Cafe the same week. At Monday night's late show, no more than 100 or 150 fans were on hand, which would've been a good crowd at the Lone Star (and probably was Wednesday night). Under the circumstances (despite its obvious affection for Williams' music, the audience didn't lend much in the way of vocal support), Williams delivered an admirable set of country-rock and traditional country tunes, including two of his father's songs, "Jambalaya" and "You Win Again." The Bama Band is top-notch all around, and its sensitive playing lent much in the way of urgency to the music. Nevertheless, Williams, minus the foot-stomping, hand-clapping response his music usually elicits, seemed a bit melancholy and removed from the business at hand. A good show, to be sure, but a puzzling one at the same time.

Dispatch from **Joe Ianello** (no longer homeless, by the way): These days, in a record industry so filled with disco repetition and rock formula, it's a rare thrill to hear a unique artist who's approach is different enough to make one feel like something special is being heard. At a recent concert at My Father's Place in Roslyn, Long Island, **Don Potter** completely mesmerized an audience caught unawares by the power of his music.

Potter's singer/songwriter/guitarist talent doesn't seem to fit into that readymade category which lately has been more of a graveyard for washed-up folkies. Instead, his rather odd mishmash of blues-flavored vocals, countrified lyrics and jazz guitar licks belie classification while sounding refreshingly sensible.

While Potter doesn't get caught in the "trying to be all things to all people" syndrome, he does take chances with off-beat rhythms and dusty old songs like "Over The Rainbow," making each an extension of his engaging personality. Although Potter is still unsigned by a major label, his debut lp on Mirror Records has brought great critical and public reaction. WNEW program director **Scott Muni**, who has played the entire record on his show, called Potter "one of the most sensitive voices I've ever heard."

ROBERT FRIPP NEWS: Ahead of his week long engagement here at the Kitchen, **Robert Fripp** flew into Cleveland to play a free concert in the basement of Record Revolution. Revolution owner **Peter Schliewen** placed an ad announcing the date in a local Cleveland entertainment publication, Scene, which came out on the day of the show. 500 fans showed up for the first-come, first-serve seating (capacity: 200). After the concert, Fripp ventured outside, where the faithful awaited his appearance. He shook hands all around, visited with the fans and thanked them for their support. Of his basement gig, Fripp was heard to remark: "It was great, just like in Europe. The room was real small, it was hot, everyone was sweating like mad . . ."

HEAVY RUMOR DEPT: Is **Peter Criss** on his way out as Kiss's drummer due to "musical differences" with the other members? Sources say it's so.

Has **Robert Gordon** really decided he won't sing rockabilly anymore? He's cancelled some American tour dates and pulled out of a European tour with **Ian Dury**. Dury, by the way, is now looking for a reggae group to replace Gordon on the tour.

Are the **Allman Brothers** going to play Madison Square Garden in July?

Has **Jimmy Iovine** signed a production deal with CBS?

Has **Marianne Faithfull** married a vibrator? Yes. Faithfull was wed recently to **Ben Brierly**, former guitarist with the Vibrators. Sorry, just couldn't pass that one up.

JOCKEY SHORTS: Three members of the **Who**, including **Pete Townshend**, taped the Robert Klein Hour last week and were joined by **Rodney Dangerfield**. The show airs in New York on July 9 at 11 p.m. . . . **Led Zeppelin's** only concert of 1979, at the Knebworth Festival in England, sold out (264,000 tickets) in two days. It'll be the Zep's first appearance in front of a British audience in four and a half years . . . **Mickey Jupp**, who elected not to be part of the U.S. Stiff performance showcase at the Bottom Line in December, has been signed by Chrysalis. Several of his songs can be found on **Gary Brooker's** Chrysalis solo album . . . **John Prine's** next for Elektra, "Storm Windows," is finished. **Sam Phillips** joined Prine at the Sun Studio in Memphis to mix Prine's song "Saigon." . . . the **Village People** and the editors of Us magazine are honoring **Jacques Morali** with a luncheon in the Us

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Western Merchandisers

(Continued from page 10)

which was provided by Atlantic artist Herbie Mann and his Orchestra.

The awards are given to company personnel for achievements, progress and sales records. Winners this year include Danny Spencer, Earl Estes, Bobby Harper, Jack Osborne, Richard Brent, David Lemon, Bob Davee, Pat Wheeler, Ralph Kramer, Paul McFarlin (special appreciation), Josephine DeHerrera (special achievement), Rosemary Riley (special achievement), and Bruce Shortz.

In addition, two awards were given to people outside the company: the music manufacturer of the year, which was won by Bob Poer of CBS Records' Dallas branch, and the non-music manufacturer of the year, which was won by Carl Hurowitz of International Circulation Distributors.

Copyright Tribunal Makes Nashville Visit

(Continued from page 4)

event, a forum discussion.

While commissioners Brennan and Coulter flew to Memphis to meet with the Tennessee Bar Association, Burg, Garcia and James panelled the forum attended by area publishers, songwriters, performing rights societies and others. Burg offered a brief overview regarding the appointment and purpose of the tribunal. She cited the CRT's main responsibility this year as working with the rates and distribution licenses for jukeboxes and cable TV plus the mechanical royalty rate. Discussions centered around the latter as most questions and comments came from songwriters exploring the 1980 hearings set to review the royalty rate in light of arguments presented from writers and publishers in favor of upping the present 2.75 cents per copy rate (or changing it to a percentage) and from record companies wanting a lower rate.

During the discussion, commissioner James' suggestion of the possibility of holding a couple of days of the hearings here was met with an enthusiastic response from forum attendees. Burg said the tribunal will "take that under advisement."

A post-forum reception hosted by BMI, a dinner hosted by WSM, Inc., and a trip to the Grand Ole Opry brought the day's events to a close. The tribunal got a better understanding of the feelings and situations facing the Nashville music community; and likewise, Nashvillians got a taste of the unenviable task ahead for the CRT.

Retail Rap

By FRANN ALTMAN

■ **KISS-OFF** — Reports coming in from Tampa suggest a bang-up launch for Kiss' current tour, which began Friday (15) at Lakeland Civic Center. Among key promotions created for the Casablanca quartet, Record Bar, radio station Y95 and Circusworks teamed to paint fans in Kabuki makeup to resemble their favorite members. Circusworks, a make-up artists company specializing in clowns, was on hand both Thursday and Friday afternoons to assist in the face-lifts, and according to store manager **Guy Thibaut**, added exposure came via t-shirt, belt buckle, necklace and ticket giveaways all built around the tour. The band's entire catalogue was on sale, Kiss paraphernalia was prominently featured, and a large front window was devoted to additional display space.

Meanwhile, Q Records and Q105 teamed for a second push with their own Kiss look-alike contest, drawing 350 contestants who vied with grease paint and tights for a chance at the grand prize of a Bally digital Kiss pinball machine. **Ned Berndt** tells us the promotion, one of several recently conducted by Q's Tampa and Miami outlets, was clearly a winner.

AHHHHHHHHHHHHH! If you live in Detroit and everything is too much to handle, well, practice those screams because Infinity Records, in conjunction with citywide retail outlets, will be sponsoring a "scream-off" in support of a new group on their label called **Scream**. The date of the "scream-off" hasn't been set, but RR has been advised that screamers will be judged in the following categories: length of scream, volume and originality of scream. Winners from each store will participate in the finals as a theater in Detroit will be rented and three horror films will be shown. Between the first and second flicks, the semi-finals will be held. During the intermission between the second and third shows the winner will be chosen. Prizes have not been set, but Infinity is said to be negotiating with a travel agency for a week's vacation in Transylvania. The bottom line, according to label source **Ed "from little acorns grow mighty" Ochs**, publicity staffer, is for total market awareness. Ochs added, "It's your chance to scream the night away. It's like scream therapy, only more primal, because it's in public." . . . Also from Infinity comes a promotion with Musicland stores in the Washington D.C./Baltimore area to support recording artists **Orleans**. Display contests will be held as well as a customer drawing where the winner receives a trip for two to New Orleans. Each store clerk who sells an Orleans lp is also eligible to win a trip for two to New Orleans. We had a chance to hear Orleans at the Roxy Theater in Los Angeles on June 12. If they come into your city, they are definitely worth going out to see. Those of you who loved them when **John Hall** was a key member will be pleased to listen to them now. They can stand alone, as the house really rocked; however, when Hall joined them on stage for the encore, the evening was topped . . . Display contest for **Spyro Gyra** (Infinity) is being held in Los Angeles with the Music Plus stores. Judging from the fact that we dropped into a few of the stores around the L.A. area and saw the displays, it's going to be difficult to pick winners.

THE ROAD TO OZ COULD BE PAVED WITH A RECORD CONTRACT: July 4th, the "Third Annual Oz Battle of the Bands" will be held in Birmingham, Alabama, according to **Steve Libman**, VP of the Emerald City record chain. Thus far 34 bands have signed up to be auditioned by radio station WKXX (106)—the station that is co-sponsoring the event—and Oz staffers. The groups will be brought down to five contestants for performance on the 4th. The winner will receive approximately \$1000 plus a chance to audition for record labels as well as playing as the opening act in a local prestigious venue, Brothers Music Hall. The event will be held in the parking lot of the Eastwood Mall; capacity is about 25,000 people. In 1977, when the first battle was held, 1500 people attended; 1978, 5000 people attended and estimates this year are up around 15,000. The event begins at 1 p.m. and should run through 10 p.m.

LIVE FROM NEW YORK: In conjunction with radio KISW/Seattle, Budget Tapes and Records held "The Saturday Night Live Trivia Contest" which ran in April for two weeks. A contest form of some 20 questions was to be filled out with all answers relating to Saturday Night Live. KISW was revealing some of the answers to their listeners during the entry period. Winners received two tickets to the show in the Big Apple including round trip airfare, hotel accommodations for two nights, limo service and \$250 in spending money.

Runners up were given a variety of concert tickets, t-shirts, tapes and albums. **Ann & Nancy Wilson** of **Heart** drew the winner by random drawing at Budget's University Store in Seattle. Successful? A 90 percent return on the 30,000 entry blanks handed out with over 22,000 correct and eligible entries.

Road Show



Roadshow Records and Nature's Music Records, distributed by RCA Records, showcased three of their acts recently at New York City's Carnegie Hall. Pictured at a reception, from left: Fred Frank, co-president of Roadshow Records; Enchantment's David Banks; Al Wilson; Ray Harris, RCA Records' division vice president, black music marketing; Keith Jackson, RCA's manager, black music merchandising; Enchantment's Joe Thomas; Sid Maurer, co-president of Roadshow; booking agent Norby Walters.

The Coast

(Continued from page 56)
Per Minute."

OTHER NEWS: What sounds like possibly the bill of the decade takes place July 13-14 at the Troubadour, when **Dwight Twilley** is joined by local hard rockers **Bates Motel** and . . . **the Cowsills**. Could be heavy. Meanwhile, **Barry Manilow** and **Graham Nash** have apparently been to see Bates Motel at the Hong Kong Cafe, which is pretty weird . . . What the hell are "Reide's Rollers"? Guess we'll find out . . . Ariola's **Herman Brood** will make his American concert debut on bills with the **Cars** and the **Kinks** later this summer. Herman, we're told, has fallen in love with **Nino Hagen**, his leading lady in the film "Cha Cha," which was filmed in Europe.

HAND IN GLOVE—Sometimes reality outclasses our most fevered imaginings, and such was the case last weekend when several area clubs offered the sort of twin bills that seem the work of especially perverse books. To wit: The Whisky's evening with British rough-rockers **Penetration**, featuring opening act, **The Balls**; while elsewhere, power chord devotees thrilled to the one-two punch of **The Flies** and **Black Flag**.

Tuesday (19) saw two members of **The Pop**, **Tim McGovern** and **Tim Henderson**, taking a busman's holiday at The Troubadour, where they appeared as (no, we're not making this up) **Bleu Herpes**, a one-night affair (so to speak) that was reportedly banned from the Starwoods on grounds of bad taste.

You'll notice that didn't keep them out of this column. One reason is the sub-title for their self-described "off-the-wall '60s rock revival band," listed on the ticket stubs as "A Tribute To **Randy Hansen**"—himself one of the more blatant **Hendrix** clones now treading the boards.

NEWS FOR YACHTING TYPES—Or Yachts typos for news types. In our delicious endorsement of this crack cadre of Liverpoolians, we blew one of the song titles. Any dolt could see that "Synical" is bad spelling, but the actual title of the song in question was "Love You, Love You," despite its catchy refrain. And Polydor, who'll send the longplayer forth this summer, informs us that those early singles, "Suffice To Say" and "Look Back In Love," are being added to the U. S. release . . . **MORE FLUBS** by yours truly include the apparent half-truth in last week's item on "Americathon," the forthcoming movie featuring **Elvis Costello**, **Meat Loaf** and other bona fide rock'n'-rollers. CBS is indeed distributing the package, but the album will actually mark the first release via the new Lorimar Productions deal (see separate story this issue). The **Cars** won't be on that set as previously reported here, but the **Beach Boys** and **Tom Scott** will.

CBS Gives Japanese Retailers A Look at U.S. Sales Techniques

By SAMUEL GRAHAM

■ LOS ANGELES—Some 40 Japanese retailers on a visit to Los Angeles last week were offered overviews of such basic aspects of the industry as sales and distribution, retailing from both a major chain and an individual store's standpoint, in-store marketing/merchandising and the future of the music itself. The visit—which included three morning dealer seminars at the Sheraton Town House hotel, visits to record stores and various recreational activities — was coordinated by CBS Records International.

A comparable number of Japanese record sellers first came to the United States last November, traveling on a cooperative basis (with costs shared by themselves and CBS/Sony, the corporation's partner in that country). According to a spokesman for CBS/International, the November trip was more than successful enough to warrant a visit by another 40 store retailers this year, again on what was described as a "dual participation" basis.

American industry representatives who addressed the group during the first day's activities, held last Wednesday (13), included Dennis Hannon, CBS' L.A. branch manager, and Tower Records president Russ Solomon. While the bulk of both men's presentations consisted of fairly elementary explanations of the workings of the American record business, each nevertheless touched on some revealing elements of his particular company.

Hannon first detailed the basic CBS sales structure—from manufacturer and branch to individual retailers, chains, racks and one-stops—followed by a breakdown of advertising priorities for his and virtually every major label. Among the latter, Hannon said, is the steadily increasing role of television buys. After noting that CBS is "the largest individual radio user" in the U.S.—buying "twice as much time as Coca-Cola, General Motors and other large corporations" in 1978—he added that the label spent "more on TV last year than in the previous five years combined."

All in all, said Hannon, television buys comprise as little as 10 percent of CBS' total advertising budget, despite the medium's growing importance (radio accounts for as much as 50 percent, he said, with print accounting for as much as 40 percent). The principal reason, of course, is the still-prohibitive cost of TV ads, with production for a single commercial running as high as \$35,000, according to Hannon.

When queried as to the overall direction of music in the coming years, Hannon responded that he could discern "no distinct trends, except that in general people are getting more involved in different types of music. The consumer wants to listen to all of it." However, he did offer one material prediction on a more practical matter: the manufacturers' suggested list price will be a thing of the past "within several years," perhaps as few as two or three. "It's meaningless," said Hannon. "We'll probably stop using it even as a point of reference."

Much of Solomon's talk was an explanation of Tower's "superstore concept of record merchandising." He detailed the average superstore's inventory, which can include a total of 135,000-250,000 record and tape titles, worth "\$500,000-\$800,000" at dealer cost; records are separated into some eight or nine categories, the largest being classical (both standard and budget-priced releases), with an average of more than 16,000 units, and the smallest being soundtracks and show titles, averaging only 750 units. Solomon also noted that an outlet with this large an inventory should be accessible to a consumer population of at least 300,000-500,000, living within five miles of the store location, with space requirements ranging from 6000-10,000 square feet.

Among Solomon's other comments were his assertions that the Japanese method of filing records by an artist's first name is "better than ours, although I don't think it will change in America;" that merchandising tie-ins between new, sale-priced product and back catalogue are vital to overall sales; that "higher prices don't seem to affect sales of the superstar records" (although "we would definitely sell more if records were cheaper"); and that American dealers "are as interested in learning from you [the Japanese] as you are in learning from us." Solomon also detailed Tower's standard pricing for all releases, including advertised and non-advertised sale product and catalogue.

Belwin-Mills Taps Feather

■ NEW YORK — Belwin-Mills Publishing Corp. vice president Burton Litwin has announced the appointment of Robin Feather to the newly created position of promotion director, pop division, for the various Belwin-Mills pop companies.

Father's & Sun's Bows Portable Video Display

By FRANN ALTMAN

■ LOS ANGELES—With the continuing spread of instore video merchandising by record and tape retailers, Father's & Sun's (one-stop for Karma Record Stores) has designed a self-contained portable video terminal which also maintains an area on the unit for merchandising product. The eight-foot tall display, which houses both a 25-inch color television monitor and Betamax video cassette deck, also contains its own independent sound system.

Each unit, costing approximately \$3,000, is completely portable via rollers and operates on any 110 watt outlet. Audio playback utilizes 40-watt Kenwood amplifiers and Acousti-phase monitor speakers, which are mounted at either side of the unit. They are attached at the same height as the monitor screen, thus creating a "t-shaped" frame.

Seven of the eight Karma Stores utilize the units as Father's & Sun's feels strongly about the capabilities of video. John Valant, advertising/promotion director of the one-stop, said, "The idea came from the industry turning to video. We wanted to put something together to house the independent sound system and unit itself in such a way that it would be a good package that would attract attention in-store." He added, "There is always a constant battle for more attractive

and dynamic merchandising aids, and we feel strongly about the attention-grabbing potential of the video concept."

Developed over a 14-month period from drawing board through prototype to the workable in-store unit, the terminal is built of rough sawn cedar wood. The cabinet also contains an area under the screen which is peg board wrapped in burlap. Designed for product merchandising, it can accommodate racks for nine different titles. Valant explained, "The unit can be positioned any place in the store. If we are doing a wall display, we can wheel the unit to the wall to help merchandise the product."

The monitor is placed high enough within the unit to facilitate visual exposure from any area of the store. "We first tried to work with a unit that was five or six feet tall but all the people in-store couldn't see it," said Valant.

The unit was designed through the combined efforts of Father's & Sun's district manager Randy Scott and various carpenters who worked with him.

David Crockett, president of Father's & Sun's added, "The unit was created through a generation of many ideas. Through the use of promotion tapes and the program schedule, we utilize it five times a day, one-half an hour each time (Promovision). We feel this is very timely and mandatory."

Polygram Ups Five on West Coast

■ LOS ANGELES—Emiel Petrone, vice president of the western sales region for Polygram Distribution, has announced the promotions of Bill Follett to San Francisco branch manager; Larry Smith to Los Angeles branch sales manager; Jack Lombardo to Los Angeles branch marketing manager; Steve Heldt to Los Angeles branch sales representative; and Barry Rotter to Denver sales representative.

Assignments

As San Francisco branch manager, Follett will be responsible for the administration and management of the San Francisco sales area. He has been with Polygram Distribution since 1974, holding various positions within the Los Angeles branch including sales representative, field sales manager, and most recently, branch sales manager.

In his new position, Smith will be responsible for the day-to-day management of the Los Angeles field sales force. From 1972 until the beginning of 1979, Smith served as Los Angeles branch sales representative. Just recently, he was promoted to Los Angeles

branch marketing manager.

With his move to branch marketing manager, Lombardo will be working directly with Los Angeles Branch sales representatives, merchandisers and Polygram-distributed labels in all aspects of management and administration. He has been a salesman for Polygram Distribution since 1970.

Steve Heldt will assume the Los Angeles area sales territory. His record business career began with ABC Records in Skokie, Illinois, where he served as market coordinator. Heldt joined Polygram Distribution in 1977 as a merchandising/inventory specialist in Los Angeles and was promoted in 1978 to sales representative in Denver.

Barry Rotter will be responsible for the Denver sales territory. Rotter has been with Polygram Distribution since 1978, serving as a merchandising/sales specialist in the Los Angeles area. He has been in the record industry since 1971, holding various positions with Tower Records, Arista Records and Record Merchandising.

Joe Cohen Discusses NARM's Past and Future

(Continued from page 3)

During a recent visit to Record World, Cohen, in lieu of a "state of the industry" address, reviewed and assessed the past two years and looked ahead to the next 12 months, when he hopes a number of new programs will come to fruition, including a NARM-sponsored "give the gift of music" campaign which Cohen feels will be the organization's most important innovation of the year.

In the course of his conversation, Cohen revealed his intention to remain with NARM for two, possibly three more years before moving on to other endeavors. "I believe a person should be in this position no more than four years," says Cohen. "You have to have new blood in here, new ideas, new people with new dreams and new ambitions. It has to be a stepping stone in the industry to other positions. It's much like a politician's job: you come in and you honestly believe you can help the constituency. And when you've done that you can leave and let someone else do it. There's no way I'm making a career of NARM; there's no way anyone should make a career of running a trade association."

THE PAST: When Joe Cohen was named NARM's executive vice president in the early summer of 1977, he had two goals in mind: to increase the level of respect for NARM and its existing membership, and to reach what Cohen terms "a large universe of music merchandisers." The implementation of the programs mentioned above, all of which have made NARM something more than the convention-planning arm of the industry, aided Cohen in achieving his first goal. Not coincidentally, NARM's membership has grown from 330 companies in 1977 to 485 today, a 47 percent increase. Last year alone 118 companies joined NARM. The new members include 185 retail accounts and 7000 rack accounts; together they rang up some \$140 million in business last year.

"We've expanded the base of NARM by getting smaller companies involved," Cohen says, "and we've done that through regional meetings. Regionals are probably the most important idea I'll ever introduce at NARM. They enable us to get out to the grass roots level, to recognize the retail store manager and the middle management people, to help these people develop their managerial skills."

Under Cohen the NARM convention has become much more than a five-day, shake-hands-

and-sit-by-the-pool affair. Last year's convention attendance was 2400, up 500 from the previous year. The most positive aspect of the revamped convention agenda? More professional business sessions. "We've fine-tuned our business session programming to the point where we really control things," Cohen explains. "We no longer have those useless panels; we have sessions geared to a specific audience. It has cost us a lot of money—quarter of a million dollars last year—but it has paid off."

Cohen is quick to point out that a change in the makeup of the board of directors — four new members have been added — has played a major role in NARM's revitalization by "changing the dynamics of the board significantly. For the first time we have a west coast retailer, Lou Fogelman of Music Plus, and he adds a whole new dimension to the board. He gives us a sensitivity to another marketplace. We added Cal Simpson of Detroit. He brings the small dealer and black dealer viewpoint. We have Chuck Smith from Pickwick, the largest merchandising company in the world. We have Harold Okinow from Lieberman, who brings a very deep operational perspective to the board. This allows us to get into areas of concern for the merchandisers that we've never entered before."

NARM's internship program is now underway (see RW, June 22) and is providing the six students chosen with a "nuts and bolts" education in the various aspects of retail management and merchandising. Another NARM educational program, the Retail Management Certification Program, is a four-day, hands-on intensive session designed to upgrade the talent already in the industry.

One of Cohen's pet projects has been to seek an alliance with other trade associations, to point out to these industries—electronics and video, primarily

—the intrinsic value of cross-merchandising hardware and software. "We have to be prepared," warns Cohen. "We have to adapt to what these other industries are doing, we have to be careful we don't get swept under the carpet in the video explosion that's about to happen. We are the industry that is most capable physically of distributing and marketing that product."

Other notable achievements of Cohen's first two years: publication of the recording industry index, a periodical guide to industry-related articles published in the trade and consumer press; increased emphasis on market research and a corresponding emphasis on more complete dissemination of this information ("For the first time ever, because of my experience in this area, we've taken advantage of research that exists in the industry but would have stayed within individual companies had we not pursued it." Specifically, Cohen mentions the WCI major markets research study and gift-giving survey, the CBS tape-buying study, and GRT's open-versus-closed tape display study, all of which were presented at NARM functions or otherwise under NARM's aegis.); renewed interest in the NARM scholarship program (18 scholarships were awarded at this year's convention).

THE FUTURE: Cohen feels the industry should consider the entire year, not just the fourth quarter, as a time of gift-giving; he is urging members to arrange promotions around birthdays, graduations, anniversaries, and so forth. To this end, NARM has developed logos and slogans for each holiday and is making them available for use in print ads. From NARM, members will also be able to purchase various display materials — mobiles, streamers, standups, header cards, bins, stickers—geared to gift-giving merchandising. "12 percent of our industry sales are gifts," Cohen states. "Think, if

we can expand that to 15 percent, what that means. Most gifts are incremental sales to the industry, significant bottom line dollars. NARM realizes that while during the past we've responded to the needs of the industry by way of educational programs, studies, conventions, meetings, we should also consider as one of our functions the expansion of the marketplace. It may take us a year to get people to consistently buy records as gifts, but eventually it will happen."

Another of NARM's institutional marketplace expansion projects concerns making the public more aware of award-winning artists and records, and in turn having the industry capitalize on these awards via stepped-up merchandising and marketing of the nominated product.

As has been the case every year, regional meetings will be expanded, from 18 to 22, with the total number of people reached being greater than that which attended this year's convention. The new twist here, though, is Cohen's decision to go international. Toronto is already scheduled for a NARM regional, and Cohen hopes to make jaunts to Mexico, South American and England as well.

As an adjunct to the regionals and to the conventions, Cohen is pondering the idea of starting one-, two- or three-day business seminars in marketing fundamentals; "how-to" schools, he calls them, in computer operation, advertising, marketing and merchandising, security control, warehousing and financial matters.

NARM is currently exploring the possibility of establishing an industry-wide credit card program in which the service charge stores pay to banks on credit card purchases will be reduced to somewhere around two percent.

Certainly not the least of Cohen's objectives for the coming year is the continued improvement of the NARM convention program. Next year the convention will move to a new site to accommodate the increased numbers, and Cohen promises that NARM's resources will be put to even better use in the future. "We know that no matter what we put on the last day of the convention we're only going to get around 250 people there, because everyone's out doing something else. We've succeeded in making the members plan what they want to accomplish at the convention, but we also understand that there's limitations."

New York, N.Y. (Continued from page 57)

offices on June 25 . . . **Goose Gossage** was a surprise backstage visitor at the Allman Brothers' New Haven show two weeks ago. He reportedly talked baseball with **Dickey Betts**. Dear Goose: Do your talking on the mound . . . **Al Anderson**, guitarist with **NRBQ**, was the recipient of the first annual Connecticut Songwriters Award, presented May 30. Anderson also received awards from the six major Connecticut FM stations, praising his "dedication to producing consistently great music" and his contribution to **NRBQ** . . . **Ted Nugent**, famed wild game hunter and macho man, sprained his ankle carrying his mother's groceries into her house . . . Dog Day in New York is June 25 at Trax with the **Freelance Vandals** on display and July 9 at the Great Gilder-sleeves, also with the Vandals . . . **Joe Simon** is recording and mixing with **Tony Camillo** producing.

Bert De Coteaux Specializes in Singers

By STEVEN BLAUNER

■ NEW YORK—As a producer and arranger, Bert De Coteaux has played a large part in the success of numerous contemporary artists and projects.

Gold Albums

De Coteaux has helped the James Gang, Joe Simon and the Main Ingredient achieve gold records, and was awarded the Grammy for B.B. King's "The Thrill Is Gone." Working with Columbia Records since 1976, De Coteaux was asked by CBS Records president Bruce Lundvall to produce a series of albums documenting the historic "Havana Jam" concerts held in Cuba.

De Coteaux has distinguished himself throughout his career by taking a more active role than is traditionally assumed by producers in recording artists. The key to De Coteaux' extended participation in sessions is his work as an arranger. Working with musicians on the charts, he listens and alters instrumental passages until they meet his specifications. But, De Coteaux' gift is not strictly technical or theoretical in nature. "A good producer has to understand people as well as music," he says philosophically. Singers are his speciality, says De Coteaux, having been a vocal coach for four years. Much of De Coteaux' ease and excellence in working with musicians (sessions have included Les McCann, Freddie Hubbard and Peter Nero) comes from his own experience as a pianist with artists such as Sonny Stitt and Cannonball Adderly.

"After I came out of the service, I became a conductor for people like Adam Wade. I could arrange, having done night club arrangements, and became involved in radio and television commercial sessions. Being observant and hearing things I thought should be done—I worked as an arranger for other producers—I decided to step into the role of a producer myself."

Carving a Niche

Since then De Coteaux has developed his own niche in the recording industry. "I'm one more step beyond a producer. I not only decide to do a record, I draw up the concept and I know exactly how that record will end, what the final product should sound like. That's why I take an active role—because I know in my head what I want to hear."

De Coteaux brings to each session specific ideas which are helpful in both directing musicians toward a goal and cutting down the amount of time wasted in the studio. "In the session I put up walls as to what I want to do, and only let things go past

that if they are going to improve it. You've got to have some limitations or else things can get out of hand, and you end up spending a lot of money."

Having worked several years in the music business, with artists as diverse as Sister Sledge and Dr. Feelgood, De Coteaux can give an accurate appraisal of his role in the studio. "A group will come in and play their songs, and I'll say what I think, looking at it from a record point of view. They may think of it in terms of playing it on stage, but I have to tell them if it's not going to work on record. On stage, you can afford to start down. You've got, say, ten minutes to get an audience with a song. But, on record you have five or ten seconds to get somebody into it. You can't afford to start at a low key and hope that they'll listen long enough to hear the great ending of the song."

De Coteaux is happy with the artistic freedom allowed under his

Salsoul Sets Summer Campaign

■ NEW YORK — Joe Cayre, president of Salsoul Records, has announced that the label is kicking off a summer program designed to continue in the disco/funk mold. The summer releases will include six singles and 12-inch disco discs and two debut albums.

Salsoul's June releases will include singles by Double Exposure, Bunny Sigler, Salsoul Orchestra and Candid.

Two debut albums, by Montreal and ORS, and the debut single by Jimmy Brisco and the Beavers, "Into The Milky Way," will also be released by Salsoul.

KRP Meets DIR



Guests Gilda Radner and Howard Hesseman (of "WKRP in Cincinnati") exchange meaningful glances after announcing their "engagement" on DIR's "The Robert Klein Hour." The show will be broadcast June 25 on 250 FM stations nationally. Pictured from left: Klein's announcer Dennis Elsas of WNEW-FM, DIR's Peter Kauff, Hesseman, Klein, DIR's Bob Meyrowitz. Radner is seated in front.

arrangement with Columbia Records. He works exclusively with artists on that label, but he is apparently at liberty to shape the records according to his own personal vision. "I can choose the artists I'd like to work with."

Though his function as a producer-arranger puts De Coteaux in the center of the artistic process, he is free of self-indulgent tendencies. "We're in the business of making hit records."

This consciousness of commercialism and realistic goals has obviously helped to make De Coteaux' tenure with Columbia comfortable and productive.

De Coteaux' plans for the future are also carefully thought out. "I've been involved with disco since 74-75 with Ben E. King and Sister Sledge. I've been screaming disco since I got to Columbia. Now we're into it, and I've got a whole concept and package. Not ordinary, formula disco—something different. I've got it on paper and I'm just waiting for the right opportunity at CBS."

With De Coteaux's history of knowing what he wants and how to get it, this project already seems destined for great success.

CBS Ups Rothschild

■ WASHINGTON — Jim Chiado, branch manager, Washington, D.C., CBS Records has announced the appointment of Rich Rothschild as field merchandiser for the Norfolk/Richmond territory of the Washington, D.C. branch, CBS Records.

Prior to his appointment as field merchandiser, Rothschild was an inventory specialist and started with CBS Records as a college representative.

Tomato Bows New Disco Label

■ NEW YORK — Kevin Eggers, president of the Tomato Music Co., has announced the formation of Deco Records as a subsidiary of the label. The new label will primarily feature disco artists. The logo and album designs will be done by Milton Glaser, who designs all Tomato art work.

First scheduled release is in June, at which time Deco will introduce three new artists: Kathi Baker, with "Feel The Heat;" Margot Thomas, with "Move It;" Bobby Marchand's single—a disco remake of "Do You Want To Dance."

Doug Riddick has been hired to independent promotion.

AGAC Beginning Summer Workshop

■ NEW YORK — A new AGAC songwriting course, "Getting The Groove," is now accepting applications, according to the guild's director of special projects, Sheila Davis.

The 8-week workshop starting in early July will focus on the acquiring of new techniques for composers to achieve today's sound. Hit singles from all charts—pop, country, BOS, disco, etc.—will be analyzed from the standpoint of "feel" and musical structure; lyric subject matter and the contemporary vocabulary will also be stressed.

For application and complete details, call AGAC at (212) 757-8833 or stop in at AGAC, 40 West 57th Street, New York.

RCA Names Kennedy To Southwest Post

■ NEW YORK—The appointment of Bill Kennedy as manager, regional promotion, southwest region, RCA Records, has been announced by Chuck Thagard, division vice president, national field promotion.

Before joining RCA Records in Atlanta a year ago, Kennedy had been promotion representative for Polydor Records in Atlanta and Miami for more than a year. Prior to that, he had spent a year as Cincinnati sales representative for Transcontinental Music.

London Taps Town

■ NEW YORK—London has announced the appointment of David Town as midwestern district manager, based in Chicago. He was recently general manager of HNH Distributors and Unicorn Records. Prior to that he was the manager of Odyssey Records, San Francisco.

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—RSVP DEPT.: Regular readers may recall that **Brian Robertson**, president of the Canadian Academy of Recording Arts and Sciences, was less than pleased about our comments on the televised Juno Award proceedings. We invited a reply and the following is taken from a subsequent letter: "In the first of the two columns you referred to the Juno Awards as 'an embarrassment to Canadians' and you followed that one by 'reviewing' the show with such blatant cynicism that it was obvious you had no intention of writing a positive statement no matter what the quality of the show might have been. As a matter of fact, it was described by **Peter Goddard** of the Toronto Star, who is probably the most respected popular music critic in Canada, as the 'Canadian record industry's finest hour' and a number of heads of U. S. record companies said the production and presentation were superior to the Grammy's.

"Anyone involved in the production of the Juno Awards welcomes criticism when it is perceived to be constructive and helpful, but much of the negative comment can be viewed as cynical posturing that is written more for a perverse effect than for honest comment.

"I don't believe that I, nor any other member of the industry who has donated his or her time in the last six years to establishing the television show, need apologize for the Junos.

"The show is an event both on an industry and a national level. It draws big television numbers both in Canada and in the U.S. border cities and attracts extensive national media coverage for the industry. Its effectiveness as a marketing vehicle for the industry can be judged in the retail stores in the weeks following the show.

"The Juno Awards show is a mirror of the Canadian record industry and when you look into that mirror, you have to clearly see a very positive statement. It is my view that it is as much the responsibility of the Canadian record industry in general to create that statement as it is the Juno Award committee's and that includes a little more honest reporting and a little less coy commenting from the industry media. Yours truly, Brian Robertson."

BORN UNDER A BAD SIGN: **Rush** guitarist **Alex Lifeson** may not have been born under one, but he certainly had a run of duff luck during the trio's recent European headline tour. First he sprained a finger, causing a few cancelled dates. The next day his BMW had a run-in with a signpost on the Autobahn, giving him a foot injury. Despite this, the trio appeared at the Pink Pop Festival. However, while tuning up for that gig, Alex dropped his guitar tuner on his other foot, making it very difficult for him to stand and perform. With an audience of 50,000 plus, the show did go on, in true showbiz fashion.

MORE DRASTIC PLASTIC: No, not another **BeBop Deluxe** album.
(Continued on page 63)

Quatro Wins German Gold



Following a recent concert, EMI Electrola managing director Friedrich E. Wottawa and Electrola international a&r GM Jochen Kraus presented Suzi Quatro with a golden record for her single "Stumblin' In," which was recorded at the EMI Cologne studios. Pictured (from left): Sonja Hardy, RAK Records international coordinator, Wottawa, Suzi Quatro, Kraus.

Germany

By JIM SAMPSON

■ MUNICH—A recent survey conducted in West Germany through a Bertelsmann Foundation commission shows how rapidly the children's market is expanding. Thirty six percent of children surveyed between six and nine years of age owned more than 10 recordings, while 15 percent had more than 20. Of these youngsters, 65 percent listen to records or tapes at least once a week; 28 percent own their own record or tape player. Virtually all German record companies have jumped on the children's bandwagon in the last two years. Especially effective in the field have been DGG/Polydor's "Biene Maja" series and the MCA subsidiary Miller International, which dominates the children's budget market. A recent Miller promotion campaign brought 43,000 letters. One explanation for the children's record boom in Germany is the lack of alternative media: there are few fringe or daytime television shows for children, and the radio stations devote little time to their younger listeners.

VIENNA WAITS FOR YOU: **Frank Zappa's** Vienna monster concert, nine years in the making, with a cast of over 130, at a cost approaching \$1 million, has been pushed back one year, reportedly because the big bucks of U.S. television could not be lured. **Joachim Lieben**, the local organizer, says he has started negotiations toward holding the concert during next year's Vienna Festival.

TEUTONIC TELEX: EMI Electrola managing director **Friedrich E. Wottawa** has named **Jochen Kraus** new general manager of international a&r, succeeding **Helmut Fest**, who assumed new responsibilities at Capitol Records in Hollywood. Both Kraus and Fest were recently in Munich, where EMI artists have been especially active: **Queen** is working at the Musicland Studio, **April Wine** interrupted their Montreal recording sessions to fly to Munich for a TV date, and the **Knack** wrapped up their European tour with Munich club dates and a TV session . . . **Dorit Adenauer**, has taken over EMI Electrola's PR responsibilities plus liaison with trade papers for all pop music activities; Adenauer's successor as EMI domestic pop press promotion head is **Carsten Wurr**.

England

By VAL FALLOON

■ LONDON—EMI and MCI, the recording equipment manufacturers, have signed a licensing agreement under which MCI will manufacture digital tape recording equipment based on EMI-developed technology. The prototype of the first machine made by MCI goes on show at the current London exhibition of the association of professional recording studios. Production models of the machine, the H 220 two channel stereo tape should be available by the end of the year. The first will go into EMI's own studios and be immediately available to all artists using the studios. Future projects with MCI include the development of an editing system and multi-channel digital tape recorders. Prototypes are expected to go into production early in 1980. The equipment will be manufactured at MCI's plant in Fort Lauderdale, Florida, U.S.

The first EMI single using the digital process was the **Morrissey/Mullen** Version of "Love Don't Live Here Anymore;" the jazz combo is currently touring the U.K.

INS AND OUTS: CBS senior director **Norman Stollman** farewelled from the U.K. by **Maurice Oberstein**, staff and friends at a party at Crockfords. Stollman joins **Dick Asher** at CRI New York . . . Meanwhile RCA rumoured to be making senior executive changes later this year . . . Another rumour is that **Bob Marley** is being sought by EMI but other top reggae artists have been named, including **Burning Spear** . . . **Frank Rogers** appointed a&r chief of Decca pop department after eight years as a patient number two . . . **Roy Clark** to make his first U.K. tour concert appearance in July . . . Ex-Anchor Press Officer **Charlie McCutcheon** has formed his own PR outfit, Box Office Public Relations, with two other ex-Anchor personnel joining him. The firm already has 14 clients . . . The BPI has ap-

(Continued on page 63)

Canada (Continued from page 62)

However, local "art-rock" band **Drastic Measures**, who probably won the kindest comments from critics for their contribution to the Bomb label's "Last Pogo" live album, have at least one recording contract sitting in front of them right now. Of all the local acts featured on the "Last Pogo" waxing, Drastic Measures appear to offer the most innovative music, decidedly unpunk. Says manager **Headly Westerfield**, "We've been around a long time and we're not going to make any sudden silly moves. Our day will come . . . I just hope it's this year."

BITS'N'PIECES: WEA'S new Canadian signing **True Myth** have completed their debut album, a digitally recorded disc which WEA hopes will be the first rock album available, recorded in that mode . . . The **Cars** picked up double platinum awards for their debut album during a string of recent Canadian dates, their first double platinum awards from any country . . . **Larry Fast**, taking a breather from his work with the new **Hall & Oates** album, recently stopped into town for a week of work with **FM**, currently at work on their second album . . . **Gordon Lightfoot** was recently awarded by Trent University with an honorary Doctorate of Laws, the first such degree that he's accepted.

England (Continued from page 62)

pointed indie PR man **Richard Robson** as part of a new drive to increase public awareness of the industry's activities, particularly its anti-piracy fights. Meanwhile the BPI has closed down a bootleg classical operation. The first such outfit discovered, called Reel Opera, the firm has undertaken in court that its activities would cease immediately. Opera star **Robert Tear** was one of the plaintiffs . . .

Boston Gets Japanese Gold



CBS Records International recording group Boston recently returned from their first-ever international concert tour, a six-date sweep of Japan culminating in two performances in Tokyo's Budokan Hall. Pictured above, Boston is presented with gold albums by Epic/Sony in Japan for their lp "Don't Look Back."

Germany's Top 10

Singles

1. **POP MUSIK**
M—MCA
2. **BORN TO BE ALIVE**
PATRICK HERNANDEZ—Aquarius/Teldec
3. **SOME GIRLS**
RACEY—RAK
4. **BRIGHT EYES**
ART GARFUNKEL—CBS
5. **SO BIST DU**
PETER MADDAY—Telefunken
6. **SAVE ME**
CLOUT—Carrere
7. **ONE WAY TICKET**
ERUPTION—Hansa Intl.
8. **HOT STUFF**
DONNA SUMMER—Casablanca
9. **GENGHIS KHAN**
GENGHIS KHAN—Jupiter
10. **RASTA MAN**
SARAGOSSA BAND—Ariola

Albums

1. **COMMUNIQUE**
DIRE STRAITS—Vertigo
2. **VOULEZ-VOUS?**
ABBA—Polydor
3. **DIRE STRAITS**
DIRE STRAITS—Vertigo
4. **BREAKFAST IN AMERICA**
SUPERTRAMP—A&M
5. **STEPENWOLF**
PETER MADDAY—Telefunken
6. **24 ACCORDION HITS**
KIRMESMUSIKANTEN—RCA
7. **ANGEL STATION**
MANFRED MANN'S EARTHBAND—Bronze
8. **SPIRITS HAVING FLOWN**
BEE GEES—RSO
9. **HENRY JOHN DEUTSCHENDORF**
JOHN DENVER—RCA
10. **EIN TRAUM FUER ZWEI**
MANTOVANI—Decca

(Courtesy: Der Musikmarkt)

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. **ARE "FRIENDS" ELECTRIC?** TUBEWAY ARMY/Beggars Banquet
6. **AIN'T NO STOPPIN' US NOW** McFADDEN & WHITEHEAD/Phila. Intl.
7. **UP THE JUNCTION** SQUEEZE/A&M
8. **WE ARE FAMILY** SISTER SLEDGE/Atlantic
9. **THEME FROM THE DEER HUNTER** SHADOWS/EMI
10. **SHINE A LITTLE LOVE** ELO/Jet
11. **MASQUERADE (EP)** SKIDS/Virgin
12. **THE LONE RANGER** QUANTUM JUMP/Electric
13. **REUNITED** PEACHES & HERB/Polydor
14. **HOT STUFF** DONNA SUMMER/Casablanca
15. **H.A.P.P.Y. RADIO** EDWIN STARR/RCA
16. **THE NO. 1 SONG IN HEAVEN** SPARKS/Virgin
17. **POP MUSIK** M/MCA
18. **LIVING ON THE FRONT LINE** EDDY GRANT/Ensign
19. **NIGHT OWL** GERRY RAFFERTY/UA
20. **WHO WERE YOU WITH IN THE MOONLIGHT** DOLLAR/Carrere
21. **BOYS KEEP SWINGIN'** DAVID BOWIE/RCA
22. **GO WEST** VILLAGE PEOPLE/Mercury
23. **ACCIDENTS WILL HAPPEN** ELVIS COSTELLO/Radar
24. **GERTCHA** CHAS & DAVE/EMI
25. **CAVATINA** JOHN WILLIAMS/Cube

Albums

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

(Courtesy: Record Business)

WEA Price Increases

(Continued from page 3)

raise the list price; they maintain the list and cut our margin. We're going to raise the retail price of albums roughly 20 cents above what we're selling now. Singles will be a problem. Primarily we have one big sign that reads, Singles, 98 cents. How do I indicate the different prices?"

Most vitriolic of those contacted was Brad Osseff of Mobile Records, one of the nation's largest singles one-stops. A leading supplier of jukebox records, Mobile is going immediately to a two-price system on singles, a development Osseff is sure will dismay jukebox operators and consequently lead to a drop in sales. "The first reaction is to be angry, of course," said Osseff, "because, let's face it, the manufacturers are greedy. No question about it. They don't give a damn about anybody else and they are probably the worst people to do business with. But nevertheless they're very strong. So to be angry is just stupid. You have to do business with them. But it's really unfair to squeeze the retailer on that profit margin. Just squeeze, squeeze, squeeze. They want three more points so the retailers get three less points. That's dirty greed."

Blank Tape Sales Soar

Korvettes' Dave Rothfeld indicated that a greater degree of variable pricing may be in the offing due to the nature of the price change. At the same time he wondered how much money will be left to consumers whose disposable income is being cut drastically by ever-rising prices of gasoline. But, he added, Korvettes'

Capitol's 'Perfect' Master

(Continued from page 14)

completely successful, he admitted; while the company has recently introduced the Q1 disc, "a greatly improved lacquer master" with "lower noise levels, greatly reduced ticks and pops and other background noise, and tightened tolerances," their production of a new lacquer formulation, called "Q1 Gold," was "a costly failure."

Capitol has since corrected that formulation, Khoury said, since "a complete solution to lacquer disc problems is not possible as long as we must depend on limited outside suppliers for raw materials." In addition, the company has developed "an exclusive process" for coating aluminum blanks, a process that is "costly" but "gives us control over the end product without depending on just one supplier."

blank tape sales have soared lately. "I don't think this is an accident," Rothfeld said. "It might be a harbinger of things to come."

Aside from raising prices, what a number of retailers intend to do is cut back on non-essential album releases, which could mean, in the long run, that fewer and fewer albums by new artists will make it to the store bins. Grimes said that WEA virtually dictated more cautious buying by announcing in February that returns would be accepted only if the company had determined that the records in question were no longer selling. Thus, National Record Mart recently found itself loaded down with copies of a nonselling (in Record Mart territory) major release which WEA would not accept as a return because it was still selling in other parts of the country. "I don't give a damn what's selling in California," Grimes exclaimed. "I'm not selling it in Pittsburgh and I want to return it. But WEA won't accept the goods. As a result, on new releases we're being extremely cautious. We can't afford to bring in a big load of something, have it stiff on us and then not be able to return it. Some new artists are definitely going to be hurt by this."

Said Dobin: "Any records that I do not need to carry I will not carry from now on. There's just no sense in buying a box of a record, selling two, trying to return 23 and making very little profit."

Retrieving The Loss

"It seems remarkable that WEA is unable to find product of sufficient magnitude to get this kind of price benefit from list price changes," Traub added. "That is to say, with all the \$8.98 product that they have released and are going to release, their mix of sales wouldn't be enough to take care of that three percent. So that says to me that their cost difficulties are greater than what they've passed on immediately, because they're already getting some of it back through \$8.98 product. So you have to assume that they're looking to get not two and a half or three percent, but five, six or seven percent."

"None of these increases are very easy to figure out, but the last time we had a round of them, a lot of the problems were covered over by the high volume we were experiencing. That volume has levelled now, so we can't bury the problems. We've got to find out how to retrieve it all."

Virgin

(Continued from page 3)

relationship with a major label distributor," said Berry but it had to be a flexible label, such as Atlantic, who was willing to make our ideas work." Virgin has been without an American distributor for the last few years, but has had distribution affiliations with Atlantic and Epic in the past.

According to Berry, the most outstanding aspect of the Virgin-Atlantic deal is the independence both labels will enjoy. "Because we're so heavily involved with English music," said Berry, "it makes sense that we should be heavily involved with the Virgin releases distributed by Atlantic. We will be discussing each record as and when it is recorded with Atlantic, but we will ultimately determine which records will be distributed by them. We want to work with Atlantic, however, and if they don't like a particular record, there's no point in releasing it."

Virgin Records, according to Berry, will be assuming the costs of the advertising for all of their Atlantic releases. "This is a very expensive deal for Virgin," said Berry, "because we'll be taking the financial burden of advertising and marketing off Atlantic; we feel that this is a wise decision in that it will enable us to maintain the Virgin image."

"Basically," continued Berry, "we'll be using Atlantic's distribution powers and the enthusiasm of their personnel. Atlantic will make all the difference in the world because their distribution is very effective, and I've been very impressed with their staff; there's a great deal of good will in the company."

The first Virgin/Atlantic releases include records by the Records, the Motors and Interview. "We will be releasing the Records' single 'Starry Eyes' by the end of the month," said Berry. "This single did very well

as an import in America, and it will be followed by the group's album as well. The Motors are presently working on their album, but we hope to have it out by September. Interview will also release their lp in a month or two."

Virgin has also signed their first American acts, including Noel and Shooting Star. "I suppose I was looking to sign American talent," said Berry. "Noel will be the label's first disco act, and Shooting Star represents our first American rock group. I just happened to show up at their showcase at Trax, and I was very impressed with them."

Regarding the acquisition of new talent, Berry said, "At the moment, our priority is with our present roster of artists; we have a good number of acts that still have a long way to go in this country. We really have our hands full, and want to do a proper job with the records we release."

Involved with all aspects of the recording industry, Virgin owns a thriving retail chain abroad, a publishing company, two recording studios including "The Manor" and a townhouse in London with plans to build a third in the Caribbean an exporting company and two 24 track mobile recording units.

In keeping with the growing number of overseas' record companies that are signing distribution pacts with American labels, including Stiff and Radar, Berry said, "I think that this deal comes at a wonderful time; there appears to be a new and serious interest in England's newest rock music in this country, and this interest appears to be growing. It's also a particularly good time for Virgin because we are very committed to English rock, and the important thing is for us to be here in this country and back the music as much as we can."

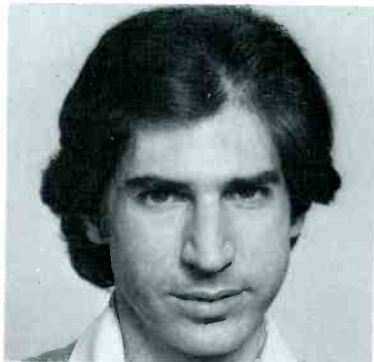
Starr Addition



A&M recording artists Atlantic Starr made their presence felt in the New York market during a recent concert at the Beacon Theatre as opening act for Patti LaBelle. Pictured backstage at the Beacon, from left: William Suddeth III (A. Starr); Jonathon Lewis (A. Starr); Sharyn Brown-Powell, A&M publicity manager; David Lewis (A. Starr); Porter Carroll (A. Starr); Sharon Bryant (A. Starr); Ernie Campagna, A&M vice president sales; second row, from left: Wayne Lewis (A. Starr); Clifford Archer (A. Starr); Michael Leon, east coast general manager; Michael Van Orsdale, regional promotion director; Jordan Harris, director of product managers; Joseph Phillips (A. Starr); Damon Rentie (A. Starr).

Ochs Joins Infinity

■ LOS ANGELES — Ed Ochs has been named to the newly-created position of manager, press and publicity, west coast, for Infinity Records, according to the label's director of press and publicity, Bert Bogash.



Ed Ochs

Ochs began his music industry career over a decade ago as editor-columnist for Billboard Magazine. In 1973, Ochs was appointed director of publicity and creative services at Playboy Records, and later served as editor of several internationally-distributed pop music publications, including Rock Around The World newspaper.

In his new position Ochs will be responsible for most of Infinity's in-house writing assignment as well as national press relations. Ochs.

Rodriguez Named Keylock Gen. Mgr.

■ NEW YORK — David Rodriguez, Jr. has been appointed to the position of general manager/Keylock Records, Inc. The announcement was made by Wally Roker, executive president.

Aside from his daily operational procedures, Rodriguez will oversee the coordination of national sales as well as the company's relationship with its independent distributors. He will also be in full charge of the total coordination of national record promotion.

Rodriguez's introduction to the industry was nine years ago, when he started as a disco DJ working the Limelight and various Village spots. In 1976, Rodriguez joined Downstairs Records as store manager.

Casablanca LPs Set

■ LOS ANGELES — TV comedy star Robin Williams' debut album "Reality . . . What A Concept," heads the list of new releases from Casablanca Record and Filmworks.

Casablanca is also releasing lps by: Secret Omen, Cameo, Meco, Cindy and Roy, and the new album by D.C. LaRue.

Aries II Bows

■ LOS ANGELES — Joey Reynolds, former creative director of 20th Century-Fox Records, has announced the formation of a new record company, Aries II Records. Reynolds is president of Aries II, which was founded by Wayne Newton and Newton's personal manager, Jay Stream.

According to Reynolds, all Aries II releases will be independently distributed and the label will employ a national network of independent promotion men.

The debut release from Aries II is the Wayne Newton single, "You Stepped Into My Life." The just-released single is being made available as a star-shaped 12-inch pressing. The disc is being manufactured by Pic Disc, a division of Fitzgerald-Hartley Company, through an exclusive arrangement with Aries II Records.

Aries II Records has established its corporate headquarters at 21031 Ventura Blvd., Woodland Hills, California.

Roseman Taps Pye

■ LOS ANGELES — Jon Roseman has announced the appointment of Christopher Pye as executive vice president of both of his U.S. companies — Jon Roseman Productions, Inc. and Jon Roseman Television Productions Inc.

Pye joins Roseman from Granada Television, one of Britain's five major independent network television stations, where he held the positions of head of regional programming, executive producer of current affairs and most recently, head of music programming.

Pye assumes responsibility for the day-to-day running of the two companies and policy-making. Roseman remains president of both companies.

Capitol Inks Pyramyd



Pyramyd, a ten-piece Los Angeles-based soul, jazz and rock group, has signed an exclusive, longterm worldwide recording agreement with Capitol Records, Inc., according to Dr. Cecil Hale, vice president, a&r, black music division, CRI. Pictured after the signing (from left) are: (front row) Pyramyd member Toby Smith; Dr. Cecil Hale; and Pyramyd members Van Ross, (Sonny) Redding and Keith Mickels. Pictured in the middle row are: Pyramyd members Herb Larkins, Melvin Coles, Jr., and Michael Coles; and Tony Farrell, Pyramyd's sound engineer. Pictured in the back row are: Pyramyd members John Warren and Rodney Mitchell; Ben Weisman, Pyramyd's business consultant; Pyramyd members Rick Young and Alvin Owens; and Len Weisman, Pyramyd's manager.

Infinity Ups Barrett

■ LOS ANGELES — Marlene Barrett has been promoted to manager, promotion administration, for Infinity Records, according to Rick Swig, Infinity vice president, field promotion.

In her new position, Barrett will be responsible for Infinity's national tracking, record service, and the coordination of trade and independent promotion information.

Barrett was previously the label's west coast regional promotion coordinator, prior to which she served as a promotion assistant for CBS Records, and customer service representative with Polygram Distribution Corp. for over a year.

Barrett is based at Infinity's west coast offices in Universal City, Cal., and reports to Swig and Infinity vice president of promotion Peter Gidion.

New Rock Clubs

(Continued from page 18)

ing many of the English new wave groups to America, and thus widening the scene. Kramer is unabashedly optimistic about the future of the new music: "There's no question we're seeing a movement develop." Copeland stated that work in the clubs was essential to the success of the new wave bands. "Playing in these venues alone can create large followings and for unsigned groups, generate a huge amount of record company interest. Wayne Forte of the William Morris Agency, who has been involved with some most important groups in the new wave, including the Clash and the Jam, was equally enthusiastic about the expansion of the scene. "These groups could easily become the superstars of tomorrow, with the music becoming a mainstream staple."

Clubs are flourishing, with more venues opening and some of the older night spots also incorporating the new music. As the artists become better known they are drawing more attention to the new clubs, and patrons are gradually broadening their tastes, and beginning to view a night at a rock-disco as an essential part of a weekend itinerary. Beyond the excitement of a new artistic outlet, these clubs are becoming a phenomenon based on their commercial success.

(Next week's article will focus on retailers, their feelings about new trends in rock, and how they shape and develop those trends.)

EMI America Signs Breathless



Jim Mazza, president of EMI America/United Artists Records has announced the signing of Cleveland-based rock group Breathless to EMI America Records. Led by former Michael Stanley band singer-guitarist Jonah Koslen, Breathless' debut lp is scheduled for mid-July release. Breathless is managed by Mike Belkin and Carl Maduri. Pictured from left at the signing are: (standing) Carl Maduri and Gary Gersh, manager, a&r, EMIA/UA; (seated) Don Grierson, vice president, a&r, EMIA/UA, Jonah Koslen; Jim Mazza, Mike Belkin.

Record World en Argentina

By RODOLFO A. GONZALEZ

■ Gran actividad sigue desplegando la gente de la RCA. Pocos días atrás, fuimos invitados a la exhibición de una especie de audio visual, mezclando muy hábilmente "slides" con proyección cinematográfica y muy buen sonido y por el que se pudo apreciar la actuación de la delegación del sello en la última convención realizada en Miami el día 30 de Abril pudo. Así vimos desfilar a **Barbara Y Dick, Silvana Di Lorenzo, Danny Cabuche, Juan Marcelo** y el dúo **Candela**, cuyo material y está siendo solicitado desde distintas partes del mundo. Muy fuerte la venta de **Abba** para su simple "Chiquitita" que se ha colocado No 1 en el Rango Nacional de los 100 Consagrados. Y es muy probable que el LP de los mismos artistas, que acaba de ser lanzado, figure muy pronto en un lugar privilegiado de la demanda general.

Quique Villanueva acaba de grabar un disco simple en el que se cifran grandes esperanzas; "Loco Amor" y "Los Mariachis Del Amor" se llaman los temas volcados en él. La prestigiosa y siempre recordada **Nelly Omar**, acaba de firmar contrato con RCA y comenzará a grabar en los próximos días. El 23 de Abril próximo pasado, el presidente de WEA Internacional, **Nesuhier-tegun**, y el presidente de EMI Odeon Argentina, **Don Luis Aguado** conjuntamente, anunciaron la formación de Discos WEA Local como una nueva división de Odeon Argentina. Para hacer conocer los alcances de la acción a emprender, el señor **Aguado**

invitó al periodismo especializado para hacerle saber que la fórmula empleada para Argentina no tenía precedentes y que entre otras cosas incluía la necesidad de crear un/repertorio local para el sello con la idea de su explotación a nivel internacional.

La oficina de Prensa en CBS nos anuncia la presencia de **Ray Conniñ** en Buenos Aires, los días 7, 8 y 9 del mes de Septiembre. El día 28 de Mayo se concretó la conferencia de Prensa previa a su actuación, que concedió **John McLaughlin** quien el 29 y 30 del mes en curso, actuará en salas de esta Capital junto con la **Tropical Jazz Rock** y **Egberto Gismondi**. Sin fecha precisa todavía pero en el curso del mes de Octubre, nos visitará nuevamente **Pepino Di Capri** y luego lo harán **George Dan, Joe Dassen** y **Caravelli**.—**Los Cantores De Quilla Huasi** otra vez en Fonograma. Así se nos acaba de anunciar, añadiéndose que ya están grabando su larga duración en el nuevo sello. Trascendidos emergentes de ciertos movimientos en la Dirección General de Radiodifusión, dan por seguro una reactivación de la actitud estatal tendiente a hacer cumplir las disposiciones aún en vigencia respecto del tipo de música a propagarse por las redes privadas de Capital e Interior del país. El criterio predominante es el de implementar la programación discográfica de todas las emisoras con no menos de un 75% de música nacional y latinoamericana, con un 50% de la primera. **Boney M.**, uno de los créditos actuales de la RCA, hace otra tentativa al éxito con "Cintas Azules" y "Hurra," que se acaba de distribuir en el comercio local.—**Trocha Angosta**, el excelente conjunto argentino de música joven, acaba de realizar "Niña, Niña Mia" y "Mi dulce Anette," simple editado por la Compañía Music Hall, cuya suerte se espera muy interesante como el nuevo sencillo de **Marcelo Dupre** que ha volcado al surco 2 temas de su autoría: "Ese Amor Que No Muere" y "Lo que a Vos Te Siento." "Como Me Duele Tu Ausencia" se llamó el último éxito de **Josele**, que llevó la placa a niveles de venta muy importantes. Por eso su nuevo disco se espera con justificada expectativa.

Desde Nuestro Rincón Internacional

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

By TOMAS FUNDORA



■ Aceptando una invitación de CBS, vuelvo esta semana a Nueva York, para asistir al debut de **Julio Iglesias** en el Madison Square Garden . . . RCA Argentina acaparó los comentarios de la prensa especializada en Buenos Aires, a través de dos presentaciones a las cuales fueron invitados los colegas argentinos. Una lo fué, la presentación que a través de "videotapes" y "vistas ájas" realizó RCA Argentina, durante la Convención realizada recientemente en Miami. No dudo que los comentarios favorables hayan tenido una excelente base, ya que RCA Argentina centró toda la atención cuando **Mario Puzurno** hizo la presentación en Miami. La otra fué propiciada por **Buddy Mc Cluskey**, reciente y muy enérgica adquisición de RCA Argentina, que invitó a toda la prensa a un acto, en el cual se expusieron ocho placas lanzadas por el sello en la Argentina, conteniendo grandes temas "disco" del momento, así como información general de como esta expresión musical ha ido arrasando en cada uno de los mercados internacionales. Según **Buddy**, comienza a tomar fuerza este tipo de música y grabaciones en la capital bonaerense . . . Con su interpretación en Español e Inglés de "Chiquitita" figurando al tope en casi todas las plazas latinas de este mundo, el grupo sueco **Abba** arribó a España para actuar en el programa "300 Millones" donde presentarán este número, (cuyos derechos royalties) han sido donados al organismo internacional UNICEF, para ser dedicados a la niñez del mundo), a más de cuatro temas, incluidos en su nueva larga duración "Voulez Vous," distribuidos por RCA en el mundo . . . El fuerte renacimiento del bolero está colocando en el plano de actualidad a grandes intérpretes de esta onda, que durante años se han mantenido casi al borde del anonimato, a pesar de sus grandes talentos y habilidades interpretativas. Tal es el caso del grande de Puerto Rico, **Gilberto Monroig**, que llevado de la mano de **Tomás Figueroa** de Arto-Records, de Puerto Rico, está arrasando en los mercados de Puerto Rico, Estados Unidos y sigue fuertemente moviéndose a otras zonas. ¡Me alegro!

Victor Oliver, ejecutivo de CBS, que siempre me ha proyectado mentalidad muy enérgica y decidida, acaba de dejar de pertenecer al "staí" de la firma en Venezuela. Su posición de Gerente General de la compañía ha pasado a las manos de **Gonzalo Peña** . . . **Aguado** a **Fabián Ross**, de paso por Brasil hacia Argentina, una muy agradable sorpresa, ya que su producción de **Danny Cabuche** de "Qué hay que hacer para olvidar," grabada por el artista argentino en portugués y difundida como "leit motiv" de una muy exitosa telenovela brasileña, le arrojó en las manos una muy interesante cantidad de derechos. Es coproductor con **Fabian** de este artista, el inolvidable **Ricardo Kleinman**, fuerte personalidad en la Argentina, tanto en la radio, como a través del comercio, quien vió aumentadas sus arcas impresionantemente al recibir la herencia de su muy exitoso y poderoso padre, hombre que siempre me causó profunda impresión, durante varias de mis visitas al bello país del Cono Sur . . . **José José** debuta el 9 de Julio en el afamado "Stelaris Room" del Fiesta Palace Hotel de Ciudad México. De ahí partirá el 7 de Agosto para grabar su cuarto elepé para Ariola en Londres y Madrid . . . **Sonolux** lanzó en Colombia una grabación de su dueto **José y Darío**, que mantienen alta popularidad en el país, desde el 1973, cuando participaron en el Festival de la OTI, en el cual ocuparon el segundo lugar con el tema "Mis 32 dientes." **José y Darío** han incluido en este nuevo larga duración, temas que han sido vetados por el contenido de sus letras y que bajo el título de "Café de Colombia," se espera alcance grandes cifras de ventas.

Ruben Blades y **Willie Colon** se presentarán esta semana en el Hotel Sheraton de Boston, Massachusetts, según me informa nuestro colaborador **Sal Lopez**. **Ruben** y **Willie** se encuentran disfrutando del

(Continued on page 67)

Nuestro Saludo a

"Discos Fuentes de Colombia"

En Su "45 Aniversario"

OFFRA

Organización Recaudadora de Derechos
Fonomecánicos de Autores y Representación Autoral
Apartado Aereo 5190
Caracas, Venezuela.
Tel. 781-71-16

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

New Rochelle, N.Y.

By WVOX (LUIS MENDEZ)

1. **LA SUEGRA**
JOHNNY VENTURA
2. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS
3. **PEDRO NAVAJA**
RUBEN BLADES & WILLIE COLON
4. **EL BAJIO**
CELIA CRUZ & JOHNNY PACHECO
5. **DEL MONTON**
TOMMY OLIVENCIA
6. **YA NO TE QUIERO MAS**
SOPHY
7. **QUIERO EMPEZAR EL OLVIDO**
YOLANDITA MONGE
8. **SANDNUGUERA**
OSCAR D'LEON
9. **EL MUNECO DE LA CIUDAD**
BOBBY VALENTIN
10. **EL GALLO**
WILFRIDO VARGAS

San Francisco

By KBRG (OSCAR MUNOZ)

1. **SE ME PERDIO LA CADENITA**
LA SONORA DINAMITA
2. **DEJAME**
LUPITA D'ALESSIO
3. **ALGUIEN COMO TU**
MANOLO MUNOZ
4. **PLASTICO**
WILLIE COLON
5. **MI AMIGO**
UPNTO SUR
6. **EL HOMBRE Y EL AUTO**
LOS MELODICOS
7. **NO EMPUJEN**
BILLO'S CARACAS BOYS
8. **PA' QUE SEPAS QUE TE QUIERO**
MARCO ANTONIO VAZQUEZ
9. **TRACIONERA**
PASTOR LOPEZ
10. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS

Miami

By FM-92 (BETTY PINO)

1. **POBRE DIABLO**
JULIO IGLESIAS
2. **SOBREVIVIRE (I WILL SURVIVE)**
LUIA MARIA GUELL
3. **CHIKUITITA**
ABBA
4. **TE PROPONGO**
LISSETTE
5. **POR SI VOLVIERAS**
JOSE LUIS
6. **QUIERO**
WILLIE CHIRINI/BERTA MARIA
7. **QUIEN HABIA DE PENSAR**
MANOLO OTERO
8. **EL GUABA**
CELIA CRUZ
9. **MI VIDA ES UNA LARGA ENFERMEDAD**
DANNY CABUCHE
10. **ALGUIEN COMO TU**
SUSY LEMAN

Puerto Rico

By WTTR (MAELO MENDEZ)

1. **LA SUEGRA**
JOHNNY VENTURA—Combo
2. **CALLADOS**
ANGELA CARRASCO/CAMILO SESTO—
Pronto
3. **SANGRE DE VINO**
FERNANDO TOUSENT—LAD
4. **QUE FALTA TU ME HACES**
GILBERTO MONROIG—Artomax
5. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
6. **PEDRO NAVAJA/PLASTICO**
RUBEN BLADES/WILLIE COLON—Fania
7. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
8. **NADA VAS A LOGRAR**
BLANCA ROSA GIL—Liznel
9. **JURO QUE NO VOLVERE**
RAFAEL JOSE—Borinquen
10. **SIN PODERTE HABLAR**
WILLIE COLON—Fania

Ventas (Sales)

San Francisco

1. **ALGUIEN COMO TU**
MANOLO MUNOZ—Gas
2. **LA RONCONA**
LOS 8 DE COLUMBIA—Gas
3. **SE ME PERDIO LA CADENITA**
SONORA DINAMITA—Fuentes
4. **VENGO A VERTE**
MERCEDES CASTRO—Musart
5. **DEJAMES**
LUPITA D'ALESSIO—Orfeon
6. **MOTIVOS**
JOSE DOMINGO—Mericana/Melody
7. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
8. **TRACIONERA**
PASTOR LOPEZ—Orfeon
9. **EL TAHUR**
VICENTE FERNANDEZ—Caytronics
10. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon

Los Angeles

1. **ALGUIEN COMO TU**
MANOLO MUNOZ—Gas
2. **MOTIVOS**
JOSE DOMINGO—Mericana/Melody
3. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
4. **EL AMOR DE MI VIDA**
CAMILO SESTO—Pronto
5. **LO QUE NO FUE NO SERA**
JOSE JOSE—Pronto
6. **VENGO A VERTE**
MERCEDES CASTRO—Musart
7. **HASTA EL FIN DE MI VIDA**
IRENE RIVAS—Cara
8. **LA RONCONA**
LOS 8 DE COLOMBIA—Gas
9. **POR AMORES COMO TU**
ESTELA NUNEZ—Pronto
10. **TE VAS**
LOS BUKIS—Mericana/Melody

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. **NAO CHORE MAIS**
GILBERTO GIL—WEA
2. **BORN TO BE ALIVE**
PATRICK HERNANDEZ—CID
3. **CHIKUITITA**
ABBA—RCA
4. **TU**
JULIO CESAR—RGE/Fermata
5. **FEITICEIRA**
CARLOS ALEXANDRE—RGE/Fermata
6. **SONHO MEU**
MARIA BETHANIA—Polygram
7. **TOO MUCH HEAVEN**
BEE GEES—Polygram
8. **BLOWIN IN THE WIND**
DIANA PELLEGRINO—RCA
9. **SOU REBELDE**
LILIAN—RCA
10. **A LITTLE MORE LOVE**
OLIVIA NEWTON-JOHN—Odeon

Argentina

By CENTRO CULTURAL

1. **CHIKUITITA**
ABBA—RCA
2. **PAISAJE**
FRANCO SIMONE—Microfon
3. **DEMASIADO CIELO**
BEE GEES—Phonogram
4. **ATRAPEN AL GATO**
CHERRY LANE—CBS
5. **QUEDATE EN LA LINEA**
TOTO—CBS
6. **YMCA**
VILLAGE PEOPLE—RCA
7. **FELIZ EN TU DIA, QUE SEAS FELIZ**
MARIO MILITO—Microfon
8. **MUSICA**
JOHN MILES—London (EMI)
9. **CHIKUITITA (EN INGLES)**
ABBA—RCA
10. **LOS ENAMORADOS**
LUIZ AYRAO—Capitol (EMI)

Nuestro Rincon (Continued from page 66)

tope de sus popularidades, a través, del absoluto éxito de sus nuevas grabaciones "Plastico" y "Pedro Navaja" . . . **Manolo y Jorge**, previamente conocidos como **Los Golfos**, comienzan a disfrutar de gran promoción internacional, después de su éxito en España con "Ella-a-a." Me alegro por los juveniles cantantes y **Alberto Galtez**, presidente de RCA España, que comienza a activar fuertemente sus producciones en el plano internacional . . . Arriba Records de Los Angeles, California, está lanzando este mes a **Los Piras de Baja California** en los temas "I don't speak Spanish" y "La Cumbia del Panadero" . . . La agrupación de música tropical colombiana, **Sonora Dinamita**, está comenzando a dar fuerte internacionalmente con el tema "Se me perdió la Cadenita" (Fuentes) . . . Se presentarán **Los Fania All Stars** en su Séptimo Concierto en el Madison Square Garden de Nueva York, el sábado 23 de Junio, que con grandes invitados especiales y gran atención prestada a los efectos de luz y visuales, amenazan con hacer del espectáculo, quizás el más sonado y exitoso de todos, que ya es mucho decir . . . Gas Records lanzo en Nueva York a **Georgina Granados** en el tema "disco" "Nunca" (Guty Cardenas-R. Lopez Mendez) . . . Bella la interpretación en portugués que la talentosa y sentimental **Martinha** hace de su número "Ele." Ojalá la lanzaran con este tema en Español. El arreglo musical estuvo a cargo de **José Paulo Soarez**, bajo la dirección creativa de **Osmar Zan** . . . Y ahora . . . ¡Hasta la próxima!

Accepting an invitation from CBS International, I'm flying to New York this week in order to attend the debut of **Julio Iglesias** at Madison Square Garden . . . RCA Argentina received very good comments from the press in Buenos Aires, through two presentations to which the Argentinian journalists were invited. One of the presentations was the same one that RCA Argentina offered during the RCA Convention held in Miami Beach through video-cassettes and slides. The comments about this presentation were favorable, in the same manner in

which **Mario Pizzurno** captivated everybody's attention while presenting their product in Miami Beach. The other presentation was conceived by **Buddy McCluskey**, who invited the press to an event in which eight new releases of RCA, in Argentina were presented, containing great disco productions, as well as general information regarding the explosion of disco music in each one of the international markets . . . **Abba**, the Swedish group, arrived in Spain in order to appear on the TV show "300 Millones," where they will perform their smash hit "Chiquitita," which is at the top of the charts in almost every Latin market in both English and Spanish versions. The royalties obtained from this tune have been donated to UNICEF. They will also perform four more tunes on TV, which are included in their latest lp, "Voulez Vous," released by RCA worldwide . . . The strong comeback of "bolero" music nowadays is bringing popularity to a lot of "bolero" performers, who were almost forgotten in the past. This is the case of **Gilberto Monroig** from Puerto Rico, who, under the guidance of Artomax Records, owned by **Tomas Figueroa**, is a smash in the Latin markets of Puerto Rico and the States and is also spreading to other heavy areas.

Victor Oliver, CBS executive, has just resigned his position as general manager in Venezuela. Replacing him in the new post will be **Gonzalo Peña** . . . **Fabian Ross**, the Argentinian producer living in New York, is in Argentina. During a stopover in Brazil he received, with great surprise, the news that his production of **Danny Cabuche's** "Qué Hay Qué Hacer Para Olvidar," recorded by the talented Argentinian performer in Portuguese and used as a 'theme' in a Brazilian TV soap opera, smashed in the country and as a result a great amount of money is coming to his hands as co-producer of this artist, along with **Ricardo Kleinman**, a very famous Argentinian producer and air personality . . . **José José** will perform at the famous "Stelaris Room" of Hotel Fiesta Palace in México City, on July 9th. From there he will

(Continued on page 68)

Nuestro Rincon (Continued from page 67)

leave for London and Madrid on August 7th, in order to record his 4th lp for Ariola . . . Sonolux released in Colombia a new lp by the duo **José and Darío** who have maintained heavy popularity in Colombia since 1973, when they were awarded with the second place at the OTI Festival with the tune "Mis 32 Dientes." Their new recording, prohibited in Colombia because of the nature of the lyrics, is entitled "Cafe de Colombia," and is expected to become a big seller.

Latin American Album Picks

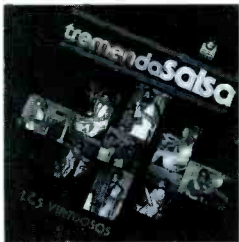


LATINO AMERICANO

FRANCK POURCEL ORCHESTRA—Velvet PRS 8024

Con arreglos de Franck y en interpretación de su orquesta, bellas páginas latinas cobran hermosa vida instrumental en esta grabación. Entre otras aparecen "El Día que me quieras" (Gardel-Lepera), "Mama Inés" (E. Grenet), "Bahía" (A. Barroso), "Lamento Borincano" (R. Hernández) y "La Flor de la Canela" (Ch. Granda).

■ With arrangements by Franck Pourcel, rendered by his orchestra with that instrumental enchantment, this package of Latin perennials will sell big now and for years to come. Superb! "Las Mañanitas," "Yo vendo unos ojos negros," "Copacabana" (J. da Barro), "Conticinio" (L. Mejias) and "Tres perlas" (C. Vidal-V. Mendoza).



TREMENDA SALSA

LOS VIRTUOSOS—Discolor LP 4410

En producción de Mateo San Martín, Cuco Valoy y sus Virtuosos brindan aquí un muy movido repertorio de salsa dominicana que mueve a bailar. "Mentirosa" (R. Orlando), "Cantando se fué" (R. Orlando), "El Bochinche" (C. Valoy) y "El gordito de oro" (C. Valoy).

■ Produced by Mateo San Martín, Cuco Valoy and Los Virtuosos offer a terrific package of Dominican salsa. "Nicolás" (R. Orlando), "El que no sabe, no adivina" (R. Orlando) and "Nicolás" (R. Orlando).



QUIERO VIVIR

CARMIN—Orfeon 16H5159

Excelente voz de Nueva York, Carmin logra impacto con "Quiero vivir" (Fekaris-Peren-T. Sotto) contenida aquí. Otros temas "disco" son "Sé muy bien que vendrás" (A. Nuñez) y "En ti en ti" (L. Demetrio) y otros de corte internacional como "No me castigues" (S. Roger), "Si ya no me quieras" (S. Roger) y "Mi huella" (G.A. de Tobon.) Arreglos de Randy Ortiz y Hector Garrido. Producida por Charlie Lopez.

■ Carmin from New York is a superb new voice. She is moving nicely with "Quiero vivir," a version of "I Will Survive" in Spanish, even though it needs a remixing. Other disco tunes are "Se muy bien que vendrás" and "En ti en ti." Arrangements by R. Ortiz and H. Garrido. Produced by Charlie Lopez.



MERCEDES CASTRO

Musart 10744

Acompañada por el Mariachi Oro y Plata de José Chavez, Mercedes Castro luce sus habilidades interpretativas de música ranchera en "Me haces falta tú" (J. Navarrete), "Anhelo" (A. Martínez Monzón), "Vengo a verte" (A. Palacios) y "Ya vete" (P. Camacho).

■ Backed by Mariachi Oro y Plata de José Chavez, Mercedes Castro shows how talented she is when performing ranchera songs. She is at her best in "Me haces falta tú." Also good are "Anoche" (M. Castro), "Me voy lejos" (J. Favela) and "Alma sin vida" (J. Lorenzo Morales).

Singles Analysis

(Continued from page 8)

WFIL, F105 and Q102 besides their improving sales picture. ARS continues to grow stronger on the radio with adds at F105, Y100 and B100, and a healthy sales picture. Blondie (Chrysalis) stays hot at #38 with adds at WCAO, F105, WPRO-FM, WIFE, WAYS, KJR, and Z93.

Jackson

A cooling trend is evident until we get to the middle of the chart where Joe Jackson (A&M) cooks at #46 bullet with adds at WNBC, WQXI and 96KX providing the fuel. Barbra Streisand (Columbia) had a great radio week on pop stations with plenty of secondary market action for a #48 bullet, Kansas (Kirshner) was boosted to #50 bullet by big lp sales and adds at KING and WIFE, and Wet Willie (Epic) enjoyed a very solid week of adds at WGCL, WIFE, WKBW, and WHBQ for #51 bullet.

Fifties

WCAO, KNUS, WIFE and 92Q adds gave Robert John (EMI-America) a #55 bullet; Carly Simon (Elektra) got new airplay at F105 and WTX for #56 bullet; Eddie Rabbitt (Elektra) rode the crossover trail to #59 bullet with help from KBEQ and WTX adds and a #27 bullet on the Country

Chart; adds at KRBE and WAYS posted by Manfred Mann's Earth Band (WB) for #61 bullet; solid secondary action followed by a good week of adds at KFI, WPRO-FM, WSGA, and Y100 gave Maxine Nightingale a big jump from #74 to #62 bullet; and Spyro Gyra (Infinity) completed the mid-chart movement with a #66 bullet jump with new adds coming in.

Seventies

The big news in the seventies comes from the Jones Girls (Phila. Intl.) at #70 bullet with continued growth on pop stations while scoring a #6 bullet on the BOS chart. Nick Gilder (Chrysalis) went to #72 bullet; The Knack (Capitol) got adds at KRTH, WAYS, KJR, and Q105 for a #75 bullet; r&b airplay and new pop adds gave Dionne Warwick (Arista) a #76 bullet, and Charlie Daniels (Epic) for #77 bullet on the strength of WPEZ, KDWB, WHBQ and 94Q adds.

New on the chart this week are G.Q. (Arista) at #85 bullet, Patrick Hernandez (Columbia) with a big disco record that has garnered pop adds along with pop sell-throughs for an #88 bullet, and Bonnie Pointer (Motown) at #95.

Album Analysis (Continued from page 8)

"Mile Reflections" shows solid sales in the midwest, New York, and southeast areas. Also aided by Daniels' single release and touring, his lp is picking up good retail response.

Peter Frampton (A&M) made a 36 point jump this week to the #28 position. The lp is showing good retail and heavy rack movement.

The Who

The Who have the #50 bullet slot this week, concurrent with the release of the movie soundtrack. Action is basically retail, with heavy emphasis in the New York, Baltimore, Milwaukee, Los Angeles and Boston markets. The Jones Girls (PIR) made another healthy jump up the charts to the #73 position. Solid action is reported from one-stops and retailers in New York, D.C., and New Orleans. The single, "You Gonna Make Me Love Somebody Else," is beginning to cross pop. Joni Mitchell's (E/A) "Mingus" lp entered this week at #88 and is receiving jazz reports as well as pop reports. The lp is basically retail at this point. Willie Nelson and Leon Russell (Col) hold the #81 position this week, and at this point, the lp is selling at both rack and retail, specifically out of the southeast,

northwest, and southwest markets. Carly Simon (Elektra) just edges into the top 100 lps with a 97 bullet showing straight retail reports thus far.

Stewart

Other strong lps in the top 100 includes John Stewart's (RSO) which is being fueled by his single "Gold," and is showing good rack as well as retail action. After five weeks on the chart, Con Funk Shun (Mercury) at #43 and is selling well at retail and one-stops, as well as Switch (Motown) this week at #48 bullet. Diana Ross (Motown) is also selling well in one-stops and retail, this week at #70, making a ten point jump up the chart. Atlanta Rhythm Section's "Underdog" lp (Polydor) made a substantial jump up the chart this week to occupy the #62 bullet slot, and is beginning to show good retail and rack action especially in the southeast, midwest, and Memphis and D.C., where reported in the top 30. In the nineties, Dionne Warwick's (Arista) lp is strong with retail sales, with the single charting both pop and BOS. The album is getting healthy sales reports from Detroit, Philadelphia, and D.C.

Cover Story:

Ronnie Milsap: No Stranger To Success

■ In the fall of 1977, RCA artist Ronnie Milsap virtually swept the Country Music Association awards by winning Entertainer of the Year, Male Vocalist of the Year and Album of the Year citations.

The sweep really was not all that surprising, though, for Milsap's career had been building toward just such recognition. He had been selected as Male Vocalist of the Year in 1974 and 1976, and his fame as a pianist-singer had been spreading throughout the world.

At the time of the CMA convention, however, Milsap was gaining solid recognition as a pop star. His single, "It Was Almost Like A Song," was pushing toward the top of the pop charts, and his album of the same title had also become a best-selling crossover record—going gold in the process.

The two parallel situations—in the country and pop worlds—were solid proof that Milsap was an entertainer for all people. And, it has all happened in the short time since he signed his contract with RCA in 1973.

Born in Robbinsville, N.C., near the Tennessee-Carolina border, Milsap was blind from birth. At the age of five he was sent to the State School for the Blind in Raleigh and there discovered an aptitude for music. A violin virtuoso by the age of seven, at eight he played the piano, and by 12 had mastered the guitar. Now, he plays most of the keyboard, stringed, percussion and woodwind instruments.

During school, Milsap undertook a serious study of classical music. "My favorite composers are Mozart and Bach," says Ronnie. However, when one hears country music the first six years of his life, it is bound to have a strong influence. The influences caused Milsap to return to his roots to practice Jerry Lee Lewis, Elvis, Lefty Frizzell, and other country artists instead of Chopin or Beethoven.

The instructors all frowned on this, but after several suspensions the teachers finally gave in and allowed young Milsap to form his own rock group with three other boys from the school. Calling themselves the "Apparitions," they performed frequently at high school and college assemblies in the Raleigh and Chapel Hill area.

Milsap's love for music won out over a legal career, and Ronnie stayed on in Atlanta, where he went to junior college, picking up jobs as a sideman. His first job was with J.J. Cale.

By 1966, Ronnie had formed his own band and gone to work playing the Playboy circuit and college dates, and he landed a contract with Scepter Records.

Moving to Memphis in 1969, Ronnie and the group worked at T.J.'s, a popular nightclub there, playing all sorts of music and experimenting with films and lights. It was there that Ronnie turned out such hits as "Denver" and "Loving You Is A Natural Thing."

Still experimenting, Ronnie later recorded for Chip Records and then with Warner Bros. His records were successful, but they were still not exactly what he wanted. "I have played, and can play, any kind of music, but you must do what your heart feels is right, and to me, that's country."

After finally deciding to go country, Ronnie and his wife Joyce moved to Nashville where he contacted Tom Collins of Pi-Gem Music to assist him in establishing a career in country music. In April, 1973, Ronnie signed a recording contract with RCA Records. His first release for the label, "I Hate You," was followed by such singles as "The Girl That Waits On Tables," "Pure Love," "Please Don't Tell Me How The Story Ends," and "Legend In My Time." Since 1976 all nine of Milsap's RCA singles have gone number one including "Nobody Likes Sad Songs," number one on RW's country singles chart this week.

His RCA albums, beginning with "Where My Heart Is" and continuing with "Pure Love," "A Legend In My Time," "Night Things," "20-20 Vision," "Ronnie Milsap Live," "It Was Almost Like A Song," "Only One Love In My Life," and most recently "Images" riding at #7 on RW's Country album chart, have built a success-story career.

Polydor Signs Don Ray



French composer/arranger Don Ray has signed an exclusive, long-term production and artist agreement with Polydor Incorporated, it was announced by Rick Stevens, vice president, a&r, Polydor Records. The pact calls for Ray to discover and produce new artists for Polydor as well as record himself. The initial album planned under the new contract will be Michele Freeman's "Find The Fire," to be released in July. Pictured at the signing, which took place in Polydor's New York offices are, from left: (sitting) Don Ray; Rick Stevens, vice president, a&r, Polydor Records; (standing) Paul Schindler, attorney for Don Ray; Andre Djaoui, manager for Don Ray.

CBS Taps Thomas

■ NEW YORK — Win Wilford, director of press information & artist affairs/black music marketing/CBS Records, has announced the appointment of Pat Thomas to the position of associate director of press information & artist affairs, west coast/black music marketing/CBS Records.

Thomas joins CBS Records after serving as national publicity director for United Artists Records as well as co-hostess of a local television show entitled "Frankly Female." She will report directly to Wilford and will work out of the Century City, Los Angeles office.

Dante Forms Company

■ NEW YORK — Ron Dante has announced the establishment of 311 Productions. 311 Productions will be active in the creation of records, Broadway shows, movies and films for TV. 311 Productions has scheduled delivery of albums by all the artists on its roster within the coming year, including Ron Dante's own group, Dante's Inferno (Infinity), Jolis & Simone (Columbia), Barry Manilow (Arista) and Alien (Elektra/Asylum).

311 Productions will be headquartered at 311 West 57th Street, Manhattan, which will also serve as the office of Dante's music publishing company, Dante Music, Inc.

RCA Pacts Mata

■ NEW YORK—Conductor Eduardo Mata's on-going recording relationship with RCA Records has been converted into a long-term exclusive recording contract, according to Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Mata has recorded a variety of works by such composers as Fala, Stravinsky, Khachaturian and Glazounov.

Thea Zavin

(Continued from page 16)

in a way it had never been done before." Among the earliest illustrations of that approach, she adds, was "Never On Sunday," which also served as an early example of how chart success could enhance box office receipts.

Zavin agrees as well that this year's Oscar presentation marked a new spirit of openness among film industry heavies. "It was a much more closed community than it is now," she notes. "Do you realize that not a single song from 'Help,' for example, was nominated the year the film was released?" The Oscars' virtual lock-out of "Saturday Night Fever," one of the year's biggest box office phenomena, suggested that resistance was still substantial, yet Zavin notes, "On the other hand, this year 'Last Dance,' a disco work by a new songwriter who had no real reputation within the film community, not only got nominated, but won the award.

"When you had the few studios that were all-powerful, there weren't opportunities for new composers."

Television has likewise updated its musical image, creating new avenues for such BMI affiliated composers as Gimbel and Fox, the team of Jack Elliot and Alyn Fergussan, Jerry Immel and others. Yet to be fully resolved, though, are the opportunities arising from the growing home video market. That issue involves BMI only indirectly, though.

"Under the law, we can only license public performances," explains Zavin. "So neither BMI nor ASCAP would be involved with home video entertainment. Obviously, though, if they put a machine up in an airline terminal or some other public location, we'd license it the same way we'd license a performance by a pianist in a concert hall."

That technology's arrival will affect BMI's licensees, though, in terms of how home video sales affect other, public media. "It is interesting to speculate what the VTR and the MCA videodisc, for example, are going to do to the broadcasting system as we know it now. You could argue that by stopping off to buy videotapes or videodiscs, that many fewer hours will be spent in front of the TV or radio . . . It's conceivable that if this happening, broadcasting income will go down. On the other hand, there's another form of income to the writer created."

At this point, though, with a true national home video market in its embryonic form, she says any forecast of the net impact on revenues is purely speculative.

ASCAP Forms Writers Advisory Group

■ NASHVILLE — The ASCAP Southern Writers Advisory Group was formed last week during the annual southern membership meeting of ASCAP here. The group is composed of ASCAP songwriters from the southern region for the purpose of providing an avenue for the input of ideas for the society from the writers themselves, according to ASCAP president Stanley Adams.

Initial Members

Named as initial members of the group are Archie Jordan, Bill Rice, Jerry Foster, Eddy Raven, Arthur Kent, Frank Stanton, Buzz Cason, John Schweers, O.B. McClinton, Bob Morrison and Rory Bourke. Also attending the first meeting of the group on Monday, June 18, were Adams; Gerald Marks, of ASCAP's board of directors; Paul Marks, managing director; Paul Adler, director of membership; Gloria Messinger, assistant general counsel; Leo Kaplan, of ASCAP's New York staff; Ed Shea, Southern regional executive director; Merlin Littlefield, assistant director, ASCAP Nashville;

CBS, Nashville Sounds Plan LP Giveaway

■ NASHVILLE — CBS Records is teaming with the Nashville Sounds (Cincinnati Reds minor league team) July 3, as the Sounds play host to the Jacksonville Suns (Kansas City Royals minor league team) for a double header. CBS will give away albums between innings and 7" samplers of Charly McClain, Lynn Anderson, Johnny Rodriguez, and Willie Nelson/Leon Russell to every fan as they come in the gate.

CBS will also provide live entertainment. CBS Night at the ballpark will be advertised on local radio beginning next week.

Connie Bradley, assistant director; Rusty Jones, director of public relations in Nashville; and Judy Gregory, Southern director of writer/publisher administration.

Adams stressed in the membership meeting that membership in the advisory group is open to any ASCAP writer.

Derrick Inks Houston

■ NASHVILLE — Steven Newell, vice president and general manager of Derrick Records, has announced the signing of David Houston to an exclusive recording contract.

Formerly signed to Elektra Records, Houston will release his first single on Derrick, "Let Your Love Fall Back On Me."

Top Billing Hosts Country Buyers



The International Country Music Buyers Association, in Nashville for a meeting of their more than 200 members during Fan Fair, were hosted by Top Billing at a reception following the Music City News Cover Awards Show. The reception was attended by Top Billing artists as well as the promoters of fairs, clubs, dinner theatres and auditoriums (it) comprise the ICMBEA. Among those on hand are (from left) RCA artists Jim Ed Brown and Tom T. Hall; Don Romeo, Don Romeo Agency, Omaha; George Moffatt, Variety Attractions, Zanesville, Ohio; RCA artist Helen Cornelius; and Top Billing president Tandy Rice.

Nashville Report

By RED O'DONNELL



■ What's Going On Here? Crystal Gayle goes to Red China next month with Bob Hope & Co., for taping of the comedian's 3-hour NBC-TV special, "Road to China." She's the first American singer to perform in that country since before World War II—at least.

Well, it's about time! Reference is to designating Nov. 19-25 as "International Music Directors Week." Dick Shuey, who isn't a member of that often-maligned, under-rated clan, suggests: "All station managers, owners and music industry personnel (DJs, too) are urged to treat music directors with kindness and respect during that period, for all the enjoyment they bring to countless millions daily." Shuey also urges writing of letters to President Jimmy Carter and all members of Congress designating an 'official' proclamation.

Guess who were honor guests at June Carter Cash's birthday party the past Saturday? Dr. and Mrs. Billy Graham. Party was at the Cashes'.

Disco (among other things) comes out of the studio in Nashville: Thomas Cain, who opened for George Benson in concert at the Grand Ole Opry House last week, caused a minor traffic jam while performing during lunch hour in downtown Nashville last Wednesday. Thomas (who has just been signed to a major label that begins with

(Continued on page 72)

Pickin' Parlor Reopens

■ NASHVILLE — The old time Pickin' Parlor, a local nightclub, has reopened under the new ownership of Charles Bellak, Mike Dunbar and Ginger Boatwright. According to general manager Scott Bellak, the 125-seat club has undergone some small changes, but essentially remains the same.

The Pickin' Parlor has been a popular Nashville club for several years, first as a bluegrass hall with adjacent instrument shop, and recently as a name-act club that was a favorite for label showcases.

Cedarwood Taps Lee

■ NASHVILLE—Bill Denny, president of Cedarwood Publishing Company, has announced the appointment of Larry Lee to the professional staff of Cedarwood. Lee was formerly professional manager for Screen Gems Music and House of Cash.

PICKS OF THE WEEK

SINGLE **WILLIE NELSON and LEON RUSSELL, "HEARTBREAK HOTEL"** (prod.: Willie Nelson & Leon Russell) (writer: M. Axton) (Tree, BMI) (3:00). Willie and Leon revive Elvis Presley's first big hit with a lighter, more lively sound. Should be an easy summertime hit on more than one chart for Willie and his latest partner. Columbia 3-11023.



SLEEPER **JOHN ANDERSON, "LOW DOG BLUES"** (prod.: Norro Wilson) (writers: J. D. Anderson/L. A. Delmore) (Al Gallico, BMI/Cypress, ASCAP) (2:50). The title is indicative of the sound of Anderson's single, a laid-back, mournful blues tune. A steady bass line supports fiddles, a guitar and dobro as he slides through the lyrics. Warner Bros. 8863.



ALBUM **BILLY "CRASH" CRADDOCK, "LAUGHING AND CRYING/LIVING AND DYING."** With the exception of one or two cuts, Craddock keeps it mellow with a nice collection of love ballads. Produced by Dale Morris, instrumental accompaniment is tight and well-balanced to back Craddock's smooth style. Standouts: "Till I Stop Shaking" and "Sneak Out Of Love With You." Capitol ST-11946.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Charlie Daniels Band — "The Devil Went Down To Georgia"

Narvel Felts — "Tower of Strength"

Janie Fricke -- "Let's Try Again"

Willie Nelson & Leon Russell -- "Heartbreak Hotel"



Randy Gurley

The Charlie Daniels Band grabs immediate country acceptance to "The Devil Went Down To Georgia." First week adds include WYDE, WIL, WKKN, WBAM, KHEY, KCKN, WWOK, KYNN, KAYO, WDEN, KWKH, WPNX, KBUC, WUNI, KERE, KRMD.

With the increasing success of Elektra's country cover on "Just When I Needed You Most" by Diana, Bearsville has decided to expose Randy Vanwarmer to country audiences. Already on that version is WHN (#5), WMC (#22), WDEN, WTSO, WWOK, WOKO. New converts to Diana's record this week include KJJJ, KAYO, KSSS, WVOJ, KWMT, WMAQ, KYNN, KHEY, KDJW, KGA, WESC, WITL.



Ray Pillow

Narvel Felts has an early start with the classic "Tower of Strength" at WHOO, WNYN, WFAI, WPNX, WITL, KYNN, KTTS, KBUC, KVOO, KERE, KSSS, KWKH, WOKO, WTMT, WESC, WIVK. Cher adds new believers to "It's Too Late To Love Me Now" in Miami, Jacksonville and Shreveport.

Newcomer Becky Hobbs is showing adds on "I Can't Say Goodbye to You" at KCKC, WKKN, WIVK, WHOO, KSSS, WQQT, WDEN. Ditto for Randy Gurley's "Don't Treat Me Like a Stranger" in southeastern markets.

Bill Phillips drawing play at KGA, WVOJ, WSLC, WIVK, WPNX, KKYX, KFDI on "At the Moonlite;" Ray Pillow's "Super Lady" showing in the southeast.

Janie Fricke makes bold moves with "Let's Try Again" at WBAM, KAYO, WTSO, WTOD, KRMD, WPNX, WUBE, KTTS, KKYX, WITL, WEMP, WIVK, KDJW, KFDI, KERE, KWKH. Kim Charles spins in Roanoke, Columbus and Montgomery with "Hold Me Like A Baby."

Early action on Sonny Throckmorton's "Can't You Hear That Whistle Blow" at WVOJ, WIVK, WHOO, KTTS, KVOO, KRMD. Mac Wiseman has adds in Tulsa, Shreveport and Columbus with "Scotch and Soda."

Super Strong: Dave and Sugar, Johnny Cash, Emmylou Harris, Jim Reeves, Earl Thomas Conley, George Jones.

SURE SHOTS

Kenny Rogers & Dottie West — "Til I Can Make It On My Own"

Jacky Ward & Reba McEntire — "That Makes Two of Us"

Willie Nelson & Leon Russell — "Heartbreak Hotel"

Johnny Rodriguez — "Fools for Each Other"

LEFT FIELDERS

Tiny Tim — "Tip Toe To The Gas Pumps"

Jay & Shelley — "The Ballad of Johnny B. Goode"

Lorrie Morgan — "Tell Me I'm Only Dreaming"

AREA ACTION

Ava Barber — "Even a Fool Would Let Go" (WFAI, WIVK, KVOO)

Gayle Harding — "How Will I Ever Say Goodbye" (WTMT, KFDI, WDEN)

Remote Control



RCA artist Razy Bailey was featured in a live remote broadcast from the new Land Mark Club over KLAC in Los Angeles recently. In the first such broadcast from the Glendale club, Bailey's latest lp, "If Love Had A Face," was showcased to the radio audience as well as radio, press, accounts and label personnel at the club. Pictured after the show are (seated, from left) John Curb, independent promotion; Carson Schreiber, regional country promotion manager, RCA Nashville; Bailey; Mark Holste, MD at KBBQ, Ventura; (standing, from left) Bob Johnson, owner of the Land Mark; Sammy Jackson, KLAC air personality who emceed the show; Louis Newman, regional pop promotion manager, RCA/Free Flight, Nashville; Don Langford, PD at KLAC; and Bill Graham, salesman, RCA, Los Angeles.

Three New Pacts Boost McDowell

By CINDY KENT

■ NASHVILLE—It's not easy to predict the circumstances that create opportunities for tomorrow's stars. In the case of Ronnie McDowell, the artist was catapulted from relative obscurity into the limelight by the death of Elvis Presley and McDowell's resulting tribute record.

Once in the spotlight, McDowell's personal talent proved powerful enough for the public and music industry to take notice, and efforts have been combined to energize that talent into stardom. In the past three months, he has entered into a new production agreement with Buddy Killen, head of Tree Productions, switched record labels from Scorpion to Epic, and signed for bookings through United Talent.

Inspired by the death of Elvis Presley, McDowell recorded for Scorpion "The King Is Gone," a song he co-wrote with Lee Morgan. The record was just one of a flurry of Elvis tribute records, but it quickly caught on, and within eight working days orders had been placed from distributors for a million copies. To date over 1½ million of the records have been sold.

It turned out to be more than a flash in the pan as several subsequent releases on Scorpion (including "I Love You, I Love You, I Love You," which peaked at 3 on RW's Country Singles Chart) showed McDowell to be a promising writer and artist.

Just as McDowell started to think about changing labels, he was contacted by Killen, who was instrumental in his deal with Epic. "He's a great writer and artist," Killen says, "and he's only be-

ginning." After hearing McDowell overdub a session for Scorpion, he knew he wanted to produce him. "He knocked me out as a person and a talent. As for direction, nothing really new is planned for Ronnie. I plan to tap the resources already there. He's got his own talent, and doesn't have to copy someone else's style," said Killen, referring to assumptions that McDowell is an Elvis imitator.

McDowell says he is open to all kinds of material. "If I cross over, fine," he said. "Basically I just have to go where my head is with my writing. My latest release, 'The World's Most Perfect Woman' (now at 18 with a bullet on RW's Country Single Chart), is more MOR, but I still would like to retain a little country."

"Ronnie has all the elements of a superstar," says Roy Wunsch, director of marketing for CBS Records in Nashville. "We're taking steps to insure ever-increasing exposure, including extensive radio buys and point of sale material for his upcoming album. He is mass appeal, not limited to one format. If there's an artist that has a shot at crossing over in the next few months, it's Ronnie."

Lee Inks Paycheck

■ NASHVILLE—Buddy Lee, president of Buddy Lee Attractions, has announced the signing of Epic artist Johnny Paycheck for exclusive booking representation internationally. In announcing the signing, Lee said the agency's efforts will be to work from a central focal point to expand Paycheck's stage ability into every facet of the music world.

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY RODRIGUEZ—Epic 8-50735

FOOLS FOR EACH OTHER (prod.: Billy Sherrill) (writers: J. Rodriguez/
B. Boling) (Hallnote/Bus Ride, BMI) (2:38)

Rodriguez does especially well with easy-moving love songs, and this self-penned tune is no exception. An electric guitar lick and the chorus make an effective hook.

KENNY ROGERS & DOTTIE WEST—United Artists X1299-Y

TIL I CAN MAKE IT ON MY OWN (prod.: Larry Butler) (writers: G. Richey/
T. Wynette/B. Sherrill) (Algee/Altam, BMI) (3:16)

Kenny and Dottie trade verses on this Tammy Wynette classic and then join with their distinctive harmonies on the rest of the song. A strong showing by both artists, with plenty of drama and emotion.

ZELLA LEHR—RCA PB-11648

ONCE IN A BLUE MOON (prod.: Pat Carter) (writers: S. Lorber/J. Silbar)
(Bobby Goldsboro, ASCAP) (2:56)

The chorus of this romantic love song is especially strong as Lehr sings softly backed by strings, guitars and background vocals. Could be her biggest single yet.

JACKY WARD/REBA McENTIRE—Mercury 55054

THAT MAKES TWO OF US (prod.: Jerry Kennedy) (writer: J. Fuller)
(Blackwood/Fullness, BMI) (2:53)

Ward and McEntire complement each other nicely on this dreamy, sentimental love song. Both artists use a soft, easy tone which fits the lyrics for an appropriate song for the summer.

LORRIE MORGAN—MCA Hickory 41052

TELL ME I'M ONLY DREAMING (prod.: Ronnie Gant) (writer: L. Anderson)
(Fred Rose, BMI) (2:27)

With her second single release, writer Morgan is proving to be a promising young artist. With plenty of strength and expression, she moves through the verse and chorus progressions with ease.

THE STATLER BROTHERS—Mercury 55066

HERE WE ARE AGAIN (prod.: Jerry Kennedy) (writer: D. Reid)
(American Cowboy, BMI) (2:45)

The Statlers continue their hot streak with an easy-moving tune highlighted by Don Reid's distinctive vocals. Once again, the harmonies are right on the mark as the group glides smooth and steady.

SONNY JAMES—Monument 288

LORELEI (prod.: Fred Foster) (writers: F. Foster/G. Thoner) (Pedro, BMI) (3:03)
James' latest single has some of the flavor of a European folk tune with horns, drums and a chorus of singers backing him up. An interesting new direction for the artist.

HANK SNOW—RCA PB-11622

A GOOD GAL IS HARD TO FIND (prod.: Chuck Glaser) (writer: E. Johnson)
(Edwin H. Morris & Co., ASCAP) (2:55)

Hank swings with a Dixieland sound on this single, complete with clarinets, horns and a little guitar work. Vocals stay true to form with Snow's easy, relaxed style.

TOMMY CASH—Monument 286

WHEN THE LOVIN' STARTS (prod.: Larry Butler) (writers: C. Putman/
S. Throckmorton/D. Cook) (Tree, BMI/Cross Keys, ASCAP) (2:15)

Cash teams up with producer Larry Butler on a quick flowing tune. Drums and bass lines keep the pace up while bright guitars accent the lyrics.

TOMMY McCLAIN—Starflite ZS8-4901

(I DON'T LOVE YOU) SINCE YOU WALKED OUT ON ME (prod.: Huey Meaux)
(writer: T. McClain) (Crazy Cajun, BMI) (2:21)

McClain's debut single on Huey Meaux's newly affiliated label has a deliberate pace with a touch of the blues. A piano and well-placed guitar licks accent the artist's textured vocals.

TINY TIM—Gas 'Er Up 1001

TIP TOE TO THE GAS PUMPS (prod.: David Heavener) (writer: D. Heavener)
(I.S.P.D., ASCAP) (2:55)

Tiny Tim is back once again, as outrageous as ever, with a topical tune done in his inimitable style. It could work as a novelty record, especially considering the energy situation.

Country Radio

By CINDY KENT

■ **WUBE TV'ER:** In honor of WUBE/Cincinnati's 10th country anniversary, the station underwrote a 1-hour local TV special, "Cincinnati Country," which aired April 14. Appearing on the variety-comedy were **T.G. Sheppard, Susie Allanson, Rayburn Anthony** and **Jack Reno**, according to PD **Bob English**. "Based on the phone and mail response, we feel the show was a success," English told RW. "Cincinnati has not had a local program of this kind since 'Midwest Hayride,' a local live country TV show, went off the air a few years ago." Most of the staffers from WUBE participated in the taping, including all the script-writing for comedy sketches. The show aired over WXIX, a Metromedia affiliate, and was taped at a local nightclub, **Bobby Mackey's Music World**. Mackey also performed on the program, as did WUBE morning man **Larry B.**, originator of the TV idea. Although the show was just a one-time special, WUBE hopes the idea will be picked up and carried regularly by a local station.

MOVES: **Niki Summers** is the new night personality at WTSO/Madison, according to **Pat Martin**. Summers holds down the 6-mid-night slot . . . **John Frey** has joined KLAC/Los Angeles as account executive . . . **Carol Ratcliff** is KWMT/Ft. Dodge's new afternoon drive lady, from sister KKEZ-FM, replacing **Bob Wood**, now in production.

QUESTION OF THE WEEK: Who is the new (?) personality at KLLL/Lubbock called **Jose Eldorado Portfolio Mexicali Rose Tequila Taco Cantina Latrina Purima Como Se Yama III**? Whoever he is, his taped voice does a great job answering the music line!

NEW STATION: Chattanooga station WDBX changed to a 24-hour country programming from top 40 June 1. Program and music director is **Jerry Pond**, formerly with WODD/Chattanooga.

ETC.: As part of a benefit for the San Diego Aerospace Historical Center, KSON-AM/San Diego PD **Rod Hunter** walked on the wing of a plane during a flight over the city. The stunt was part of the San Diego National Air Festival, of which KSON-AM was designated the official voice.

KLAC/Los Angeles recently broadcast a speech by **Charles L. Schultz**, chairman of President Carter's Council of Economic Advisors made to the Commonwealth Club in San Francisco.

WMAQ/Chicago has set the fifth annual Lamb's Farm Concert for July 8. **Buck Owens** is the featured act for the event, which is free, proceeds from refreshments going to the Lamb's Farm, a housing and training center for mentally handicapped youngsters.

Nashville Report (Continued from page 70)

a P) was performing along with his producers, **Moses Dillard** and **Jesse Boyce**, and an 18-piece group in First American National Bank's Noon Time Show Time. At that hour, downtown Nashville is filled with banking and insurance office personnel, largely unaware of the extent of the city's music industry, but the show this time drew the biggest turnout ever, stopping traffic as well as lunchtime pedestrians.

Paul Richey and **Gunter Gabriel** were in Paul's studio (Richey House) last week to augment Richey's latest career venture as a recording artist in the German market. Assisted by brother **George Richey** and his wife **Tammy Wynette**, Paul and Gunter were each cutting singles for release in Germany on Polydor Records.

The official signing of a contract hasn't been inked but MCA and **Brenda Lee** are getting together. Apparently the rumors are true: Brenda is returning to the label after a brief absence, and an even briefer association with Elektra.

Of Human Interest: **Joy Pierce**, 14, of Flat Rock, Ind. is going blind. The teen-ager's eyesight has been failing for about a decade. Joy wanted to meet her idol **Conway Twitty** before it was too late to see him. So Twitty arranged the meeting Saturday after performing at a show in the Nashville-North Club at Taylorsville, Ill.

Dolly Parton's first tour of the Far East begins July 7 in Honolulu and ends Aug. 1 in Tokyo. Dolly'll appear in 10 concerts and headline six TV specials in Hawaii, New Zealand, Australia, Hong Kong and Japan during her travels. The no doubt longest (almost four weeks) she's been away from the good ole U.S.A.

Comedienne-banjoist **Roni Stoneman** is navigating these days on crutches. She dropped a flatiron on her right foot during taping of a syndicated "Hee Haw" TV show. No broken bones, but badly bruised toes and instep . . . **Blackwood Brothers** completed third tour of U.S.S.R., appearing in Baptist churches at Moscow and Leningrad. "The Russian government people were very cordial, while in the past they were not," reports group spokesman Cecil Blackwood.

Record World Country Albums



JUNE 30, 1979

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

JUNE 30	JUNE 23				WKS. ON CHART	
1	1	THE GAMBLER	KENNY ROGERS	United Artists LA 834 H	(21st Week)	29
2	2	GREATEST HITS	WAYLON JENNINGS/RCA	AHL1 3378		9
3	3	ONE FOR THE ROAD	WILLIE AND LEON/Columbia	KC2 36064		2
4	4	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros.	BSK 3318		8
5	11	GREAT BALLS OF FIRE	DOLLY PARTON/RCA	AHL1 3361		2
6	6	CLASSICS	KENNY ROGERS AND DOTTIE WEST/ United Artists LA 946 H			12
7	7	IMAGES	RONNIE MILSAP/RCA	AHL1 3346		3
8	13	STARDUST	WILLIE NELSON/Columbia	KC 35305		60
9	12	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia	KC 2 34326		31
10	5	THE ORIGINALS	THE STATLER BROTHERS/Mercury	SRM 1 5016		11
11	9	WHEN I DREAM	CRYSTAL GAYLE/United Artists	LA 858 H		53
12	14	LOVELINE	EDDIE RABBITT/Elektra	6E 181		5
13	15	NEW KIND OF FEELING	ANNE MURRAY/Capitol	SW 18849		20
14	16	THE OAK RIDGE BOYS HAVE ARRIVED	MCA	AY 1135		13
15	17	TEN YEARS OF GOLD	KENNY ROGERS/United Artists	LA 835 H		76
16	18	THE BEST OF DON WILLIAMS, VOL. II	MCA	3096		6
17	19	THE BEST OF BARBARA MANDRELL	MCA	AY 1119		21
18	20	MILLION MILE REFLECTIONS	CHARLIE DANIELS BAND/ Epic	JE 35751		8
19	21	ROSE COLORED GLASSES	JOHN CONLEE/MCA	AY 1105		33
20	24	MOODS	BARBARA MANDRELL/MCA	AY 1088		37
21	23	SERVING 190 PROOF	MERLE HAGGARD/MCA	3089		4
22	25	CROSS WINDS	CONWAY TWITTY/MCA	3086		4
23	28	JUST TAMMY	TAMMY WYNETTE/Epic	KE 36013		3
24	10	JERRY LEE LEWIS	ELEKTRA	6E 184		11
25	22	BEST OF THE STATLER BROTHERS	MERCUY	SRM 1 1037		178
26	27	HEART TO HEART	SUSIE ALLANSON/Elektra	6E 177		11
27	29	SPECTRUM VII	DAVID ALLAN COE/Columbia	KC 35789		8
28	30	RODRIGUEZ	JOHNNY RODRIGUEZ/Epic	KE 36014		5
29	32	IT'S A CHEATING SITUATION	MOE BANDY/Columbia	KC 35779		15
30	34	SWEET MEMORIES	WILLIE NELSON/RCA	AHL1 3243		21
31	31	OUTLAW IS JUST A STATE OF MIND	LYNN ANDERSON/ Columbia	KC 35776		14
32	8	TNT	TANYA TUCKER/MCA	3066		32



33	33	JIM ED AND HELEN	JIM ED BROWN & HELEN CORNELIUS/ RCA	AHL1 3258		16
34	36	REFLECTIONS	GENE WATSON/Capitol	ST 11805		19
35	35	EXPRESSIONS	DON WILLIAMS/MCA	AY 1069		42
36	40	VARIATIONS	EDDIE RABBITT/Elektra	6E 127		65
37	50	FAMILY TRADITION	HANK WILLIAMS, JR./Elektra	6E 194		6
38	42	DUETS	JERRY LEE LEWIS & FRIENDS/Sun	1011		26
39	38	RUNNING LIKE THE WIND	MARSHALL TUCKER BAND/ Warner Bros.	BSK 3317		6
40	45	I DON'T LIE	JOE STAMPLEY/Epic	KE 36016		5
41	26	JUST LIKE REAL PEOPLE	THE KENDALLS/Ovation	OV 1739		18
42	44	CON HUNLEY	Warner Bros.	BSK 3285		14
43	39	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artists	LA 861 H		64
44	53	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/ RCA	AFL1 2696		74
45	46	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)	VARIOUS ARTISTS/Elektra	5E 503		28
46	52	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol	ST 17743		72
47	41	LARRY GATLIN'S GREATEST HITS	Monument	MG 7628		33
48	48	YOU'VE GOT SOMEBODY	VERN GOSDIN/Elektra	6E 180		11
49	49	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA	AFL1 2780		54
50	37	OUR MEMORIES OF ELVIS	ELVIS PRESLEY/RCA	AQL1 3279		14
51	43	IF LOVE HAD A FACE	RAZZY BAILEY/RCA	AFL1 3391		3
52	56	ROOM SERVICE	OAK RIDGE BOYS/MCA	AY 1065		35
53	60	THE AMAZING RHYTHM ACES	Columbia	JC 36083		13
54	58	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/MCA	DO 2993		90
55	59	LEGEND	POCO/MCA	AA 1099		13
56	54	ARMED AND CRAZY	JOHNNY PAYCHECK/Epic	KE 35623		31
57	64	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation	OV 1719		95
58	57	BEST OF DOLLY PARTON	RCA	APL1 1117		161
59	47	SATURDAY MORNING SONGS	TOM T. HALL/RCA	AHL1 3362		5
60	55	BURGERS AND FRIES/WHEN I STOP LEAVING	CHARLEY PRIDE/RCA	APL1 2983		33
61	65	OLD FASHIONED LOVE	THE KENDALLS/Ovation	OV 1733		59
62	71	PROFILE—THE BEST OF EMMYLOU HARRIS	Warner Bros.	BSK 3258		31
63	63	GARY GARY	STEWART/RCA	AHL1 3288		16
64	73	JOHN DENVER	RCA	AQL1 3075		23
65	61	GREATEST HITS, VOL. II	JOHNNY PAYCHECK/Epic	KE 35444		34
66	66	I WILL SURVIVE	BILLIE JO SPEARS/United Artists	LA 964 H		5
67	70	LIVING IN THE USA	LINDA RONSTADT/Asylum	6E 155		38
68	69	TOTALLY HOT	OLIVIA NEWTON-JOHN/MCA	3067		30
69	51	ORIGINAL TEXAS PLAYBOYS	Capitol	ST 11917		7
70	62	HALF AND HALF	JERRY REED/RCA	AHL1 3359		12
71	67	LOVE YA STELLA	PARTON/Elektra	6E 191		7
72	68	LOVE NOTES	JANIE FRICKE/Columbia	KC 35774		13
73	72	THERE'S ALWAYS ME	RAY PRICE/Monument	MG 7633		11
74	74	ARE YOU SINCERE	MEL TILLIS/MCA	3077		18
75	75	TRYIN' TO SATISFY YOU	DOTTSY/RCA	AHL1 3380		8

CONWAY
TWITTY
CROSS
WINDS
MCA-3086



ONE HELL
OF A SINGLE

"I MAY NEVER
GET TO HEAVEN"
MCA-41059

PRODUCED BY
CONWAY TWITTY & DAVID BARNES
FOR TWITTY BIRD PRODUCTIONS, INC.
MCA RECORDS



Record World Country Singles

JUNE 30, 1979

TITLE, ARTIST, Label, Number

JUNE 30
JUNE 23

WKS. ON
CHART

1	2	NOBODY LIKES SAD SONGS RONNIE MILSAP RCA 11553	10
2	1	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	10
3	3	YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808	11
4	5	AMANDA WAYLON JENNINGS/RCA 11596	7
5	8	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	9
6	6	IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536	9
7	12	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	6
8	10	I DON'T LIE JOE STAMPLEY/Epic 8 50694	10
9	9	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125	9
10	14	IF I GIVE MY HEART TO YOU MARGO SMITH/Warner Bros. 8806	9
11	13	TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036	10
12	15	PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	8
13	16	SIMPLE LITTLE WORDS CRISTY LANE/LS 172	9
14	23	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	7
15	19	YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577	4
16	25	SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/ Warner Bros. 8815	5
17	18	WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/ Epic 8 50696	10
18	24	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706	7
19	20	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	9
20	21	THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568	8
21	26	SPANISH EYES CHARLIE RICH/Epic 8 50701	8
22	27	YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/ Epic 8 50708	6
23	29	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812	6
24	4	WHEN I DREAM CRYSTAL GAYLE/United Artists 1288	12
25	33	NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722	4
26	31	REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717	5
27	34	SUSPICIOUS EDDIE RABBITT/Elektra 46053	3
28	30	TOUCH ME BIG AL DOWNING/Warner Bros. 8787	11
29	37	PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723	4
30	35	BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814	6
31	39	COCA COLA COWBOY MEL TILLIS/MCA 41041	3
32	32	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/ Elektra 46023	9
33	38	LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033	5
34	40	BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974	3
35	47	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046	4
36	36	NADINE FREDDY WELLER/Columbia 3 10973	7
37	45	(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE JERRY REED/RCA 11638	3
38	43	LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562	5
39	44	WASN'T IT EASY BABY FREDDIE HART/Capitol 4720	6
40	41	CALIFORNIA GLEN CAMPBELL/Capitol 4715	6
41	7	ME AND MY BROKEN HEART REX ALLEN, JR./ Warner Bros. 8786	12
42	55	ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016	2
43	52	FELL INTO LOVE FOXFIRE/NSD 24	4
44	49	THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY PRICE/Monument 283	5
45	53	SLIP AWAY DOTTSY/RCA 11610	3

CHARTMAKER OF THE WEEK

46	—	STAY WITH ME DAVE & SUGAR RCA 11654	1
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47	54	TILL I CAN GAIN CONTROL AGAIN BOBBY BARE/Columbia 3 10998	4
48	63	DON'T LET ME CROSS OVER JIM REEVES/RCA 11564	3
49	56	OH BABY MINE (I GET SO LONELY) BOBBY G. RICE/ Republic 041	4
50	11	RED BANDANA MERLE HAGGARD/MCA 41007	12
51	17	DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704	11
52	62	I LOVE HOW YOU LOVE ME LYNN ANDERSON/Columbia 3 11006	2
53	28	STEADY AS THE RAIN STELLA PARTON/Elektra 46029	11
54	22	I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292	11
55	42	CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001	6
56	46	SAIL AWAY OAK RIDGE BOYS/MCA 12463	13
57	64	FOREVER ONE DAY AT A TIME DON GIBSON/MCA Hickory 51031	4
58	69	YOURS FREDDY FENDER/Starlite 8 4900	2
59	68	DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/ Orlando 103	4
60	60	BETWEEN THE LINES BOBBY BRADDOCK/Elektra 46038	5
61	65	WALTZ ACROSS TEXAS ERNEST TUBB/Cachet 4501	5
62	48	ARE YOU SINCERE ELVIS PRESLEY/RCA 11533	11
63	82	MIDDLE AGE MADNESS EARL THOMAS CONLEY/ Warner Bros. 8798	3
64	50	MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707	10
65	67	I'M GETTING INTO YOUR LOVE RUBY FALLS/50 States 70	4
66	—	JUST WHEN I NEEDED YOU MOST DIANA/Elektra 46061	1
67	59	BAD DAY FOR A BREAKUP LESLEE BARNHILL/Republic 040	7
68	71	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	3
69	57	I MIGHT BE AWHILE IN NEW ORLEANS JOHNNY RUSSELL/ Mercury 55060	8
70	51	SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929	12
71	61	IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/ Warner Curb 8790	15
72	77	COULD I TALK YOU INTO LOVING ME AGAIN WYNN STEWART/WINS 127	4
73	83	WHAT I FEEL IS YOU BILLY THE KID/Cyclone 103	2
74	80	BLUE SKY SHININ' MICKEY NEWBURY/MCA 41032	3
75	—	SOMEDAY MY DAY WILL COME GEORGE JONES/ Epic 8 50684	1
76	58	I JUST WANNA FEEL THE MAGIC BOBBY BORCHERS/ Epic 8 50701	9
77	—	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	1
78	66	SHE'S BEEN KEEPING ME UP NIGHTS BOBBY LEWIS/ Capricorn 0318	11
79	88	IT WON'T GO AWAY RAYBURN ANTHONY/Mercury 55063	3
80	—	TRY HOME SANDY POSEY/Warner Bros. 8852	1
81	—	PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740	1
82	—	WOMAN'S TOUCH GLENN BARBER/MMI 1031	1
83	—	THE LOVE SONG AND THE DREAM BELONG TO ME PEGGY SUE/Door Knob 9 102	1
84	87	I'VE GOT COUNTRY MUSIC IN MY SOUL DON KING/ Con Brio 153	2
85	85	DON'T SAY LOVE CONNIE SMITH/Monument 45 284	4
86	86	WHAT'RE WE DOING, DOING THIS AGAIN NICK NIXON/ MCA 41030	5
87	—	A SALUTE TO THE DUKE PAUL OTT/Elektra 46066	1
88	—	MAKE LOVE TO ME THE CATES/Ovation 1126	1
89	89	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009	3
90	90	DON'T STAY ON YOUR SIDE OF THE BED TONIGHT ANN J. MORTON/Prairie Dust 7631	3
91	—	I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/ Columbia 3 10992	1
92	—	WE'VE GOT TO GET AWAY FROM IT ALL TOM GRANT/ Republic 043	1
93	70	SWEET MELINDA RANDY BARLOW/Republic 039	13
94	73	WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537	12
95	—	EBONY EYES/HONEY ORION/Sun 1142	1
96	74	MY HEART IS NOT MY OWN MUNDO EARWOOD/GMC 106	10
97	72	RUNAWAY HEART REBA McENTIRE/Mercury 55058	11
98	—	CHUNKY PEOPLE HARGUS "PIG" ROBBINS/Elektra 46037	1
99	—	SWEET LOVIN' THINGS BILLY WALKER/Caprice 2057	1
100	84	LINES JERRY FULLER/MCA 41022	4

**BEST PLAYS
IN THE COUNTRY!**



**DAVE &
SUGAR**
**"Stay With
Me"**

PB-11654

**BB 44*
CB 45*
RW 46***



DOTTSY
"Slip Away"

PB-11610

BB 48* CB 50* RW 45*



RCA
RECORDS
NASHVILLE



**JIM
REEVES**
**"Don't Let Me
Cross Over"**

PB-11564

BB 43* CB 57* RW 48*



WHEN YOU PLAY ROCK & ROLL PLAY TO WIN!



MICHAEL BOLOTTI: VOCALS, JIMMY HASLIP: BASS,
SANDY GENNARO: DRUMS, BRUCE KULICK: GUITARS

BLACKJACK PRODUCED BY TOM DOWD, FEATURING,
"LOVE ME TONIGHT" ON POLYDOR RECORDS AND TAPES.

PD 145/2

Career Consultant: Phil Lorto
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