

Record World

JUNE 16, 1979 \$2.25



Supertramp

Hits of the Week

SINGLES

WINGS, "GETTING CLOSER" (prod. by McCartney-Thomas) (writer: McCartney) (MPL/Welbeck, ASCAP) (3:22). The first single from their new "Back To The Egg" lp is another superbly crafted McCartney hook that's sure to catch a #1 rating across the board. Columbia 3-11020.

CHIC, "GOOD TIMES" (prod. by Rodgers-Edwards) (writers: Edwards-Rodgers) (Chic, BMI) (3:42). Their "Le Freak," the biggest selling single in WEA history, may be topped here. From an upcoming lp, cuddly vocals, crystalline piano & production equal "good times." Atlantic 3584.

GEORGE BENSON, "UNCHAINED MELODY" (prod. by T. Lipuma) (writers: North-Zaret) (Frank, ASCAP) (3:46). Timeless music for all ages from one of America's leading entertainers has special treats for a/c, MOR and top 40 listeners. Benson's vocal effort is a triumph. WB 8843.

BARBRA STREISAND, "THE MAIN EVENT/FIGHT" (prod. by B. Esty) (writers: Jabara-Roberts/Jabara-Esty) (Primus Artists/Diana, BMI/Primus Artists/Diana Rick's, BMI) (3:59). The theme from the movie exhibits Barbra's stylish vocals adorning a punchy disco beat. Columbia 3-11008.

SLEEPERS

SMOKEY ROBINSON, "GET READY" (prod. by Robinson-Burke) (writer: Robinson) (Jobete, ASCAP) (3:59). A hit for Rare Earth and the Temptations, now it's given a masterful update by the author. Robinson's falsetto rides at maximum potency on this disco remake. Tamla 54301 (Motown).

LAZY RACER, "KEEP ON RUNNING AWAY" (prod. by G. Johns) (writers: Renwick-White) (Rondor/Almo, ASCAP) (3:37). Affecting pop vocals skate over a lilting guitar surface on this mid-tempo rocker. Strong rookie of the year potential from this AOR-top 40 winner. A&M 2152.

FRANNIE GOLDE, "HERE I GO (FALLIN' IN LOVE AGAIN)" (prod. by Richardson-Galuten) (writers: Golde-Hammond) (Braintree/Golde's Gold, BMI/Albert Hammond, ASCAP) (3:29). Sax cries, Frannie's supple vocal & a yearning back-up chorus equal multi-format appeal. Portrait 70031 (CBS).

PIECES, "DANCE SO GOOD" (prod. by B. Fasman) (writer: G. Leib) (Leibraphone, BMI) (3:49). Chimes and keyboards ring over the disco beat as r&b vocals are given a full production treatment. A pure pleasure on or off the dance floor that's destined for heavy radio & chart action. UA 1294.

ALBUMS

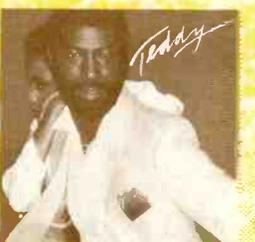
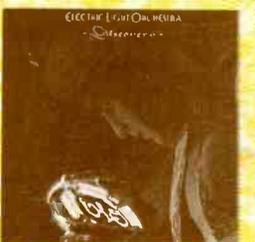
PETER FRAMPTON, "WHERE I SHOULD BE." Frampton, who co-produced and arranged this lp, goes for a decided r&b sound here, still holding on to his inspired rock guitar work. His vocals appear more developed and cuts such as "May I Baby" and "It's A Sad Affair" are central. A&M SP 3710 (7.98).

DIRE STRAITS, "COMMUNIQUE." The mega-success of their first album gets solid support from their follow-up effort. Producers Jerry Wexler & Barry Beckett seem to have a perfect understanding of this truly unique music and this lp could establish the group for all time. Warner Bros. HS 3330 (7.98).

ELECTRIC LIGHT ORCHESTRA, "DISCOVERY." This group's extraordinary sense of concept production is fully displayed on their first lp in some time. There's a bit of disco here but it seems a natural extension of their already established sound. Jet FZ 35769 (CBS) (8.98).

TEDDY PENDERGRASS, "TEDDY." As a song stylist Pendergrass is in a class by himself and, as an artist, his sexy image can only be enhanced by this new disc. Drawing tunes from some of the finest new writers, this could be his biggest. "Turn Off the Lights" sizzles. Phila. Intl. FZ 36003 (CBS) (7.98).

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LARRY GRAHAM
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STAR WALK
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STAR WALK



STAR WALK BSK 3322
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LARRY GRAHAM
with **Graham Central Station**
Featuring the single
“(You’re a) Foxy Lady” WBS 8816
On Warner Bros. records and tapes



Produced by Larry Graham
for Larry Graham Productions
Executive Producer: Bobby Martin
for Bobby Martin Productions



Personal Management: Tentmakers Corp.
Booking: Regency Artists, Don Fischel

Record World



JUNE 16, 1979

Stigwood, Lucas Set Pact for Film Scores

■ LOS ANGELES — Robert Stigwood and producer/director George Lucas last week confirmed a new long-term agreement between Stigwood's RSO multi-media combine and Lucas' Lucasfilm, Ltd., that will see the two firms collaborating on projects "in the music-for-film field," according to sources for the companies.

Although exact details of their initial venture were unavailable, news of the pact follows reports that the two executives had begun huddling earlier this year. An official release quoted Fred

(Continued on page 59)

U.K. Album Sales Down 5% in 1st Qtr.

By VAL FALLOON

■ LONDON — Sales figures for the first quarter of this year, to be announced shortly, are expected to show a drop of around a million albums compared to the same period in 1978. Although offset by a massive increase in singles sales—possibly two thirds in January to March last year—the drop in lps, if spread over 12 months, would mean a total slice off the market of five percent—almost the same amount of last year's gain over 1977, in other words, putting the U.K. industry back where it

(Continued on page 72)

Artists Increase Role In Anti-Nuclear Movement

By SAMUEL GRAHAM & WALTER CAMPBELL

■ LOS ANGELES — A pair of anti-nuclear concert/rally/demonstrations this month in California, the first described as "the largest anti-nuclear gathering ever in L.A." and the second touted as potentially "the biggest . . . so far in the U.S.," are among the latest events to feature concerned artists' involvement in this controversial issue.

Performers set to appear at both events — "Survival Sunday II," held last Sunday (10) at the Hollywood Bowl, and a June 30th gathering in San Luis Obispo intended to block the proposed opening of the Diablo Canyon nuclear facility — include Peter, Paul and Mary, Graham Nash, Sha Na Na's Jocko Marcellino and Jackson Browne. At press time, Lily Tomlin, Joan Baez, Gil Scott-Heron, Melissa Manchester, Holly Near and others were also scheduled for the June 10 affair; additional performers for the Diablo

Canyon protest were as yet unconfirmed.

At a press conference here last Tuesday (5), Tomlin, Nash, Marcellino, Peter Yarrow, several representatives of the Alliance for Survival (organizers of both "Survival Sunday II" and the Diablo Canyon event) and two producers of the June 10 gathering all addressed themselves to the question of nuclear power—clearly an issue of considerable interest following the March accident at Pennsylvania's Three Mile Island facility—and their vehement opposition to its implementation.

Nash spoke of the "incredible dangers of the nuclear policy of this country," while Yarrow referred to "the doomsday bullet of nuclear power." The latter added that "for perhaps the third time in my life, I see concerned people asserting the possibility that by coming together and expressing our concerns, we can alter a governmental policy that could injure us in a massive way."

Yarrow was perhaps the most agitated of all the speakers; when questioned by one reporter as to the viability of his and other artists' credentials to speak out on a subject as complex as nuclear power, he replied, "It is more than a right—it is a responsibility."

Tomlin's initial statement was couched in a rather bizarre context: the actress/comedienne appeared in the shabby garb of what is sometimes referred to as her "bag lady" character, offering conference attendees the opportunity to purchase "yellow presidential booties and yellow

(Continued on page 66)

Polygram's 'Superdisco' Combines Records with Disco Merchandise

By JOSEPH IANELLO

■ NEW YORK—Polygram Distribution, through its recent "Superdisco" sales/marketing program, has found that disco product can be successfully cross-merchandised and cross-promoted with many segments of the consumer goods market. The thrust of the "Superdisco" program had two objectives: to increase awareness among retailers and rack-jobbers that disco is a predominant form of popular music today and that all Polygram-serviced customers should become involved with it to increase their store traffic and sales; and to broaden the exposure of disco product via cross-merchandising with other segments of the consumer goods market.

The "Superdisco" program,

keying in on 46 disco titles during the March 26 through April 30 time period, included participation from Polygram-distributed labels Casablanca, Parachute,

(Continued on page 56)

Washington Is Moving Slowly On Several Key Industry Issues

By BILL HOLLAND

■ WASHINGTON — The phrases "not this session," "no formal date on the meeting" and "might happen next month" could be partial headlines of the industry stories—or non-stories—from Washington this week as the government tries to shake off its spring fever.

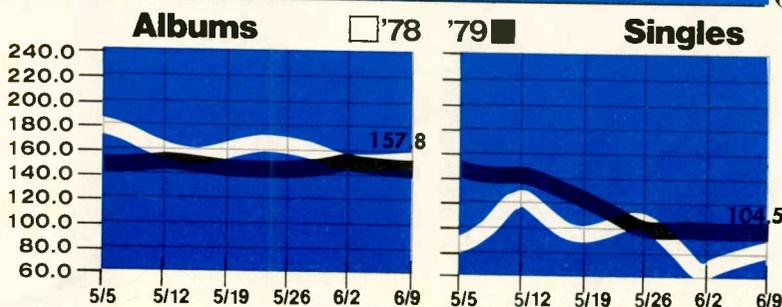
The House Communications Subcommittee continues to hold

hearings on one of the new communications bills in Congress, the H.R. 3333 Van Deerlin rewrite, but Rep. Van Deerlin (D. Calif.) was quoted as uttering the same sort of fatalistic Runyon race-track betting jargon that the NASA experts treated the nation to when asked about the odds that Skylab might fall on, say the Capitol.

Van Deerlin conceded that not only is there no chance of passage this session, but the chances look slim next term.

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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.

Polydor's Fred Haayen Forecasts Higher Prices and New Rock Styles

By MARC KIRKEBY

■ NEW YORK — A "new generation" of rock 'n' roll artists and a more widespread move to the \$8.98 list price for albums will be important trends for the rest of 1979, in the view of Polydor Records president Fred Haayen.

"Without calling it 'new wave,' there is definitely something that

is going to be very important," Haayen said during a wide-ranging conversation with RW "There is a new flow of rock 'n' roll-minded people who want to have their own shot and their own music. Is that going to be a totally new trend? I don't think

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■ **Page 18.** The involvement of Warner Communications in jazz and fusion music continues to increase, as RW's survey of WCI labels shows. How WCI crosses label lines to merchandise its jazz product, and to blend different styles, speaks well for the music's future.

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Powerhouse Picks

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

Poco (MCA) "Heart Of The Night."

The overall picture is sold as an impressive list of stations were added to those already on the record. Good jumps and early sales have been reported.

Gerry Rafferty (United Artists) "Days Gone Down (Still Got The Light In Your Eyes)."

Several major adds this week continue to build the primary level on top of an already strong secondary radio base. Sales activity is just beginning.

Polygram Worldwide Meetings Underway

■ **NEW YORK**—Polygram Record Operations, a division of the worldwide PolyGram Group, has announced plans for its annual Managing Directors Meeting, June 9-14, in Palm Beach, Florida. This marks the first time that approximately 100 senior executives from PolyGram and its affiliated companies, representing 35 nations, will hold a worldwide conference in the United States.

"We recognize the superior importance of the U.S. market and have selected this country as the site of our managing directors meeting because of our strong commitment here," says Coen Solleveld, president of PolyGram, who relocated to New York City in August, 1978.

Dr. Werner Vogelsang, vice president of PolyGram Group and president of Polydor Interna-

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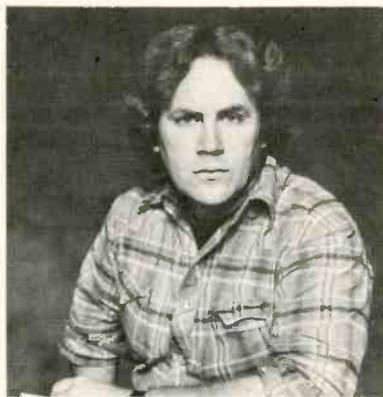
'Sweeney Todd' Tops Tony Awards

■ **NEW YORK**—"Sweeney Todd" and "The Elephant Man," the two leading lights of a generally disappointing Broadway season, dominated the 33d annual Tony Awards at the Shubert Theater here last week. "Sweeney Todd" swept awards in eight of the nine categories in which it was nominated, while "The Elephant Man"

(Continued on page 62)

A&M Names Kip Cohen Creative Consultant

■ **LOS ANGELES**—A&M Records chairman Jerry Moss and president Gil Friesen have announced that commencing July 1, 1979, Kip Cohen, vice president, a&r for the past six years, will become creative consultant, exclusive to the label.



Kip Cohen

This appointment follows Cohen's recent resignation as a&r chief.

The appointment of a new a&r chief will be announced shortly by the label.

Record World

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A Love Letter From John And Yoko To People Who Ask Us What, When, And Why

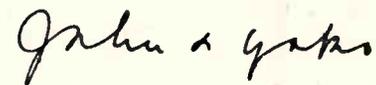
The past 10 years we noticed everything we wished came true in its own time, good or bad, one way or the other. We kept telling each other that one of these days we would have to get organized and wish for only good things. Then our baby arrived! We were overjoyed and at the same time felt very responsible. Now our wishes would also affect him. We felt it was time for us to stop discussing and do something about our wishing process: The Spring Cleaning of our minds! It was a lot of work. We kept finding things in those old closets in our minds that we hadn't realized were still there, things we wished we hadn't found. As we did our cleaning, we also started to notice many wrong things in our house: there was a shelf which should never have been there in the first place, a painting we grew to dislike, and there were the two dingy rooms, which became light and breezy when we broke the walls between them. We started to love the plants, which one of us originally thought were robbing the air from us! We began to enjoy the drum beat of the city which used to annoy us. We made a lot of mistakes and still do. In the past we spent a lot of energy in trying to get something we thought we wanted, wondered why we didn't get it, only to find out that one or both of us didn't really want it. One day, we received a sudden rain of chocolates from people around the world. "Hey, what's this! We're not eating sugar stuff, are we? Who's wishing it?" We both laughed. We discovered that when two of us wished in unison, it happened faster. As the Good Book says — Where two are gathered together — It's true. Two is plenty. A Newclear Seed.

More and more we are starting to wish and pray. The things we have tried to achieve in the past by flashing a V sign, we try now through wishing. We are not doing this because it is simpler. Wishing is more effective than waving flags. It works. It's like magic. Magic is simple. Magic is real. The secret of it is to know that it is simple, and not kill it with an elaborate ritual which is a sign of insecurity. When somebody is angry with us, we draw a halo around his or her head in our minds. Does the person stop being angry then? Well, we don't know! We know, though, that when we draw a halo around a person, suddenly the person starts to look like an angel to us. This helps us to feel warm towards the person, reminds us that everyone has goodness inside, and that all people who come to us are angels in disguise, carrying messages and gifts to us from the Universe. Magic is logical. Try it sometime.

We still have a long way to go. It seems the more we get into cleaning, the faster the wishing and receiving gets. The house is getting very comfortable now. Sean is beautiful. The plants are growing. The cats are purring. The town is shining, sun, rain or snow. We live in a beautiful universe. We are thankful every day for the plentifulness of our life. This is not a euphemism. We understand that we, the city, the country, the earth are facing very hard times, and there is panic in the air. Still the sun is shining and we are here together, and there is love between us, our city, the country, the earth. If two people like us can do what we are doing with our lives, any miracle is possible! It's true we can do with a few big miracles right now. The thing is to recognize them when they come to you and to be thankful. First they come in a small way, in every day life, then they come in rivers, and in oceans. It's goin' to be alright! The future of the earth is up to all of us.

Many people are sending us vibes every day in letters, telegrams, taps on the gate, or just flowers and nice thoughts. We thank them all and appreciate them for respecting our quiet space, which we need. Thank you for all the love you send us. We feel it every day. We love you, too. We know you are concerned about us. That is nice. That's why you want to know what we are doing. That's why everybody is asking us What, When and Why. We understand. Well, this is what we've been doing. We hope that you have the same quiet space in your mind to make your own wishes come true.

If you think of us next time, remember, our silence is a silence of love and not of indifference. Remember, we are writing in the sky instead of on paper — that's our song. Lift your eyes and look up in the sky. There's our message. Lift your eyes again and look around you, and you will see that you are walking in the sky, which extends to the ground. We are all part of the sky, more so than of the ground. Remember, we love you.



John Lennon & Yoko Ono
May 27th, 1979
New York City

P.S. We noticed that three angels were looking over our shoulder when we wrote this!

Arista Names Palmese Natl. Promo VP; Michael Bone Named AOR Promo Vice Pres.

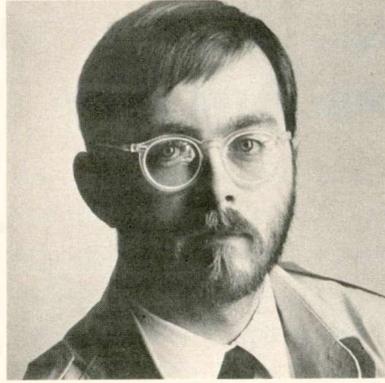


Richard Palmese

■ NEW YORK—Clive Davis, president of Arista Records, has announced the promotion of Richard Palmese to the newly created position of vice president, national promotion for Arista, and the appointment of Michael Bone to the position of vice president, AOR promotion for the label.

In his new capacity, Palmese, who prior to this was Arista's vice president of national singles promotion, will be responsible for the overall supervision and coordination of Arista's pop and AOR promotion staff.

Bone will have responsibility for the coordination of the overall AOR campaigns on all of the company's album releases, and for directing the label's regional



Michael Bone

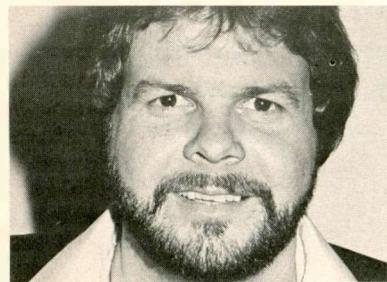
and local promotion forces in order that all Arista album product receives optimum airplay. He will report directly to Palmese.

Palmese has been with Arista since 1975, when he was appointed midwest regional promotion manager. In September, 1976 he was named director, national promotion, and following that was appointed vice president of singles promotion in April 1977.

Prior to joining Arista, Bone was a partner in Mikes' Artist Management where he handled such acts as Baby Grand and NRBQ. At Phonogram Records he held the position of national album director (1976) and artists development manager (1977).

Al di Noble Named Casablanca Vice Pres.

■ LOS ANGELES—Casablanca Record and FilmWorks executive vice president Bruce Bird and vice president/marketing Pete Jones have jointly announced the appointment of Al di Noble to vice president/product development for the company. He was previously Casablanca's national singles sales director.



Al di Noble

Di Noble will oversee all Casablanca product, from initial release to final sale, working closely with the sales, promotion, and marketing division in the coordination and maximization of record sales and product exploitation.

Prior to di Noble's tenure at Casablanca, he was director of promotion for Motown Records. He launched his career doing local promotion in Detroit.

Columbia Restructures Promotion Dept.

■ NEW YORK — Ed Hynes, vice president, national promotion, Columbia Records, has announced a restructuring of responsibilities for a number of positions within the department.

Don Colberg has been appointed to the newly created position of managing director, national promotion, Columbia Records. In this new capacity, Colberg will be responsible for supervising the national promotional activities on behalf of the albums and singles released on the Columbia label. Reporting to Colberg will be the ten regional promotional managers. Colberg will report directly to Hynes.

Since 1977 Colberg has held the position of director, national promotion, Columbia Records. Colberg worked for Decca Records, Associated Record Corp., Dot Records and MGM-Verve in the sales and local and regional promotion areas prior to joining the CBS Records family in 1970 as Epic local promotion manager, Philadelphia. In 1971, he became the Columbia local promotion manager in Philadelphia and in 1976 was named regional promotion marketing manager, northeast, Columbia Records.

Paul Black has been named

EMI Signs Neil Diamond To Film, Soundtrack Deal

By VAL FALLOON

■ LONDON—Neil Diamond has signed to EMI for a multi-million movie and soundtrack deal, it was announced last week. The artist's first film role will be in the movie, "The Jazz Singer," loosely based on "The Al Jolson Story." Diamond plays the lead, though the character will not have Jolson's name.

The soundtrack lp, with 10 to 15 new songs written by Dia-

mond and Gilbert Becaud, will be released worldwide on Capitol Records, but this deal does not affect the artist's commitment to Columbia Records. (A studio album on that label is expected in the fall). Publishing for the movie/soundtrack will be through EMI Film and Theatre Music.

Filming starts in November and is expected to take four months. Sidney J. Furie will direct and Jerry Lieder will produce. So far no other stars have been named. There are two female leads but not necessarily singing roles. It is understood that Barbra Streisand has not been approached.

The movie, as well as being Diamond's first role, will also mark the first time he has collaborated musically. He and Becaud, the top French composer, have been working on the project for several months. In London to announce the deal, Diamond told *Record World* that because the results of the collaboration were so good, he and Becaud may team up again in the future to write songs. Both of them, he said, had come up with music different from anything either of them had done before.

Diamond's only other soundtrack has been the Grammy "Jonathan Livingston Seagull," which has sold four million units. He stated that he had been looking for a film deal for some time. "This one is too exciting for me not to do it," he stated.

The deal was negotiated by Lord Delfont, head of EMI's Leisure division and the newly-appointed chief executive of EMI Limited, Barry Spikings, worldwide head of EMI Films, and Bhaskar Menon, chairman and chief executive of EMI Music

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E/A Sets Radio Promo For Cars' Second Album

■ LOS ANGELES—The Cars' second album, "Candy-O," will be debuted before 40 million listeners at 6 p.m. Friday, June 15, in a special promotion linking up more than 600 AOR and Top 40 radio stations all across the U.S.

E/A promo VP Ken Buttice emphasized that the coordinated debut is only the beginning of an extensive promotion campaign planned around the album, supported by the company's sales, merchandising, advertising and press departments.

"Candy-O" is set for a June 16 release.

Sweet Inspirations

Opening For Bee Gees

■ LOS ANGELES—RSO recording group Sweet Inspirations will open for the Bee Gees throughout their North American concert tour this summer. Sweet Inspirations' signing to RSO Records was announced last week and the trio's debut RSO album, "Hot Butterfly," is scheduled for release in July. "Love Is On The Way," the first single from "Hot Butterfly," will also be released early this summer.

The tour is being presented by Robert Stigwood and Jerry Weintraub in association with Concerts West, Inc. More than 50 performances are scheduled on the two-part 38-city concert tour.

director, national promotion, Columbia Records, based in New York. In this new position, Black will be responsible for directing promotional efforts on a national level for singles released on the Columbia label.

Black joined Columbia Records in 1971 and has worked in sales, local promotion and regional and national promotion. Most recently, he held the position of director, national promotion, west coast, Columbia Records.

Humphrey

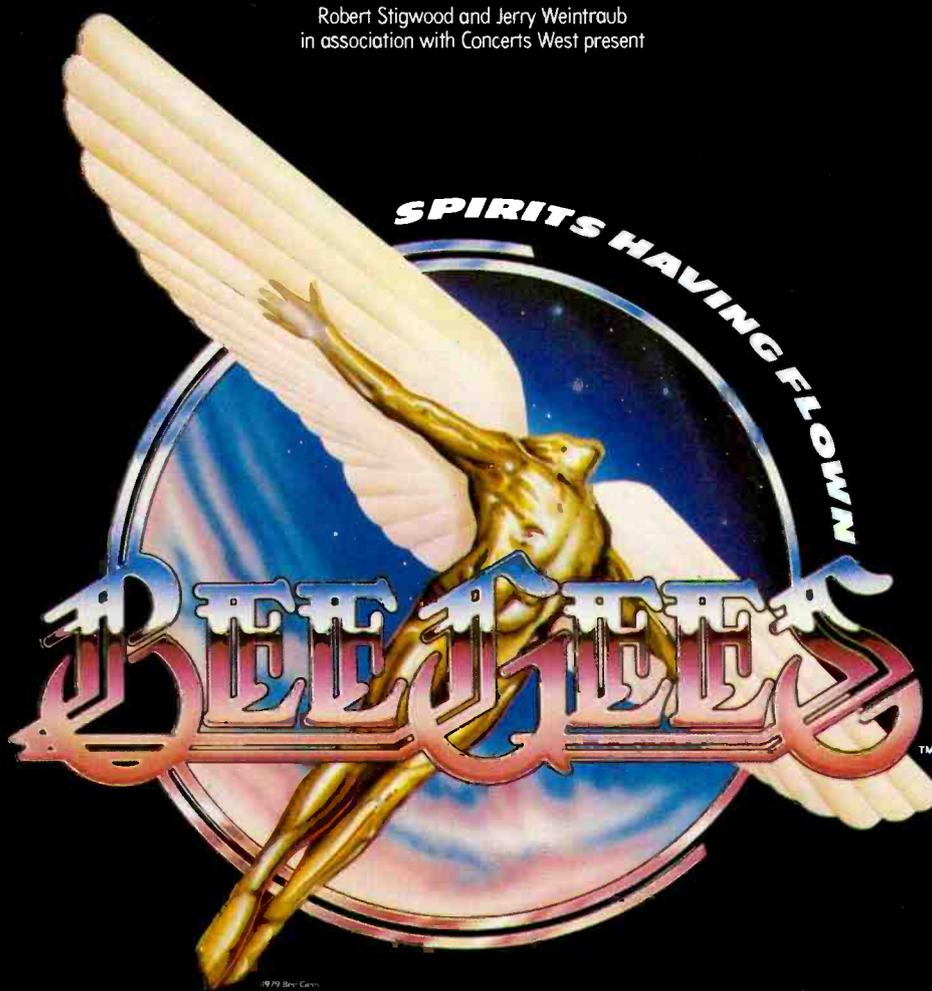
Fred Humphrey will continue to hold the position of director, national album promotion, Columbia Records, reporting to Hynes. In this position, he is responsible for the promotion of all albums released on the Columbia label.

Humphrey joined Columbia Records in 1976 as local promotion manager in Cleveland. Later that year he was promoted to regional promotion marketing manager, midwest, Columbia Records. Since 1978 Humphrey has held his current position. Prior to joining CBS, he worked in marketing for London Records Los Angeles and Cleveland.

George Chaltas has been pro-

(Continued on page 71)

Robert Stigwood and Jerry Weintraub
in association with Concerts West present



**NORTH AMERICAN
TOUR '79**

L I V E



I N C O N C E R T

June 28	Ft. Worth, Texas	Tarrant County Convention Center	August 4	Oklahoma City, Oklahoma	Myriad
June 29	Austin, Texas	Special Events Center	August 27	New Haven, Connecticut	Veteran's Memorial Coliseum
June 30	Houston, Texas	Summit	August 28	Providence, Rhode Island	Civic Center
July 2	Denver, Colorado	McNichols Arena	August 31	Toronto, Ontario	Maple Leaf Gardens
July 3	Salt Lake City, Utah	Salt Palace	September 1	Montreal, Quebec	Forum
July 5	San Diego, California	Sports Arena	September 4	Pittsburgh, Pennsylvania	Civic Arena
July 7	Los Angeles, California	Dodger Stadium	September 7, 8, 9	New York, New York	Madison Square Garden
July 10	Oakland, California	Oakland Coliseum	September 14	Buffalo, New York	War Memorial Auditorium
July 13	Seattle, Washington	Coliseum	September 15	Cincinnati, Ohio	Riverfront Coliseum
July 15	Vancouver, British Columbia	P.N.E. Coliseum	September 18	Cleveland, Ohio	Richfield Coliseum
July 17	Portland, Oregon	Coliseum	September 21	Philadelphia, Pennsylvania	The Spectrum
July 21	St. Paul, Minnesota	St. Paul Civic Center	September 24	Washington, D.C.	Capital Centre
July 24	Ames, Iowa	Hilton Arena	September 26	Norfolk, Virginia	Norfolk Scope
July 25	Madison, Wisconsin	Dane County Coliseum	September 28	Birmingham, Alabama	Birmingham-Jefferson Civic Center
July 26	Indianapolis, Indiana	Market Square Arena	September 29	Atlanta, Georgia	Omni
July 28	Pontiac, Michigan	Silverdome	October 2	Greensboro, North Carolina	Greensboro Coliseum
July 30	Chicago, Illinois	Chicago Stadium	October 3	Columbia, South Carolina	Carolina Coliseum
August 2	Kansas City, Kansas	Kemper Arena	October 4	Jacksonville, Florida	Jacksonville Coliseum
August 3	Tulsa, Oklahoma	Oral Roberts Mabee Center	October 6	Miami, Florida	To be announced

* Concert dates and venues subject to change. Additional concerts may be added.

Chart Analysis

Sister Sledge, Vanwarmer Bullet in Top 5 As Summer Holds onto Top Singles Slot

By PAT BAIRD

■ With Donna Summer (Casablanca) maintaining her solid #1 sales spot on this week's RW Singles Chart (as well as being at #1 on the Disco File Top 50 and bulleting at #3 on the Black Oriented Singles Chart) there is only one other bulleting record in the top 10 in the disco genre. Also, for the first time in recent memory, there are three records in the Top 100 simultaneously bulleting on the Country Singles Chart.

Sister Sledge (Cotillion) moved to #3 bullet on a solid sales picture and Randy Vanwarmer (Bearsville), re-added at WABC, also sold well for #5 bullet. Rex Smith (Col) continued his huge sales pattern for #6 bullet and Supertramp (A&M) showed ex-

cellent sales and station moves for #7 bullet. Rickie Lee Jones (WB), added at WIFE and WLS, showed good movement where played and sold for #9 bullet and Kenny Rogers (UA) #1 bullet country, was added at WABC and WLS and sold for #10 bullet.

Wings (Col) is this week's Chartmaker at #56 bullet on the strength of immediate adds, including WLS, WRKO, KFI and WQAM.

Poco (MCA) at #33 bullet and Gerry Rafferty (UA) at #38 bullet are this week's Powerhouse Picks. Poco took the biggest chart move, up 18 slots, on adds at such majors as WRKO, KHJ, WOKY and WGCL, with sales starting. Rafferty was added at CKLW, WKBW, KFI and F105 among others.

Rounding out the top 10 are: Peaches & Herb (Polydor), still #2 in sales; the Bee Gees (RSO) #4 and the Jacksons (Epic) #8.

The Doobie Bros. (WB) scored

a good sales/airplay combination with week for #12 bullet and Cheap Trick (Epic) took strong moves and sold for #13 bullet. Earth, Wind & Fire with The Emotions (ARC/Col), #8 bullet BOS, re-added at WABC and added at F105, moved to #15 bullet, while Anita Ward (Juana), still #1 BOS and a pop add this week at WFIL, WIFE, WLS and others, continued huge sales gains for #17 bullet. Donna Summer's other single (Casablanca), #17 bullet BOS, picked up strong sales and adds for #20 bullet.

David Naughton (RSO) came in at #21 bullet on very good sales and phones and McFadden & Whitehead (Phila. Intl.) is still #2 BOS and showing solid crossover action with adds at WFIL, WZZP, WQAM and others for #22 bullet. Van Halen (WB) was added this week at WIFE and WIFE and started sales for #27 bullet, and John Stewart (RSO), one of last week's Powerhouse Picks, showed major airplay gains for #28 bullet. Roger Voudouris (WB) was added at KFI, WGCL and Q102 with good sales for #29 bullet and

Dr. Hook (Capitol), another Powerhouse Pick last week, came on the country chart at #89 bullet and gained pop adds at WPRO-FM, 13Q and CKLW for #30 bullet. Jay Ferguson (Asylum) had good radio week for #31 bullet.

Several records in the next part of the chart had strong airplay weeks, among them Kiss (Casablanca), added at 99X and moving where played, #43 bullet; ABBA (Atlantic) #44 bullet; Peter Frampton (A&M), added at WPGC, KHJ, CKLW and others for #45 bullet; ARS (Polydor), spreading well out of the south with adds at WFIL, KFI, KBEQ and others for #49 bullet; Anne Murray (Capitol), #16 bullet country, selling and gaining high debut numbers, #50 bullet; Blondie (Chrysalis) #51 bullet; Elton John (MCA), last week's Chartmaker, added at WKBW, KFI, KRFC, KHJ, WPEZ and other majors, #52 bullet; and James Taylor (Col), 59 bullet.

Still making good chart inroads on station adds are: Kansas (Kirshner), added at KHJ and

(Continued on page 63)

Donna Summer Package Tops Album Chart; Jones, Cheap Trick Boast Top Ten Bullets

By SAMUEL GRAHAM

■ Donna Summer (Casablanca) this week completed her five week ascent to the top position, bulleting to #1 with massive pop and black-oriented sales, as well as two singles that continue to fuel album sales. Summer's success pushes Supertramp (A&M) back to #2 after a five-week run at the top, but the competition between the two albums is still tight.

Elsewhere in the top five, Rickie Lee Jones (WB) has regained a bullet and moved to #3 after a couple of weeks in a holding pattern at #6. The single "Chuck E's in Love" continues to be a major factor in the album's success, combined with excellent retail and steadily improving rack moves.

Cheap Trick (Epic) also has a bullet in the top five, moving to #5 with solid racks and retail. Here is yet another example of a single providing heavy support for an album; momentum for "Live at Budokan" had slowed measurably before the "I Want

You To Want Me" single broke.

The remainder of this week's Album Chart is an indication that the oft-bemoaned lack of strong new product may not in fact be the major problem it has been cracked up to be, with any number of very new albums making excellent showings very early in the game. Principal among these is Earth, Wind and Fire (ARC/Col), this week's Chartmaker at #17 bullet. EW&F has been met with immediate acceptance at both r&b and pop levels, it is now at #4 on the BOA chart, with the "Boogie Wonderland" single moving up to #15 pop and #8 on the BOS chart.

Other new albums making strong early moves include Ted Nugent (Epic), at #21 bullet and showing a better spread each week; Kansas (Kirshner), at #22 bullet after a jump of twenty places and strong retail where reported, particularly in the mid-west, northwest, south and Los Angeles; and the Isley Brothers (T-Neck), at #26 bullet (and #3 BOA) with major acceptance at retail and one-stops in only its second week. Joe Jackson (A&M) is also bulleting in the twenties, at #28 with excellent airplay for

the "Is She Really Going Out With Him" single bringing more attention to the lp, followed by

McFadden and Whitehead (Phila. Intl.), at #29 bullet with retail,

(Continued on page 63)

Regional Breakouts

Singles

East:

Donna Summer (Casablanca)
David Naughton (RSO)
John Stewart (RSO)
Gerry Rafferty (UA)
ABBA (Atlantic)
Anne Murray (Capitol)

South:

Jay Ferguson (Asylum)
Gerry Rafferty (UA)
Kiss (Casablanca)
James Taylor (Columbia)

Midwest:

John Stewart (RSO)
Dr. Hook (Capitol)
Gerry Rafferty (UA)
ABBA (Atlantic)
Peter Frampton (A&M)
Kansas (Kirshner)

West:

Donna Summer (Casablanca)
Jay Ferguson (Asylum)
ABBA (Atlantic)
Joe Jackson (A&M)

Albums

East:

Earth, Wind & Fire (ARC/Columbia)
Kiss (Casablanca)
David Bowie (RCA)
Henry Paul Band (Atlantic)
Atlantic Starr (A&M)
Dionne Warwick (Arista)
Diana Ross (Motown)

South:

Earth, Wind & Fire (ARC/Columbia)
Kiss (Casablanca)
David Bowie (RCA)
Gap Band (Mercury)
Stephanie Mills (20th Century Fox)
Diana Ross (Motown)

Midwest:

Earth, Wind & Fire (ARC/Columbia)
Kiss (Casablanca)
David Bowie (RCA)
Henry Paul Band (Atlantic)
Willie Nelson & Leon Russell (Columbia)

West:

Earth, Wind & Fire (ARC/Columbia)
Kiss (Casablanca)
David Bowie (RCA)
Stephanie Mills (20th Century Fox)
Henry Paul Band (Atlantic)
Dionne Warwick (Arista)

JAMES TAYLOR



'UP ON THE ROOF'

3-11005

THE HIT SINGLE FROM THE ALBUM **Flag**

FC-36058

Produced by Peter Asher ▲ Recorded by Val Garay



on Columbia Records and Tapes

Lifesong and CBS Dissolve Pact; Cashman & West Pursue Production

By JEFFREY PEISCH

■ NEW YORK—Terry Cashman and Tommy West's Lifesong Records, part of the E/P/A branch of CBS Records since 1977, will not renew its contract with CBS in August of this year. The break is termed friendly by both companies. According to Tommy West, Cash/West Productions may place individual artists on a CBS label in the future.

Cashman and West have reacquired the masters for the acts that CBS distributed. These acts are Henry Gross, Crack the Sky, Dean Friedman, Dion, the Voltage Brothers, Joey George, Gary Burr, John Palumbo, Corbin and Hanner, and Gail Davies. Cash/West Productions also retains all of the Jim Croce masters.

Production Company

In the future, Cashman and West will place their artists, on an individual basis, with labels that they feel will benefit each artist. "We'll be emphasizing our production company for a while now," said West. "We want to give our artists the best possible home that they can get. There are several good labels out there that we can talk to . . . We see it as somewhat exciting to get back out on the streets as producers . . . and be available to any company to produce major acts."

"We've got artists whose careers we are very concerned about," said Cashman, "and we want to place them with the right companies. Dean Friedman is at a very pivotal point now."

Capitol To Begin Product Bar Coding

■ LOS ANGELES—Capitol Records, Inc. will be instituting the use of Universal Product Code (UPC) bar codes on Capitol, EMI America and United Artists Records album and tape product, starting with the July 9 album release.

The decision to bar code Capitol/EMI America/United Artists Group product follows the positive industry response to Capitol's recent test bar coding of its spring 1979 Midline product.

Graphics considerations dictate that the Group's albums will carry the bar code on the upper right corner of the album jackets' back covers, conforming to the position the industry deems most effective for scanning and inventory control.

An abbreviated version of the bar code will be printed on the spine of cassette and 8-track tapes.

He's popular in Europe, so we want to find a U.S. label that can take advantage of his European base, promote him in the right way, and bring his talent to the public here . . . Henry Gross is a great talent who's been out of the public eye for some time; he needs a special kind of company too."

Background

Cashman and West formed Lifesong Records in 1975 because they thought it was necessary to form a label that was "run by music people." Tommy West and Gene Pistilli co-wrote the song "Sunday Will Never be the Same," recorded by Spanky and Our Gang; West, Pistilli and Cashman recorded two albums as a trio in the late sixties.

Until the deal with CBS, Lifesong (Continued on page 66)

Lourie, Miller Form Mgmt. Firm

■ NEW YORK — Lourie-Miller Management, Inc., a personal management organization with offices on both coasts, has been formed by Miles J. Lourie and Alan L. Miller. Lourie will be based in New York and Miller will work out of Los Angeles.

Miles Lourie has been in the music industry as an attorney and a personal manager for 10 years. He has, in the past, represented Simon & Garfunkel, Ray Charles, Barry Manilow and Orleans.

Alan Miller has worked in management and promotion for 11 years, working with acts such as Alice Cooper and Kiss. Since 1975 he has been with Aucoin Management.

In announcing the new organization, Miller and Lourie stated that the company will be highly selective and sign few, carefully-selected artists.

Bogart Named To Museum Post

By SAM SUTHERLAND

■ LOS ANGELES — Casablanca Records and FilmWorks president Neil Bogart was sworn in as a member of the board of directors of the California County Museum of Science and Industry last Friday (1), following appointment to that post by governor Jerry Brown.

During his four-year term, Bogart will participate in the development of museum programs, exhibits and community services, in addition to serving on both the Board of Trustees of the California Museum Foundation, and on the Coliseum Commission, which manages the Los Angeles Coliseum and the Sports Arena here.

Music Exhibit

Of immediate concern, though, will be an upcoming Modern Media Communications exhibit planned for early next year and

slated to spotlight the music industry. In an exclusive interview with RW last week, Bogart reported, "The only plans that exist at the present time might, by themselves, prove very exciting, and those are for the forthcoming Commission exhibit to be unveiled in January." Named to the committee responsible for supervising that project, Bogart added, "I attended my first meeting today (6), and set my next meeting on the exhibition, so it's really a little premature to go into detail."

"But I have presented some of my ideas to the commission, and they were greeted favorably."

Bogart said he expects that more concrete plans for this and possibly other industry-related programs will be announced following a board meeting scheduled for next week. (Continued on page 66)

Petty Files Petition In Bankruptcy Court

■ LOS ANGELES—Singer Tom Petty filed a petition on May 23 in the U.S. Bankruptcy Court, Central District of California, under Chapter XI of the country's bankruptcy laws, in which he seeks a new schedule for the payment of his debts.

Petty's filing stays all court proceedings in the MCA Records vs. Petty case, wherein MCA seeks to prove that Petty's contract was validly assignable to them after the former's March purchase of ABC Records, Petty's previous label. MCA had been granted a temporary restraining order on May 3, prohibiting Petty from signing with any other label (RW 5/12/79); a hearing on a preliminary injunction, originally scheduled for June 4, was canceled as a result of Petty's May 23 action.

Should Petty's Chapter XI petition fail, sources close to him have indicated that a Chapter IX filing (for bankruptcy) is a possible alternative. Another possibility is that Petty would file countersuits against both MCA and Shelter Records, with whom Petty had signed as a soloist in 1975.

CBS Names Lewis Dallas Sales Mgr.

■ DALLAS — Danny Yarbrough, branch manager, Dallas, CBS Records has announced the appointment of Luke Lewis to the position of sales manager for the Dallas branch, CBS Records.

Lewis joined CBS in 1977, as a sales representative for the Nashville branch. Prior to that, he held positions as southeastern editor for *Record World*, sales manager for Monroe Distributing and sales rep for Handleman.

Abkco Reports Loss

■ NEW YORK — Abkco Industries Inc. last week reported a loss of \$121,042 or \$.09 per share on revenues of \$3,990,963 for the six months ended March 31, compared with a profit of \$219,739 or \$.16 per share on revenues of \$4,608,774 for the same period in 1978.

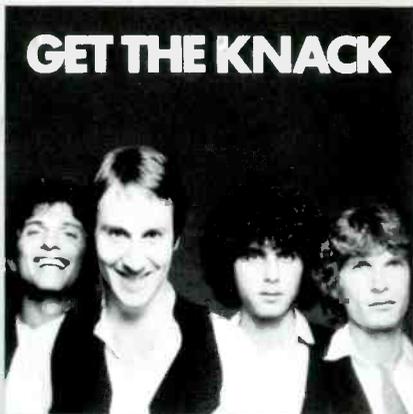
For the quarter ended March 31, Abkco lost \$106,395 or \$.08 per share on revenues of \$1,703,169, compared with a profit of \$33,727 or \$.02 per share on revenues of \$1,781,787 for the same period in 1978.

RIAA Relocates

■ NEW YORK — Effective Monday, June 11, The Recording Industry Association of America's New York office will be located at 1633 Broadway, New York, New York 10019. The new phone number will be (212) 765-4330.



Pictured above, from left: J. Howard Edgerton, president, board of directors, Museum of Science and Industry; Casablanca Record and FilmWorks president Neil Bogart; Superior Court Judge Mario Clinco.



GET IT NOW.

Produced by MIKE CHAPMAN



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Carly Simon

Her new album is
Spy 5E-506

containing the single
Vengeance E-46051

Produced by
Arif Mardin



On Elektra Records and Tapes.



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Gibbs, Stigwood Music Top BMI Awards

■ NEW YORK—The 136 writers and 105 publishers of 100 songs licensed for public performance by BMI (Broadcast Music, Inc.) received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1978. In addition, special engraved glass plaques were presented to Barry Gibb, Maurice Gibb and Robin Gibb (PRS), writers, and to Stigwood Music, Inc., publishers of "Night Fever," the most performed BMI song during 1978. The awards were presented at the Beverly Wilshire Hotel, Los Angeles, on June 5, by BMI president Edward M. Cramer, with the assistance of Theodora Zavin, senior vice president, performing rights; Ron Anton, vice president, California; and Neil Anderson, vice president, performing rights west.

The top writer-award winner with 11 citations was Barry Gibb; Robin Gibb took seven awards and, rounding out the Bee Gees trio, Maurice Gibb took six.

Barry Mann received three awards. The winners of two awards each included Walter Becker, Eric Clapton (PRS), Paul Davis, Donald Fagen, John Farrar, Andy Gibb, Barry Manilow, Gerry Rafferty (PRS) and Cynthia Weil.

Winners included writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as England (PRS), Canada (PRO Canada), Australia (APRA), France (SACEM) and Sweden (STIM).

Multiple publisher-award recipients are Stigwood Music, Inc., with 16 awards; the Screen Gems-EMI group and the Warner-Tamerlane group, six awards each; Ensign Music Corp., four awards; Unichappel Music, Inc., three awards; and ATV Music

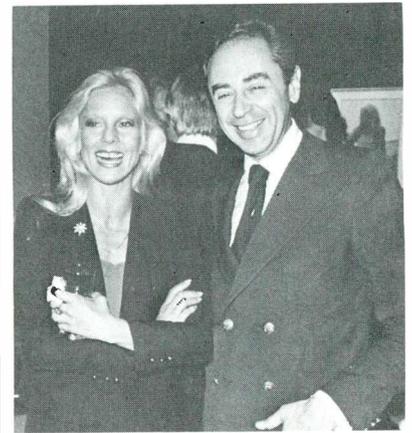
Corp./Maclen Music, Inc. group, Diamondback Music, Duchess Music Corp., Andy Gibb Music, Hugh and Barbara Gibb Music, The Hudson Bay Music Co., Dick James Music, Inc., Joy USA Music Company, Kamakazi Music Corp., Don Kirshner/Blackwood Music Publishing, E.B. Marks Music Corp., Mighty Three Music and Web IV Music, Inc., all with two awards each.

Seventeen of the songs honored with BMI awards were presented with citations marking previous awards. Cited for the third time was "Baby I'm Yours" (BMI pop awards 1965, 1971), written by Van McCoy. It is published by Blackwood Music, Inc. "Georgia On My Mind" (BMI pop awards 1941, 1960), written by Hoagy Carmichael and Stuart Gorrell, published by Peer International Corp. and "Wonderful World" (BMI pop awards 1960, 1965), written by Herb Alpert, Lou Adler and Sam Cooke, published by Kags Music Corp., were also honored for a third time.

Cited for the second time were "Baby Come Back" (pop award 1977), written by Peter Beckett and John Crowley, published by Crowbeck Music, Stigwood Music, Inc. and Touch of Gold Music, Inc.; "Blue Bayou" (pop award 1977), written by Joe Melson and Roy Orbison, published by Acuff-Rose Publications, Inc.; "Come a Little Bit Closer" (pop award 1964), written by Wes Farrell, Bobby Hart and Tommy Boyce, published by Morris Music, Inc.; "Devoted to You" (pop award 1958), written by Boudleaux Bryant, published by House of Bryant Publications; "Got To Get You Into My Life" (pop award 1976), written by John Lennon (PRS) and Paul McCartney (PRS), published by Maclen Music, Inc.; "Here You Come Again" (pop award 1977), writ-

ten by Barry Mann and Cynthia Weil, published by Screen Gems-EMI Music, Inc. and Summerhill Songs, Inc.; "How Deep Is Your Love" (pop award 1977), written by Barry Gibb, Maurice Gibb and Robin Gibb (PRS), published by Stigwood Music, Inc.; "A Lover's Question" (pop award 1959), written by Brook Benton and Jimmy Williams, published by The Times Square Music Publications Co., Eden Music, Inc and Unichappell Music, Inc.; "My Way" (pop award 1969), written by Paul Anka, Jacques Revaux (SACEM), Claude Francois (SACEM) and Giles Thibaut (SACEM), published by Spanka Music Corp.; "On Broadway" (pop award 1963), written by Barry Mann, Cynthia Weil, Jerry Leiber and Mike Stoller, published by Screen Gems-EMI Music, Inc.; "Slip Slidin' Away" (pop award 1977), written by Paul Simon, published by Paul Simon Music; "Stay" (pop award 1960), written by Maurice Williams, published by Cherio Corp.; "Um Um, Um, Um, Um, Um" (pop award 1964), written by Curtis Mayfield, published by Warner - Tamerlane Publishing Corporation and "Walk Right Back" (pop award 1961), written by Sonny Curtis, published by Warner - Tamerlane Publishing Corporation.

RCA Fetes Vartan



When French rock star Sylvie Vartan visited New York to introduce "I Don't Want The Night To End," her first album in English, RCA Records hosted a reception in her honor. Pictured here is Robert Summer, left, president of RCA Records sharing a jovial moment with the French star.

Nat Lieberman Dies

■ NEW YORK—Nat Lieberman, SESAC's vice president of licensing, died on June 5, 1979. He was 58.

Lieberman joined SESAC in 1967 as collections manager. He was appointed director of licensing in 1976 and served in that capacity until early this year when he was named vice president of the licensing division.

Lieberman is survived by his wife, Beverly, and his two sons, Paul and Mark.

GRT Fires Three VPs; Arista/Charlie Deal Looms

By SAM SUTHERLAND

■ LOS ANGELES — GRT Corp. trimmed its management team Friday (1) in an apparent cost-cutting move as three GRT vice presidents were dismissed and their respective posts eliminated.

Concurrent with the streamlining, GRT named its former VP, finance, Robert D. Jacobs, as executive vice president, reporting to company president Gordon

Edwards.

Departing are Biruta McShane, vice president, music tapes; operations VP Dan Boyd, and Jim Levy, vice president, business affairs.

GRT sources were candid in linking the realignment to losses incurred as a result of late '78 and early '79 shifts in manufacturer/distributor ties, notably MCA's acquisition of ABC Records and the subsequent loss of that label's tape business, which had been licensed to GRT. The same period saw GRT's own label operations sharply reduced as its Janus Records staff here was dismissed.

Those and other problems were reflected in the company's February financial report, which listed a nine-month loss of \$1,671,000, as compared to a \$683,000 profit for the same period in the previous fiscal year. Much industry speculation has followed since, regarding both the scope and life expectancy of its various record label affiliations, and possible relocation of its operations from Sunnyvale, in Northern California, to Los

(Continued on page 63)

Pickwick Merchandising Hartfield Zody's Stores

■ LOS ANGELES—Hartfield Zody's Incorporated, L.A.-based parent of Zody's Discount Department Store, and Pickwick International have jointly announced an agreement in which Pickwick will supply the overall merchandise requirements for the phonograph record, tape and accessories departments, effective immediately.

RCA, Harem Pact

■ NEW YORK—RCA Records International and Simon Soussan have reached an agreement for RCA to manufacture Soussan's Harem Records in Latin America, South Africa, Australia and New Zealand.

Motown Re-Signs Commodores

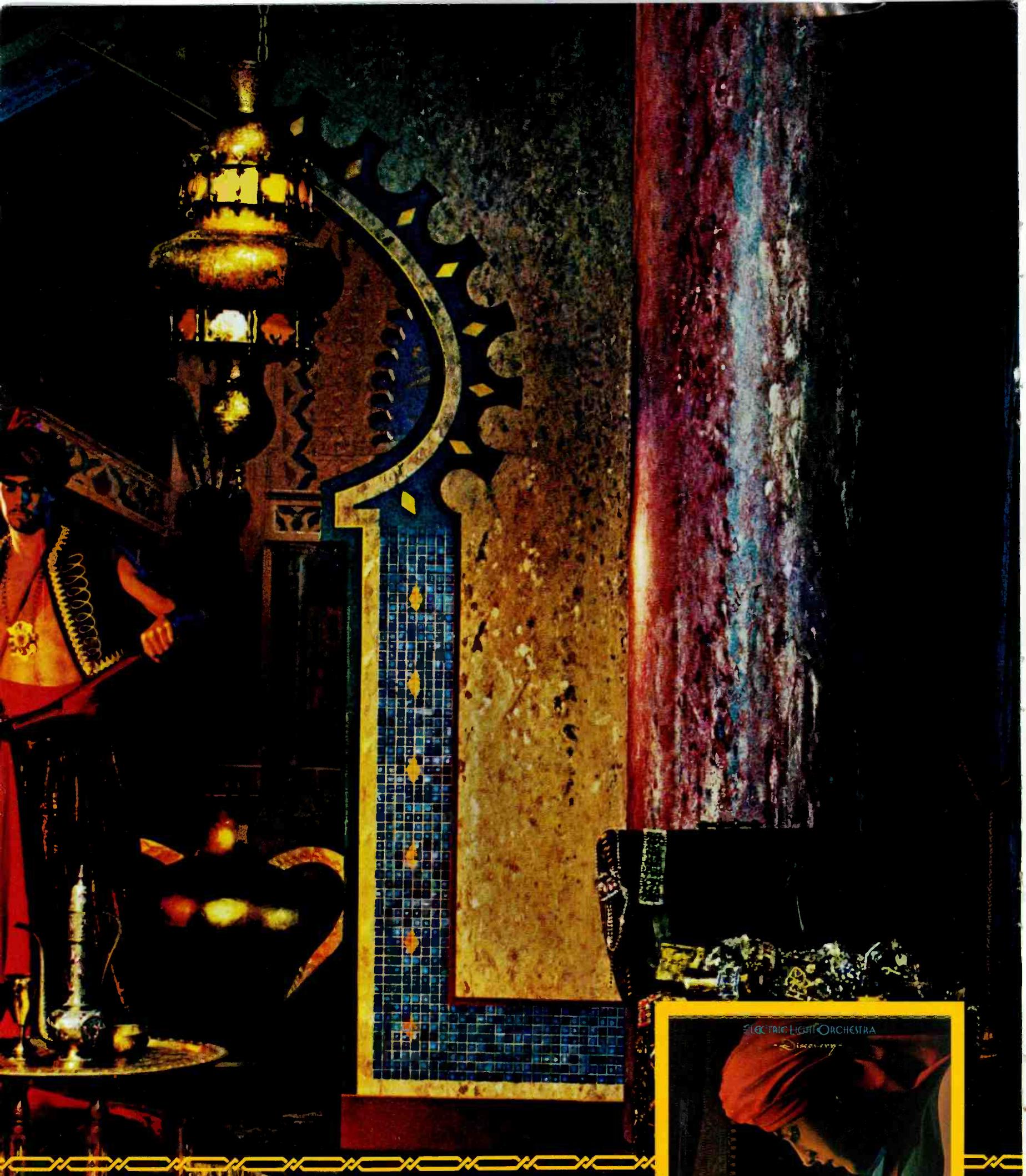


The Commodores re-signed an exclusive long term contract with Motown Records. Pictured from left: (standing) William King, Thomas McClary, Ronald LaPreau, Milan Williams, Lionel Richie, Walter Orange, and Michael Roshkind, vice chairman and chief operating officer for the label. Seated is Benjamin Ashburn, personal manager.

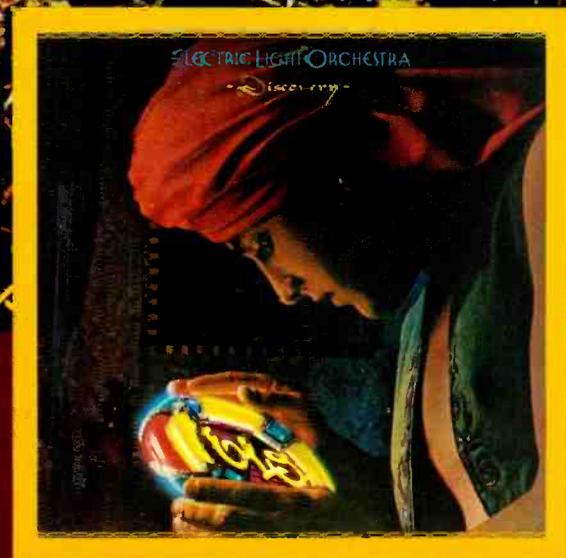


On Columbia Records and Tapes.





Discovery FZ 15769
*The New Album from
Electric Light Orchestra*



PRODUCED BY JEFF LYNNE

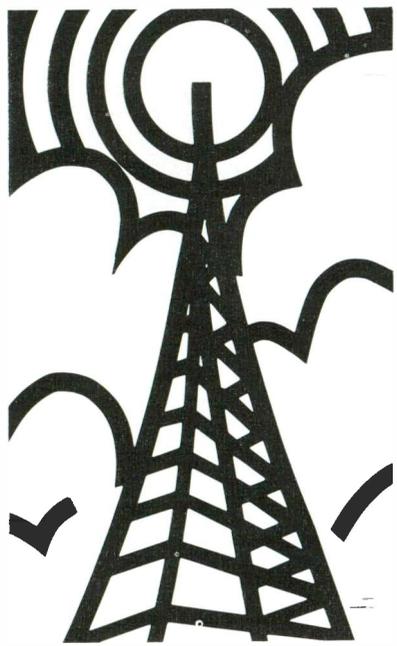
ELECTRIC LIGHT ORCHESTRA

Discovery



On JET Records & Tapes

© 1979 CBS Inc. Distributed by CBS Records



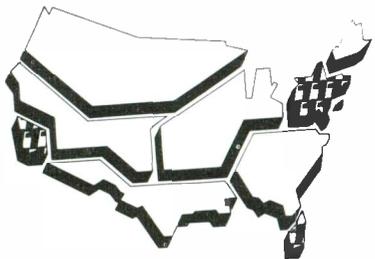
Radio Comments:



**Gary Berkowitz,
Program Director
WPRO-FM Providence**

"It's the easiest way to regionally examine every record of all the trades."

The Record World Radio Marketplace



WCI Labels Step Up Jazz Efforts

By LAURA PALMER

■ LOS ANGELES—In recent years, a revitalized jazz marketplace has emerged, coinciding with a significant growth in sales. This development is emphasized within the Warner Communications recording group by the three-fold expansion of jazz and progressive projects at the Warner Bros., Elektra/Asylum and Atlantic labels. The three companies' concentration has been directed towards a broader signing strategy, reflected in their combined jazz activities.

While Atlantic actually began as a jazz and blues label before gradually broadening its base in rock and other contemporary forms of music, Warner Bros. and Elektra/Asylum did not enter the jazz field until the mid-70s. Together, the three WEA-distributed divisions have shifted gears from limited involvement with jazz to a substantially higher profile—reaching out with the respective distribution arms—by creating special marketing and promotional services aimed at building the jazz market.

According to Oscar Fields, VP merchandising and marketing for WEA, "The labels have made a commitment both in dollars and in staffing. E/A's getting a Grover Washington, Warners is acquiring

an ECM, and Atlantic's signing new artists." Fields continued, "We at WEA made the same commitment in our merchandising, marketing and certainly in our sales team. When people walk in stores, they do see our product prominently displayed—we don't treat jazz as a subliminal part of our merchandising effort. We just go out after it very aggressively." Whether the artistic quality of jazz product has improved or not, according to Fields, "Jazz artists now have more vehicles with which to reach the audience, and as the jazz cult broadens, that forces companies to then market the product in a different way."

The Warner Communications recording group essentially made its initial impact on the music industry through their separate approaches as label specialists, focusing individually on particular musical styles. Warner Brothers Records began its expansion into jazz and progressive music in the mid-'70s, with the 1978 formation of a jazz/progressive division (under the direction of Ron Goldstein) and the acquisition of distribution rights to the extensive ECM Records product line.

Goldstein recently re-emphasized ECM's value and importance for Warner Brothers, saying that "ECM's independent jazz label is

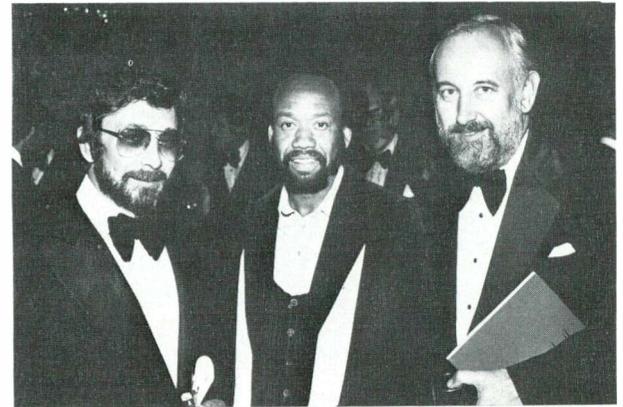
the most important contemporary state of the art that exists today." Goldstein continued, "It's magical, and for that reason it is terribly, terribly important in terms of maintaining musical legacies and history" as well as adding credibility to WB's overall jazz division.

The mastery of ECM artists Keith Jarrett and Pat Metheny, both produced by label founder Manfred Eicher, are presented in what Goldstein described as a "natural way." These artists, like most jazz artists, have had relatively little record company support in terms of advertising and merchandising, yet have become very successful, relative to their audience.

The Warner Bros. jazz division covers the gamut from progressive to mainstream jazz. Their most recent signing is Jakob Magnusson, an unknown keyboard player from Iceland. Magnusson's debut lp on Warner Bros. was co-produced by Henry Louie, and is jazz-crossover material. Other progressive crossover artists include George Benson, whose latest lp, "Livin' Inside Your Love," is enjoying mass acceptance.

Goldstein's jazz division also hosts one of the most prestigious piano players today, Bill Evans, in addition to Brazilian artists
(Continued on page 59)

City of Hope Honors Lundvall



The City of Hope National Medical Center honored Bruce Lundvall, president, CBS Records Division, last Thursday (31) with its "Spirit of Life" Award establishing the Bruce Lundvall Research Fellowship at the Center's largest music industry dinner to date. Pictured are: (top row, from left) Clive Davis, Arista Records president and last year's honoree, presenting Bruce Lundvall with the "Spirit of Life" Award; Bruce Lundvall (right), Walter Yetnikoff (left), CBS Records Group president, who delivered an address at the ceremony, with Maurice White, president of ARC Records and leader of Earth, Wind and Fire, who sat on this dais; (bottom row) Joe Smith, chairman of the board, Elektra/Asylum Records, and dinner chairman, introducing the dais. Smith also delivered an address during the evening; Kay Lundvall (right), Bruce Lundvall and Columbia recording artist Crystal Gayle (left), who performed at the dinner.

PETER FRAMPTON

WHERE I SHOULD BE

SP 3710



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WHERE HE SHOULD BE...PLAYIN' ROCK N' ROLL

ON A&M RECORDS & TAPES



PRODUCED BY: PETER FRAMPTON AND CHRIS KIMSEY
MANAGEMENT: THE DEE ANTHONY ORGANISATION
AGENCY: PREMIER TALENT/FRANK BARSALONA

Infinity Signs Plateau Label



Infinity Records recently announced the signing of a long-term worldwide production/label distribution agreement with Eddie O'Loughlin's New York-based Plateau Records. Pictured above after the signing are from left: Barry Reiss, Infinity senior VP administration & business affairs; Lou DeBiase; O'Loughlin; Ron Alexenburg, president, Infinity; and Stu Silfen, attorney for Plateau.

Phonogram Taps Levy

■ CHICAGO — Eileen Bradley, national publicity director for Phonogram, Inc./Mercury Records, has announced that Sherrie Levy has been appointed associate director of publicity/east coast for the firm.



Sherrie Levy

In a concurrent move, Susan Scivoletti has been named to the newly created position of national artist tour press liaison.

Levy will oversee all east coast publicity functions, as well as work in tandem with Scivoletti. Scivoletti will coordinate all tour press with artists who have extensive tour schedules.

Levy joins Phonogram/Mercury from Columbia Records where she was responsible for national press and local New York press for artists on the Columbia label for the past two years. Prior to that she was with Buddah Records for five years, rising to the position of director of publicity. Levy began her music industry career at Fusion Magazine, where she was assistant to the publisher.

Scivoletti joined Phonogram/Mercury in 1976 as the assistant to the east coast publicist, and was appointed east coast publicity manager in August of 1977.

Kiss Tour Set

■ LOS ANGELES — Casablanca Record and FilmWorks recording artists Kiss are preparing to embark on their first major worldwide concert tour in over a year. The tour coincides with the release of their new album.

Drossell Bows Company

■ NEW YORK—Don Drossell, one time editor of Cash Box and former national pop promotion head of DeLite Records, has announced the formation of a new, independent, New York based record company called Wheels Records.

At present, Drossell is in the process of lining up independent distributors and is planning to pursue an independent approach, in records and publishing, internationally through Walter Hofer and Copyright Service Bureau.

According to Drossell, Wheels will be an album oriented company, with major emphasis on rock. The company's initial act is Bull, whose debut album has just been released.

Seven From Elektra

■ LOS ANGELES — Elektra/Asylum Records will release seven lps in June, including: "Spy," Carly Simon; "Candy-O," The Cars; "Kid Blue," Louise Goffin; "Mingus," Joni Mitchell; "Halfway Hotel," Voyageur; "Chance To Dance," Aquarian Dream; "Live Killers," Queen.

Millennium Inks Waters



Jimmy Ienner, president of Millennium Records, has announced the signing of Ruth "Silkie" Waters to a long term exclusive recording contract. A single, entitled "Never Gonna Be the Same," is slated for a June 15 release with an album of the same title to follow in July. Pictured from left: John Davis, producer; Ruth Waters, and Jimmy Ienner.

Woodstock II Hangs On, Seeks Site, Film Deal

By MARC KIRKEBY

■ NEW YORK — Plans for a rock music festival to commemorate the 10th anniversary of Woodstock struggled on last week despite the loss of the rights to the Woodstock name, the departure of filmmaker Michael Wadleigh and the promoters' continuing difficulty in finding a town to host the festival.

Joel Rosenman and John Roberts, who funded the original Woodstock festival and own the rights to the name, last week exercised a contractual option to withdraw those rights from Woodstock Media, the company promoting a festival called "Woodstock: the Second Gathering" to be held, somewhere, in mid-August.

Rosenman and Roberts then issued a press release which stated, "The next Woodstock Festival will not be produced this summer." The release went on to cite the shortness of time and the promoters' inability to find a location for the concerts as reasons for the "postponement."

By Thursday, Woodstock Media's own press person was denying that the festival had been cancelled, and repeating the promoters' assertions that another movie deal was being negotiated and that agreement on a site was just days away. The festival is now simply called "The Second Gathering."

Hurleyville

Meanwhile, the Hamlet of Hurleyville festival, which had shaped up as Woodstock II's chief competition, was having problems of its own. Promoter Leon Greenberg withdrew his proposal for a three-day festival consideration by the Sullivan County Board of Supervisors, after initially saying he would go ahead with his plans despite having been denied a permit by the town of Fallsburg, N.Y.

Chappell Sets National Meeting

■ NEW YORK — Chappell and Intersong music publishing companies will hold their national meeting Tuesday, June 19 through Friday, June 22 at Gurney's Inn, Montauk Point in New York.

Agenda

The agenda will cover a full range of topics and will include product presentations from the Chappell and Intersong professional staffs from New York, Los Angeles, Nashville and Toronto, and areas of finance, legal, commercial and synchronization rights, merchandising, public relations, print, copyright, data processing and the international departments of Chappell and Intersong.

Attending the meeting will be 34 participants including Heinz Voigt, president of Polygram Publishing worldwide, London-based Nick Firth, vice president of Chappell-International, Jan Cook, comptroller, chief financial officer of the Polygram Publishing Division and Jonathan Simon, director and general manager of Chappell & Co., Ltd., in London. Also attending will be department heads and the professional staffs of Chappell and Intersong from New York, Nashville, Los Angeles and Toronto.

James Bows Company

■ NEW YORK—Maye Hampton James has announced the formation of Nouveau Monde Promotions, Ltd., an independent promotion company with James as president.

Prior to forming Nouveau Monde Promotions, Ltd., James was vice president of national promotion at Roadshow Records.

Nouveau Monde Promotions, Ltd. will be representing artists such as Chic, Chanson, Linda Evans and Ulland McCoullough.

Offices for Nouveau Monde will be located at 1500 Broadway, New York, New York 10036; phone: (212) 398-0511.

Virgin Names Byrom Publicity Director

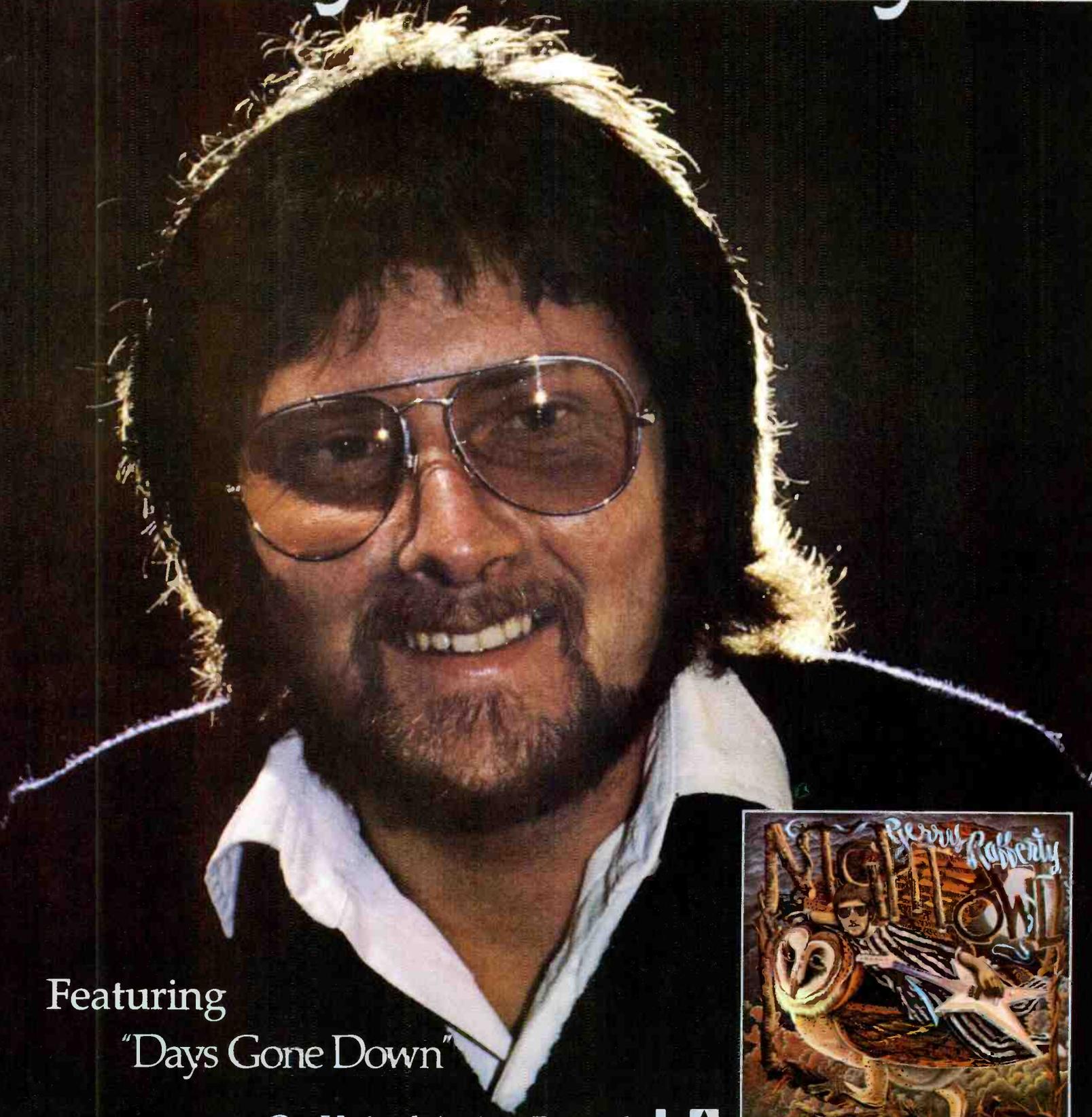
■ NEW YORK—Ken Berry, president of Virgin Records in America, has announced the appointment of Sue Byrom to the position of director of publicity.

Byrom was previously associate editor of Pop Scene Service, a weekly syndicated package of music features. Prior to coming to the United States in 1976, Byrom resided in London where she was editor of the weekly newspaper, Record Mirror for two and a half years.

Night Owl

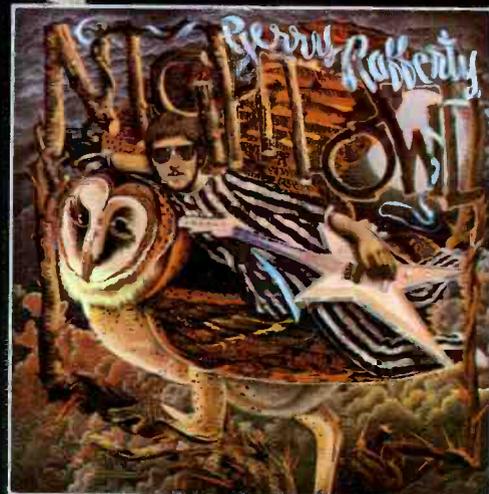
UA-LA958-1

A wise move from Gerry Rafferty



Featuring
"Days Gone Down"

On United Artists Records 



Single Picks

McGUINN, CLARK & HILLMAN—Capitol 4739



SURRENDER TO ME (prod. by Ron & Howard Albert) (writer: R. Vito) (Fat Frog, BMI) (3:20)

Chris Hillman is in top shape as he takes the pleading lead vocal while McGuinn & Clark support with enchanting harmonies. Guitarist George Terry wrings out the tears on this very strong AOR-Pop-a/c follow-up to their "Don't You Write Her Off" success.

G.Q.—Arista 0426



MAKE MY DREAMS A REALITY (prod. by Simpson-Ray) (writers: LeBlanc-Lane-Crier-Service) (Arista, ASCAP/Carreers, BMI) (3:54)

This multi-talented aggregation of vocalists, writers and musicians have a fresh sound that's rooted in r&b and nurtured with an updated disco beat. An intelligent lead guitar, keyboard and percussion intro is followed by Keith Crier's dreamy lead vocals and back-up angelic harmonies.

SAINT TROPEZ—Butterfly 41081 (MCA)



FILL MY LIFE WITH LOVE (prod. by Lewis-Rinder) (writers: Tate-McDermott) (MCA/Canada Express, ASCAP) (3:05)

A keyboard-bass trade bids welcome on this inviting hit-bound offering from the hot female trio. A burning sax break served on lush strings with spicey percussion and, of course, Saint Tropez's transcendent harmony choruses present a formidable BOS/POP contender.

THE ALLMAN BROTHERS BAND—Capricorn 0326



CAN'T TAKE IT WITH YOU (prod. by T. Dowd) (writers: Betts-Johnson) (Pangola/Carreers, BMI) (3:33)

Dicky Betts takes charge with his co-written, devil-may-care lyrics and prominent racey guitar lines. The rhythm shouts boogie and the band answers with a vintage Allman Brothers effort plus harmonic help from Jim Essery and Tom Dowds masterful production. An AOR-top 40 smash.

Pop

CATE BROTHERS BAND—Atlantic 3577

TIME IS A THIEF (prod. by T. Dowd) (writers: Earl & Ernie Cate) (Cate Bros./Big E, Little e, BMI) (3:08)

The twin brothers have r&b in their blood and it comes out full force on this excellent track. Pinpoint lead & harmony vocals deliver the memorable hook as guitars & drum erupt.

THE MARSHALL TUCKER BAND—Warner Bros. 8841

LAST OF THE SINGING COWBOYS (prod. by S. Levine) (writer: G. McCorkle) (Marshall Tucker/No Exit, BMI) (4:01)

Lay back and glide along with this easy rollin' tune spiced by a full horn section and signature Caldwell lead guitar lines. An AOR & country crossover extra.

THE COOPER BROTHERS BAND—Capricorn 0325

I'LL KNOW HER WHEN I SEE HER (prod. by G. Cape) (writer: R. Cooper) (Tamiami, ASCAP/Oboe Maestro, CAPAC) (3:20)

The first single from their upcoming "Pitfalls Of The Ballroom" lp is a classy mid-tempo pop rocker. The Canadian band features exquisite vocal harmonies and attractive melodies.

BLACKFOOT—Atco 7104

HIGHWAY SONG (prod. by Nalli-Weck) (writers: Medlocke-Spires) (Bobnal, BMI) (3:59)

Another chapter in the Southern blues/rock book is written by Blackfoot, and it's full of stinging guitars, muscular rhythm, and well-schooled vocals. AOR hit-bound.

SWEET—Capitol 4730

MOTHER EARTH (prod. by Sweet) (writers: Scott-Priest) (Sweet/WB, ASCAP) (3:55) Outstanding rock guitars build in intensity while the vocals lead tempo changes on this interestingly arranged pop-rocker. Strong progressive audience appeal.

TED NUGENT—Epic 8 50713

I WANT TO TELL YOU (prod. by Davies-Futterman) (writer: G. Harrison) (Maclen, BMI) (3:08)

Nugent's guitar and vocal are well-suited to this remake of one of George Harrison's finer contributions to the Beatles' catalogue. A wise choice and an AOR-top 40 hit.

RAMONES—Sire 1051 (WB)

ROCK'N'ROLL HIGH SCHOOL (prod. by E. Stasium) (writers: group) (Bleu Disque/Taco Tunes, ASCAP) (2:19)

Only the Ramones could do justice to this title cut from the movie sound track. The Phil Spector mix and Beach Boys a la ventures are strongly apparent. The kids are still all right.

THE FABULOUS POODLES—Epic 50720

WORK SHY (prod. by J. Entwistle) (writers: DeMeur-Pearsons) (3:30)

Wry lyrics and a driving, stripped-down rhythm track equal rock 'n' roll at its finest on this latest offering by the Poodles. Comparisons come to mind, but this is genuine high energy music.

MAUREEN MCGOVERN—Warner/Curb 8835

DIFFERENT WORLDS (prod. by M. Lloyd) (writer: Gimbel-Fox) (Bruin, BMI) (2:15)

McGovern's exuberant vocal makes this theme from the TV series "Angie" extra special. Heart-rendering lyrics and a stirring rhythm will move this on pop, a/c and MOR formats.

B.O.S./Pop

KLEER—Atlantic 3586

TONIGHT'S THE NIGHT (GOOD TIME) (prod. by D. King) (writers: Durham-Cunningham) (Darak/Good Groove, BMI/Alex/Soufous, ASCAP) (3:22)

A conspicuous bassline pushes sneaky upstairs vocals and multi-keyboard textures while a funky rock guitar makes it a genuine crossover threat. Top notch production work ties it together.

PATRICK HERNANDEZ—Columbia 3-10986

BORN TO BE ALIVE (prod. by J. Vanloo) (writer: Hernandez) (Radmus/Zeldgamous, ASCAP) (3:23)

Already a disco staple, there's enough quality innovative music here to break it in the pop market. An eloquent hook, kinetic rhythm & breathtaking strings create an awesome experience.

CITI—Delite 914

ROLLER DISCO (prod. by Lou & Dave Productions) (writers: Gonzalez/Ogrin) (Via Rita/Roll Away, BMI) (3:50)

The lead vocal does the job on this disco thumper that may well become a theme for the dancing-skating bunch. Conventional sound effects, percussion & female back-up vocals from top to bottom.

GROVER WASHINGTON JR.—Elektra 46060

TELL ME ABOUT IT NOW (prod. by Washington) (writer: Washington) (G. W. Jr./Locksmith, ASCAP) (3:47)

One of America's top saxmen puts on quite a show with the first single from his jazz chart-topping "Paradise" lp. There's crossover in the grooves and plenty of keyboard finesse.

BREAKWATER—Arista 0424

NO LIMIT (prod. by Chertoff) (writers: Hanks-Grey) (Irving, BMI) (3:40)

Polished lead vocals and a brassy horn compliment give this up-tempo dance tune by the hot Grey-Hanks songwriting team strong appeal. The funky, r&b guitar-bass interaction is a delight.

PHILLIP D'ARROW—Polydor 14570

BURN THE DISCO DOWN (prod. by Galfas-Darrow) (writer: Darrow) (Man Made/Possessed, ASCAP) (3:00)

D'Arrow's unique and angry approach to losing a love is a strong dance number rather than as the title suggests. The furious rhythm runs neck and neck with excellent vocals and synthesizer.

HUBERT LAWS—Columbia 3-11022

LAND OF PASSION (prod. by Laws) (writer: Laws) (Hulaws, BMI) (3:25)

A beautifully exotic, contemporary jazz disc spotlighting refreshing vocal duets by Debra & Johnny Laws. Brother Hubert's magical flute dances with the playful bass and percussion.

PEABO BRYSON—Capitol 4729

SHE'S A WOMAN (prod. by Bryson-Pate) (writer: Bryson) (WB/Peabo, ASCAP) (4:19)

The rare beauty in Bryson's voice and lyrics is framed with a subtle orchestration that captures the song's romantic message perfectly. Expect BOS-a/c-top 40 action.

PATRICK GAMMON—Motown 1465

COP AN ATTITUDE (prod. by Gammon-Luker) (writer: Gammon) (Gammrock/GmbH/Jobete, ASCAP) (2:58)

Deep-toned, funky vocals match the undercurrent disco beat that dominates throughout. A spunky rhythm and rock guitar lines give strong crossover potential.

Country/Pop

THE OAK RIDGE BOYS—Columbia 3-11009

RHYTHM GUITAR (prod. by G. Richey) (writer: T. A. Hill) (Algee, BMI) (2:17) Culled from a "Greatest Hits" lp, this rousing gospel number documents their contribution to that genre. Humorous lyrics, Duane Allen's vocals and strong harmonies make this revival a hit.

EDDIE RABBITT—Elektra 46053

SUSPICIONS (prod. by D. Malloy) (writers: Rabbitt-McCormack-Malloy-Stevens) (DeDave/Brianpatch, BMI) (4:18)

Rabbitt's a hot item in both country and pop markets, and one listen to his latest explains why. A sad flute cries along with his heartbroken vocals on this lonely ballad.

Gregg Sutton sings like a rock 'n' roll private eye; uncovering stories on street corners, he crams rock with people and places, and ends up with a city of sound not listed in America's Safest Suburbs.



It's Gregg Sutton's "Soft as a Sidewalk," a debut on Columbia Records and Tapes.

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Produced and Arranged by Christopher Bond for Christopher Bond Productions.
Management: Elliot Roberts.





Album Picks



COUNTERPOINT

RALPH MACDONALD—Marlin 2229 (7.98)
MacDonald's name on any album all but guarantees sales and this new album is already eagerly anticipated by his fans. Using his prestigious friends as side-men this disc continues his easy r&b beats with a touch of Latin and the right amount of disco. In all, a superior release by a known master.



STRANGE MAN, CHANGED MAN

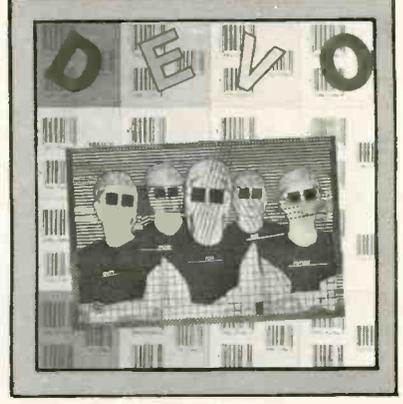
BRAM TCHAIKOVSKY—Polydor PD 1-6211 (7.98)
As the lead singer with The Motors, Tchaikovsky gained a lot of attention with that group's album release last year. This first venture as a soloist is equally compelling and cuts such as "Girl of My Dreams" have already been heard at the rock dance clubs. It's an outstanding effort, ripe for AOR play.



KEEPER OF THE FLAME

DELBERT McCLINTON—Capricorn CPN 0223 (7.98)

For years McClinton has been better known by fellow musicians than by general listeners. The recent support by the Blues Brothers, however, should give this new album a higher identity. His special brand of rock/blues, is perfectly displayed on the lead cut "Plain Old Makin' Love" and "A Mess Of Blues."



DUTY NOW FOR THE FUTURE

DEVO—Warner Bros. BSK 3337 (7.98)
The group came out of the "punk rock" explosion of the past two years but their celebrity is reaching beyond that definition. The tunes are quirky and ultra-unusual but their philosophy (and stage antics) have made them staples on the FM radio bands. This new disc continues both their ideas and their sound.



SPECTRAL MORNINGS

STEVE HACKETT—Chrysalis CHR 1223 (7.98)

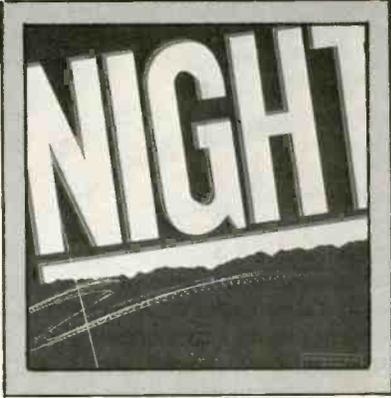
Hackett is best known as the former guitarist with Genesis but his series of solo albums has helped establish him as an artist with something to say on his own. The music here is sophisticated and the instrumentation is thick and soaring. New vocalist Peter Hicks is a worthy addition.



PHILLIP D'ARROW

Polydor PD 1-6210 (7.98)

The re-newed emphasis on rock and roll music is producing a series of urban rockers with powerful instrumentation and thoughtful lyrics. D'Arrow's lp is the latest release and one of the strongest. His vocals are familiar and perfectly descriptive for this genre and "Burn the Disco Down" is both aptly titled and the centerpiece.



NIGHT

Planet P-2 (Elektra/Asylum) (7.98)

Cris Thompson, former lead singer of Manfred Mann's group, and Stevie Lange, of Bones, join together with UK talent to create a very hot new rock group. Strong vocals, well-crafted compositions and excellent covers make this a smash lp. Watch for "Hot Summer Night," a Walter Egan tune that should bring them the light of day.



TOUCH THE SKY

CAROLE KING—Capitol SWAK 11953 (7.98)

The master songstress has come back with an lp that once again bears out her unique ability to carve out a song. New to the King repertoire is a leaning toward country music. "Passing of The Day" and "Good Mountain People" guarantee country cross-over success. "Time Gone By" displays the familiar catchy hook.

NO MORE FEAR OF FLYING

GARY BROOKER—Chrysalis CHR 1224 (7.98)



Gary Brooker, lead singer and songwriter for Procol Harem comes forth with his first solo lp, an effort which not only manifests the enduring quality of his voice, but spotlights tunes by Mickey Jupp. "Pilot" and "No More Fear Of Flying" stand out.

IMAGES

RONNIE MILSAP—RCA AHL1-3346 (7.98)



Milsap is a country artist breaking fast into the pop field and this new album is a crafty blend of both sounds. Side 1 shows off his mellower country/adult sounds while the B side is more in the traditional rock vein.

URBAN ENSEMBLE

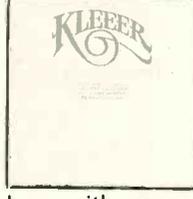
ROLAND VAZQUEZ—Arista/GRP 5002 (7.98)



Dave Grusin and Larry Rosen have the uncanny ability to spot jazz/fusion talent and bring it to life. In this, their third GRP production, they have captured the brilliance of Roland Vazquez, a drummer who masters innovative, subtle techniques.

I LOVE TO DANCE

KLEER—Atlantic SD 19237 (7.98)



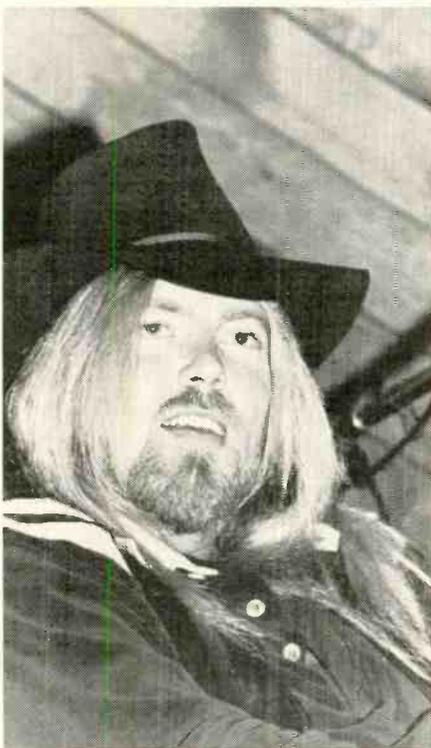
This new disco group made the charts recently with "Keep Your Body Working," included here with seven other equally smooth and eminently danceable compositions.



Catch the most exciting hour on the airwaves.

Budweiser presents

THE ROBERT KLEIN HOUR



The week of Sunday, June 24, featuring Gilda Radner and Howard Hesseman, star of the TV show "WKRP in Cincinnati."

Every other week on 250 FM stations, the humorous and irreverent Robert Klein welcomes your favorite performers — like Blondie, Robin Williams, Mick Jones of Foreigner, Meatloaf, Jane Fonda, Greg Allman, Dickie Betts, Kiss's Gene Simmons and Ace Frehley for an hour of fun and frivolity. Tune in and be entertained by the most exciting hour on radio. All shows are taped before a live

audience in DIR's club-like setting. Experience good music and good times with Robert and his guests. Check your local radio listing for the exact time, date and FM station in your area that will broadcast the next Robert Klein Hour.

For further information contact: Bob Meyrowitz, Peter Kauff or Paul Zullo. DIR Broadcasting Corp., 445 Park Avenue, New York, New York 10022—212-371-6850.



The CONSUMER Record World Music News / Buyers Guide:

The positive feedback and enthusiasm from the marketplace continues...

Evan Lasky, Budget Record & Tape, Denver:

"A lot of our stores are in regions where AOR radio is practically nonexistent, and the only avenues of exposure for new records are in-store play and something like this magazine. It's really so important out there—all of our people are pleased, and they say they've been selling records off the paper. I think the labels should be confident that their ad money has been well-spent."

Mark Hollingsworth, Dog Ear Records, Northbrook Store, Chicago:

"The reaction has been great. We've been getting good comments—people can't believe it's free. We ran out three weeks before we expected to, and a few of our other stores have reported the same."

Barry Maddox, Graffiti Records, Washington, D.C.:

"The issue looks great in four-color. Everybody's excited—they're going out of here fast."

Sharon Schram, Camelot, Naples, Fla. Store:

"We've got them out on the counters and we're stuffing them into bags, but most people pick them up before we can put them in the bags! We've also had people bringing them back into the store and asking for records, so I'd say the response has been really good."

Steve Pearce, Record & Tape Collector, Parkside Store, Baltimore:

"We're getting customers coming back and asking for the issue. It's a nice magazine, it covers a lot of bases."

Rob Heilman, Peaches, Milwaukee Store:

"We've done very well with it. On weekends it's hard to keep it stacked up. I've had to assign somebody the responsibility to keep them stacked, because every time you turn around they're gone!"

Clyde McElvene, Harmony Hut, Washington, D.C.:

"Twenty years ago, you could walk into a store and listen to the record of your choice. Economics won't allow that now, but the consumers are being barraged with the number of choices in the new releases. Any information you provide has got to be influential in helping them make their decisions. It's free advertising as far as we're concerned, and it associates the name of our stores with a publication that has national credibility. I've seen evidence of much interest in the stores. As a company, we're 100% behind it."

Ira Rothstein, Record World/TSS, Freeport, N.Y.:

"It gives the consumer an inside look at the record business by showing them album spotlights and future stars. It also gives the manufacturer an opportunity to feature their up and coming artists. On the retail side we can sell more records because of what the magazine offers to the consumer."

**James McLaughlin,
Record & Tape
Collector,
Baltimore:**

"We moved out all of the last issue, and we had people coming in to the stores and asking when the next issue would be out. Customers are picking them up, and we use them as a bag stuffer. The color cover of the second issue is a real eye catcher. I've been really pleased with it."

**Ray Faracino,
Music Stop,
Roseville NE Store,
Mich.:**

"They're going really fast—it looks like the second issue is moving out faster than the first. Our customers are happy to see that they can get information on product that's free!"

**Celeste Welch,
Record Bar,
Savannah, Ga. Store:**

"I think it's really good for our customers, and it also adds a personal touch when they get home and find it waiting in the bag."

**Chuck Blacksmith,
Fred Meyer One Stop
Shopping Centers,
Seattle:**

"We're very pleased with it. The color really adds a lot of appeal. The feature story is very interesting, and the Future Stars has a good amount of material that the consumer will find tasty."

**Jeep Holland,
Music City/
Music World, Boston:**

"Let me rave for a moment—we've had the issue for a week and it looks wonderful! The Donna Summer and Rex Smith ads are beautiful. The entire magazine is very well done."

**Mike Zigarelli,
Melody Record Shops,
Newark, N.J.:**

"We think it's a great idea, all of our stores are happy with the (June) issue. The customers want it as soon as they see it on the counter. You couldn't have made it any better."

**Don Simpson,
Father's & Sun's,
Karma,
Indianapolis:**

"Our accounts were calling in and asking when the new issue would be ready. The immediate feedback was that they were very pleased with the appearance of the full color cover."

**David Post,
Strawberries,
Providence, R.I. Store:**

"It's a good little magazine you have there. I have all the people who work for me read it. The reviews are really useful, because you can't tell a record by its cover."

**Wayne Kahn,
Lieberman,
Indianapolis One-Stop:**

"They're doing really well—the customers appreciate seeing them. We're sending them out with each order. It's an extra little goodie added to every box."

**The July issue will be shipping to
our retail network coast-to-coast
at the end of June.**

The CONSUMER Record World Music News/Buyers Guide
We go beyond reaching consumers.....
We reach and motivate customers!

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ "Just a groove record" is the way, I'm told, Bernard Edwards and Nile Rodgers describe "Good Times" (8:13), the title cut from Chic's forthcoming album, out this week on Atlantic disco disc. Even barer than "Le Freak" and "He's the Greatest Dancer," Chic's mellow funk is refined here to a clean, elegant minimum, sort of like the a graceful chrome-tube lamp stand, definite and unified. In a way, the evolution of Chic's sound has achieved a peak of economy and functionality paralleling James Brown's early seventies "Super Bad" period. The moves are all familiar, but all totally effective, too, and what might have escaped in spontaneous energy is always more than made up in audience response. And, indisputably, "Good Times" is sure to win the same enthusiastic audience that launched "Le Freak" to unprecedented multi-platinum heights. "Good Times" is even more appropriate to its time and place, with its old-style Atlantic label alluding first to the group's "yowsah-yowsah" call, but also, perhaps, to the updated depression-killer lyrics. It's sort of a "Happy Days Are Here Again" for the seventies: "Our new state of mind . . . these are the good times. Let's put an end to this stress and strife/I think I want to live the sporty life." So, it's another

streamlined winner from the premier disco crossover group—stylish, catchy, fun to dance to and cool, man, cool.

Also in the superstar category this week: **Teddy Pendergrass'** third Philadelphia International album, "Teddy." As could be easily foreseen, it's chock full of the brash, upfront personal sex appeal that has mesmerized Pendergrass' fans. Side one is a group of ballads, just right for setting down the tone arm and you-know-what; side two includes three excellent dance tracks. "If You Know Like I Know" (5:05) is a bass-led strut with wrecking-ball potency, produced by rising stars **Gene McFadden** and **John Whitehead**. Nice touch: midway through the song, tinkly percussion enters, lightening the funk just a bit—a break would sure sound good, especially on a disco disc remix . . . "Do Me" (4:41) is excitable, hot-to-trot Philly soul taken at a zippy clip, including several spasmodic exclamations ("do it like *this*; do it like *that* . . .") that will have dancers snapping and jerking in response. Also ripe for a disco disc extension. "Life is a Circle" (5:51), like "Do Me," is produced by **Kenny Gamble** and **Leon Huff**, a sermon punctuated by shoo-doo-wops and interesting vocal double-tracking. The percussive jamming perfectly complements Pendergrass' coltish, all-consuming energy, and reminds us very forcefully indeed that so much of disco has roots in this sound and that Philadelphia has moved with the times. Teddy proves again that we can expect soulful, hard-partying, dynamically mixed music from the artists, musicians and engineers listed on the liner.

RECOMMENDED NEW ALBUMS: **Munich Machine's** third, on Casablanca, "Body Shine," is produced by **Giorgio Moroder** and "M. W.," with writing/arranging help from bassist **Molly Moll** and vocalist **Chris Bennett**. For this album, the "Machine" element is placed uppermost conceptually, with interesting results: "Party Lights" (6:03), the cut of choice among deejays, turns handclaps and choral

(Continued on page 29)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

VALENTINO'S/PHILADELPHIA

DJ: BOB PANTANO

- BAD GIRLS—Donna Summer—Casablanca (entire lp)
- BODY STRONG/STARS—Sylvester—Fantasy
- BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
- BORN TO BE ALIVE—Patrick Hernandez—Col
- HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
- HIGH ON MAD MOUNTAIN—Mike Theodore Orchestra—Westbound (entire lp)
- I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
- IT'S TOO FUNKY IN HERE—James Brown—Polydor
- LOVE MAGIC—John Davis—Col
- MOTOWN REVIEW—Philly Cream—Fantasy—WMOT
- RING MY BELL—Anita Ward—TK
- STEPPIN' OUT—Ray Dahroughe—Polydor
- SUPER SWEET—Wardell Piper—Midsong
- WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
- YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.

TRUDE HELLERS/NEW YORK

- DJ: DANNY KRIVIT
- AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
- BABY BABA BOOGIE—Gap Band—Mercury
- BAD GIRLS—Donna Summer—Casablanca (entire lp)
- BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
- GOOD TIMES—Chic—Atlantic
- GROOVIN' YOU—Harvey Mason—Arista
- IT'S TOO FUNKY IN HERE—James Brown—Polydor
- I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
- MUSIC IS MY WAY OF LIFE/DELIVER THE FUNK/IT'S ALRIGHT WITH ME—Patti LaBelle—Epic
- NIGHT DANCIN'/RED HOT/ANYTHING YOU WANT—Taka Boom—Ariola
- PUT YOUR BODY IN IT/YOU CAN GET OVER/WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox
- RING MY BELL—Anita Ward—TK
- THE BOSS/NO ONE GET'S THE PRIZE/ONCE IN THE MORNING—Diana Ross—Motown
- WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
- YOU GONNA MAKE ME LOVE SOMEBODY ELSE/YOU MAKE ME LOVE YOU/THIS FEELINGS KILLING ME—Jones Girls—Phila. Intl.

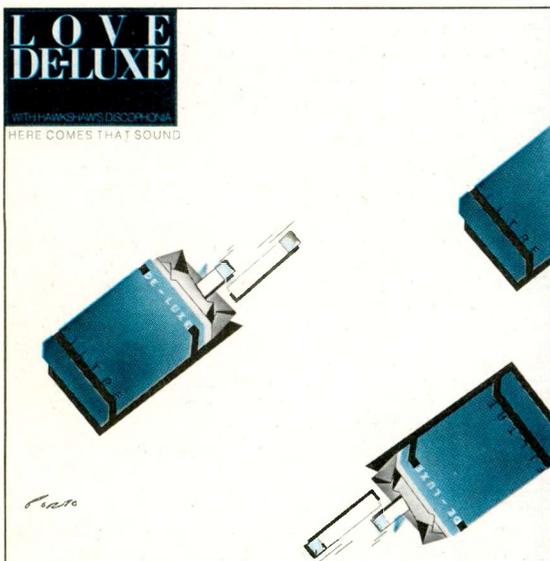
DIMENSION III/DALLAS

- DJ: DON McBRIDE
- ANYBODY WANNA PARTY—Gloria Gaynor—Polydor
- BAD GIRLS/HOT STUFF/SUNSET PEOPLE—Donna Summer—Casablanca
- BODY STRONG/STARS—Sylvester—Fantasy
- BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
- BORN TO BE ALIVE—Patrick Hernandez—Col
- DANCER—Gino Soccio—Warner/RFC
- DANCE WITH YOU—Carrie Lucas—Solar
- EVERYBODY HERE MUST PARTY—Direct Current—TEC
- FORBIDDEN LOVE—Madleen Kane—WB
- GOOD, GOOD FEELIN'—War—MCA
- HAVE A CIGAR—Rosebud—WB
- HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
- I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
- I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega—Motown
- RING MY BELL—Anita Ward—TK

PLATO'S RETREAT WEST/LOS ANGELES

DJ: JIM NORMAN

- BAD GIRLS—Donna Summer—Casablanca
- BANG A GONG—Witch Queen—Roadshow
- BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
- BORN TO BE ALIVE—Patrick Hernandez—Col
- CUBA—Gibson Bros.—Island
- DANCER—Gino Soccio—Warner/RFC
- DANCE WITH YOU—Carrie Lucas—Solar
- HAPPINESS—Pointer Sisters—Planet
- HAVE A CIGAR—Rosebud—WB
- HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
- LOVE ATTACK—Ferrara—Midsong
- MAKIN' IT—David Naughton—RSO
- MY BABY'S BABY—Liquid Gold—Parachute
- POUSSEZ—Poussez—Vanguard (entire lp)
- RING MY BELL—Anita Ward—TK



SUMMER'S HERE AND THE TIME IS RIGHT!

FOR THE MOST SOPHISTICATED EURO-DISCO
HIT OF THE SEASON:

“HERE COMES THAT SOUND AGAIN”
LOVE DE-LUXE

The 12-inch (WBSD 8827)
from the forthcoming Warner Bros. album
Here Comes That Sound/Love De-Luxe
With Hawkshaw's Discophonia (BSK 3342)

Disco File

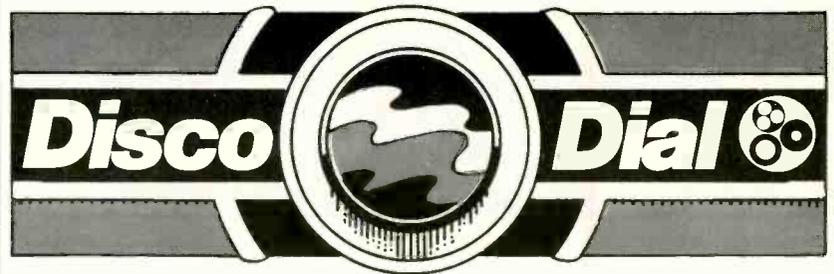
(Continued from page 28)

chants into reverberant, depersonalized abstracts of themselves, amid heavily synthesized arrangements, and it doesn't seem strange at all that an acoustic guitar comes forward to the last half—all bets are off. Then, after a mixout of tracks to the bare pulse and a momentarily rough segue, "Fallen Angel" (5:20) follows, a very nicely written song, built around cooing high harmony and great synthesizer/guitar interplay. Another unpredictable but not jarring move occurs here, with the semi-baroque "harpichord" passage. Elsewhere on "Body Shine:" "Easy" (4:00), short, sweet, a funky piece of rock-flavored disco and "Let Your Body Shine," which gets going mainly after the first verse.

British producer **Ian Levine** also surprises and pleases with his latest project, "L.J.'s Love Suite" (AVI) by **L.J. Johnson**, who may well be the most appealing of Levine's artist stable (James Wells, Evelyn Thomas and Doris Jones are others). For this album, several older tracks (the rhythm for Barbara Pennington's original "Twenty-four Hours a Day," along with music recorded, I suspect, during Levine's neo-Motown period) have been remixed and augmented by **Rick Gianatos** into a generally excellent and surprisingly coherent album. Key tracks: "Twenty-four Hours" (5:48) and "My Destination is Love" (8:21). "Twenty-four Hours" sheds the Silver Convention flavor it once had, for a funkier, percussive sound based in the piano and clavinet tracks. There's lots more variety in the cut, due to Gianatos' additional production, which adds numerous rhythm breaks (especially on the 8:17 twelve-inch, shipped as a companion to the album) and trades a solo flute for the former string section. Noticeably, the bass assumes the entire bottom of the track, and I find "Twenty-four Hours" especially refreshing as a break from 4/4 drumming. Chicago's **Scott Adams** sees it as a hit all over again. "My Destination is Love" turns out to be one of Levine's best pop-disco compositions, with a happy, airy zing that's surely compounded by its extremely speedy pace (it even seems to pick up as the track progresses). Again, there's all sorts of well-conceived activity going on, notably, from bassist Tiaz Palmer, while Johnson sounds warm and relaxed in the satiny orchestral surroundings. Rounding out the album: "Gambling on Your Love" (5:04) and "Your Magic Put a Spell on Me" (7:33), both running at an incredibly light-footed 142-3 BPM, and carrying the usual well-constructed percussion tracks, flighty string arrangements and endless sweetness and light. (They can be slowed effectively, changing Johnson from falsetto to tenor.) Well done.

NEW DISCO DISC: **Bonnie Tyler's** version of "Married Men," on RCA disco disc (6:20). This appearance comes on with a heavier synthesizer sound than Bette Midler's bouncy pop "Men;" there's almost an ominous quality to the main synthesizer hook, pulsing amid electronic zips and zoops. Tyler's lead vocal also offers a definite alternative to Midler: even through her scratchy tone (partly because of it), Tyler shows obviously greater r&b facility and her inflections and adlibbed shouts have a salty, mournful flavor that Midler doesn't attempt at all. If you think I'm going to make a choice, you're dead wrong: I hope there's room for both versions of a great song. (You will remember that last fall, two versions of "Standing in the Shadows of Love," with just the same divergences, found their respective places very nicely.) "Sexy Cream" (yes, that's right) by **Slick** appears this week on Fantasy/WMOT (6:42), and it's immediately a seducer of a slightly bent sort, with a bottomly syn-

(Continued on page 55)



WBOS/Boston/Jane Dunklee

#1 BAD GIRLS—Donna Summer—Casablanca

Prime Movers: **WHEN YOU WAKE UP TOMORROW**—Candi Staton—WB

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

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown

Pick Hits: **DANCIN'**—Tod Foster—Midsong

I WAS MADE FOR LOVIN' YOU—Kiss—Casablanca

GOTTA KEEP ON DANCIN'—Saint & Stephanie—Arista

WCAU-FM/Philadelphia/Roy Perry

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

Prime Movers: **WHEN YOU WAKE UP TOMORROW**—Candi Staton—WB

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

CRANK IT UP—Peter Brown—Drive

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

DO ME/LIFE IS A CIRCLE—Teddy Pendergrass—Phila. Intl.

DOUBLE OR NOTHING—Lani Hall—A&M

WRMZ-FM/Columbus/Ken Pugh

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

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

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

BORN TO BE ALIVE—Patrick Hernandez—Col

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

MAKE LOVE TO ME—Helen Reddy—Capitol

CRANK IT UP—Peter Brown—Drive

All records played are 12" discs unless otherwise indicated.

WDRQ/Detroit/Jim Ryan

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

Prime Movers: **WHEN YOU WAKE UP TOMORROW**—Candi Staton—WB

WHY LEAVE US ALONE—Five Special—Elektra

SHOULDA GONE DANCIN'—High Inergy—Motown

Pick Hits: **CRANK IT UP**—Peter Brown—Drive

GET ANOTHER LOVE—Chantel Curtis—Key

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

KHFI/Austin/Jack Starr

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

Prime Movers: **RING MY BELL**—Anita Ward—TK

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

HAVE A CIGAR—Rosebud—WB

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

WHEN YOU WAKE UP TOMORROW—Candi Staton—WB

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

KIIS-FM/L.A./Sherman Cohen, Mike Wagner

#1 RING MY BELL—Anita Ward—TK

Prime Movers: **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown

BORN TO BE ALIVE—Patrick Hernandez—Col

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

Pick Hits: **LOVE ATTACK**—Ferrara—Midsong

MARRIED MEN—Bette Midler—Atlantic

UNDERCOVER LOVER—Debbie Jacobs—MCA

"SEXY CREAM" (D-122)

The scorching new 12" single from

Slick

featuring Doris James

Produced by Butch Ingram for WMOT Productions



Special Disco mix by Marty Blecman and John Hedges • From the forthcoming album "SLICK"

(F-9583)



Radio World

Radio Replay

By NEIL McINTYRE



■ The people at ARB have informed me that the first of the April/May books should be out during the week of the 29th.

Last week's cartoon of "Da Bitchki's Back?" received good reviews from **Elton John** and manager **John Reid**. MCA East Coast VP/GM **Ray D'Ariano** said "It might be a good theme for Elton's next tour."

MOVES: **Jack Thayer** has been named the new GM at WNEW-AM. Thayer had recently resigned as NBC Radio's VP of special projects. **Mel Karmazin** had been sharing the responsibilities of both AM & FM. He'll be concentrating on the FM/GM post . . . **Tom Owens** is the new PD at KZEW/Dallas from WSAI-FM/Cincinnati . . . **Mark Elliot** is promoted to PD from MD at Q102/Cincinnati and **Pat O'Brien** is named MD . . . **Lee Logan** new PD at KFMK/Houston from WPGC/Washington, D.C. . . . **Art Riley** new PD at KTFX/Tulsa from KMOD. Riley said: "I'm glad to get back into music radio. I'm looking for a real good book with the Oct./Nov. ARB, for the Super Fox, KTFX." The station's line-up is **Cousin Lee Walker**, 6-9 a.m.; **Art Riley**, 9-noon; **Jim Richards**, noon-3 p.m.; **Bobby Davis**, 3-7 p.m.; **Rockey Roberts**, 7-midnight; **Johnny Rabbit**, midnight till 6 a.m.

Dave Bishop resigns as PD at WCOL/Columbus . . . Congratulations to WABC PD **Glenn Morgan** and his bride **Diane**. The best to both of you . . . Speaking of brides, **Mary Anne McIntyre** is the new MD at WNEW-FM/New York, from A&M Records . . . **Tim Cawley** is the new PD at WIDB/Carbondale . . . **Brian David** named PD at KZAP/Sacramento . . . **Deirdre O'Donoghue** is the new MD at WBCN/Boston from KMGC/Dallas . . . **Alan Edwards** has resigned as MD at WPRO-FM/Providence . . . **Marty Curley** named PD at WBAB-FM/Babylon, L.I. and **Robert Buchmann** is appointed program consultant. Send your moves, changes and station pictures to Neil (McCarthy) McIntyre.

GOING HOLLYWOOD: If a television show can do a sitcom on a radio station, then **Jay Thomas** can be in a sitcom about a guy from outer space. The WXLO(99X) morning man will be transformed by the magic of the tube into a deli owner and friend of "Mork & Mindy," as the shooting of the program begins for the fall season. Jay's little bit of craziness that's heard on his radio show will fit in perfectly with the style of humor of **Robin Williams**.

Jay's years in New York studying and performing in off-Broadway shows, plus writing comedy for his own act at the Improvisation, has given him the background and confidence to go for the roses on network TV. Jay will be doing reports back to 99X, probably from poolside. However, that will be poolside at 3 a.m. Hollywood time. For those on the west coast who might not know Jay, he'll be the guy hanging around your local deli, trying to get into the part, or the cornbeef. The ranks of radio have produced **Jack Riley**, seen regularly on the "Bob Newhart Show," **Gary Owens** of "Laugh In" and others like **Rege Cordic**, **Terry McGovern**, **Casey Kasem**, **Lorne Greene** and **Bob Crane**.

How does Jay Thomas feel about all this after 3 days on the set? He said: "I'm thinkin' that I'm a comedian and all that, but I don't feel very funny suddenly. I find myself sitting there on the set, going 'what am I doing here?' I don't feel like I fit here yet. That's like the worst feeling in the world. It's too serious to be funny right now and I can't wait until it lightens up a little bit."

As a regular on the "Mork & Mindy" show Jay will be known as Remo DaVinci, serving up Italian deli delights.

Jay said: "There must be people all over the country that have known me, or have known of my work or stuff like that, and they go, 'Oh my god, I didn't know he acted; and they probably figure that I'll last all of four weeks, and be blown out of here and be back

(Continued on page 63)

WFTL's Psychic Network Tries To Give Sinking Skylab a Lift

By NEIL McINTYRE

■ NEW YORK — Radio station WFTL in Ft. Lauderdale tried last week, with the help of 20 million people, to give Skylab a lift, but the results of the station's psychic experiment won't be fully known until July 16th, when the Skylab is due to fall into Earth's orbit.

The planning for the worldwide network that was set up by operation manager Mike Harvey began months ago, and culminated in the small WFTL studio. As the television networks' cameras rolled, famed psychic Uri Geller said. "To believe is the important thing, try to concentrate on the Skylab. Push, push it away from Earth. Please believe, help me, help me and push it away."

Those words were heard beaming out of a national hook up system carried over 42 high-powered radio stations, including

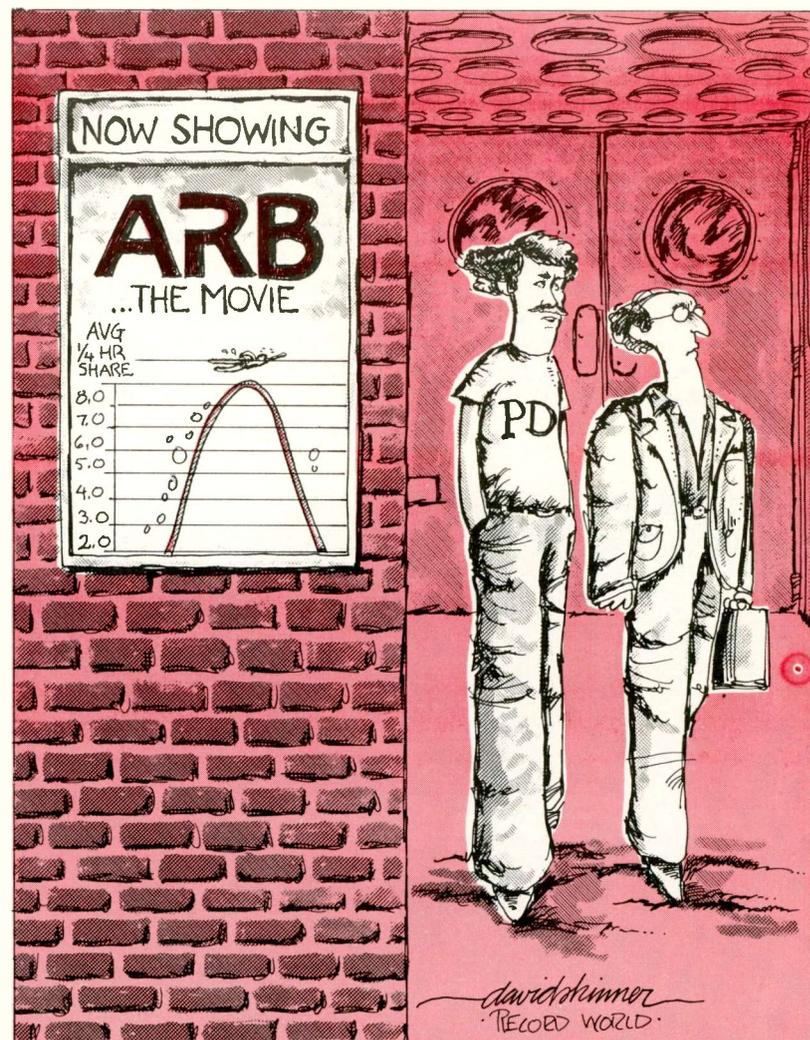
KMPC/Los Angeles, WXYZ/Detroit, WIP/Philadelphia, WMAQ/Chicago, WBEN/Buffalo, KVI/Seattle, WEEL/Boston, KCBQ/San Diego, KEX/Portland, KMBZ/Kansas City, which fed the program to over one hundred other radio stations. The program was fed to Canadian broadcasting and overseas to the BBC, Australian broadcasting and Radio Free Europe.

Payne

The idea of trying to capture the concentration of a radio audience was started by Dr. Burl Payne, director of the Institute for PsychoEnergetics in Brookline, Massachusetts, and conveyed to WFTL's resident psychic, Page Bryant. Then Mike Harvey helped develop the experiment into a radio program.

Was the power of the media and the strength of thinking able

(Continued on page 63)

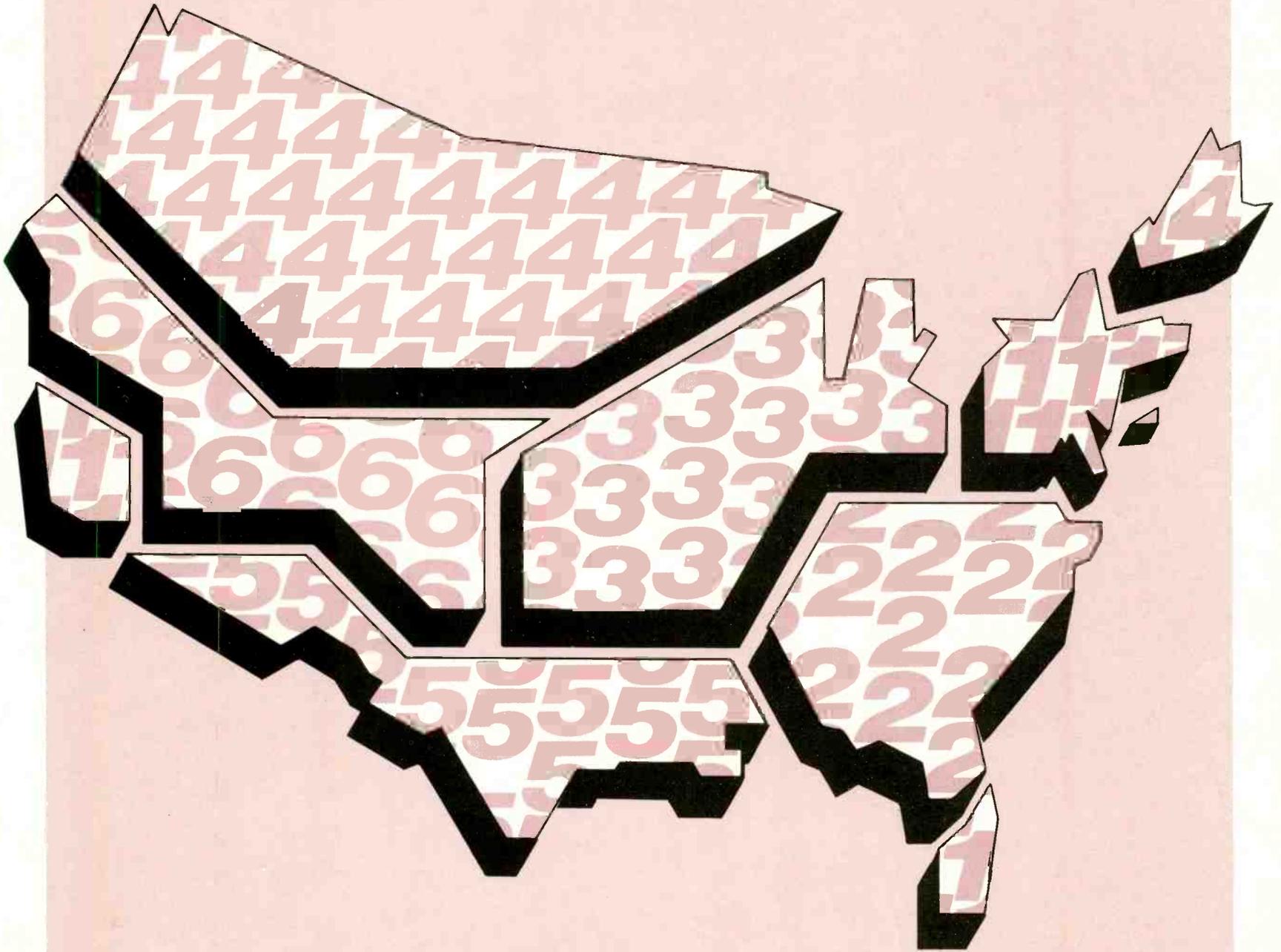


"I didn't like the book, either."

The Radio Marketplace

Record World

Pull-out Section June 16, 1979



Hottest:

Rock Wings

Disco Chic

Country Eddie Rabbitt

B.O.S. None

Adult Gerry Rafferty

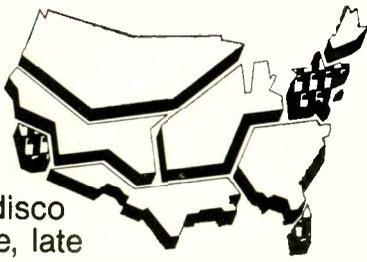
LP Cuts

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

Record World

The Radio Marketplace

1



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

ABBA: 30-25 WCAO, 23-19 WKBW, e-29 WPGC, d30 KFI, 28-26 KRTH, 20-18 PRO-FM, 29-26 99X.

ARS: a WAVZ, a WCAO, a WICC, e WKBW, 30-29 WNBC, a KFI.

Blondie: a WKBW, d30 WRKO, 29-24 KFRC, 30-28 KHJ, a KRTH.

Cheap Trick: 23-12 WAVZ, 21-17 WBBF, 27-21 WCAO, 19-11 WICC, 4-2 WIFI, 12-7 WKBW, 6-6 WPGC, 2-2 WRKO, 25-19 WTIC-FM, 16-13 KFI, 16-9 KFRC, 9-6 KHJ, 16-12 KRTH, 1-1 F105, 7-7 PRO-FM.

Chic: added WAVZ, WPGC, PRO-FM, 99X.

Doobie Bros.: 14-11 WCAO, 19-15 WFIL, 19-12 WIFI, 24-16 WKBW, a31 WNBC, 21-15 WPGC, 30-28 WQAM, 20-15 KFI, 10-7 KFRC, 13-10 KHJ, 23-17 KRTH, 10-8 F105, 8-5 PRO-FM, 12-8 Y100, 22-17 99X.

Dr. Hook: 32-29 WAVZ, d23 WBBF, 28-23 WCAO, 25-21 WFIL, 23-19 WICC, e WKBW, a32 WNBC, e-25 WPGC, 30-23 WTIC-FM, 30-26 KFI, a PRO-FM.

EW&F: (re)a19 WABC, a WBBF, 20-16 WCAO, 30-22 WIFI, 13-12 WPGC, 21-16 WQAM, 16-12 WRKO, 21-10 KFRC, 21-18 KHJ, 10-6 KRTH, a F105, 10-10 PRO-FM, 15-7 Y100, 13-8 99X.

ELO: 31-27 WAVZ, 38-25 WBBF, 24-18 WCAO, 20-14 WICC, 28-25 WIFI, 30-24 WKBW, e-24 WPGC, 26-23 WRKO, 21-16 KFI, 25-22 KFRC, 22-20 KHJ, 19-15 KRTH, a F105, 12-12 PRO-FM, 36-33 Y100, 26-21 99X.

J. Ferguson: 21-19 WCAO, 27-23 WIFI, 22-20 KFI, 15-14 KFRC, 16-13 KHJ, d30 99X.

P. Frampton: a40 WBBF, d28 WCAO, e WICC, a WPGC, a WTIC-FM, e KFI, a KHJ, 27-24 KRTH, 31-29 Y100.

Elton John: d33 WBBF, HB WFIL, a WICC, a WKBW, d39 WTIC-FM, a KFI, a KFRC, a KHJ, d27 KRTH, d20 PRO-FM, d28 99X.

R. Lee Jones: 24-13 WABC, 9-11 WAVZ, 19-16 WBBF, 7-5 WCAO, e WFIL, 11-8 WICC, 29-21 WIFI, a30 WNBC, 4-4 WPGC, 23-20 WQAM, 7-4 WRKO, 3-4 WTIC-FM, 26-22 KFI, 5-3 KFRC, 14-11 KHJ, 8-5 KRTH, 16-11 F105, 29-21 Y100, 10-9 99X.

Kansas: d33 WBBF, a WICC, d39 WTIC-FM, a KHJ.

Kiss: a WICC, 27-22 WKBW, d24 WRKO, a WTIC-FM, 27-24 KFI, 28-20 KFRC, 25-21 KHJ, 14-14 PRO-FM, 33-30 Y100, a 99X.

McFadden & Whitehead: 3-4 WABC, 3-2 WAVZ, 5-4 WCAO, 8-5 WFIL, 21-16 WICC, a28 WIFI, 6-5 WNBC, 9-7 WPGC, a22 WQAM, 4-3 WRKO, 27-18 WTIC-FM, 28-25 KFI, 26-25 KHJ, 21-16 KRTH, 30-26 F104, 17-16 PRO-FM, 37-25 Y100, 3-2 99X.

D. Naughton: 8-10 WAVZ, d24 WFIL, d28 WICC, 26-20 WIFI, 18-8 WKBW, a34 WNBC, e-26 WPGC, 7-2 WQAM, 8-5 WRKO, 10-5 WTIC-FM, 14-10 KFI, 6-6 F105, 3-1 Y100.

Poco: a WCAO, a WICC, a WRKO, a KHJ, d31 F105.

G. Rafferty: a WBBF, d29 WCAO, HB WFIL, d29 WICC, a WKBW, d29 WRKO, a KFI, on KFRC, d30 KRTH, a F105.

Raydio: 20-18 WFIL, a WPGC, a25 WQAM, a KFI, on KFRC, d30 KRTH, a F105.

K. Rogers: a12 WABC, a22 WAVZ, 22-19 WBBF, 11-9 WCAO, 11-8 WFIL, 24-18 WICC, 28-18 WKBW, 10-8 WPGC, 33-33 WQAM, 21-17 WRKO, 21-15 WTIC-FM, 24-19 KFI, 18-13 KFRC, 23-19 KHJ, 11-8 KRTH, 9-6 PRO-FM, 35-32 Y100, 25-22 99X.

S. Sledge: 5-5 WABC, 6-6 WAVZ, 1-1 WBBF, 2-1 WCAO, 13-6 WFIL, 3-2 WICC, 7-6 WIFI, 3-2 WKBW, 5-6 WNBC, 2-5 WPGC, 5-4 WQAM, 5-10 WRKO, 7-9 WTIC-FM, 5-2 KFI, 2-2 KFRC, 2-2 KHJ, 3-3 KRTH, 13-10 F105, 4-17 PRO-FM, 2-2 Y100, 2-6 99X.

R. Smith: 19-15 WABC, 7-7 WAVZ, 15-4 WBBF, 12-7 WFIL, 10-7 WICC, 20-19 WIFI, 10-10 WKBW, 3-8 WRKO, 2-3 WTIC-FM, 17-8 WNBC, 12-8 KFI, 4-9 KRTH, 8-4 F105, 8-7 99X.

J. Stewart: 33-20 WAVZ, d38 WBBF, d30 WCAO, e WFIL, d27 WICC, d27 WKBW, 27-19 WPGC, on WRKO, a WTIC-FM, 25-23 KFI, d27 KFRC, on KHJ, 26-22 KRTH, d29 F104, a PRO-FM, 27-24 99X.

B. Streisand: added WBBF, WQAM, WRKO, WTIC-FM, KHJ, KRTH, Y100.

D. Summer (Bad): 13-10 WABC, 15-9 WAVZ, d26 WCAO, e WFIL, 30-20 WICC, 16-9 WPGC, 32-24 WQAM, 22-16 WRKO, 40-35 WTIC-FM, d27 KFI, 23-16 KFRC, 17-12 KHJ, 17-13 KRTH, 11-11 PRO-FM, 26-16 Y100, 7-5 99X.

Supertramp: 12-6 WABC, 11-8 WAVZ, 5-2 WBBF, 10-6 WCAO, 5-4 WICC, 15-11 WIFI, 1-1 WKBW, 10-7 WNBC, 5-3 WPGC, 10-7 WRKO, 8-4 KFI, 1-1 KFRC, 7-5 KHJ, 2-1 KRTH, 24-19 F105, 5-3 PRO-FM, 23-13 Y100, 4-3 99X.

J. Taylor: a WPGC, 24-20 WRKO, a WTIC-FM, 22-19 KRTH, d27 F105, 22-19 PRO-FM.

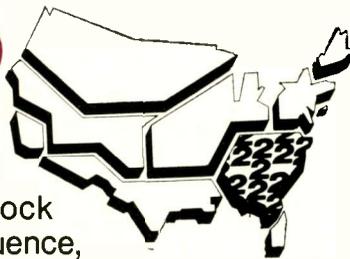
Van Halen: a30 WIFI, 7-15 WKBW, 11-11 WPGC, LP WRKO, d29 KFI, 7-5 KFRC, 12-9 KHJ, d21 PRO-FM.

R. Voudouris: 23-20 WCAO, 20-10 WNBC, 24-19 WQAM, a KFI, d22 F104, 16-15 PRO-FM, 20-18 Y100.

A. Ward: 7-3 WABC, 2-1 WAVZ, a37 WBBF, 16-2 WCAO, a WFIL, d21 WICC, a29 WIFI, 21-14 WNBC, 3-2 WPGC, 25-15 WQAM, 12-6 WRKO, 17-7 KFI, 22-12 KFRC, 24-15 KHJ, 12-4 KRTH, 28-25 F105, 18-9 PRO-FM, 10-5 Y100, 5-4 99X.

Wings: added WQAM, WRKO, WTIC-FM, KFI, KFRC, F105.

2



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

ARS: d27 WANS-FM, d27 WAYS, 27-22 WBBQ, d35 WISE, 18-12 WQXI, 27-25 WSGA, 30-25 KXX/106, e Q105, 23-21 Z93, 29-24 92Q, 18-13 94Q.

Cheap Trick: 10-7 WAUG, 21-18 WAYS, 22-17 WBBQ, 21-15 WBSR, 35-32 WCGQ, 22-12 WCIR, 25-22 WERC, e WHHY, 21-18 WISE, 26-18 WIVY, a WLCY, 17-15 WRJZ, 19-17 WSGA, 27-23 KXX/106, 21-16 KX/104, 16-7 BJ-105, e Q105, 16-14 Z93, 30-26 92Q.

Chic: a WFLB, a WQXI, a WRJZ, a KX/104, a 92Q.

Dr. Hook: 24-21 WANS-FM, 28-25 WAUG, 19-14 WBBQ, 25-22 WBSR, 22-15 WCGQ, 17-14 WERC, 17-11 WGSV, 8-4 WHHY, 12-9 WISE, d39 WIVY, 22-18 WLCY, 19-10 WRFC, 19-16 WRJZ, 31-27 WSGA, 25-20 KXX/106, d29 KX/104, 36-31 BJ-105 e Q105, 21-18 Z93, 13-11 92Q, 27-22 94Q.

ELO: 26-24 WANS-FM, 17-15 WAUG, 25-22 WAYS, 23-20 WBBQ, 23-19 WBSR, 34-24 WCGQ, 28-25 WCIR, 22-17 WERC, 34-30 WFLB, 25-20 WGSV, 22-17 WHHY, 27-21 WISE, d38 WIVY, 27-23 WLCY, 18-12 WNOX, 19-16 WQXI, 21-15 WRFC, 21-11 WRJZ, 22-19 WSGA, 24-18 KXX/106, 22-14 KX/104, d35 BJ-105, 24-13 Q105, 7-1 Z93, 28-25 92Q, 9-6 94Q.

J. Ferguson: 7-6 WBBQ, 17-14 WHHY, 23-21 WSGA, 16-11 KXX/106, d39 BJ-105, 19-18 Q105, 26-24 Z93, d27 92Q, 12-10 94Q.

Elton John: 35-32 WANS-FM, e WAUG, a WAYS, d30 WBBQ, e WBSR, e WCGQ, d28 WCIR, a WRFC, a WFLB, d26 WGSV, a WHHY, a WISE, 30-28 WQXI, d30 WRFC, d35 WRJZ, 29-26 WSGA, d28 KXX/106, e KX/104, 40-32 BJ-105, d29 Z93, e 92Q, 30-26 94Q.

R. Lee Jones: 4-3 WAUG, 8-5 WBBQ, 6-4 WBSR, 12-10 WCGQ, 23-17 WCIR, 25-21 WFLB, 12-7 WGSV, 10-6 WHHY, 14-11 WISE, 25-12 WIVY, 15-9 WLCY, 15-10 WNOX, 9-5 WRJZ, 10-5 BJ-105, 15-11 Q105, 14-12 92Q.

Manfred Mann: d29 WAUG, a WBBQ, a WBSR, a 94Q.

McFadden & Whitehead: 14-10 WAUG, a29 WAYS, a WBBQ, e WBSR, e WCIR, 32-24 WFLB, 26-24 WGSV, 21-19 WQXI, 29-25 WRFC, 24-20 WRJZ, 13-11 WSGA, 14-13 KX/104, 28-23 BJ-105, 22-19 Z93.

D. Naughton: 3-2 WBBQ, 8-7 WCGQ, 3-2 WERC, 24-22 WFLB, 16-14 WGSV, 16-13 WHHY, a WIVY, 4-1 WLCY, 13-9 WNOX, 13-12 WRJZ, 27-25 Z93, 10-8 92Q.

Eddie Rabbitt: on WBBQ, on WHBQ, on WQXI, a 94Q.

G. Rafferty: d35 WANS-FM, e WAUG, d30 WAYS, d25 WBBQ, e WBSR, e WCIR, 29-25 WERC, 35-29 WFLB, 36-30 WGSV, d30 WHHY, d36 WISE, 38-35 WIVY, a WLCY, a WQXI, d24 WRFC, d34 WRJZ, 28-22 KXX/106, e KX/104, a BJ-105, a Q105, 30-27 Z93, d28 92Q, 25-19 94Q.

K. Rogers: 15-12 WANS-FM, 9-8 WAUG, 8-7 WAYS, 14-11 WBBQ, 12-9 WBSR, 18-13 WCGQ, 12-7 WCIR, 5-4 WERC, 12-9 WFLB, 13-9 WGSV, 11-7 WISE, 29-27 WIVY, 17-16 WLCY, 9-7 WNOX, 4-3 WRFC, 16-14 WSGA, 4-2 KXX/106, 25-23 Q105, 6-2 92Q, 2-1 94Q.

S. Sledge: 8-6 WANS-FM, 3-2 WAUG, 2-1 WBBQ, 13-6 WBSR, 11-9 WCGQ, 9-5 WFLB, 19-12 WGSV, 6-4 WIVY, 19-13 WLCY, 23-15 WNOX, 6-2 WRFC, 2-1 WRJZ, 11-4 KXX/106, 13-3 BJ-105, 10-8 Q105, 3-2 92Q.

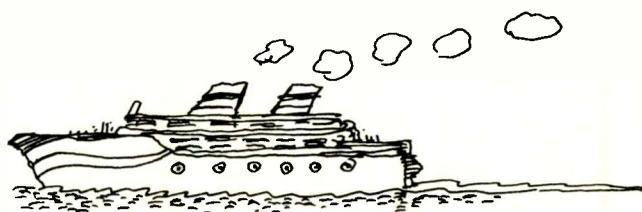
R. Smith: 11-9 WAUG, 12-8 WBBQ, 10-7 WBSR, 5-1 WCGQ, 3-1 WCIR, 14-12 WERC, 15-10 WGSV, 4-3 WHHY, 12-11 WNOX, 8-4 WRJZ.

J. Stewart: 19-15 WANS-FM, 21-18 WAUG, d28 WBBQ, 40-35 WCGQ, d30 WCIR, 28-23 WERC, 29-22 WGSV, e WHHY, 29-26 WISE, 39-29 WIVY, 28-27 WLCY, d21 WNOX, a WQXI, 26-22 WERC, 28-26 WRJZ, 32-29 WSGA, 29-24 KXX/106, e KX/104, d36 BJ-105, 28-26 Q105, 29-26 Z93, 22-19 92Q, 22-17 94Q.

D. Summer: 30-27 WAUG, 26-23 WAYS, 24-19 WBBQ, a WBSR, 29-22 WCIR, d33 WFLB, 28-17 WGSV, d28 WHHY, 35-29 WISE, 27-22 WQXI, d23 WRFC, d32 WRJZ, 20-4 WSGA, e KX/104, 39-30 BJ-105, d30 Q105, 28-23 Z93, a30 92Q.

Supertramp: 15-11 WAYS, 6-4 WBBQ, 7-5 WBSR, 23-19 WCGQ, 17-11 WFLB, 6-4 WGSV, 7-4 WISE, 3-2 WIVY, 23-15 WQXI, 10-6 WRJZ, 7-3 KXX/106, 15-8 BJ-105, 9-5 Q105, 8-4 92Q.

Don't miss the boat.



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

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KLEEFER

KLEEFER

I LOVE TO DANCE

MI PIACE BALLARE
ICH LIEBE ZU TANZEN
QUE JAIME DANSER
ME GUSTA BAILAR

Produced by Dennis King

SD 19237

Includes sensational single,
"Tonight's The Night
(Good Time)" #3586



On Atlantic Records and Tapes.

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A. Ward: d20 WANS-FM, 21-16 WBBQ, 26-20 WBSR, 20-11 WCGQ, a WCIR, 10-6 WERC, 4-1 WFLB, 30-15 WGSV, d18 WHHY, 36-25 WISE, 30-10 WIVY, 26-22 WLCY, 20-6 WQXI, 10-4 WRFC, 33-17 WRJZ, 10-6 KX/104, 29-10 BJ-105, 18-12 Q105, 12-3 Z93, 25-16 94Q.

Wings: a WBBQ, a WCGQ, a WCIR, a WGSV, a WISE, a WRJZ, a30 WSGA, a KX/104, a 92Q.

3



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

ARS: on WIFE, a WNDE, d29 WOKY, a WZZP, a KBEQ, 27-23 KSLQ, d25 KXOK, on 13Q, 36-34 92X.

Cheap Trick: 6-5 CKLW, 8-5 WEFM, 6-6 WGCL, 7-6 WIFE, 17-8 WLS, 7-5 WNDE, 19-17 WZUU, 11-9 WZZP, 17-13 KSLQ, 30-20 Q102, d28 13Q, 29-17 92X, 15-13 96KX.

ELO: 26-24 WEFM, 17-12 WGCL, 19-16 WIFE, 19-14 WNDE, 24-20 WOKY, 18-10 WZUU, 28-21 WZZP, 39-30 KBEQ, 18-15 KSLQ, d22 KXOK, 29-17 Q102, on 13Q, 27-24 92X, 13-11 96KX.

P. Frampton: a CKLW, 34-29 WIFE, d29 WNDE, d21 WZUU, d30 WZZP, 37-31 KBEQ, 28-24 KSLQ, a Q102, on 13Q.

J. Jackson: d26 WZUU, a KSLQ, a 13Q, a 92X.

Elton John: on WIFE, d30 WNDE, a WPEZ, 35-32 WZZP, a KBEQ, 35-21 KSLQ, on 13Q.

R. Lee Jones: 30-27 WEFM, 7-7 WGCL, a WIFE, a WLS, 8-6 WNDE, 21-16 WOKY, 6-6 WZUU, 4-4 WZZP, 6-3 KBEQ, 8-3 KSLQ, 29-15 KXOK, 17-7 Q102, 16-11 13Q, 12-11 92X.

A. Murray: d29 CKLW, a WNDE, a WZUU, 40-38 KBEQ, a KXOK.

D. Naughton: 18-13 WEFM, 20-15 WGCL, 31-24 WIFE, 9-6 WLS, 28-19 WNDE, d32 KBEQ, on 13Q, 24-20 92X.

Poco: a WGCL, on WIFE, a WOKY, a WPEZ, d25 WZUU, 36-33 KBEQ, 23-19 KSLQ, 21-17 KXOK, a Q102, on 13Q, 38-32 92X.

C. Simon: a WGCL, a WIFE, on 13Q, a 96KX.

S. Sledge: 4-4 CKLW, 23-15 WEFM, 3-2 WGCL, 1-1 WIFE, 20-10 WLS, 2-3 WNDE, 11-7 WOKY, 3-1 WZUU, 3-2 WZZP, 2-2 KBEQ, 1-1 KSLQ, 14-8 Q102, 3-3 13Q, 6-2 92X.

Rex Smith: 28-18 WEFM, 4-3 WGCL, 2-2 WIFE, 1-2 WNDE, 13-11 WOKY, 24-8 WZUU, 26-11 WZZP, 26-20 KXOK, 20-12 Q102, 23-14 13Q, 11-4 92X.

J. Stewart: a CKLW, 26-21 WIFE, 22-18 WOKY, 21-9 WZUU, 20-16 KSLQ, a KXOK, a Q102, 37-35 92X, a 96KX.

B. Streisand: a WZZP, a KBEQ, a 13Q.

Supertramp: 13-10 CKLW, 15-7 WEFM, 14-8 WGCL, 4-3 WIFE, 16-11 WLS, 3-1 WNDE, 1-1 WOKY, 2-3 WZUU, 10-7 WZZP, 14-17 KBEQ, 15-13 KXOK, 13-2 Q102, 5-4 13Q, 10-9 92X, 1-1 96KX.

A. Ward: 1-1 CKLW, a WEFM, 30-18 WGCL, a WIFE, a WLS, a WOKY, 23-14 WZZP, d40 KBEQ, 24-18 KSLQ, 10-5 13Q, 28-20 96KX.

R. Vanwarmer: 5-3 CKLW, 20-14 WEFM, 6-5 WIFE, 19-13 WLS, 6-4 WOKY, 5-4 WZUU, 30-24 WZZP, 5-6 KBEQ, 7-1 KXOK, 10-9 96KX.

Wings: a WLS, a WNDE, a WOKY, a WZUU, a KBEQ, a KSLQ, a 13Q.



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

Doobie Bros.: 24-22 KDWB, a24 KGW.

ELO: 21-20 WEAQ, 25-20 WGUY, 19-15 WJBQ, d24 WJON, 28-19 WSPT, 12-7 KCPX, a24 KDWB, 24-21 KGW, e KING, 17-13 KJR, d25 KKLS, e KKOAA, 16-15 KLEO, 22-19 KSTP, 21-18 KTOQ.

Elton John: a28 WEAQ, e WGUY, a WJON, a WSPT, a KING, a KJR, a KKLS, e KKOAA, e KLEO, a KSTP, a KTOQ.

R. Lee Jones: 18-12 WGUY, 3-2 WJON, 7-4 KCPX, 17-5 KDWB, d29 KGW, 5-4 KING, 8-7 KJR, 20-16 KKLS, 8-6 KKOAA, 6-3 KLEO, 13-8 KSTP, 4-3 KTOQ.

Poco: d29 KCPX, 25-21 KDWB, a KGW, a KING, a KJR, a KKOAA, 24-20 KSTP.

G. Rafferty: 28-25 WEAQ, e WGUY, d27 WJON, d29 WOW, 28-25 WSPT, 28-24 KCPX, a 30 KDWB, a28 KGW, e KING, e KJR, 24-23 KKLS, 19-16 KLEO, 30-28 KSTP, d26 KTOQ.

K. Rogers: 16-15 WEAQ, 24-15 WGUY, 8-3 WJON, d30 WOW, 11-7 WSPT, 3-2 KCPX, 10-7 KDWB, 11-8 KGW, 9-6 KING, 26-24 KJR, 4-3 KKLS, 14-13 KKOAA, e KLEO, 10-2 KSTP.

S. Sledge: 3-2 WGUY, 17-12 WJBQ, 17-15 WJON, 8-6 WSPT, 20-8 KCPX, 11-8 KDWB, 29-20 KGW, 9-8 KJR, a KKLS, 17-11 KKOAA, 30-24 KLEO, d29 KSTP, 7-4 KTOQ.

J. Stewart: 27-24 WEAQ, 30-26 WGUY, a WJBQ, e WJON, 30-27 WOW, 22-18 WSPT, a KGW, e KING, a KJR, 25-21 KKOAA, 22-14 KLEO, d30 KSTP, 23-20 KTOQ.

Supertramp: 3-2 WEAQ, 7-4 WGUY, 12-8 WJBQ, 6-1 WJON, 4-3 WOW, 5-3 KCPX, 4-3 KDWB, a30 KGW, 2-1 KING, 4-2 KLEO, 16-11 KSTP, 5-2 KTOQ.

Van Halen: 19-16 KDWB, 22-19 KING, 6-5 KJR.

R. Vanwarmer: 2-1 KGW, 6-5 KING, 23-21 KJR.

R. Voudouris: d23 WOW, 18-11 KDWB, 6-3 KGW, 15-11 KING, 21-17 KJR, 11-9 KSTP.



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

Cheap Trick: 13-12 WTIX, 25-19 KILT, a KRBE, 9-8 KUHL, 12-9 B100, 22-13 Magic 91.

Dr. Hook: 16-13 WTIX, 38-25 KILT, 19-13 KNOE-FM, 18-16 KRBE, 25-20 KROY-FM, on KUHL, d28 B100, 26-22 Magic 91.

ELO: 30-26 WTIX, 29-20 KNOE-FM, 24-13 KRBE, 9-7 KROY-FM, 20-10 KUHL, 20-10 B100, 27-21 Magic 91.

Elton John: a WNOE, a WTIX, d38 KNOE-FM, on KRBE, on KROY-FM, on KUHL.

R. Lee Jones: 14-8 WTIX, 15-8 KILT, 18-14 KNOE-FM, 22-7 KRBE, 5-2 KROY-FM, 17-13 KUHL, 21-17 Magic 91.

Kansas: d39 WTIX, a KNOE-FM, a KRBE, a KROY-FM, 26-21 B100.

Poco: 20-16 WTIX, a KILT, d28 KUHL.

Eddie Rabbitt: e-40 KILT.

G. Rafferty: a WNOE, a WTIX, d39 KILT, d37 KNOE-FM, d30 KRBE, d27 KROY-FM, on KUHL, 29-24 B100, a Magic 91.

K. Rogers: 17-14 WTIX, 6-7 KILT, 11-10 KNOE-FM, 6-4 KRBE, 13-11 KROY-FM, 7-6 KUHL, 19-11 B100, 12-8 Magic 91.

S. Sledge: 9-9 WTIX, 5-5 KILT, 7-4 KNOE-FM, 5-3 KRBE, 3-4 KROY-FM, 8-3 KUHL, 16-8 B100, 23-20 Magic 91.

J. Stewart: 34-27 WTIX, 39-33 KILT, 40-36 KNOE-FM, 26-24 KRBE, 21-17 KROY-FM, 22-15 KUHL, 23-19 B100, d29 Magic 91.

Donna Summer (Bad): 36-20 WTIX, 34-14 KILT, d39 KNOE-FM, 29-26 KRBE, 16-5 KROY-FM, on KUHL, a B100.

Supertramp: 7-6 WTIX, 8-6 KILT, 13-11 KNOE-FM, 7-6 KRBE, 2-1 KROY-FM, 1-1 KUHL, 5-4 B100, 7-4 Magic 91.

Van Halen: 19-15 WTIX, a KILT, 30-27 KRBE, a KROY, d26 KUHL, 18-12 B100.

Wings: a KILT, a KNOE-FM, a KRBE.



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

Bad Co.: a KIMN, 17-10 KLIF.

Doobie Bros.: 28-15 KIMN, 25-24 KLIF, 25-11 KNUS, 17-13 KOPA, a KVIL.

ELO: d24 KIMN, 22-12 KIMN-FM, 24-23 KLIF, 31-13 KNUS, 30-25 KOFM, 26-20 KOPA, 26-5 KTFX.

EW&F: 19-17 KIMN, 35-29 KLIF, 28-21 KNUS, 24-19 KOPA.

Elton John: a KIMN, a KIMN-FM, a KNUS, a KOFM.

R. Lee Jones: 24-20 KIMN, 11-4 KIMN-FM, 21-17 KLIF, 19-8 KNUS, 16-9 KOFM.

McFadden & Whitehead: d37 KNUS, 25-23 KOPA, a KTFX, a KVIL.

Poco: 37-34 KLIF, d40 KNUS, d30 KOPA.

Eddie Rabbitt: a KNUS.

G. Rafferty: 39-33 KIMN-FM, 39-25 KLIF, d38 KNUS, e KOFM, d28 KOPA.

K. Rogers: 15-11 KIMN, 12-5 KIMN-FM, 23-20 KLIF, 11-6 KNUS, 14-10 KOFM, 7-5 KOPA.

S. Sledge: 29-23 KIMN, 29-18 KIMN-FM, 8-4 KLIF, 9-3 KNUS, 12-6 KOFM, 5-2 KOPA, 4-1 KTFX.

R. Smith: a27 KIMN, 27-19 KLIF, 10-5 KNUS, 9-7 KOFM.

J. Stewart: 40-36 KLIF, d31 KNUS, d30 KNUS, 18-12 KOPA.

D. Summer: 38-28 KLIF, 24-20 KNUS, e KOFM, 28-22 KOPA, a KTFX.

Supertramp: 13-7 KIMN, 3-2 KLIF, 20-7 KNUS, 5-2 KOFM, 8-6 KOPA, 5-3 KTFX.

R. Voudouris: 26-21 KIMN, 34-33 KNUS, a KVIL.

A. Ward: a KIMN-FM, a37 KLIF, d23 KNUS, 30-24 KOPA, 35-12 KTFX.

Record World Reporting Stations

RW I

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

RW II

WANS-FM—Anderson
WAUG—Augusta
WAYS—Charlotte
WBBQ—Augusta
WBSR—Pensacola
WCGQ—Columbus (Ga.)
WCIR—Beckley
WERC—Birmingham
WFLB—Fayetteville
WGSV—Guntersville
WHBQ—Memphis
WHY—Montgomery
WISE—Ashville
WIVY—Jacksonville
WLCY—St. Petersburg
WNOX—Knoxville
WQXI—Atlanta
WRFC—Athens
WRJZ—Knoxville
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
KBQ—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
MAMA CAN'T BUY YOU LOVE—Elton John—MCA (15)
DAYS GONE DOWN—Gerry Rafferty—UA (9)
SINCE I DON'T HAVE YOU—Art Garfunkel—Col (9)
I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes—Arista (7)
UP ON THE ROOF—James Taylor—Col (6)
YOU'RE THE ONLY ONE—Dolly Parton—RCA (6)
LEAD ME ON—Maxine Nightingale—Windsong (6)

WHDH/BOSTON

DAYS GONE DOWN—Gerry Rafferty—UA
MUCH MUCH GREATER LOVE—Engelbert Humperdinck—Epic
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol
YOU CAN'T CHANGE THAT—Raydio—Arista

WSAR/FALL RIVER

MAMA CAN'T BUY YOU LOVE—Elton John—MCA
SAIL AWAY—Oak Ridge Boys—MCA
SHINE A LITTLE LOVE—ELO—Jet
THE LOGICAL SONG—Supertramp—A&M
THE MASTERPIECE—Charles Randolph Grean—Ranwood

WNEW/NEW YORK

DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
LEAD ME ON—Maxine Nightingale—Windsong
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.

WIP/PHILADELPHIA

DAYS GONE DOWN—Gerry Rafferty—UA
I'LL NEVER LOVE LIKE THIS AGAIN—Dionne Warwick—Arista

WBAL/BALTIMORE

MAMA CAN'T BUY YOU LOVE—Elton John—MCA
UP ON THE ROOF—James Taylor—Col

WKBC-FM/WINSTON-

SALEM

GOLD—John Stewart—RSO
IF YOU CAN'T GIVE ME LOVE—Suzi Quatro—RSO
YOU'RE THE ONLY ONE—Dolly Parton—RCA

WQUD-FM/MEMPHIS

HEART OF THE NIGHT—Poco—MCA
LEAD ME ON—Maxine Nightingale—Windsong
MAMA CAN'T BUY YOU LOVE—Elton John—MCA
SUSPICIONS—Eddie Rabbitt—Elektra

WSB/ATLANTA

MAMA CAN'T BUY YOU LOVE—Elton John—MCA
SOMEBODY OUGHT TO WRITE A SONG—Delegation—Shadybrook
THE MASTERPIECE—Charles Randolph Grean—Ranwood
WHO PUT THE LINE IN THE GASOLINE—Jerry Reed—RCA

WJBO/BATON ROUGE

DAYS GONE DOWN—Gerry Rafferty—UA
SUSPICIONS—Eddie Rabbitt—Elektra

WLW/CINCINNATI

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

WGAR/CLEVELAND

AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
HEART OF THE NIGHT—Poco—MCA
MAMA CAN'T BUY YOU LOVE—Elton John—MCA
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
SHINE A LITTLE LOVE—ELO—Jet

WTMJ/MILWAUKEE

DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
IF YOU REMEMBER ME—Chris Thompson—Planet
LOVE COMES TO EVERYONE—George Harrison—Dark Horse
SAVE THE LAST DANCE FOR ME—Emmylou Harris—WB
SUSPICIONS—Eddie Rabbitt—Elektra

WCCO-FM/MINNEAPOLIS

DAYS GONE DOWN—Gerry Rafferty—UA
HERE COMES THE NIGHT—Janis Ian—Col
IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME—Bellamy Bros.—Warner/Curb
I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes—Arista
MAMA CAN'T BUY YOU LOVE—Elton John—MCA
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
VENGEANCE—Carly Simon—Elektra

KMOX-FM/ST. LOUIS

GARDEN SONG—John Denver—RCA
MAIN EVENT/FIGHT—Barbra Streisand—Col
MUCH MUCH GREATER LOVE—Engelbert Humperdinck—Epic
YOU BRING OUT THE BEST IN ME—Gladys Knight—Col

KOY/PHOENIX

IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME—Bellamy Bros.—Warner/Curb
LITTLE BIT OF SOAP—Nigel Olsson—Bang
LOVE TAKES TIME—Orleans—Infinity
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol

KIIS/LOS ANGELES

MARRIED MEN—Bette Midler—Atlantic
MAIN EVENT/FIGHT—Barbra Streisand—Col

KPNW/EUGENE

AMANDA—Waylon Jennings—RCA
CHURCH—Bob Welch—Capitol
MAMA CAN'T BUY YOU LOVE—Elton John—MCA
THE LOGICAL SONG—Supertramp—A&M
YOU'RE THE ONLY ONE—Dolly Parton—RCA

KVI/SEATTLE

HEART OF THE NIGHT—Poco—MCA
I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes—Arista
MAMA CAN'T BUY YOU LOVE—Elton John—MCA
SINCE I DON'T HAVE YOU—Art Garfunkel—Col
STEP RIGHT UP—Leah Kunkel—Col
SUSPICIONS—Eddie Rabbitt—Elektra

Also reporting this week: WSM, WIOD, WCCO, KMBZ, KULF. 23 stations reporting.

TONY ORTANDO I GOT RHYTHM

NBLP 7153

includes the hit single
"Sweets For
My Sweet"
NB 991



Tony Orlando's debut album

I GOT RHYTHM

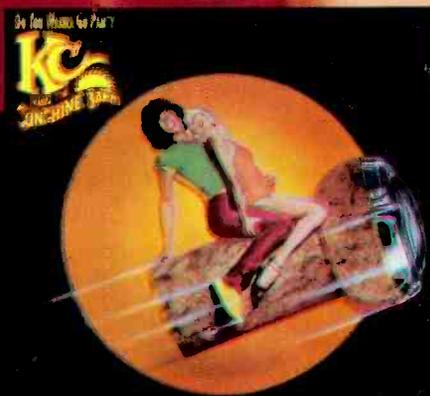
On Casablanca Record and FilmWorks

Produced by Frank Medress and Dave Appell
for Medress-Appell Productions, Inc.





**There's a party tonight
and everybody's comin'**



Do You Wanna Go Party?

The dynamite new album from the group that triggered a dance explosion.

**KC
AND THE
SUNSHINE BAND**

On **k** Records and Tapes.

Produced by Casey Finch for Sunshine Sound Ent. Inc.

LP TK611 45-1033R 12" SSD207

Record World Singles

JUNE 16, 1979

JUNE 16, 1979

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

JUNE 16	JUNE 9		WKS. ON CHART
1	1	HOT STUFF DONNA SUMMER Casablanca 978 (3rd Week)	9
2	2	REUNITED PEACHES & HERB/Polydor/MVP 14547	14
3	5	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	8
4	4	LOVE YOU INSIDE OUT BEE GEES/RSO 925	9
5	6	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	13
6	9	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	9
7	8	THE LOGICAL SONG SUPERTRAMP/A&M 2128	12
8	3	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	22
9	12	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	8
10	13	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	9
11	7	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	14
12	14	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	6
13	19	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	9
14	11	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	13
15	23	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	6
16	20	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	5
17	29	RING MY BELL ANITA WARD/Juana 3422 (TK)	5
18	10	HEART OF GLASS BLONDIE/Chrysalis 2295	18
19	21	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70199 (Atl)	14
20	30	BAD GIRLS DONNA SUMMER/Casablanca 988	4
21	27	MAKIN' IT DAVID NAUGHTON/RSO 916	9
22	28	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	9
23	17	HONESTY BILLY JOEL/Columbia 3 10959	9
24	15	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	12
25	25	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	14
26	16	KNOCK ON WOOD AMII STEWART/Ariola 7736	20
27	31	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	8
28	38	GOLD JOHN STEWART/RSO 931	5
29	32	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	13
30	37	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	10
31	35	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	7
32	22	RENEGADE/SING FOR THE DAY STYX/A&M 2110	14
33	51	HEART OF THE NIGHT POCO/MCA 41023	5
34	18	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	14
35	24	LOVE TAKES TIME ORLEANS/Infinity 50006	13
36	26	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	8
37	42	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	9
38	46	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	3
39	34	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	21
40	33	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	10
41	36	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	20
42	40	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	10
43	52	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	4
44	49	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	5
45	53	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	4
46	41	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	13
47	43	I WANT YOUR LOVE CHIC/Atlantic 3557	19
48	39	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	20
49	60	DO IT OR DIE ARS/Polydor/BGO 14568	4

50	61	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	4
51	59	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	3
52	67	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	2
53	55	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	7
54	54	GEORGY PORGY TOTO/Columbia 3 10944	8
55	58	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409	9

CHARTMAKER OF THE WEEK

56	—	GETTING CLOSER WINGS Columbia 3 11020	1
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57	57	DANCE AWAY ROXY MUSIC/Atco 7100	8
58	45	GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS)	8
59	66	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	3
60	44	OLD TIME ROCK AND ROLL BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	11
61	47	HOT NUMBER FOXY/Dash 5050 (TK)	10
62	48	TAKE ME HOME CHER/Casablanca 965	19
63	68	WEEKEND WET WILLIE/Epic 8 50714	4
64	72	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	3
65	73	GO WEST VILLAGE PEOPLE/Casablanca 984	3
66	70	SAD EYES ROBERT JOHN/EMI-America 8015	4
67	77	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	3
68	56	CAN'T SLEEP ROCKETS/RSO 926	7
69	76	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929	4
70	81	VENGEANCE CARLY SIMON/Elektra 46051	2
71	78	MARRIED MEN BETTE MIDLER/Atlantic 3582	3
72	79	YOU ANGEL YOU MANFRED MANN'S EARTH BAND/ Warner Bros. 8850	3
73	50	TRAGEDY BEE GEES/RSO 918	19
74	63	SUCH A WOMAN TYCOON/Arista 0398	14
75	85	SUSPICIONS EDDIE RABBITT/Elektra 46053	2
76	—	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	1
77	86	WASN'T IT GOOD CHER/Casablanca 987	2
78	87	CHASE ME CON FUNK SHUN/Mercury 74059	2
79	84	MAKE LOVE TO ME HELEN REDDY/Capitol 4712	2
80	89	HOLD ON TRIUMPH/RCA 11569	3
81	—	GOOD TIMES CHIC/Atlantic 3584	1
82	83	CHURCH BOB WELCH/Capitol 4719	4
83	92	SINCE I DON'T HAVE YOU ART GARFUNKEL/Columbia 3 10999	3
84	88	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	6
85	—	LEAD ME ON MAXINE NIGHTINGALE/WindSong 11530 (RCA)	1
86	—	MORNING DANCE SPYRO GYRA/Infinity 50011	1
87	—	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	1
88	—	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	1
89	—	(YOU REALLY) ROCK ME NICK GILDER/Chrysalis 2332	1
90	91	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124	5
91	96	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	7
92	95	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790	2
93	93	AMANDA WAYLON JENNINGS/RCA 11596	3
94	94	GOOD, GOOD FEELIN' WAR/MCA 40995	4
95	65	MY BABY'S BABY LIQUID GOLD/Parachute 524 (Casablanca)	16
96	74	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	10
97	—	SHAKE GAP BAND/Mercury 74053	1
98	—	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	1
99	62	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	21
100	69	SAY MAYBE NEIL DIAMOND/Columbia 3 10945	5

PRODUCERS & PUBLISHERS ON PAGE 46

Record World Album Airplay

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

JUNE 16, 1979

FLASHMAKER



DISCOVERY

ELO
Jet

MOST ADDED:

- DISCOVERY—ELO—Jet (37)
- WHERE I SHOULD BE—Peter Frampton—A&M (29)
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor (28)
- UNDERDOG—Atlanta Rhythm Section—Polydor (22)
- NIGHT—Planet (12)
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis (12)
- GETTING CLOSER (single)—Wings—Col (10)
- REAL TO REEL—Climax Blues Band—WB (7)
- YOUR FACE OR MINE?—Nantucket—Epic (6)
- TOUCH THE SKY—Carole King—Capitol (5)

WBCN-FM/BOSTON

ADDS:

- BECKMEIER BROTHERS—Casablanca
- CRACKING UP (single)—Nick Lowe—Radar (import)
- DISCOVERY—ELO—Jet
- DYNASTY—Kiss—Casablanca
- I AM—Earth, Wind & Fire—ARC/Col
- POP MUSIK (single)—M—MCA (import)
- REAL TO REEL—Climax Blues Band—WB
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M
- HEAVY ACTION (airplay in descending order):
- WAVE—Patti Smith—Arista
- LODGER—David Bowie—RCA
- BREAKFAST IN AMERICA—Supertramp—A&M
- FLASH & THE PAN—Epic
- LOOK SHARP—Joe Jackson—A&M
- OUTLANDOS D'AMOUR—Police—A&M
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- NEW VALUES—Iggy Pop—Arista (import)
- MANIFESTO—Roxy Music—Atco
- MOVING TARGETS—Penetration—Virgin (import)

WLIR-FM/LONG ISLAND

ADDS:

- AVIATOR—Capitol
- DISCOVERY—ELO—Jet
- GETTING CLOSER (single)—Wings—Col
- NIGHT—Planet
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- SPECTRAL MORNINGS—Steve Hackett—Chrysalis
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- PAT TRAVERS LIVE—Polydor (aor sampler)

UNDERDOG—Atlanta Rhythm Section—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- WHERE I SHOULD BE—Peter Frampton—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- LOOK SHARP—Joe Jackson—A&M
- THE CARS—Elektra
- RICKIE LEE JONES—WB
- OUTLANDOS D'AMOUR—Police—A&M

WBAB-FM/LONG ISLAND

ADDS:

- DISCOVERY—ELO—Jet
- HIGH ENERGY PLAN—999—PVC
- NIGHT—Planet
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- SPECTRAL MORNINGS—Steve Hackett—Chrysalis
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS—Bad Company—Swan Song
- RICKIE LEE JONES—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- LODGER—David Bowie—RCA
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- LOOK SHARP—Joe Jackson—A&M
- MONOLITH—Kansas—Kirshner
- LONG LIVE ROCK (ep)—Who—Polydor (import)
- REAL TO REEL—Climax Blues Band—WB

WCOZ-FM/BOSTON

ADDS:

- DISCOVERY—ELO—Jet
- I AM—Earth, Wind & Fire—ARC/Col
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- SCREAMS—Infinity
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- TOUCH THE SKY—Carole King—Capitol
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M
- WHO DOES LISA LIKE? (single)—Rachel Sweet—Stiff (import)
- YOUR FACE OR MINE?—Nantucket—Epic

HEAVY ACTION (airplay in descending order):

- LOOK SHARP—Joe Jackson—A&M
- AT BUDOKAN—Cheap Trick—Epic
- RICKIE LEE JONES—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- FLASH & THE PAN—Epic
- WAVE—Patti Smith—Arista
- MINUTE BY MINUTE—Doobie Brothers—WB
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- OUTLANDOS D'AMOUR—Police—A&M

WBLM-FM/MAINE

ADDS:

- DISCOVERY—ELO—Jet
- NIGHT—Planet
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- SCREAMS—Infinity
- ST. PARADISE—WB
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- THE CARS—Elektra
- 52ND STREET—Billy Joel—Col
- RICKIE LEE JONES—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- AT BUDOKAN—Bob Dylan—Col
- FLASH & THE PAN—Epic
- LOOK SHARP—Joe Jackson—A&M
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- NEW ENGLAND—Infinity

WCME-FM/ROCHESTER

ADDS:

- DISCOVERY—ELO—Jet
- I AM—Earth, Wind & Fire—ARC/Col
- NIGHT—Planet
- REAL TO REEL—Climax Blues Band—WB
- SPECTRAL MORNINGS—Steve Hackett—Chrysalis
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WATCH THE MOON COME DOWN—Sutherland Brothers—Col
- WHERE I SHOULD BE—Peter Frampton—A&M

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- RICKIE LEE JONES—WB
- VAN HALEN II—WB
- LOOK SHARP—Joe Jackson—A&M
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
- NIGHT OWL—Gerry Rafferty—UA
- MONOLITH—Kansas—Kirshner

WOUR-FM/UTICA

ADDS:

- PHILLIP D'ARROW—Polydor
- DISCOVERY—ELO—Jet
- REAL TO REEL—Climax Blues Band—WB
- SIDES—Anthony Phillips—Passport
- SPECTRAL MORNINGS—Steve Hackett—Chrysalis
- ST. PARADISE—WB
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M
- YOUR FACE OR MINE?—Nantucket—Epic

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- FLASH & THE PAN—Epic
- LOOK SHARP—Joe Jackson—A&M

SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
NIGHT OWL—Gerry Rafferty—UA
WAVE—Patti Smith—Arista
RICKIE LEE JONES—WB
GREY GHOST—Henry Paul Band—Atlantic
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
FLAG—James Taylor—Col

WIOQ-FM/PHILADELPHIA

ADDS:

- CAN'T HOLD BACK—Pure Prairie League—RCA
- DISCOVERY—ELO—Jet
- GETTING CLOSER (single)—Wings—Col
- NIGHT—Planet
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION (airplay, phones in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- FLASH & THE PAN—Epic
- REMOTE CONTROL—Tubes—A&M
- THE CARS—Elektra
- WAVE—Patti Smith—Arista
- LOOK SHARP—Joe Jackson—A&M
- MONOLITH—Kansas—Kirshner
- LODGER—David Bowie—RCA
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- NIGHT OWL—Gerry Rafferty—UA

WHFS-FM/WASHINGTON, D.C.

ADDS:

- CAN'T HOLD BACK—Pure Prairie League—RCA
- DISCOVERY—ELO—Jet
- GET THE KNACK—Knack—Capitol
- KEEPER OF THE FLAME—Delbert McClinton—Capricorn
- NIGHT—Planet
- NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
- OUTLASTING THE BLUES—Arlo Guthrie—WB
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M
- YOUR FACE OR MINE?—Nantucket—Epic

HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Stiff (import)
- SLUG LINE—John Hiatt—MCA
- BLUE KENTUCKY GIRL—Emmylou Harris—WB
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- ONE FOR THE ROAD—Willie Nelson & Leon Russell—Col
- WAVE—Patti Smith—Arista
- THE SWEEPER—George Grizzbach—Kicking Mule
- INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
- NEW CHAUTAUQUA—Pat Metheny—ECM

WQDR-FM/RALEIGH

ADDS:

- JUST LIKE YOU—Bill Quateman—RCA
- LIFE & LOVE—Leon Russell—Paradise
- LIGHT THE LIGHT—Seawind—Horizon

LOVE'S SO TOUGH—Iron City Houserockers—MCA
REAL TO REEL—Climax Blues Band—WB
UNDERDOG—Atlanta Rhythm Section—Polydor

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

- THE WARRIORS (soundtrack)—A&M
- BREAKFAST IN AMERICA—Supertramp—A&M
- RUN FOR YOUR LIFE—Tarney/Spencer—A&M
- FOREVER—Orleans—Infinity
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M
- TYCOON—Arista
- WAVE—Patti Smith—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NEW CHAUTAUQUA—Pat Metheny—ECM

WSHE-FM/FT. LAUDERDALE

ADDS:

- BULLSHOT—Link Wray—Visa
- DISCOVERY—ELO—Jet
- INFINITE RIDER ON THE BIG DOGMA—Michael Nesmith—Pacific Arts
- NIGHT—Planet
- SIDES—Anthony Phillips—Passport
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- WHERE I SHOULD BE—Peter Frampton—A&M
- WHICH ONE'S WILLIE?—Wet Willie—Epic
- YOUR FACE OR MINE?—Nantucket

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- MANIFESTO—Roxy Music—Atco
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- VAN HALEN II—WB
- REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- WELCOME TWO MISSOURI—Missouri—Polydor
- STRIKES—Blackfoot—Atco
- FLASH & THE PAN—Epic
- ANGEL STATION—Manfred Mann—WB

WMMS-FM/CLEVELAND

ADDS:

- A PERFECT FIT—Frankie Miller—Discovery—ELO—Jet
- NIGHT—Planet
- RUNNER—Island
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
- UNDERDOG—Atlanta Rhythm Section—Polydor
- WHERE THERE'S SMOKE—Smokey Robinson—Motown
- WINNER TAKES ALL—Isley Brothers—T-Neck

HEAVY ACTION (airplay, sales in descending order):

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

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Album Airplay

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

JUNE 16, 1979

TOP AIRPLAY



BREAKFAST IN AMERICA SUPERTRAMP A&M

MOST AIRPLAY:

- BREAKFAST IN AMERICA—Supertramp—A&M (34)
- DESOLATION ANGELS—Bad Company—Swan Song (24)
- RICKIE LEE JONES—WB (22)
- VAN HALEN II—WB (22)
- LOOK SHARP—Joe Jackson—A&M (17)
- MONOLITH—Kansas—Kirshner (17)
- EVOLUTION—Journey—Col (12)
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic (12)
- AT BUDOKAN—Cheap Trick—Epic (11)
- BOMBS AWAY DREAM BABIES—John Stewart—RSO (11)

WABX-FM/DETROIT

- ADDS:**
DISCOVERY—ELO—Jet
DYNASTY—Kiss—Casablanca
FLASH & THE PAN—Epic
RUNNING LIKE THE WIND—Marshall Tucker—WB
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

- HEAVY ACTION (airplay, sales in descending order):**
BREAKFAST IN AMERICA—Supertramp—A&M
VAN HALEN II—WB
EVOLUTION—Journey—Col
STATE OF SHOCK—Ted Nugent—Epic

- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

- RICKIE LEE JONES—WB
MANIFESTO—Roxy Music—Atco
LOOK SHARP—Joe Jackson—A&M
MONOLITH—Kansas—Kirshner
DISCOVERY—ELO—Jet

WWW-FM/DETROIT

- ADDS:**
DISCOVERY—ELO—Jet
GETTING CLOSER (single)—Wings—Col
WHERE I SHOULD BE—Peter Frampton—A&M

- HEAVY ACTION (airplay, sales in descending order):**
BREAKFAST IN AMERICA—Supertramp—A&M
EVOLUTION—Journey—Col
VAN HALEN II—WB
DESOLATION ANGELS—Bad Company—Swan Song
AT BUDOKAN—Cheap Trick—Epic
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

- HOMEGROWN—WWW
STATE OF SHOCK—Ted Nugent—Epic

- MINUTE BY MINUTE—Doobie Brothers—WB
MONOLITH—Kansas—Kirshner

WXRT-FM/CHICAGO

- ADDS:**
DISCOVERY—ELO—Jet
JUST LIKE YOU—Bill Quateman—RCA
LODGER—David Bowie—RCA
ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
UNDERDOG—Atlanta Rhythm Section—Polydor

- HEAVY ACTION (airplay in descending order):**
BREAKFAST IN AMERICA—Supertramp—A&M
AT BUDOKAN—Bob Dylan—Col
RICKIE LEE JONES—WB
ARMED FORCES—Elvis Costello—Col
TRB TWO—Tom Robinson Band—Harvest
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
DESOLATION ANGELS—Bad Company—Swan Song
MANIFESTO—Roxy Music—Atco
ANGEL STATION—Manfred Mann—WB
MONOLITH—Kansas—Kirshner

KSHE-FM/ST. LOUIS

- ADDS:**
AZURE D'OR—Renaissance—Sire
DISCOVERY—ELO—Jet
LIFE & LOVE—Leon Russell—Paradise
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

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

WKDF-FM/NASHVILLE

- ADDS:**
AZURE D'OR—Renaissance—Sire
DISCOVERY—ELO—Jet
LIFE & LOVE—Leon Russell—Paradise
NAKED CHILD—Lee Clayton—Capitol
REAL TO REEL—Climax Blues Band—WB
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
TOUCH THE SKY—Carole King—Capitol
VENUS—Morningstar—Col
WHERE I SHOULD BE—Peter Frampton—A&M
YOUR FACE OR MINE?—Nantucket—Epic

- HEAVY ACTION (airplay, sales, phones in descending order):**
DESOLATION ANGELS—Bad Company—Swan Song
BREAKFAST IN AMERICA—Supertramp—A&M
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MONOLITH—Kansas—Kirshner
RICKIE LEE JONES—WB
VAN HALEN II—WB
FLAG—James Taylor—Col
STATE OF SHOCK—Ted Nugent—Epic

- EVOLUTION—Journey—Col
MINUTE BY MINUTE—Doobie Brothers—WB

KQRS-FM/MINNEAPOLIS

- ADDS:**
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DISCOVERY—ELO—Jet
GETTING CLOSER (single)—Wings—Col
LONG LIVE ROCK (ep)—Who—Polydor (import)
NIGHT OWL—Gerry Rafferty—UA
WHERE I SHOULD BE—Peter Frampton—A&M

- HEAVY ACTION (airplay in descending order):**
STATE OF SHOCK—Ted Nugent—Epic
VAN HALEN II—WB
BREAKFAST IN AMERICA—Supertramp—A&M
DESOLATION ANGELS—Bad Company—Swan Song
AT BUDOKAN—Cheap Trick—Epic
MONOLITH—Kansas—Kirshner
EVOLUTION—Journey—Col
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
STRIKES—Blackfoot—Atco
MOLLY HATCHET—Epic

KLOL-FM/HOUSTON

- ADDS:**
DISCOVERY—ELO—Jet
GETTING CLOSER (single)—Wings—Col
HOT SUMMER NIGHTS (single)—Night—Planet
LONG LIVE ROCK (ep)—Who—Polydor (import)
UNDERDOG—Atlanta Rhythm Section—Polydor

- HEAVY ACTION (airplay in descending order):**
VAN HALEN II—WB
DESOLATION ANGELS—Bad Company—Swan Song
BREAKFAST IN AMERICA—Supertramp—A&M
RICKIE LEE JONES—WB
NEW ENGLAND—Infinity
BOMBS AWAY DREAM BABIES—John Stewart—RSO
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
EVOLUTION—Journey—Col
MONOLITH—Kansas—Kirshner
MINUTE BY MINUTE—Doobie Brothers—WB

KFML-AM/DENVER

- ADDS:**
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DISCOVERY—ELO—Jet
EVERYTHING IS GREAT—Inner Circle—Island
NIGHT—Planet
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
SAGA—Polydor
UNDERDOG—Atlanta Rhythm Section—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M
WHICH ONE'S WILLIE?—Wet Willie—Epic

- HEAVY ACTION (airplay in descending order):**
BREAKFAST IN AMERICA—Supertramp—A&M
BOMBS AWAY DREAM BABIES—John Stewart—RSO
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
FLASH & THE PAN—Epic
ANGEL STATION—Manfred Mann—WB
HERMAN BROOD & HIS WILD ROMANCE—Ariola
WAVE—Patti Smith—Arista
TYCOON—Arista
RICKIE LEE JONES—WB
LOOK SHARP—Joe Jackson—A&M

KAWY-FM/WYOMING

- ADDS:**
AZURE D'OR—Renaissance—Sire
DISCOVERY—ELO—Jet
JUST LIKE YOU—Bill Quateman—RCA
NIGHT—Planet
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
SIDES—Anthony Phillips—Passport
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
TOUCH THE SKY—Carole King—Capitol
UNDERDOG—Atlanta Rhythm Section—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

- HEAVY ACTION (airplay in descending order):**
ONE NIGHT STAND—Fandango—RCA
FOREVER—Orleans—Infinity
WELCOME TWO MISSOURI—Missouri—Polydor
THE DOUCE IS LOOSE—Doucette—Mushroom
FLAG—James Taylor—Col
FACE TO FACE—Faith Band—Mercury
AT BUDOKAN—Bob Dylan—Col
RICKIE LEE JONES—WB
DESOLATION ANGELS—Bad Company—Swan Song
RUN FOR YOUR LIFE—Tarney/Spencer—A&M

KOME-FM/SAN JOSE

- ADDS:**
BECKMEIER BROTHERS—Casablanca
CHOPPER—Ariola
DISCOVERY—ELO—Jet
LOVE'S SO TOUGH—Iron City
NIGHT—Planet
NIGHT OWL—Gerry Rafferty—UA
NO MORE FEAR OF FLYING—Gary Brooker—Chrysalis
REAL TO REEL—Climax Blues Band—WB
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
UNDERDOG—Atlanta Rhythm Section—Polydor

- HEAVY ACTION (airplay in descending order):**
DESOLATION ANGELS—Bad Company—Swan Song
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
LOOK SHARP—Joe Jackson—A&M
EVOLUTION—Journey—Col
RUNNING LIKE THE WIND—Marshall Tucker—WB
STATE OF SHOCK—Ted Nugent—Epic
WAVE—Patti Smith—Arista
BOMBS AWAY DREAM BABIES—John Stewart—RSO
BREAKFAST IN AMERICA—Supertramp—A&M
VAN HALEN II—WB

KMET-FM/LOS ANGELES

- ADDS:**
BLACK ROSE—Thin Lizzy—WB
LODGER—David Bowie—RCA
MONOLITH—Kansas—Kirshner
UNDERDOG—Atlanta Rhythm Section—Polydor
HEAVY ACTION (airplay in descending order):
VAN HALEN II—WB
DESOLATION ANGELS—Bad Company—Swan Song
BREAKFAST IN AMERICA—Supertramp—A&M
AT BUDOKAN—Cheap Trick—Epic
GIMME SOME NECK—Ron Wood—Col
STATE OF SHOCK—Ted Nugent—Epic
THE CARS—Elektra
SOME GIRLS—Rolling Stones—Rolling Stones
SANCTUARY—J. Geils—EMI—America
BLONDES HAVE MORE FUN—Rod Stewart—WB

KWST-FM/LOS ANGELES

- ADDS:**
DISCOVERY—ELO—Jet
GETTING CLOSER (single)—Wings—Col
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
HEAVY ACTION (airplay, sales, phones in descending order):
BREAKFAST IN AMERICA—Supertramp—A&M
FLAG—James Taylor—Col
RICKIE LEE JONES—WB
WAVE—Patti Smith—Arista
VAN HALEN II—WB
LOOK SHARP—Joe Jackson—A&M
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
DESOLATION ANGELS—Bad Company—Swan Song
PARALLEL LINES—Blondie—Chrysalis
DISCOVERY—ELO—Jet

KZAP-FM/SACRAMENTO

- ADDS:**
DISCOVERY—ELO—Jet
LOVE'S SO TOUGH—Iron City
REAL TO REEL—Climax Blues Band—WB
RUNNER—Island
ST. PARADISE—WB
WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
DESOLATION ANGELS—Bad Company—Swan Song
STATE OF SHOCK—Ted Nugent—Epic
MONOLITH—Kansas—Kirshner
VAN HALEN II—WB
AT BUDOKAN—Cheap Trick—Epic
EVOLUTION—Journey—Col
RICKIE LEE JONES—WB
NEW ENGLAND—Infinity
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum

KSAN-FM/SAN FRANCISCO

- ADDS:**
THOM BELL SESSIONS (ep)—Elton John—MCA
COST OF LIVING (ep)—Clash—CBS (import)
COUCHOIS—WB
DISCOVERY—ELO—Jet
EVEN SERPENTS SHINE—Only Ones—CBS (import)
LOVE'S SO TOUGH—Iron City
RIDE ON—Alvin Lee—RSO
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
SUNSET BOULEVARD—Kim Fowley—PVC
WHERE I SHOULD BE—Peter Frampton—A&M

HEAVY ACTION:

- ARMED FORCES—Elvis Costello—Col
BLACK ROSE—Thin Lizzy—WB
BREAKFAST IN AMERICA—Supertramp—A&M
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
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

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

- | | | |
|---------|----------|---------|
| WPIX-FM | WAAF-FM | WAQX-FM |
| WMMR-FM | ZETA7-FM | Y95-FM |
| WQFM-FM | KZEW-FM | KBPI-FM |
| KSJO-FM | KNAC-FM | KZEL-FM |

CATCH!!!

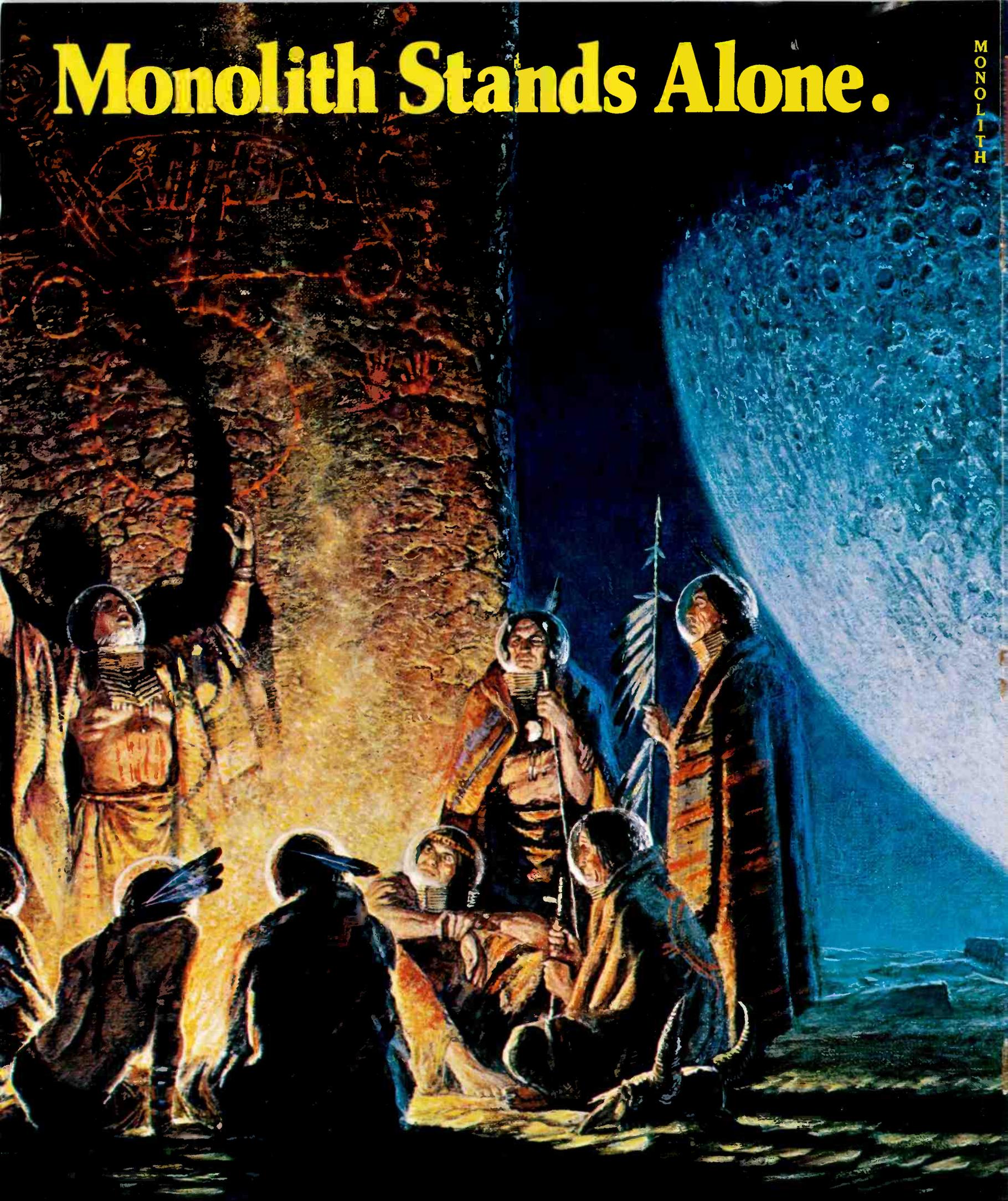


THE NEW SUMMER SINGLE "NOBODY"
THE DOUCE IS LOOSE
ON MUSHROOM RECORDS and TAPES

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Produced by KANSAS



THE CARR COMPANY

Management: Budd Carr

Record World Singles 101-150

JUNE 16, 1979

JUNE 16	JUNE 9	
101	110	KISS IN THE DARK PINK LADY/Elektra/Curb 46040 (K.C.M./Michael, ASCAP)
102	—	I'LL KNOW HER WHEN I SEE HER COOPER BROTHERS BAND/Capricorn 0325 (Wellbeck, ASCAP)
103	104	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)
104	107	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)
105	105	EASY TO BE HARD HAIR (ORIGINAL SOUNDTRACK)/RCA 11548 (United Artists, ASCAP)
106	103	LOVE IS FOR THE BEST IN US JAMES WALSH GYPSY BAND/RCA 11480 (Gypsy Family, no licensee)
107	—	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/Arista 0419 (Irving, BMI)
108	—	MUSIC BOX EVELYN 'CHAMPAGNE' KING/RCA 11586 (Mills & Mills/Six Continents, BMI)
109	—	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/A&M 2137 (Mighty Three, BMI)
110	111	NIGHT DANCIN' TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP)
111	112	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986 (Rodmus/Seldagamous, ASCAP)
112	116	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown 1459 (Stone Agate, BMI)
113	—	EASY WAY OUT ROY ORBISON/Asylum 46048 (Colgems-EMI/Close Fade, ASCAP)
114	119	WHEN YOU WAKE UP TOMORROW CANDI STATON/Warner Bros. 8821 (Pop/Leeds/Stacey Lynne/Staton, ASCAP)
115	114	DREAMS I'LL NEVER SEE MOLLY HATCHETT/Epic 8 50669 (Metric, BMI)
116	118	HEAD FIRST THE BABYS/Chrysalis 2323 (Hudson Bay, BMI)
117	117	ALL FOR YOU ROBERT FLEISCHMAN/Arista 0411 (Far/Weed High-Nightmare, BMI)
118	120	BABY FAT ROBERT BYRNE/Mercury 74070 (I've Got The Music, ASCAP)
119	121	CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/(IBC 0001) (Iron Blossom/Wolfhound/Bacok-Burns/Pepper, ASCAP)
120	—	HIGHWAY SONG BLACKFOOT/Atco 7104 (Bobnal, BMI)
121	106	THEME FROM "ICE CASTLES" (THROUGH THE EYES OF LOVE) MELISSA MANCHESTER/Arista 0445 (Gold Horizon/Golden Touch, BMI/ASCAP)
122	147	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Davar/Mercy Kersey, BMI)
123	128	NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP)
124	126	I (YOU) CAN DANCE ALL BY MY (YOUR) SELF DALTON & DUBARRI/Hilltak 44250 (At) (Dalton & Dubarrri/Anadale, ASCAP)
125	113	FORBIDDEN LOVE MADLEEN KANE/Warner Bros. 8790 (Bonna/Firehold, ASCAP)
126	—	DON'T HANG UP YOUR DANCING SHOES IAN MATTHEWS/Mushroom 7074 (Steamed Clam, BMI)
127	109	PINBALL, THAT'S ALL BILL WRAY/MCA 12449 (Mel-Bren, ASCAP)
128	127	BANG A GONG WITCH QUEEN/Roadshow 11551 (RCA) (Essex, ASCAP)
129	—	CAN'T STAND LOSING YOU POLICE/A&M 2147 (Virgin, ASCAP)
130	122	WHAT AM I GONNA DO KIM CARNES/EMI-America 8014 (Almo/Brown Shoes/Quixotic, ASCAP)
131	—	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA) (ATV/Zonal, BMI)
132	125	SWEET AND SOUR FIREFALL/Atlantic 3566 (Jock Bartley, ASCAP/Warner-Tamerlane/El Sueno, BMI)
133	124	WHEN THE WHISTLE BLOWS (ANYTHING GOES) LA FLAVOUR/Midwest/Mercury 74055 (Bema, ASCAP)
134	129	THE WILD PLACES DUNCAN BROWNE/Sire 1047 (WB) (Hudson Bay, BMI)
135	—	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA) (Scarab, BMI)
136	—	MEMORY LANE MINNIE RIPERTON/Capitol 4706 (Minnie's/Bull Pen, BMI)
137	—	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
138	139	YOU'RE MINE OSMONDS/Mercury 74056 (Osmusic, BMI)
139	141	IF HEAVEN COULD FIND ME AMBROSIA/Warner Bros. 8817 (Rubicon, BMI)
140	135	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS) (Seven/Bo-Dake, BMI)
141	136	WALK ON BY AWB/Atlantic 3563 (Blue Seas/Jac, ASCAP)
142	137	LOST IN LOVING YOU MCCRARY'S/Portrait 6 70028 (Island, BMI)
143	131	READY OR NOT HERBIE HANCOCK/Columbia 3 10936 (Raydiola, ASCAP/Polo Grounds, BMI)
144	132	I NEVER SAID I LOVE YOU ORSA LIA/Infinity 50004 (Casa Davis/Chess, ASCAP)
145	148	CROSSFIRE HENRY PAUL BAND/Atlantic 3578 (Sienna, BMI)
146	149	BABY I WANT YOU F.C.C./Free Flight 11595 (RCA) Song Tailors/Alan Cartee, BMI)
147	133	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI)
148	134	YOU'VE LOST THAT LOVIN' FEELING LEGS DIAMOND/Cream 7831 (Screen Gems-EMI, BMI)
149	130	FOR YOUR LOVE CHILLY/Polydor 14552 (Blackwood, BMI)
150	—	HAVE A CIGAR ROSEBUD/Warner Bros. 8807 (Pink Floyd, LTD.-PRS)

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AIN'T LOVE A BITCH Tom Dowd (Riva, ASCAP)	36	LET ME BE GOOD TO YOU Gamble-Huff (Mighty Three, BMI)	98
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI)	22	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI)	42
AMANDA not listed (Gold Dust, BMI)	93	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI)	34
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earbone/Sweet Summer, BMI) ..	20	LOVE TAKES TIME Orleans (Orleansongs, ASCAP)	35
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/Deertrack/Ninth, BMI)	15	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	4
BOOGIE WOOGIE DANCIN' SHOES Korduletsch (ATV/Wooded Lake, BMI)	96	MAKE LOVE TO ME F. Day/B. Sperling (Trajor, ASCAP)	79
CAN'T SLEEP Sandlin (Gear, ASCAP)	68	MAKIN' IT F. Perren (Perren-Vibes, ASCAP)	21
CHASE ME Group & Scarborough (Val-ie-Joe, BMI)	78	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI)	52
CHUCK E'S IN LOVE L. Waronker & R. Titelman (Easy Money, ASCAP)	9	MARRIED MEN A. Mardin (Pendulum/Unichappell, BMI)	71
CHURCH Carter (Glenwood/Cigar, ASCAP) ..	82	MINUTE BY MINUTE Ted Templeman (Snug, BMI/Loresta, ASCAP)	12
DANCE AWAY Group (E.G., BMI)	57	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI)	86
DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP)	27	MUSIC BOX DANCER Frank Mills (Unichappell, BMI)	39
DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) H. Murphey & G. Rafferty (Liberty/United Records, no licensee)	38	MY BABY'S BABY Baker & Long (ATV/Duchess, BMI)	95
DEEPER THAN THE NIGHT John Farrar (Braitree, BMI)	40	NO TIME TO LOSE Kershenbaum (ATV BMI)	90
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP)	14	OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI)	60
DOES YOUR MOTHER KNOW B. Anderson/B. Ulvaeus (Countless, BMI)	44	ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP)	51
DO IT OR DIE J. R. Cobb & R. Mills (Low-Sal, BMI)	49	PEOPLE OF THE SOUTH WIND Group (Kirschner/Blackwood, BMI)	64
DON'T EVER WANNA LOSE YA Stanley (Infinity/Rock Steady, ASCAP)	53	RENEGADE Group (Almo/Stygian, ASCAP)	32
DO YOU WANNA GO PARTY Casey-Finch (Sherlyn/Harrick, BMI)	87	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)	2
FEEL THAT YOUR FEELIN' F. Beverly (Amazement, BMI)	91	RING MY BELL F. Knight (Two-Knight BMI)	17
GEORGY PORGY Group (Hudman, ASCAP) ..	54	ROCK N' ROLL FANTASY Group (Badco ASCAP)	19
GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI)	29	SAD EYES George Tobin (Careers, BMI) ..	66
GETTING CLOSER McCartney & C. Thomas (MPL, ASCAP)	56	SAY MAYBE B. Gaudio (Stonebridge, ASCAP)	100
GOLD J. Stewart (Bugle/Stigwood, BMI) ..	28	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC)	50
GOOD, GOOD FEELIN' Goldstein (Far Out/Milwaukee, ASCAP)	94	SHAKE L. Simmons (Total Experience, BMI)	97
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP)	24	SHAKEDOWN CRUISE Ferguson & Marshall (Painless, BMI)	31
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI)	81	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI)	8
GOOD TIMIN' B. Johnson, J. W. Guercio & Group (New Executive/Jonah, BMI) ..	58	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP)	10
GO WEST J. Morali (Can't Stop, BMI)	65	SHINE A LITTLE LOVE Leff Lynne (Jet, BMI)	16
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP)	18	SINCE I DON'T HAVE YOU L. Shelton (Bonneyview, ASCAP)	83
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP)	33	SING FOR A DAY Group (Stygian, ASCAP)	32
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI)	48	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI)	41
HOLD ON Group & Levine (Triumph, CAPAC)	80	SUCH A WOMAN Robert John Lange (Morning Dew, BMI)	74
HONESTY Phil Ramone (Impulsive/April ASCAP)	23	SUSPICIONS D. Malloy (DebDave/Brairpatch, BMI)	75
HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanna/Buckaroo, BMI)	61	TAKE ME HOME Bob Esty (Rick's, BMI) ..	62
HOT STUFF Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI)	1	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) ..	7
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP)	45	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI)	76
IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME M. Lloyd (Bellamy Brothers, ASAP)	92	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	73
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East-Memphis/Klondike, BMI)	25	UP ON THE ROOF P. Asher (Screen Gems-EMI, BMI)	59
IF YOU CAN'T GIVE ME LOVE M. Chapman (Chinnichap/Careers, BMI) ..	69	VENGEANCE A. Mardin (C'est, ASCAP) ..	70
IN THE NAVY Jacques Morali (Can't Stop BMI)	11	WASN'T IT GOOD B. Esty (Rick's, BMI) ..	77
IT MUST BE LOVE F. Wilson (Specolite ASCAP/Traco, BMI)	46	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI)	3
IS SHE REALLY GOING OUT WITH HIM? Kershenbaum (Albion)	67	WEEKEND Lenny Pietze (Global/Almo ASCAP)	63
I WANNA BE WITH YOU (PART I) Group (Bovina, ASCAP)	84	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP)	99
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI)	47	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffikine (DebDave, BMI)	30
I WANT YOU TO WANT ME Group (Screen-Gems-EMI/Adult, BMI)	13	YOU ANGEL YOU Anthony Moore (Ram's Horn, ASCAP)	72
I WAS MADE FOR LOVIN' YOU V. Ponceia (Kiss, ASCAP/Mad Vincent, BMI)	43	YOU CAN'T CHANGE THAT Ray Parker, Jr. (Raydiola, ASCAP)	37
I WISH I COULD FLY (LIKE SUPERMAN) R. Davis (Davray, PRS)	55	YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI) ..	88
JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP)	5	(YOU REALLY) ROCK ME Coleman (Beachwood, BMI)	89
KNOCK ON WOOD B. Leng (Warner Bros. ASCAP)	26	YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP) ..	6
LEAD ME ON Diante (Almo, ASCAP)	85		

By DAVID MCGEE

■ **BLONDIE NEWS:** After months of rumors and denials to the contrary, **Blondie** and manager **Peter Leeds** have made their split official. Reliable sources report that a deal agreeable to both parties was drawn up and signed on May 24. For the moment, Blondie is without a manager, although several prominent names have been mentioned as candidates; Leeds' clients now include **Joan Jett** (ex-**Runaway**), **Gary Valentine** (Blondie's original bass player) and a group called **Blast** (among its members: **Ula Hedwig** of **Formerly of the Harlettes**), which has an album due out on Columbia somewhere around June 11.

Terms of the Blondie-Leeds agreement were not made public, and the parties involved are not discussing it with the press. However, in interviews with *Record World* over the past couple of years, Leeds has repeatedly insisted that groups and managers should part when a relationship ceases to be fun for either one. What causes that to happen is anyone's guess, in this case.

IF HE HAD ONE, ELEKTRA/ASYLUM'S MIKE SHALETT WOULD BE TURNING OVER IN HIS GRAVE RIGHT NOW: Has this column ever let you down, Mike? Several weeks ago you were told that New York, N.Y. had secured an exclusive interview with one **Sam Diego**, and you feigned disbelief, mumbling, as you walked away, something about trying to get him a recording contract so you could sew up Rookie of the Year honors on the softball team. Put this in his press kit.

Readers who saw **Rickie Lee Jones** in concert at the Village Gate here recently no doubt will recall the side-splitting comedy of a baggy-pants comedian who passed himself off as an average Joe trying



to kill 20 minutes while the star was getting dressed. That was Sam Diego, aka **Sam Quentin**, aka **Benny Boulder** (when he lived in Colorado), aka **Benjamin Dover**, aka **Sam Andreas** ("But it ain't my fault."), and neé (allegedly) **Budge Threlkeld** ("That's an old Scandinavian name. I had to change it because the Scandinavian Mafia was looking for me. A lot of people don't know about them. Very secretive. I was smuggling blondees.').

In real life, Diego is a native Coloradoan now living in Los Angeles. He's been doing standup comedy for some seven years and before that was a member of a Colorado-based improvisational troupe called High Street. Asked how he hooked up with Rickie Lee, Diego revealed that he'd first been alerted to her potential by his friend **Tom Waits**. "I was doing a little showcase at a joint called the A La Carte in L.A.," Diego recalls, "and that was about the time Waits started telling me about Rickie Lee. I was doing my show, and after the show this lady came up and began talking to me. I was just trying to hustle her out to the car, man. I was being a real animal. The lady turned out to be Rickie Lee. She started playing the same joint, and when she got the tour together she asked me to join her."

From that inauspicious beginning, Diego has gone on to develop his stream-of-consciousness patter into a riotous 30-minute set that is not without subtlety. Remarks made and situations set up at the outset and seemingly disconnected to everything else that follows somehow are pieced together at the end to give the impression of cohesiveness. And although his sad-sack, perpetual loser pose is reminiscent of **Rodney Dangerfield**, Diego feels more of kinship to **Lord Buckley**. "Dangerfield's one of the great ones, but we do completely different kinds of comedy. Mine's more like Buckley's, more improvisational, spur-of-the-moment. I just can't do the kind of comedy that's prevalent today. I guess that's why I'm not making a fortune."

While Diego has been satisfied with his performances on the whole, he admits to being rusty at the standup routine owing to a year spent away from clubs while he, through his L.A.-based production company, Ecclesine Productions, shot 65 episodes of the **Sam Diego Show**, a low-budget television show for syndication. "As far as I know it hasn't been syndicated yet," says Diego. It's on in Costa Rica and Italy, I think."

(Continued on page 70)

EMI/UA Inks Long John Baldry



Long John Baldry has signed with EMI America/United Artists Records. The announcement of the pact was made by Jim Mazza, president of EMIA/UA. "Baldry's Out," the artist's debut lp for the label ships in the U.S. later this month. Pictured at the signing are (from left) Joe Petrone, vice president, marketing, EMI/UA; Jim Mazza, president, EMIA/UA; Long John Baldry; and Don Grierson, vice president, a&r, EMIA/UA.

Waitresses Walk Out At Bottom Line

By JOSEPH IANELLO

■ **NEW YORK**—The Bottom Line, New York City's premiere showcase nightclub for pop-rock music, was the scene of a mass walkout by its waitressing staff during a sold out Lou Reed concert last Sunday (3).

The 13 waitresses who staged the walkout at the start of show issued a statement claiming that "Allen Pepper and Stanley Snadowsky (owners and managers of the Bottom Line), having long

established an offensive disregard for their employees, have developed their ungracious manner into an excessive preoccupation. An already difficult job has become an unbearably demeaning one. We are forced to jeopardize our livelihoods in response to this club's stingy, depersonalized, and embarrassingly inept way of managing itself."

(Continued on page 72)

12-Inch Discs

CHIC—Atlantic DK 4801 (4.98)



GOOD TIMES (prod. by Edwards-Rodgers) (writers: Edwards-Rodgers) (Chic, BMI) (8:13)

Chic's newest offering is a success on several fronts. Chorus and string arrangements are thoughtful and moving, reminiscent of the slow, carefully crafted funk of Steely Dan and Boz Scaggs. Production is slick, without a harsh r&b edge. Whole track is devoted to establishing a lyrical and subtle vamp.

ROBERTA GILLMAN—Buddah DSC 135 (3.98)



MAGIC IN THE MUSIC (prod. by Landon-Ahler) (Buddah/Bop-Shoo-Wah, ASCAP) (7:52)

The appeal of a 12" disc is often different from its 7" counterpart. This record features one of the most bizarre gimmicks to date: the disc tracks from the inside out—starting at the label and moving toward the edge. The song is low key and soulful, recalling Bread's "I Want To Make It With You."

TEENA MARIE—Motown M 00024D1 (3.98)



I'M A SUCKER FOR YOUR LOVE (prod. by James-Stewart) (writer: James) (Jobete, ASCAP) (5:54)

Teena Marie's disc has more in common with hard, driving funk than homogenized disco. While the song has a bubbling synthesizer track resembling Anita Ward's "Ring My Bell," there is also a healthy dose of Stevie Wonder in the keyboard playing. Vocals are attractively raw and raunchy.

THE RING—Vanguard SPV 23-A (4.98)



SAVAGE LOVER (prod. by Marcus-Barone) (writers: Barone-Lucigniani) (Marcus-Barone, ASCAP) (6:40)

A highly eclectic, even weird, record which brings together a myriad of disco and non-disco elements. Latin percussion, conga drums, Eurodisco synthesizer and a female Tarzan yell hook are included for your dancing and dining pleasure. The effect is of an intense collage and a fascinating disco record.

Two Retailers Pool Co-op Dollars To Promote RSO John Stewart LP

By FRANN ALTMAN

■ LOS ANGELES — In a time when label ad budgets are being tightened, radio spot costs have risen 20 to 30 percent, and retail business is just beginning to show signs of recovering from the last two very soft quarters, two eastern retailers—Peaches/Rockville, Maryland and the Penguin Feather chain of five stores in Virginia—have joined together in an effort to generate business and combat the odds against them.

Peaches' store director Jim Proffitt and Penguin Feather advertising and promotion director Meredith Sykes are co-sponsoring an RSO promotion for John Stewart's "Bombs Away Dream Babies." The two retailers have "put their efforts together and label co-op dollars," said Proffitt, "in an attempt to jointly promote the RSO campaign."

"It's the most viable way for the medium-sized retailer to beat the cost of rising radio spots and deal with the labels' cut in advertising dollars," explained Sykes. "It seems like the best way to get double the coverage for half the cost. And it works because we're non-competing record stores. We're 20 miles from each other. We're in Virginia and Peaches is in Maryland."

Proffitt credits Sykes with coming up with the idea and adds, "We both got very excited about the idea. We had been talking about doing something like this some time. The John Stewart single 'Gold' was doing well and RSO was very helpful so we decided to try it."

Sykes said both she and Proffitt co-wrote the radio spots and the entry ballot for the contest that is a part of the promotion.

Peaches had five John Stewart tour jackets they wanted to give away via a store drawing. Penguin Feather had a gold record that they wanted to give away to the entrant who was able to determine what exact day Stewart's album would go gold—and they both believe it will as the single is doing well in both stores, as is the album.

According to both store execs, WPGC / Washington, D.C. (the number one contemporary station in the market) has also been very cooperative. Program director Scott Shannon (former Ariola VP of promotion) and Jim Elliott, music director, were slated at press time to support the promotion via a weekend album giveaway starting Friday (8) and concluding Sunday (10) at midnight. Each winner quali-

fies for the drawing to win a tour jacket. The five winners will be drawn on the air Monday (11) evening during the "Waylon Richard" show.

Both Proffitt and Sykes agree that there are many advantages to working together. Both note that everyone concerned has been nothing but cooperative and as excited as they are.

Proffitt said, The advantages of this are that we can combine our coop dollars and get more air time from it. We can give the audience a wider variety of shopping potential. We are also expanding our marketing potential by working together as we are non-competitive in the same market. Also, in a time when the labels are tightening their budgets, we can combine our resources to get more for the dollar, and show everyone that not all retailers are cutthroats by joining forces."

No print advertising will be utilized, but heavy in-store merchandising has been employed and employees have been encouraged to help in the promotion.

Proffitt added, "We want to really generate excitement. We are going at this 100 percent. The record is also getting heavy rotation in the store. Also, John Stewart played at the Cellar Door (Washington, D.C.) last week (May 29) and did very well."

Sykes continued, "By coincidence, Peaches and Penguin Feather have the same shelf price on the album and the sale price is also similar. That's the way it's been. There is no price fixing."

RSO regional sales and marketing man Arthus Gellis, the rep that both stores work with, said, "This promotion is one of the best. John's album is one of the best. From the onset, it's been a smash. Everybody loves it. This is almost a first. We'll be looking for more promotions like this one in the future. Look at the economics of the situation. 18 spots with one store is ridiculous. This way, being non-conflicting, we're reaching the areas north of Washington as well as south of Washington. It's great that a key national account such as Peaches and a key account such as Penguin Feather could do it. I'm all for it. John Stewart saw the entry blanks and he got very excited about the promotion."

Sykes added, "Besides, the name of the game is promoting records and music. We think this promotion would help stimulate business in the market."

Retail Rap

By FRANN ALTMAN

■ HOMEGROWN IN INDIANA: Kudos go out this week to Karma Records (retail affiliate of Father's & Sun's), who are reaping the fruits of their good karma and are turning those benefits back over to the Kidney Foundation of Indiana. On February 14th of this year, Karma Records released "Homegrown Album Project I," an album which contains 11 tracks by various unsigned artists. Coordinated with radio station WFBQ/Indianapolis (95), some 1016 tapes were submitted. A 14-member panel of retailers, label execs and radio reps helped select the winners, with those songs re-recorded at Neon Cornfields Recording Studios/Indianapolis; studio time was picked up by Karma Records. A five concert series, highlighting the album's artists, was held at the Vogue/Indianapolis. Sponsored by WFBQ (tickets were 95¢), each show was videotaped, with tapes subsequently run in conjunction with the album's release in the Karma stores. The album, produced by **Greg Riker**, has thus far brought in a tidy sum—\$18,000—which will be donated to the Kidney Foundation of Indiana. "Homegrown," (which sells for \$2.95 according to Karma's promo/ad director **John Valant**), "has a little bit of everything you'd want. But it's pretty much rock and roll." Another "Homegrown" project is being discussed.

KUDOS TOO: Also a hats off to the Peaches stores in Rockville, Maryland, scheduled to hold their "annual" auction for 6' by 6' 's on June 9. Working with radio station WWDC-FM (101), the Peaches store has attached sheets of paper to each 6' by 6' in the store so that prospective buyers can write in the amounts of their bids. Each day, the station gets reports from the store and announces the bids on the air. **Sonny Feldman**, professional auctioneer, will be running the affair from 2-5 p.m. on Saturday while **Face Dancer** (Capitol) a local Washington D.C. group, performs from 2-3 p.m. According to **Robert "better spell it right" Princiotto**, field merch rep for Capitol/EMI, the group will also do an in-store lp signing session as well as take part in the infamous hand-printing ceremony in cement for the Peaches store. Proceeds for the day's auction will be donated to the Special Olympics. At press time, the 6' by 6' of **Waylon Jennings' Greatest Hits** had received the highest bid.

FOR A LITTLE VARIETY: **Paula Blanchard**, ad/promo director for Variety Records, says her store in Norfolk will help sponsor, as part of the yearly celebration called Harborfest, a six-mile foot race with radio WNOR/Norfolk, VA. A trophy will be given to the winner with the day's events of festive outdoor activities to include highlights such as a three-legged race.

MAKING TRACKS: **Paul Fussel**, manager of Record Bar's Tracks superstore in Norfolk, Virginia, reports that business is moving up and that the **Supertramp** album, which has been number one for seven weeks, is "bigger than 'Saturday Night Fever' was for last year." Whoa, Bee Gees! He also reported that their annual 6' by 6' auction for Muscular Dystrophy netted the charity \$1400. It was held May 14th in conjunction with radio K94. The highest bidders were for Molly Hatchet, Blue Brothers and Boston. Fussel also noted that to bring the new **Paul McCartney** album in, "Back To The Egg," in real style he hid plastic eggs all over the store and is letting the customers come in and hunt them down. The winners will receive, (what else?), a brunch complete with more eggs. Paul said, "Come on in, hunt the eggs and get fried," (ha, ha).

NEW BOWIE: Got a chance to view the new **Bowie** video last week. He ran three, one of which will be a part of the Promovision program. The video being used is "D.J." which is taken from a song off the current lp. called the "Lodger." Promovision will be utilizing that video due out soon, hosted by the two and only "semi-d.j.'s" themselves, **Flo and Eddie**.

QQQQQQ: Q Record and Tapes Stores reports a 56-second runner ran through their Miami store last week grabbing albums from everywhere. This was the lucky winner of a drawing from over 2000 entrants. The winner, **George Viney**, was able to gather 56 albums. Covered live by television channel 4/Miami, 500 people jammed the store to watch the guy run for it. **Ned Berndt**, of Q's, reported that they did their highest day of business ever.

BIG RESULTS FROM A SMALL BUDGET? If that sounds interesting,

(Continued on page 63)

Retail Report

Record World



JUNE 16, 1979

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

SALESMAKER OF THE WEEK



I AM
EARTH, WIND & FIRE
ARC/Columbia

TOP SALES

MONOLITH—Kansas—Kirshner
NIGHT OWL—Gerry Rafferty—United Artists
WINNER TAKES ALL—Isley Brothers—T-Neck

CAMELOT/NATIONAL

GREY GHOST—Henry Paul Band—Atlantic
LOVE SO TOUGH—Iron City House Rockers—MCA
McFADDEN & WHITEHEAD—Phila. Intl.
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MONOLITH—Kansas—Kirshner
PIECES OF EIGHT—Styx—A&M
RICKIE LEE JONES—Warner Bros.
SONGS OF LOVE—Anita Ward—Juana
STATE OF SHOCK—Ted Nugent—Epic
WINNER TAKES ALL—Isley Bros.—T-Neck

KORVETTES/NATIONAL

BOMBS AWAY DREAM BABIES—John Stewart—RSO
DYNASTY—Kiss—Casablanca
EXPOSURE—Robert Fripp—Polydor
FEVER—Roy Ayers—Polydor
I AM—Earth, Wind & Fire—ARC/Columbia
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
LOOK SHARP—Joe Jackson—A&M
ROCKETS—RSO
THE GAP BAND—Mercury
WAVE—Patti Smith Group—Arista

MUSICLAND/NATIONAL

BLACK ROSE/A ROCK LEGEND—Thin Lizzy—Warner Bros.
KEEP THE FIRE BURNIN'—Louisiana's Le Roux—Capitol
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
LIFELINE—Eddie Rabbitt—Elektra
McFADDEN & WHITEHEAD—Phila. Intl.
MONOLITH—Kansas—Kirshner
STATE OF SHOCK—Ted Nugent—Epic
SWITCH II—Gordy
THE OAK RIDGE BOYS HAVE ARRIVED—MCA
WARMER—Randy VanWarmer—Bearsville

HANDLEMAN/NATIONAL

BAD GIRLS—Donna Summer—Casablanca
BOMBS AWAY DREAM BABIES—John Stewart—RSO
DIONNE—Dionne Warwick—Arista
KEEP THE FIRE BURNIN'—Louisiana's Le Roux—Capitol
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
SHOULD GONE DANCIN'—High Inergy—Gordy
STATE OF SHOCK—Ted Nugent—Epic
SWITCH II—Gordy
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

RECORD BAR/NATIONAL

DYNASTY—Kiss—Casablanca
I AM—Earth, Wind & Fire—ARC/Columbia
LODGER—David Bowie—RCA
ONE FOR THE ROAD—Leon and Willie—Columbia
SPECTRAL MORNINGS—Steve Hackett—Chrysalis
THE BOSS—Diana Ross—Motown
THE JONES GIRLS—Phila. Intl.
THE ROCHEs—Warner Bros.
UNDERDOG—Atlanta Rhythm Section—Polydor/BGO
WINNER TAKES ALL—Isley Brothers—T-Neck

SOUND UNLIMITED/NATIONAL

BOMBS AWAY DREAM BABIES—John Stewart—RSO
JUST A GAME—Triumph—RCA
McFADDEN & WHITEHEAD—Phila. Intl.
MONOLITH—Kansas—Kirshner
MORNING DANCE—Spyro Gyra—Infinity
RIGHT ON—Alvin Lee—RSO
SONGS OF LOVE—Anita Ward—Juana
STATE OF SHOCK—Ted Nugent—Epic
SWITCH II—Switch—Gordy
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

CUTLER'S/NEW HAVEN

FEVER—Roy Ayers—Polydor
HEARTSTRING—Earl Klugh—UA
I AM—Earth, Wind & Fire—ARC/Columbia
IF YOU KNEW SUZI—Suzi Quatro—RSO
I LOVE YOU SO—Natalie Cole—Capitol
KNOCK ON WOOD—Amii Stewart—Ariola
TAKA BOOM—Ariola
TO TOUCH YOU AGAIN—John Tropea—Marlin
TRB II—Tom Robinson Band—Harvest
WAVE—Patti Smith Group—Arista

KING KAROL/NEW YORK

BAD GIRLS—Donna Summer—Casablanca
52ND STREET—Billy Joel—Columbia
HOT NUMBER—Foxy—Dash
McFADDEN & WHITEHEAD—Phila. Intl.
SONGS OF LOVE—Anita Ward—Juana
SPIRITS HAVING FLOWN—Bee Gees—RSO
2 HOT!—Peaches & Herb—Polydor
WARMER—Randy VanWarmer—Bearsville
WE ARE FAMILY—Sister Sledge—Cotillion
WINNER TAKES ALL—Isley Brothers—T-Neck

RECORD WORLD-TSS STORES/NEW YORK

DYNASTY—Kiss—Casablanca
FLASH AND THE PAN—Epic
GREY GHOST—Henry Paul Band—Atlantic
I AM—Earth, Wind & Fire—ARC/Columbia
JUST A GAME—Triumph—RCA
NIGHT OWL—Gerry Rafferty—UA
STRAIGHT TO THE POINT—Atlantic Starr—A&M
THE ROCHEs—Warner Bros.
WAVE—Patti Smith—Arista
WILLIE AND FAMILY LIVE—Willie Nelson—Columbia

FOR THE RECORD/BALTIMORE

CANDY—Con Funk Shun—Mercury
DIONNE—Dionne Warwick—Arista
DYNASTY—Kiss—Casablanca
I AM—Earth, Wind & Fire—ARC/Columbia
INVASION OF THE BOOTY SNATCHERS—Parlet—Casablanca

MONOLITH—Kansas—Kirshner
SONGS OF LOVE—Anita Ward—Juana
THE BOSS—Diana Ross—Motown
WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox
WINNER TAKES ALL—Isley Brothers—T-Neck

WAXIE MAXIE/WASH., D.C.

DIONNE—Dionne Warwick—Arista
GREY GHOST—Henry Paul Band—Atlantic
I AM—Earth, Wind & Fire—ARC/Columbia
NIGHT OWL—Gerry Rafferty—UA
ONE FOR THE ROAD—Willie and Leon—Columbia
STREET LIFE 300 S—Crusaders—MCA
STRIKES—Blackfoot—Atco
THE BOSS—Diana Ross—Motown
UNDERDOG—Atlanta Rhythm Section—Polydor/BGO
WHAT THE HELL IS THIS?—Johnny "Guitar" Watson—DJM

KEMP MILL/WASH., D.C.

BOMBS AWAY DREAM BABIES—John Stewart—RSO
DIONNE—Dionne Warwick—Arista
GREY GHOST—Henry Paul Band—Atlantic
HERMAN BROOD AND HIS WILD ROMANCE—Ariola
I AM—Earth, Wind & Fire—ARC/Columbia
NEW ENGLAND—Infinity
STATE OF SHOCK—Ted Nugent—Epic
STREET LIFE 300 S—Crusaders—MCA
THE BOSS—Diana Ross—Motown
THE JONES GIRLS—Phila. Intl.

RECORD REVOLUTION/PA./DEL.

A PERFECT FIT—Frankie Miller—Chrysalis
BRUFORD—Bill Bruford—Polydor
DIONNE—Dionne Warwick—Arista
I AM—Earth, Wind & Fire—ARC/Columbia
LODGER—David Bowie—RCA
MONOLITH—Kansas—Kirshner
NIGHTLIFE UNLIMITED—Casablanca
NIGHT OWL—Gerry Rafferty—UA
STREET LIFE 300 S—Crusaders—MCA
WINNER TAKES ALL—Isley Bros.—T-Neck

GARY'S/RICHMOND

I AM—Earth, Wind & Fire—ARC/Columbia
KEEP THE FIRE BURNIN'—Louisiana's Le Roux—Capitol
LOOK SHARP—Joe Jackson—A&M
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MONOLITH—Kansas—Kirshner
RUNNING LIKE THE WIND—Marshal Tucker Band—Warner Bros.
SONGS OF LOVE—Anita Ward—Juana
STATE OF SHOCK—Ted Nugent—Epic
STRIKES—Blackfoot—Atco
VAN HALEN II—Warner Bros.

POPLAR TUNES/MEMPHIS

DO YOU WANNA GO PARTY—K.C. & The Sunshine Band—T.K.
GREAT BALLS OF FIRE—Dolly Parton—RCA
HERMAN BROOD AND HIS WILD ROMANCE—Ariola
I AM—Earth, Wind & Fire—ARC/Columbia
IMAGES—Ronnie Milsap—RCA
LODGER—David Bowie—RCA
MONOLITH—Kansas—Kirshner
McFADDEN & WHITEHEAD—Phila. Intl.
NIGHT OWL—Gerry Rafferty—UA
WINNER TAKES ALL—Isley Brothers—T-Neck

DISCOUNT RECORDS/ST. LOUIS

CHINA—Vangelis—Polydor
I AM—Earth, Wind & Fire—ARC/Columbia
KEEPER OF THE FLAME—Delbert McClinton—Capricorn
NIGHT OWL—Gerry Rafferty—UA
ONE FOR THE ROAD—Willie and Leon—Columbia
SAGA—Polydor
STREET LIFE 300 S—Crusaders—MCA
THE BOSS—Diana Ross—Motown
UNDERDOG—Atlanta Rhythm Section—Polydor/BGO
SERVING 100 PROOF—Merle Haggard—MCA

SPEC'S/ATLANTA

ANGEL STATION—Manfred Mann—Warner Bros.
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
I AM—Earth, Wind & Fire—ARC/Columbia
LIFE & LOVE—Leon Russell—Paradise
NIGHT—Planet
REAL TO REEL—Climax Blues Band—Warner Bros.
SONGS OF LOVE—Anita Ward—Juana
UNDERDOG—Atlanta Rhythm Section—Polydor/BGO
WHITEFACE—Mercury
WINNER TAKES ALL—Isley Bros.—T-Neck

TAPE CITY/NEW ORLEANS

BOMBS AWAY DREAM BABIES—John Stewart—RSO
FEVER—Roy Ayers—Polydor
HEART STRING—Earl Klugh—UA
McFADDEN & WHITEHEAD—Phila. Intl.
STREET LIFE 300 S—Crusaders—MCA
RICKIE LEE JONES—Warner Bros.
THE GAP BAND—Mercury
THE JONES GIRLS—Phila. Intl.
THE MUSIC BAND—War—MCA
WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Cent.

RECORD RENDEZVOU/CLEVELAND

AVIATOR—EMI (Import)
BAD GIRLS—Donna Summer—Casablanca
BOMBS AWAY DREAM BABIES—John Stewart—RSO
BRUFORD—Bill Bruford—Polydor
DYNASTY—Kiss—Casablanca
EXPOSURE—Robert Fripp—Polydor
LODGER—David Bowie—RCA
MONOLITH—Kansas—Kirshner
NIGHT OWL—Gerry Rafferty—UA
SQUEEZING OUT SPARKS—Graham Parker—Arista

MUSIC STORE/DETROIT

INSPIRATION—Maze—Capitol
LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
MONOLITH—Kansas—Kirshner
NIGHT OWL—Gerry Rafferty—UA
SONGS OF LOVE—Anita Ward—Juana
STATE OF SHOCK—Ted Nugent—Epic
THE GAMBLER—Kenny Rogers—UA
THE MUSIC BAND—War—MCA
WINNER TAKES ALL—Isley Bros.—T-Neck
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

RADIO DOCTORS/MILWAUKEE

CAN'T HOLD BACK—Pure Prairie League—RCA
DYNASTY—Kiss—Casablanca
FEVER—Roy Ayers—Polydor
I AM—Earth, Wind & Fire—ARC/Columbia

LODGER—David Bowie—RCA
ONE FOR THE ROAD—Willie and Leon—Columbia
SONGS OF LOVE—Anita Ward—Juana
STREET LIFE 300 S—Crusaders—MCA
TOUCH THE SKY—Carole King—Capitol
WINNER TAKES ALL—Isley Brothers—T-Neck

LIEBERMAN/MINNEAPOLIS

GREY GHOST—Henry Paul Band—Atlantic
LODGER—David Bowie—RCA
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MONOLITH—Kansas—Kirshner
NEW CHAUTAUQUA—Pat Metheny—ECM
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
RICKIE LEE JONES—Warner Bros.
STATE OF SHOCK—Ted Nugent—Epic
STRIKES—Blackfoot—Atco
TYCOON—Arista

FATHERS AND SONS/INDIANAPOLIS

DYNASTY—Kiss—Casablanca
FACE TO FACE—Faith Band—Mercury
GREAT BALLS OF FIRE—Dolly Parton—RCA
HEY WORLD—Roadmaster—Mercury
I AM—Earth, Wind & Fire—ARC/Columbia
LODGER—David Bowie—RCA
MONOLITH—Kansas—Kirshner
NIGHT OWL—Gerry Rafferty—UA
ONE FOR THE ROAD—Willie and Leon—Columbia
UNDERDOG—Atlanta Rhythm Section—Polydor/BGO

MUSIC PLUS/L.A.

BLACK ROSE—Columbia
DIONNE—Dionne Warwick—Arista
DO YOU WANNA GO PARTY—K.C. & The Sunshine Band—T.K.
DYNASTY—Kiss—Casablanca
I AM—Earth, Wind & Fire—ARC/Columbia
JUST A GAME—Triumph—RCA
NEW CHAUTAUQUA—Pat Metheny—ECM
NIGHT OWL—Gerry Rafferty—UA
POUSSEZ—Vanguard
TOUCH THE SKY—Carole King—Capitol

EUCALYPTUS RECORDS/WEST AND NORTHWEST

FACE TO FACE—Faith Band—Mercury
I AM—Earth, Wind & Fire—ARC/Columbia
JUST A GAME—Triumph—RCA
LODGER—David Bowie—RCA
MONOLITH—Kansas—Kirshner
NIGHT OWL—Gerry Rafferty—UA
ROCKETS—RSO
SONGS OF LOVE—Anita Ward—Juana
WAVE—Patti Smith—Arista
WINNER TAKES ALL—Isley Brothers—T-Neck

EVERYBODY'S RECORDS/NORTHWEST

BLACK ROSE/A ROCK LEGEND—Thin Lizzy—Warner Bros.
I AM—Earth, Wind & Fire—ARC/Columbia
LODGER—David Bowie—RCA
LOOK SHARP—Joe Jackson—A&M
MONOLITH—Kansas—Kirshner
MORNING DANCE—Spyro Gyra—Infinity
NIGHT OWL—Gerry Rafferty—UA
STATE OF SHOCK—Ted Nugent—Epic
STREET LIFE 300 S—Crusaders—MCA
WE ARE FAMILY—Sister Sledge—Cotillion

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 16, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)
JUNE 16 JUNE 9



JUNE 16	JUNE 9	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	2	BAD GIRLS DONNA SUMMER Casablanca NBLP 2 7150	5	L
2	1	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	12	G
3	6	RICKIE LEE JONES /Warner Bros. BSK 3296	10	G
4	4	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	13	G
5	7	CHEAP TRICK AT BUDOKAN /Epic FE 35795	17	H
6	5	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	15	G
7	3	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	20	G
8	8	VAN HALEN II /Warner Bros. HS 3312	10	H
9	9	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	26	H
10	10	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	25	G
11	12	SOONER OR LATER REX SMITH/Columbia JC 35813	9	G
12	11	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	16	H
13	13	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	10	H
14	14	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	25	G
15	15	DISCO NIGHTS G.Q./Arista AB 4225	11	G
16	16	FLAG JAMES TAYLOR/Columbia FC 36058	6	G

CHARTMAKER OF THE WEEK

17	—	I AM EARTH, WIND & FIRE ARC/Columbia FC 35730	1	H
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18	18	THE CARS /Elektra 6E 135	46	G
19	20	EVOLUTION JOURNEY/Columbia FC 35797	11	H
20	17	52ND STREET BILLY JOEL/Columbia FC 35609	39	H
21	34	STATE OF SHOCK TED NUGENT/Epic FE 36000	3	H
22	42	MONOLITH KANSAS/Kirshner FZ 36008 (CBS)	2	G
23	28	PIECES OF EIGHT STYX/A&M SP 4724	38	G
24	22	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	26	H
25	26	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	6	G
26	54	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)	2	L
27	29	WAVE PATTI SMITH/Arista AB 4221	5	G
28	35	LOOK SHARP JOE JACKSON/A&M SP 4743	9	G
29	38	McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)	5	G
30	31	MORNING DANCE SPYRO GYRA/Infinity INF 9004	10	G
31	21	BOB DYLAN AT BUDOKAN /Columbia PC2 35067	6	L
32	32	ENLIGHTENED ROGUES THE ALLMAN BROTHERS BAND/Capricorn CPN 0218	14	H
33	60	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)	3	G
34	—	DYNASTY KISS /Casablanca NBLP 7152	1	G
35	19	DIRE STRAITS /Warner Bros. BSK 3266	23	G
36	24	THE MUSIC BAND WAR/MCA 3085	10	G
37	25	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182	8	G
38	41	HOT PROPERTY HEATWAVE/Epic FE 35970	5	G
39	33	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912	11	G
40	30	ROCK ON RAYDIO/Arista AB 4212	10	G
41	23	DESTINY JACKSONS/Epic JE 35552	23	G
42	27	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277	14	X
43	37	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214	8	G
44	49	HEART STRING EARL KLUGH/United Artists UA LA 942 H	5	G

45	36	RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317	6	G
46	44	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753	15	G
47	62	MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND/Epic JE 35751	6	G
48	100	STREET LIFE 300 S CRUSADERS/MCA 3094	2	G
49	76	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I	2	G
50	39	MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192	12	G
51	55	LEGEND POCO/MCA AA 1099	24	G
52	52	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764	14	G
53	47	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	78	K
54	43	TYCOON /Arista AB 4215	12	G
55	45	SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)	13	L
56	46	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	29	G
57	69	CANDY CON FUNK SHUN/Mercury SRM 1 3754	3	G
58	50	MANIFESTO ROXY MUSIC/Atco SD 38 114	13	G
59	40	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)	20	H
60	63	ROCKETS /RSO RS 1 3047	6	G
61	65	VAN HALEN /Warner Bros. BSK 3075	54	G
62	67	JUST A GAME TRIUMPH/RCA AFL1 3224	4	G
63	71	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051	4	G
64	70	NEW ENGLAND /Infinity 9007	4	G
65	73	SWITCH II /Gordy G7 988R1 (Motown)	4	G
66	—	LODGER DAVID BOWIE/RCA AQL1 3454	1	G
67	64	HOT NUMBER FOXY/Dash 30010 (TK)	8	G
68	51	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	35	H
69	48	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217	26	G
70	74	GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	58	K
71	81	STRIKES BLACKFOOT/Atco SD 38 112	3	G
72	59	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	10	G
73	75	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	4	G
74	66	LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M)	7	G
75	85	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)	4	G
76	79	CARMEL JOE SAMPLE/MCA AA 1126	18	G
77	82	MINNIE MINNIE RIPERTON/Capitol SO 11936	3	G
78	83	GREATEST HITS BARRY MANILOW/Arista A2L 8601	29	K
79	68	THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS)	9	G
80	96	FEVER ROY AYERS/Polydor PD 1 6204	2	G
81	95	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)	2	G
82	86	STONEHEART BRICK/Bang JZ 35969 (CBS)	3	G
83	61	TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294	14	G
84	53	GIMME SOME NECK RON WOOD/Columbia JC 35702	6	G
85	56	TOTO /Columbia JC 35317	32	G
86	77	ANGIE ANGELA BOFILL/Arista GRP GRP 5000	21	G
87	72	MOLLY HATCHET /Epic JE 35347	9	G
88	88	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H	6	G
89	108	THE GAP BAND /Mercury SRM 1 3758	1	G
90	58	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222	10	G
91	99	JEAN LUC PONTY: LIVE /Atlantic SD 19229	3	G
92	98	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)	2	G
93	57	INSTANT FUNK /Salsoul SA 8513 (RCA)	18	G
94	101	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772	11	G
95	97	MILKY WAY CHOCOLATE MILK /RCA AFL1 3081	3	G
96	91	HAIR (ORIGINAL SOUNDTRACK) /RCA CBL2 3274	7	K
97	113	THE ROCHEs /Warner Bros. BSK 3298	1	G
98	102	THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705	1	G
99	116	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	1	G
100	105	EXPOSURE ROBERT FRIPP/Polydor PD 1 6201	1	G

**When it's by The Isley Brothers,
you know it's a sure thing.**

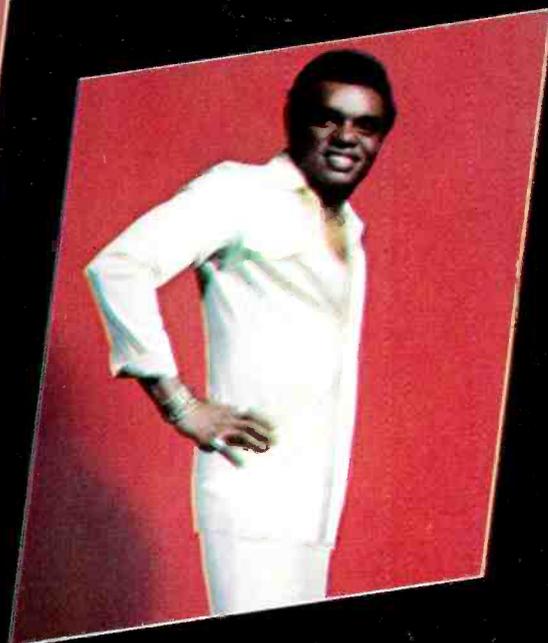
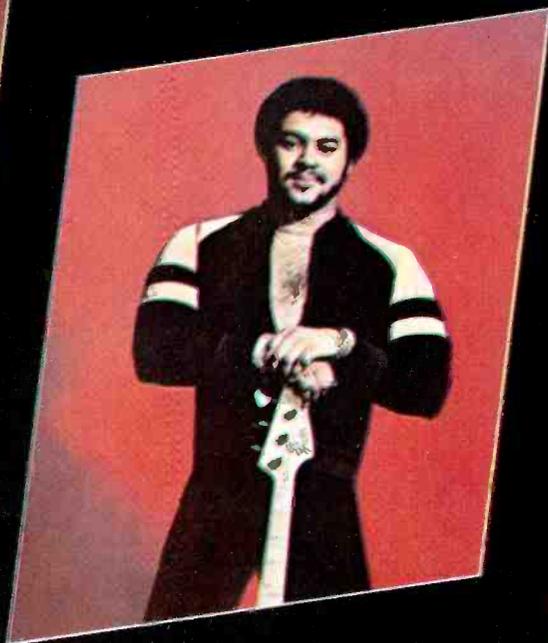
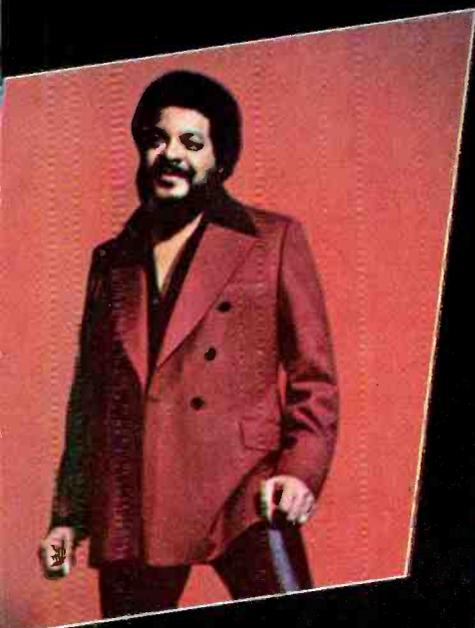
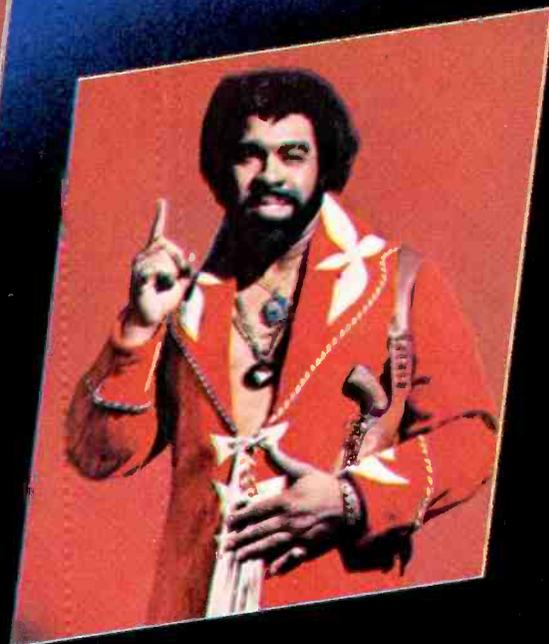
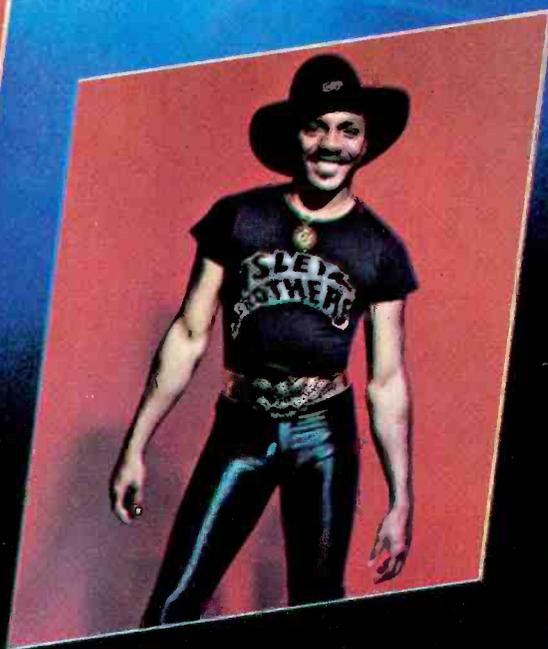
The Isley Brothers have the winning hand—fourteen unbeatable new songs on a two-record set.

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The Isley Brothers

WINNER TAKES ALL



TNECK

Written and produced by Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, and Roland Isley.
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Record World Albums 101-150

JUNE 16, 1979

JUNE 16	JUNE 9	Album	Label
101	103	SKYY/Salsoul SA 8517 (RCA)	
102	78	BELLE DE JOUR SAINT TROPEZ/Butterfly 3100 (MCA)	
103	109	BRAZILIA JOHN KLEMMER/MCA AA 1116	
104	124	GREY GHOST HENRY PAUL BAND/Atlantic SD 19232	
105	110	BLACK ROSE/A ROCK LEGEND THIN LIZZY/Warner Bros. BSK 3338	
106	92	LET ME BE YOUR WOMAN LINDA CLIFFORD/RSO/Curtom RS 2 3902	
107	80	SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223	
108	89	I LOVE YOU SO NATALIE COLE/Capitol SO 11928	
109	115	LAND OF PASSION HUBERT LAWS/Columbia JC 35708	
110	112	TRB TWO TOM ROBINSON BAND/Harvest ST 11930 (Capitol)	
111	125	STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764	
112	114	IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044	
113	87	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	
114	127	KEEP THE FIRE BURNIN' LOUISIANA'S LE ROUX/Capitol SO 11926	
115	135	DIONNE DIONNE WARWICK/Arista AB 4230	
116	119	TAKE ME HOME CHER/Casablanca NBLP 7133	
117	139	THE BOSS DIANA ROSS/Motown M7 923R1	
118	118	FOREVER ORLEANS/Infinity INF 9006	
119	123	REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158	
120	—	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/Columbia KC2 36064	
121	—	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	
122	107	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	
123	84	EVERYBODY UP OHIO PLAYERS/Arista AB 4226	
124	93	GEORGE HARRISON/Dark Horse DHK 3255 (WB)	
125	131	WARMER RANDY VANWARMER/Bearsville BRK 6988 (WB)	
126	117	THE STRANGER BILLY JOEL/Columbia JC 35987	
127	137	ONE OF A KIND BILL BRUFORD/Polydor PD 1 6205	
128	—	THE JONES GIRLS/Phila. Intl. JZ 35757 (CBS)	
129	133	GROOVIN' YOU HARVEY MASON/Arista AB 4227	
130	138	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594	
131	132	JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)	
132	134	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	
133	130	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	
134	90	IN THE MOOD WITH TYRONE DAVIS/Columbia JC 35727	
135	120	KNOCK ON WOOD AMII STEWART/Ariola SW 50054	
136	94	STARS SYLVESTER/Fantasy F 9579	
137	145	ROCKIE ROBBINS/A&M SP 4758	
138	140	DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (Atl)	
139	—	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 611	
140	121	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679	
141	142	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	
142	104	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625	
143	146	WHISPER IN YOUR EAR WHISPERS/Solar BXL1 3105 (RCA)	
144	144	THE BEST OF EARTH, WIND & FIRE, VOL. 1/ARC/Columbia FC 35647	
145	150	THIS WORLD FACE DANCER/Capitol ST 11934	
146	106	C'EST CHIC CHIC/Atlantic SD 19209	
147	126	THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/A&M SP 4761	
148	—	EVEN NOW BARRY MANILOW/Arista AB 4164	
149	129	NIGHT RIDER TIM WEISBERG/MCA 3084	
150	122	IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (Atl)	

Albums 151-200

151	LOVE TALK MANHATTANS/Columbia JC 35693
152	SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red Seal CBL2 3379
153	ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302
154	FACE TO FACE FAITH BAND/Mercury SRM 1 3770
155	HERMAN BROOD & HIS WILD ROMANCE/Ariola SW 50059
156	TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)
157	THE BEST OF BARBARA MANDRELL/MCA AY 1119
158	FLASH AND THE PAN/Epic JE 36018
159	NIGHT OF THE LIVING DREGS DIXIE DREGS/Capricorn CPN 0216
160	MOODS BARBARA MANDRELL/MCA AY 1088
161	TALES OF THE UNEXPECTED FRANK MARINO & MAHOGANY RUSH/Columbia JC 35753
162	STARDUST WILLIE NELSON/Columbia JC 35305
163	POUSSEZ/Vanguard VSD 9412
164	LOVE'S SO TOUGH IRON CITY HOUSEROCKERS/MCA 3099
165	TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)
166	CHAMPAGNE WILBERT LONGMIRE/Columbia/Tappan Zee JC 35754
167	CUT ABOVE THE REST SWEET/Capitol SO 11929
168	RUN FOR YOUR LIFE THE TARNEY/SPENCER BAND/A&M SP 4757
169	TRAVELIN' IN THE WRIGHT CIRCLE BETTY WRIGHT/Alston 4410 (TK)
170	THE OAK RIDGE BOYS HAVE ARRIVED/MCA AY 1135
171	LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149
172	EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6
173	THE DOUCE IS LOOSE DOUCETTE/Mushroom MRS 5013
174	TOUCH THE SKY CAROLE KING/Capitol SWAK 11953
175	HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
176	SPECTRAL MORNINGS STEVE HACKETT/Chrysalis CHR 1223
177	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 6E 188
178	RIDE ON ALVIN LEE/RSO RS 1 3049
179	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361
180	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602
181	LOVELINE EDDIE RABBITT/Elektra 6E 181
182	CARRIE LUCAS IN DANCELAND/Solar BXL1 3219 (RCA)
183	GLADYS KNIGHT/Columbia JC 35704
184	THE WHOLE WORLD'S DANCING TRAMMPS/Atlantic SD 19210
185	WELCOME TWO MISSOURI MISSOURI/Polydor PD 1 6206
186	SLUG LINE JOHN HIATT/MCA 3088
187	ONE GOOD TURN MARK COLBY/Columbia/Tappan Zee JC 35725
188	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/Chrysalis CHR 1232
189	REMOTE CONTROL TUBES/A&M SP 4751
190	I LOVE TO DANCE KLEER/Atlantic SD 19237
191	SHOULDA GONE DANCIN' HIGH INERGY/Gordy G7 987R1 (Motown)
192	FLOAT INTO THE FUTURE FLOATERS/MCA 3093
193	THIS MOMENT IN TIME ENGELBERT HUMPERDINCK/Epic JE 35791
194	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
195	REAL TO REEL CLIMAX BLUES BAND/Warner Bros. BKS 3334
196	DAYTIME FRIENDS KENNY ROGERS/United Artists UA LA 754 G
197	NY NUGGETS/Mercury SRM 1 3779
198	BEST OF ROGER WHITAKER/RCA AFL1 2255
199	CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN-0221
200	RUNNER/Island ILPS 9536 (WB)

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

Album Cross Reference

ALLMAN BROTHERS BAND	32	FRANK MILLS	50
ATLANTA RHYTHM SECTION	121	STEPHANIE MILLS	99
ATLANTIC STARR	111	ANNE MURRAY	141
ROY A'ERS	80	WILLIE NELSON & LEON RUSSELL	120
BAD COMPANY	4	NEW ENGLAND	64
BEE GEE'S	12	OLIVIA NEWTON-JOHN	56
GEORGE BENSON	42	TED NUGENT	21
BLACKFOOT	71	OHIO PLAYERS	123
BLONDIE	14	ORIGINAL SOUNDTRACK:	
BLUES BROTHERS	69	GREASE	70
ANGELA BOFILL	86	HAIR	96
DAVID BOWIE	66	SATURDAY NIGHT FEVER	53
BRICK	82	WARRIORS	147
BILL BRUFORD	127	ORLEANS	118
CARS	18	GRAHAM PARKER	107
CHEAP TRICK	5	HENRY PAUL BAND	104
CHER	116	PEACHES & HERB	7
CHIC	146	POCO	51
CHOCOLATE MILK	95	POLICE	46
LINDA CLIFFORD	106	JEAN-LUC PONTY	91
NATALIE COLE	108	SUZI QUATRO	112
CON FUNK SHUN	57	LOU RAWLS	81
CRUSADERS	48	RAYDIO	40
CHARLIE DANIELS	47	MINNIE RIPERTON	77
FACE DANCER	145	TOM ROBINSON BAND	110
TYRONE DAVIS	134	ROCKETS	97
NEIL DIAMOND	142	ROCKETS	60
DIRE STRAITS	35	GERRY RAFFERTY	49
DOOBIE BROTHERS	9	ROCKIE ROBBINS	137
BOB DYLAN	31	KENNY ROGERS	10, 132
EARTH, WIND & FIRE	17, 144	KENNY ROGERS & DOTTIE WEST	88
ENCHANTMENT	131	DIANA ROSS	117
ENGLAND DAN & JOHN FORD COLEY	138	ROXY MUSIC	58
JAY FERGUSON	119	JOE SAMPLE	76
FOXY	67	SEAWIND	74
MICHAEL FRANKS	63	SISTER SLEDGE	6
ROBERT FRIPP	100	SKYY	101
GAP BAND	89	PATTI SMITH	27
G.G.	15	REX SMITH	11
HERBIE HANCOCK	52	SPYRO GYRA	30
EMMYLOU HARRIS	73	AMII STEWART	135
GEORGE HARRISON	124	JOHN STEWART	63
MOLLY HATCHET	87	ROD STEWART	24
HEATWAVE	38	BARBRA STREISAND	140
IAN HUNTER	43	STYX	23
INSTANT FUNK	93	ST. TROPEZ	102
ISLEY BROS.	26	DONNA SUMMER	1, 122
JOE JACKSON	28	SUPERTRAMP	2
JACKSONS	41	SWITCH	65
BOB JAMES	130	SYLVESTER	136
RICK JAMES	59	JAMES TAYLOR	16
WAYLON JENNINGS	25	TEENA MARIE	75
BILLY JOEL	20, 126	THIN LIZZY	105
JONES GIRLS	128	GEORGE THOROGOOD & THE DESTROYERS	133
RICKIE LEE JONES	3	TOTO	85
JOURNEY	19	TRIUMPH	62
KC	139	TYCOON	54
EVELYN CHAMPAGNE KING	72	VAN HALEN	81
KISS	34	RANDY VANWARMER	125
KANSAS	22	VILLAGE PEOPLE	13, 68, 113
JOHN KLEMMER	103	NARADA MICHAEL WALDEN	90
EARL KLUGH	44	WAR	36
PATTI LABELLE	94	ANITA WARD	33
HUBERT LAWS	109	DIONNE WARWICK	115
LOUISIANA'S LE ROUX	114	GROVER WASHINGTON, JR.	37
McFADDEN & WHITEHEAD	29	TIM WEISBERG	149
BARRY MANILOW	78, 148	WHISPERS	143
MARSHALL TUCKER	45	BARRY WHITE	79
MASS PRODUCTION	150	TONY WILLIAMS	98
HARVEY MASON	129	RON WOOD	84
MAZE	39	FRANK ZAPPA	55
PAT METHENY	92		

Record World Black Oriented Singles



JUNE 16, 1979

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

JUNE 16	JUNE 9		WKS. ON CHART
1	1	RING MY BELL ANITA WARD Juana 3422 (TK) (2nd Week)	6
2	2	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	10
3	5	HOT STUFF DONNA SUMMER/Casablanca 978	9
4	4	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	8
5	3	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	10
6	7	SHAKE GAP BAND /Mercury 94053	11
7	6	REUNITED PEACHES & HERB /Polydor/MVP 14547	13
8	11	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	6
9	9	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	8
10	15	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)	6
11	8	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	19
12	10	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	14
13	13	GOOD, GOOD FEELIN' WAR/MCA 40995	11
14	18	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	6
15	12	HOT NUMBER FOXY/Dash 5050 (TK)	17
16	22	CHASE ME CON FUNK SHUN/Mercury 74059	6
17	36	BAD GIRLS DONNA SUMMER/Casablanca 988	3
18	17	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	22
19	14	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	15
20	20	DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927	7
21	21	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	11
22	16	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	16
23	19	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	19
24	27	IF YOU WANT IT NITEFLYTE/Ariola 7747	7
25	31	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	6
26	34	MEMORY LANE MINNIE RIPERTON/Capitol 4706	5
27	28	NIGHT DANCIN' TAKA BOOM/Ariola 7747	8
28	30	JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818	7
29	42	TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)	2
30	32	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	6
31	40	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586	4
32	25	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	22
33	24	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	25
34	23	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	18
35	33	SAY WON'TCHA CHOCOLATE MILK/RCA 11547	8
36	48	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	3



37	50	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557	3
38	57	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	3
39	46	FIRST TIME AROUND SKYY/Salsoul 2087 (RCA)	3
40	35	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	12
41	38	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 46031	6
42	44	(YOU'RE A) FOXY LADY LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. 8816	5
43	29	SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK)	12
44	47	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/ A&M 2137	5
45	45	EVERYBODY UP OHIO PLAYERS/Arista 0408	6
46	49	EYEBALLIN' HEATWAVE/Epic 8 50699	4
47	53	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	3
48	41	READY OR NOT HERBIE HANCOCK/Columbia 3 10936	11
49	58	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	3
50	52	MORNING DANCE SPYRO GYRA/Infinity 50011	6
51	51	LOVE YOU INSIDE OUT BEE GEES/RSO 925	5
52	54	LET'S ROCK 'N' ROLL ATLANTIC STARR/A&M 2135	3
53	62	CAN'T SAY GOODBYE BOBBY CALDWELL/Clouds 15 (TK)	3
54	55	I JUST WANNA DANCE WITH YOU DRAMATICS/MCA 47017	4
55	26	TAKE ME HOME CHER/Casablanca 965	15
56	59	I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Tamla 54299 (Motown)	4
57	63	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	2
58	60	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	3
59	68	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	2
60	66	GEORGY PORGY TOTO/Columbia 3 10944	2
61	67	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971	2

CHARTMAKER OF THE WEEK

62	—	H.A.P.P.Y. RADIO EDWIN STARR 20th Century Fox 2408 (RCA)	1
63	69	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	2
64	—	HOW COULD YOU BREAK MY HEART BOBBY WOMACK/ Arista 0421	1
65	—	CRANK IT UP (FUNK TOWN) PT. 1 PETER BROWN/ Drive 6278 (TK)	1
66	72	HOT FOR YOU BRAINSTORM/Tabu 8 5514 (CBS)	2
67	—	DANCE "N" SING "N" LTD/A&M 2142	1
68	70	TRUST ME (PART I) D. J. ROGERS/ARC/Columbia 3 10963	3
69	56	SHOW TIME (PART I) UNDISPUTED TRUTH/Whitfield 8781 (WB)	6
70	43	I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	14
71	37	MR. ME, MRS. YOU CREME D'COCOA/Venture 106	10
72	71	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	10
73	—	SHOULDA GONE DANCIN' HIGH INERGY/Gordy 7166 (Motown)	1
74	—	DANCE SING ALONG FREEDOM/Malaco 1057 (TK)	1
75	65	WALK ON BY AWB/Atlantic 3563	10



ANNOUNCING THE WORLD PREMIERE
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Black Music Report

By KEN SMIKLE

■ Gloria Barley, who was an employee and agent in the music department of the William Morris Agency, Inc., has filed a suit in New Jersey Federal Court charging that the agency systematically discriminated against her because she is black. It is reportedly the first time that a black employee has taken this kind of legal action against the nation's largest talent agency.

Through this suit, Ms. Barley says she intends to prove that the William Morris Agency, Inc., has demonstrated outright discrimination throughout its operations in dealing with its black agents, black artists—and black promoters.

Debra Allen premiered her nightclub act at Les Mouches in New York last week and proved to be an exciting entertainer to watch for the future. Though she is no newcomer to the stage, this was the first time she has performed as a soloist in her own show. As a singer and dancer Debra is charismatic and refreshing and drew a well deserved rousing ovation from the audience. A former dancer with the George Faison dance company, she is currently appearing in "Ain't Misbehavin'" on Broadway.

On the opening night of her engagement at the Beacon Theatre in New York, Patti Labelle was joined on stage by Sarah Dash. They brought the house down with an overwhelming rendition of "You Are My Friend."

Blue Sky artist Muddy Waters, 64, exchanged wedding vows with Marva Jean Brooks of Newberry, Florida on June 5, which was the bride's 25th birthday. The small private ceremony was held at Waters' suburban home in Chicago. Those in attendance included the groom's granddaughter, Amelia Monson; Water's lifelong friend Andrew "Bo" Bolen; and Eric and Patti Clapton.

Laura Palmer on black music from L.A.: A&M artists The Brothers Johnson have sold out all six dates on their Japanese tour, while Bell and James have just finished their second lp for A&M, again playing all the instruments themselves . . . CBS artist Ndugu Chandler is producing Patrice Banks for Jim Tyrrell's T-Electric label . . . E/A reports that Dee Dee Bridgewater had a most successful disco tour, stopping in San Francisco, New York, D.C., Chicago and Miami markets . . . Congratulations to Keith Adams, vice president of programming for Broadcast Enterprise, and his wife Gina on the birth of their baby girl, Brandy Nichole on Thursday, May 31st.

Staton at KACE



Warner Bros. recording artist Candi Staton, whose latest album, "Chance," features the single "When You Wake Up Tomorrow," recently stopped by Los Angeles radio station KACE to present copies of the lp and chat with station personnel. Pictured from left: KACE DJ Pam Robertson; KACE general manager Cal Shields; Candi Staton; Michael Johnson, Warners promotion.

Black Oriented Album Chart

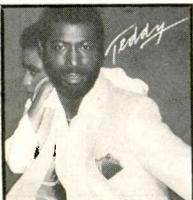
JUNE 16, 1979

- BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- I AM**
EARTH, WIND & FIRE/ARC/Columbia FC 35730
- SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
- McFADDEN & WHITEHEAD**
Phila. Intl. JZ 35800 (CBS)
- INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
- DISCO NIGHTS**
G.Q./Arista AB 4225
- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- THE MUSIC BAND**
WAR/MCA 3085
- ROCK ON**
RAYDIO/Arista AB 4121
- HOT PROPERTY**
HEATWAVE/Epic FE 35970
- SWITCH II**
Gordy G7 988R1 (Motown)
- BUSTIN' OUT OF 1 SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- THE GAP BAND**
Mercury SRM 1 3758
- LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- DESTINY**
JACKSONS/Epic JE 35552
- WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
- FEVER**
ROY AYERS/Polydor PD 1 6204
- ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
- THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
- STREETLIFE 300 S**
CRUSADERS/MCA 3094
- WHAT CHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA AFL1 3083
- IN THE MOOD WITH TYRONE DAVIS**
Columbia JC 35727
- HOT NUMBERS**
FOXY/Dash 30010 (TK)
- STONEHEART**
BRICK/Bang JZ 35969 (CBS)
- EVERYBODY UP**
OHIO PLAYERS/Arista AB 4226
- JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- UNWRAPPED**
DENISE LaSALLE/MCA 3098
- STRAIGHT TO THE POINT**
ATLANTIC STARR/A&M SP 4764
- DIONNE**
DIONNE WARWICK/Arista AB 4230
- THE BOSS**
DIANA ROSS/Motown M7 923R1
- SKYY**
Salsoul SA 8517 (RCA)
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- LOVE TALK**
MANHATTANS/Columbia JC 35693

PICKS OF THE WEEK

TEDDY

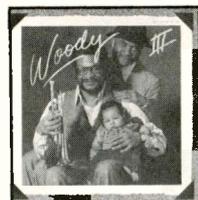
TEDDY PENDERGRASS—Phila. Intl. FZ36003



The current single "Turn Off The Lights," which is already a hit, is just a small suggestion of the huge potential of Pendergrass' latest album. Side 1 is mellow listening with four ballads, while the flip contains four dance oriented tunes. Producers Gamble/Huff/Bell and McFadden & Whitehead have created a strong package with definite platinum possibilities.

WOODY THREE

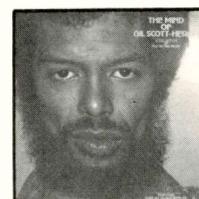
WOODY SHAW—Columbia JC35977



This is some of the best straight ahead playing ever to come from Shaw and company. Some memorable solos come from the all-star line up of sidemen that includes Onaje Allen Gumbs, Victor Lewis, Curtis Fuller, Charles Sullivan and James Spaulding. Shaw has penned five of the tunes with a sixth recorded live at the Village Vanguard.

THE MIND OF SCOTT-HERON

Arista AL3801



This latest lp from Heron is a collection of six poems; three, including "H2O Gate Blues," are encore performances of old favorites. The package also comes with a beautiful booklet of 22 songs/poems with photographs. While his previous albums have received airplay mostly for their music selections, some attention should be paid to the poem, "The New Deal," for its radio possibilities.

WHERE THERE'S SMOKE . . .

SMOKEY ROBINSON—Tamlam T7-366R1



Smokey Robinson is back with a seven tune lp that includes a classic "Get Ready" composition. The extended 5:54 version is, of course, dance oriented. There are also those mellow ballads that are Robinson's trademark, such as "The Hurts On You" and "Crusin'." The arrangements come mostly from Solomon Burke and additional assistance in composing pairs Smokey with Stevie Wonder on "I Love The Nearness of You."

Polygram Superdisco Campaign (Continued from page 3)

Polydor, Polydor/BGO, Polydor/Harem, Polydor/MVP, Spring, RSO and RSO/Curtom and featured a large quantity of disco product by artists like Donna Summer, Village People, the Bee Gees, Linda Clifford, Peaches & Herb, Gloria Gaynor and original soundtracks from "Saturday Night Fever" and Oscar-winner "Midnight Express."

Jon Peisinger, vice president of marketing development for Polygram, said, "With direction from the national office, our branches approached disco music as a basic consumer good and were therefore able to tie it in with other product areas that were not previously explored. The creative cross-merchandising and promotions that resulted and the ideal timing of the program generated sales that far exceeded our projections."

According to Peisinger, this type of program had been tried several times in the past and not just with disco, but with music as an entity. Never though, has Polygram undertaken such a massive campaign with such a successful national impact. Prior to "Superdisco" sales campaigns on a market to market basis were tried with local stereo chains or discos. "Superdisco" involved Polygram's entire 14 branch structure wrapped-up for a specific time period to implement the approach.

"We've taken a strong marketing approach, successfully applying practices and principles that have worked for other consumer industries to marketing disco music," said Peisinger. This approach resulted in sales running 250 percent over Polygram's initial projections according to Peisinger. Another reason for the success can be attributed to releases by some of Polygram's biggest artists who were in the process of dominating the singles charts during that time period. The Bee Gees' "Tragedy" (RSO), Gloria Gaynor's "I Will Survive" (Polydor), "In The Navy" by the Village People (Casablanca), "Reunited" by Peaches & Herb (Polydor/MVP), "Stublin' In" by Suzi Quatro & Chris Norman (RSO), Cher's "Take Me Home" (Casablanca), and Donna Summer's "Hot Stuff" (Casablanca) were all top 30 singles during the promotional push.

"It all came at a time when the market was very soft and retailers and rack-jobbers were aggressively looking for something to hook the consumer into in their store," added Peisinger. "The program maximized the potential of album sales of those artists who had hit singles."

Each of Polygram Distribu-



tion's 14 branches pursued a variety of marketing methods to reach the potential disco audience, including cross merchandising the product with clothing stores and local discos. The program offered a cash discount on each order, special advertising materials and specially designed merchandising aids, and, according to Polygram distribution branch managers, provided a much needed "shot in the arm" during a soft retail period.

In Atlanta, a five-way cross-promotional merchandising effort tying in the Six Flags amusement park's disco with Coca-Cola's new brand, "Mellow Yellow," Z93 radio, selected retail accounts and Polygram Distribution "Superdisco" product proved to be highly successful.

A similar promotion will be held in Charlotte for June and July with the Carowinds amusement park's disco, Mellow Yellow, WBT-radio and Record Bar.

Another promotion set by the Atlanta Branch highlighted Polygram product by declaring "Superdisco" night at Atlanta Braves Stadium. A disco dance contest was held prior to the game where over 4,000 people participated. Albums were given away during each inning and Polygram distributed music was played at the stadium throughout the entire evening.

In Boston, the "Superdisco" program was welcomed by customers as an opportunity to augment new sections in racked accounts. Specific advertising campaigns and merchandising displays were especially used in this area. "We went to re-

tailers and particularly rack-jobbers and said if you look at the charts and the state of Polygram product right now, you can see that the definition of pop music in 1979 could be defined as disco," said Peisinger, at least the bulk of it. So stop thinking about disco as a limited audience form of music. Stop putting it in the back of your store under disco or in K-Mart under 'D'. Bring it up front just like you would a new Kiss album because it's pop music. People responded to this overwhelmingly."

On the west coast, the Los Angeles Branch tied in the famous attraction, Knotts Berry Farm, with radio station KUYE. A special "Superdisco" dance party featured guest appearances by the Sylvers (Casablanca) and David Naughton (RSO) and only Polygram-distributed product was played throughout the event.

Another successful promotion in the Los Angeles area involved the Roadwheels rollerskating rinks. Polygram gave away new albums and gift certificates for skating equipment.

The Detroit campaign featured a fashion show tied into the Hudson's Department Stores (racked by Handleman) with "Superdisco" product. Displays were evident in all men's and women's departments as well as in record departments. Polygram-distributed product accompanied the fashion modeling.

Other Michigan marketing approaches featured a joint venture with Big Apple Records and Tapes and the local U.S. Navy Recruiting office highlighting the Village People's "Go West" lp.

At the Village People display in the Big Apple store, a naval recruiting booth was erected, including a mannequin dressed in naval uniform.

Similar to the Atlanta Six Flags promotion, Houston's Astro-world cross-merchandised with Mellow Yellow, KRBE-radio and the Warehouse retail chain. The Dallas Branch set up various clothing store tie-ins with the Sears chain, Sanger/Harris Department Stores and Western Wear stores.

For the first time in the St. Louis area, every account racked by the Handleman Kansas City branch was involved in the "Superdisco" program. "The key to the success here was the total involvement of our personnel," said Gary Hancock, branch manager of the 155 Handleman outlets. "In what is normally a slow disco area, we did especially well in secondary outlets. We've had a 60 percent plus sell-through. The program has definitely increased Polygram product sales." This promotion offered sales incentives for record store or record department managers. The rack program proved so successful that similar promotions resulted with Lieberman and Pickwick in St. Louis.

Seattle, another normally slow disco market, featured the Fred Meyer Department Store chain's contest offering a first prize "boat cruise" with local radio and account personalities. "Superdisco" TV spots were also utilized tagging accounts and mentioning all eligible Polygram-distributed labels.

"Good Times and Good Tunes" was the theme of New York's disco-oriented market promotion campaign with Korvettes, 99X radio and Kawasaki as co-sponsors. Prizes included a motorcycle.

A trip to Miami for the Village People's live performance was the highlight of the Pittsburgh area promotional campaign co-sponsored by National Records Mart and WKXX-radio.

Commenting on the overall program, Peisinger said, "Display books from the branches are now being submitted to the national office for review, and the results that we have seen thus far certainly indicate the vast array of opportunities that are available to further expose disco music to the mass audience. The program was a success largely due to the highly creative efforts of all of our branch personnel, who truly opened new doors for promoting not only disco music, but music in general. We will definitely be utilizing this approach to music marketing in the future."

Top Disco Artists Honored

By LAURA PALMER

■ LOS ANGELES—The 1979 Disco Music Awards, held at the Hollywood Palladium May 31, and hosted by Wolfman Jack, honored top disco artists with presentations of sparkling silver globe awards. The two-hour event was filmed and is being offered for international TV syndication by Airtime International.

The disco awards were designed to honor those artists who have given a new and exciting beat to the lives of the listening public, and were selected by 200 radio stations across the U.S.

Atlantic's hot group, Chic was

CRI Promotes Two

■ NEW YORK—Peter de Rouge-mont, senior vice president, European operations for CBS Records International, has announced two appointments. Jacques Ferrari has been named vice president, European business development for the Paris regional office of CBS Records International. Alain Levy has been named managing director of CBS Disques France.



Jacques Ferrari

Ferrari joined CBS Records International in 1977; he was responsible for the development of the CBS subsidiary in Italy. Levy joined CBS Records International New York in 1972. He has served as vice president, creative operations, Europe, since 1977.

MCA Distributing Taps Charlie Johnson

■ LOS ANGELES — Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of Charlie Johnson to the position of Houston branch manager, MCA Distributing Corporation.

Previous to his position with MCA, Johnson was with RCA, in both Houston and New Orleans, as sales representative. Prior to his RCA position, Johnson was with the Handleman Company for six years, as sales manager in Dallas, and as branch manager in Houston.

Johnson will report directly to Rod Trembley, MCA Distributing's newly appointed regional director, southwest region.

honored with Best album, "Ces't Chic" as well as best duo or group. The producers of Chic, and Sister Sledge, Nile Rogers and Bernard Edwards also won Best Producer of the year. Donna Summer won the best female vocalist award and Teddy Pendergrass was named best male artist.

Sammy Davis Jr. Honored

Other winners were: most promising female artist, Cheryl Lynn, CBS; most promising male artist, Gino Socio, Warner Bros.; most promising group, Gary's Gang, CBS; best disco song, "Do Ya Think I'm Sexy," Rod Stewart, Warner Bros., which also tied with "Disco Nights" by GQ (Arista) for best 12" Single; best disco label, Casablanca; and best club record, "Dancin'" by Grey & Hanks, RCA.

Sammy Davis Jr. was also presented with an award, "for exemplifying a contemporary lifestyle and outlook."

Ballots were tabulated by Harold B. Kern Accountancy Corporation, Inc., and included the votes of some 2000 radio personalities in the nation's top 200 radio stations.

Presenters include Tony Orlando, Peaches and Herb, Brooke Shields, Yvonne Elliman, Rick James, Don Cornelius and others.

Ariola June Release

■ NEW YORK—B. J. McElwee, vice president of sales, marketing and promotion for Ariola Records, has announced the label's releases for June. Scheduled for release are, Chapter 8's self-titled debut lp and "Leave A Light" by Eruption on Ariola/Hansa. Singles will include Eruption's "One Way Ticket," "Want Ads" by Ullanda on Ocean, "Virginia" on Prism and "Life In Tokyo" by Japan on Ariola/Hansa.

Bullens, Gambler Win at The Whisky



EMI America/United Artists held a big opening night party for two of its strongest rock acts when Cindy Bullens (UA) and Gambler (EMI America) recently played Los Angeles' Whisky A Go Go. Pictured savoring the pleasures of the music are (from left) Jim Mazza, president, EMIA/UA; Cindy Bullens; Gary Gersh, manager, a&r, EMIA/UA; Dick Williams, director, singles promotion, EMIA/UA; and Iris Zurawin, director, press and artist relations, EMIA/UA.

Lenny & Squiggy at The Whisky



Casablanca Record and FilmWorks recording artists Lenny and Squiggy wound up their first ever cross country tour in Los Angeles at the Whisky A Go Go recently. Celebrating the event backstage were (from left) Arnold Rifkin, group manager; Kevin Keogh, Casablanca promotion; Larry Harris, senior vice-president and managing director, Casablanca; Brian Interland, vice president/promotion, Casablanca; Don Wasley, vice president/artist development, Casablanca; Michael "Lenny" McKean; Mrs. David Lander; Neil Bogart, president, Casablanca; David "Squiggy" Lander; Joyce Bogart; Robert Skopp, vice president/press, Casablanca.

ASCAP Promotes Pop in N.Y.

■ Along with many members of the New York music community, ASCAP is working in conjunction with Manhattan Borough President Andrew Stein to promote pop music in New York City this summer.

In this connection, ASCAP Membership Representative Lisa K. Schmidt and ASCAP member Jonathan Holtzman, coordinators of the New York Task Force Songwriter's Contest, have announced the music executives and artists who will be judges for a contest.

The publisher judges include: Gary D'Amato of Dick James Music; Frank D'Amico of Chrysalis Music; Stan Applebaum of Tod Music; David Buskin of Pierre Arrow; Richie Cordell of Chappell; Frank Costa of UA; Bob Currie of Screen Gems; Larry Fogel of April Blackwood; Mike Milius of MCA; Buddy Robbins of Arc Music; Mark Sameth of Sugar 'n' Soul Music; Alan Tepper of Infinity; John

Wonderling of Arista. The artist judges include: Michael and Richard Beradi; Desmond Child; David Forman; Jeanne Napoli, Gary Portnoy; and producer Steve Burgh.

The contest is sponsored by the New York Task Force in association with Manhattan Borough President Andrew Stein and the Entertainment Company.

Ten finalists will showcase their songs at the Copacabana on June 25. Entertainment Co. producer Gary Klein will be the sole judge of the finalists, and Jonathan Holtzman will host the show. First prize is a publishing contract with the Entertainment Co. for the winning song, as well as a cash award of \$250. Second prize is a cash award of \$150, and third prize is \$100. One runnerup will receive three free hours of 8-track recording time at Angel Sound.

The deadline for all entries was June 6, and the contest was open to anyone who is not now and has never been signed to an exclusive publishing agreement.

EWf/Emotions Gold

■ NEW YORK — The single "Boogie Wonderland" by Earth, Wind & Fire with The Emotions on ARC/Columbia has been certified gold by the RIAA.

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N.Y.C., N.Y. 10019

By ROBERT PALMER

■ Columbia artists **Woody Shaw** and the **Heath Brothers** are walking a tightrope, making substantial, satisfying modern jazz that isn't too abrasive for fusion-weaned tastes but isn't too sweet either. More power to 'em! Shaw's latest album, "Woody III," features a winning suite on side one, with a twelve-piece band performing Woody's tasty arrangements, and smaller groups of varying sizes on side two. The Heath Brothers' "In Motion" again features the writing and arranging talents of saxophonist **Jimmy Heath** and the impeccable bass work of brother **Percy**, along with the regular Heath Brothers band and a brass choir. Both albums are highly recommended.

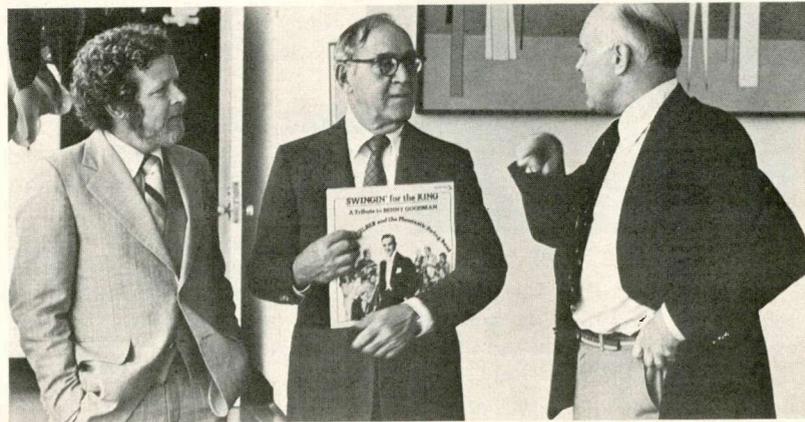
The Bee Hive label (1130 Colfax Street, Evanston, Illinois 60201) continues to turn out high-quality recordings in an updated bop idiom. The latest are "Fire and Filigree" by **Curtis Fuller**, who has grown into a consummate trombonist during his twenty-five years on the scene and proves it here with a blazing performance; "Neo/Nistico" by tenor saxophonist **Sal Nistico**, who is the other featured horn on Fuller's album but shares his own date with a front line that includes **Ted Curson** and **Nick Brignola**; and "Roots, Branches & Dances" by pianist **Ronnie Mathews**, another gifted player who just seems to get better and better . . . Speaking of labels devoted to bebop with extensions, the honorable Xanadu line continues with "Flute Talk," which features **Sam Most** and **Joe Farrell** and is available both as a direct-to-disc limited edition and (in a slightly longer version) as a conventionally recorded lp; "The Colossus of Detroit" by the authoritative tenor saxophonist **Billy Mitchell**; "We Could Make Such Beautiful Music Together" by pianist **Jimmy Rowles**, working in a trio with bassist **George Mraz** and drummer **Leroy Williams**; "The Eleventh Day of Aquarius" by baritone saxophonist **Ronnie Cuber**, long a mainstay of **Eddie Palmieri's** bands and a fine soloist who never seemed to get enough blowing room on record until he went to work for Xanadu; and "New Birth" by tenor saxophonist **Bob Berg**, a recent graduate of **Horace Silver's** quintet.

Trumpeter **Leo Smith** makes probing but very lovely music on his first ECM outing, "Divine Love." One track features fellow trumpeters

Kenny Wheeler and **Lester Bowie**, another adds bassist **Charlie Haden** to the Smith trio. The other new ECM's are "Percussion Profiles," a session featuring an international who's who of percussionists—America's **Jack DeJohnette**, Brazil's **Dom Um Romao**, and others—composed and directed by pianist **George Gruntz**; "Om with Dom Um Romao" by the European quartet and the veteran percussionist; "Scales" by the German trumpeter **Manfred Schoof's** quintet; "Green Shading into Blue" by the bassist **Arild Andersen**; and "Patience" by **Tom Van Der Geld** and his group Children at Play . . . Inner City's latest releases include "Dream Waves" by bassist **Mike Richmond**, featuring two bandmates from the **Stan Getz** group, pianist **Andy Laverne** and drummer **Billy Hart**; "By Myself Alone," an American debut for the Dutch ballad singer **Ann Burton**; "Speak to Loneliness" by trumpeter **Terumasa Hino** and some of his Japanese friends; and "Rites of Pan," the first all-flute album from reedman **Lew Tabackin**.

Pickwick International's Quintessence Jazz Series continues with releases by "Artie Shaw and his Grammercy Five;" "Milt Jackson," featuring the vibraphonist in both small group and big band settings; "Ragtime Band," featuring **Muggsy Spanier**; **Duke Ellington's** "Take the 'A' Train," featuring some of the better-known tunes recorded by Duke's great early forties band; "**Benny Goodman: His Trio and Quartet**," featuring, of course, **Teddy Wilson**, **Gene Krupa** and **Lionel Hampton**; "The Golden Hawk" by **Coleman Hawkins**, from early sixties dates; and "**Bud Powell**," featuring European performances with **Don Byas** and **Idrees Sulieman** that were previously available on ABC/Impulse . . . Among the continuing CTI reissues are "Beyond the Blue Horizon," recorded by **George Benson** in 1971 with **Ron Carter** and **Jack DeJohnette**; and bassist Carter's "Blues Farm" . . . Discovery Records (Box 48081, Los Angeles, California 90048) has released "A Woman Knows" by vocalist **Lorez Alexandria** and a sympathetic small group; "Jazz Accordion" by **Frank Marocco** featuring the reeds of **Ray Pizzi**; and composer-arranger **Clare Fisher's** "Twas Only Yesterday," an album originally released by Atlantic in 1969 with fine solos by the likes of **Bill Perkins** and **Warne Marsh**.

Benny Goodman Honored



Upon the occasion of his 70th Birthday, Benny Goodman was recently visited by clarinetist/saxophonist Bob Wilber and Anders R. Ohman, president and producer of Phontastic Records, the Swedish jazz label, who presented Goodman with a special tribute 2 lp set, "Swingin' for the King." The discs were recently recorded by Bob Wilber and The Phontastic All-Stars. Pictured from left: Bob Wilber; Benny Goodman and Anders R. Ohman.

The Jazz LP Chart

JUNE 16, 1979

1. **STREET LIFE 300 5**
CRUSADERS/MCA 3094
2. **PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
3. **MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
4. **HEART STRING**
EARL KLUGH/United Artists UA LA 942 B
5. **LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
6. **NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
7. **CARMEL**
JOE SAMPLE/MCA AA 1126
8. **JEAN LUC PONTY: LIVE**
Atlantic SD 19229
9. **FEET DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
10. **BRAZILIA**
JOHN KLEMMER/MCA AA 1116
11. **LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
12. **THE JOY OF LIVING**
TONY WILLIAMS/Columbia JC 35705
13. **FEVER**
ROY AYERS/Polydor 1 6204
14. **LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
15. **TOGETHER**
McCOY TYNER/Milestone M 9087 (Fantasy)
16. **GROOVIN' YOU**
HARVEY MASON/Arista AB 4227
17. **TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
18. **TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
19. **FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
20. **CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
21. **NIGHT RIDER**
TIM WEISBERG/MCA 3084
22. **ONE GOOD TURN**
MARK COLBY/Columbia/Tappan Zee JC 35725
23. **ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
24. **FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
25. **GARDEN OF EDEN**
PASSPORT/Atlantic SD 19233
26. **AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
27. **BLUE MONTREUX**
THE ARISTA ALL STARS/Arista AB 4224
28. **RAMSEY**
RAMSEY LEWIS/Columbia JC 35815
29. **TOUCHING YOU . . . TOUCHING ME**
AIRTO/Warner Bros. BSK 3279
30. **WHITE NIGHT**
MICHAEL WHITE/Elektra 6E 183
31. **HEATH BROS. IN MOTION**
Columbia JC 35816
32. **ELECTRIC DREAMS**
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
33. **MAKE YOUR MOVE**
JOE THOMAS/LRC 9327 (TK)
34. **LIVE AT THE BOTTOM LINE**
PATTI AUSTIN/CTI 7086
35. **BAD FOR ME**
DEE DEE BRIDGEWATER/Elektra 6E 188
36. **WOODY THREE**
WOODY SHAW/Columbia JC 35977
37. **TURN YOU TO LOVE**
TERRY CALLIER/Elektra 6E 189
38. **THE MUSIC OF ROLAND VAZQUEZ**
URBAN ENSEMBLE/Arista GRP GRP 5002
39. **TO TOUCH YOU AGAIN**
JOHN TROPEA/Marlin 2222 (TK)
40. **FUTURE TALK**
URSZULA DUDZIAK/Inner City 1066

MCA Distributing Taps Anderson

■ LOS ANGELES—Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of Les Anderson to the position of field salesman, Cleveland branch, MCA Distributing Corporation.

Previous to his position with MCA, Anderson was with Phonogram Records as northeast regional promotion manager based in Philadelphia.

Anderson will be based in MCA Distributing's Cleveland branch office and will report directly to Lew Zellman, Cleveland branch manager.

AWB Begins Tour

■ NEW YORK—Atlantic recording group The Average White Band has embarked on a U.S. tour, beginning out west and criss-crossing the country through the summer. The itinerary is supporting the group's current lp, "Feel No Fret."

Virgin Taps Pfeiffer

■ NEW YORK—Sue Byrom, director of publicity at Virgin Records in America, has announced the appointment of Annie Pfeiffer to the position of publicity assistant.

Prior to moving to New York, Pfeiffer was studio manager at Haji Sound Recording Company in Los Angeles.

WCI Labels Step Up Jazz Efforts

(Continued from page 18)

Flora Purim, Airto, Joao Gilberto, and Antonio Carlos Jobim.

Also representative of Warner Brothers jazz interests was the limited Charlie Parker six record set, acquired by executive VP Bob Krasnow and released last year. According to Goldstein, "There is a possibility of a film on Parker's life, and if that film gets made at that time I will consider re-packaging those six albums and re-releasing them."

WB's other special projects include a jazz-oriented seminar scheduled for June 15. Goldstein has organized a panel of radio people, tip sheet reps and retailers to discuss what is happening in today's marketplace, and what the future holds for jazz. The presentation will be made for the various department heads at Warner Bros. to increase their consciousness of what people can expect from jazz in the years to come.

July 22 marks the start of the Montreux Jazz Festival in Switzerland, where Goldstein plans to record two albums, one a live Stuff album and the other a Warner Bros. All Star Band that will include Chick Corea, Larry Carlton, David Sanborn, Steve Gadd and Airto.

Elektra/Asylum Records has emphasized its conviction that jazz can render strong sales by extending its reach and appeal to include the AOR and r&b markets. E/A's traditional strength had been in pop, rock and folk music, prior to the development last year of its jazz/fusion department, headed by Don Mizell. Mizell stated that "the division has changed from 'jazz fusion' to 'fusion,' which implies that we're less concerned with making sure that every artist and every release has a substantial or significant element of jazz. The jazz element will still be a strong element, but fusion is the constant throughout."

Grover Washington's arrival to E/A has boosted their theory of a growing awareness in the jazz marketplace. According to Primus Robinson, national marketing director of fusion for E/A, "Grover's success is a testimony to just how strong jazz can be." Another example of fusion's growing acceptance as an entity is the recent vote by NARAS members establishing for the first time a jazz fusion category for the Grammy Awards.

Along with generating a growing awareness of fusion music in the general marketplace, E/A's marketing strategy has changed. Mizell stated, "Last year we came out selling the concept of jazz fusion, but this year we're selling

individual artists. The idea of fusion is not an exclusionary concept."

Mizell's belief is that fusion is a positive avenue for expression for many artists who have come from a jazz background and want to move in a more commercial direction. However, the disco explosion has to some degree forced artists to incorporate more of that type of music in order to remain viable by increasing access to broader-based mass formats. Adding that fusion artists have to incorporate more and more of the disco sound while trying to maintain their progressive character, the music then becomes more disco/fusion; however, fusion has yet to become a dominating musical form. "Fusion," asserts Mizell, "is the music of the future that is now coming into its own. Like disco and its sudden emergence, it was not considered serious in terms of a real commercial force. So the same thing can and will and is happening with jazz fusion. It's showing more awareness as a musical force that will get stronger."

Fusion music according to Robinson doesn't have the stigma or the limitations of other musical forms, because it incorporates all the elements of music into one.

Mizell and Robinson both agree that fusion is getting closer to fitting in all formats. Robinson states that, "When you look at various fusion artists who have AOR appeal as well as r&b, and straight-ahead jazz appeal, it's safe to say that jazz is in very good shape at this time. However, it is new jazz."

The current E/A fusion releases include Grover Washington, the strongest thus far commercially, who has maintained his consistently high marketing penetration; Patrice Rushen; Dee Dee Bridgewater; Terry Callier; Lee Ritenour;

and Chameleon, who Mizell feels has strong progressive appeal.

Atlantic Records is another long-term jazz advocate which in recent years has stepped up its commitment in the way of new signings in mainstream styles as well as fusion and progressive acts.

In the fusion area Atlantic's roster includes Jean Luc Ponty, Narada Michael Walden, and most recently, Passport. Other major signings include Gabor Szabo, a jazz guitarist on WEA International, and Jan Akkerman, another guitarist aimed at the progressive market.

Atlantic's extensive catalogue includes the late Charles Mingus, the late John Coltrane, the Modern Jazz Quartet, Mose Allison, Ray Charles, Dave Brubeck, Ornette Coleman, Bobby Short, the late Rahsaan Roland Kirk, and Yusef Lateef, plus current mainstream artists including Sonny Fortune and Steve Grossman. Fortune just completed his third album for Atlantic, while Grossman, who signed to the label in 1978, recently released his second lp, "Perspective." Also recently released is "The Big Apple Bash," the second Atlantic lp for blues piano player Jay McShann.

Jim Lewis, director of product management for Atlantic, stated that, "We also feel that the jazz marketplace is expanding, in terms of its day to day acceptability. We're spending more and more time on advertising, promotions, publicity and artist development in the jazz area, primarily because of greater acceptance on the radio, as well as an increased awareness in the marketplace from our sales arm WEA distribution."

Atlantic's jazz interests also extend into a small affiliated label, Finnadar, that combines both classical artists, as well as esoteric, avant-garde jazz artists.

Capitol Honors America



America's Dewey Bunnell and Gerry Beckley were the guests of honor at a special luncheon hosted recently by top-level Capitol executives at the Capitol Tower in Hollywood, celebrating the group's signing to Capitol, the June 11 release of America's debut Capitol lp, "Silent Letter," and the June 1 kickoff of the group's summer '79 tour of the U.S. Pictured at the reception (from left) are: (seated) Elenor and Gerry Beckley; Bhaskar Menon, chairman and chief executive, EMI Music—worldwide operations; Dewey Bunnell; and Dennis White, vice president, marketing; (standing) John Hartmann, America's co-manager; Rupert Perry, vice president, a&r; Harlan Goodman, America's co-manager; Don Zimmermann, president, Capitol/EMI America/United Artists Records Group; and Bruce Wendell, vice president, promotion.

EMI Signs Diamond To Film Agreement

(Continued from page 6)

worldwide operations. Said Menon: "I am confident that Neil Diamond's contribution to 'The Jazz Singer' will ensure the musical excellence of what we regard as one of the most exciting motion picture projects of the decade. Capitol is immensely proud to be able to release this tremendously important soundtrack album exclusively worldwide."

Lord Delfont, who has recently returned from the Cannes Film Festival at a time when EMI's name has increasing prestige in the movie world, was also asked about his plans for the company's ailing music division. Delfont's coup in signing Diamond to EMI Films in the face of heavy Hollywood bidding, plus the soundtrack lp, potentially a multi-platinum seller, naturally arouses intense curiosity here about future major signings. Delfont gave no specific examples but told *Record World* "I have every confidence that EMI Music will be one of the world's leaders for many years to come."

Stigwood/Lucas Pact

(Continued from page 3)

Gershon, president of the RSO Group of companies, as saying, "The initial Stigwood/Lucas venture is expected to produce a record outlet for Lucasfilm projects." Whether that venture would be the sequel to Lucas' top-grossing "Star Wars," however, remains a subject of speculation, although the release did note that Stigwood and Lucas had been meeting on the London soundstages where that property, "The Empire Strikes Back," is now in production.

With details for the structure of their collaboration said to be in the planning stages, Lucasfilm president Charles J. Weber reported, "A variety of other Lucasfilm projects are on the boards which involve joint endeavors in the fields of computer technology, digital sound communications and audio/visual entertainment." Those unspecified ventures are expected to utilize Stigwood's ties to Philips B. V. and Siemens GMBH, the Dutch and German electronics and entertainment conglomerates behind PolyGram.

Lucas' "Star Wars" remains the highest grossing motion picture to date, while Stigwood's RSO label has released the largest selling soundtrack packages to date, "Saturday Night Fever" and "Grease." Both "Star Wars" and the two RSO films shared strong cross-promotional emphasis.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **SITTING IN:** Melissa Manchester's appearance at Sunday's (10) "Survival Sunday II" anti-nuke benefit at the Hollywood Bowl featured the accompaniment of one of her oldest friends: her father, David Manchester, a bassoonist and 30-year veteran of the Metropolitan Opera. It was the first time the two have appeared together onstage . . . Keyboardist Brian Auger joined singer Marilyn Scott during her recent gig at the Golden Bear . . . Dave Mason's stint at the Greek Theater included guest shots with Joe Cocker, Eddie Money and Stephen Stills.

IMPORTANT NEWS ON THE INTERNATIONAL FRONT: The people who care about such things tell us that when singing duo Pink Lady's "Kiss in the Dark" single made the charts recently, it became the first Japanese record to do so since Kyu Sakamoto's immortally silly "Sukiyaki" in 1963. Meanwhile, the two girls are now enrolled at the Berlitz School, hurriedly learning some English in preparation for their first U.S. concert appearances this fall . . . Iceland's Jakob Magnusson, a keyboardist whose first album of fusion jazz is lately out via Warners, will celebrate the anniversary of his mother country's independence on June 17, when he converts the American Legion Hall near the Hollywood Bowl into a mini-Reykjavik, of sorts. He's even flying in an Icelandic rock band for the occasion. Although it is not known just how many countrymen will be in attendance, it is certain that Magnusson's wife, the lovely model in those Vidal Sassoon shampoo ads, will be there.

MISCELLANY: **Hott City**, a new Butterfly act, has chosen to headquarter their fan club in fabulous Furnace Creek, California. Why? Because Furnace Creek, located in Death Valley, is touted as the hottest city in America, of course. This could open up whole new vistas in the fan club biz, if you think about it. For instance, **Tycoon**, purveyors of the new "wallet rock," could have theirs on Wall Street, while **Toto's** could be in Topeka, **Angel's** in heaven, and so forth . . . No confirmation as of yet, but it looks as if **Lowell George** will be playing at the Roxy this summer (July, perhaps?), totally sans **Little Feat** . . . **Billy Thorpe** will appear at the Santa Monica Civic on June 12 as part of the "Catch a Rising Star" concert series, co-sponsored by Larry Vallon Presents and KROQ . . . **Bruce Springsteen, Rickie Lee Jones and Boz Scaggs** all played at the recent wedding reception for their sometime light man **Marc Brickman** and new wife **June**, held privately at the Whisky . . . The American Guild of Authors and Composers' weekly "rap sessions for songwriters." Askapro, will now be held at the Sherwood Oaks Experimental College in Hollywood. Upcoming speakers include Windsong's **Denny Diante**, June 14; **Norman Gimbel**, June 21; and Omnibus Music's **Mike O'Connor**, June 28.

ERRATUM: "Don't Take It Out On Me," reviewed in RW's June 2 issue, was erroneously identified as a work by **Hal Yoergler**, instead of **Peter McCann**, the artist on the record. McCann, of course, hardly needs help in the songwriting department—Yoergler is actually his producer, and has been since McCann's first singles success at 20th Century Fox.

TRACKS: **ELO's** new "Discovery" lp has already gone to #1 in England . . . **Maynard Ferguson's** recording of the theme from "Rocky II" will feature a bit of what you call yer realism: Ferguson apparently wanted Rocky himself, **Sylvester Stallone**, to "punch out" a percussion track during recording sessions at A&M, so they brought a punching bag into the studio and Sly worked out to the beat, all for taped posterity . . . **Al Jarreau's** new album, his fifth, will be produced by **Phil Ramone** . . . **Stevie Wonder** is mixing his "Secret Life of Plants" digitally at International Automated Media . . . **Cissy Houston** and the **Spinners** are at Secret Sound in New York, both produced by **Michael Zager** . . . The soundtrack for **Robert Altman's** film "Rich Kids" has been completed at the Record Plant in L.A. and Electric Lady in N.Y. The score contains original songs by **Craig Doerge** (of the Section), **Judy Henske** and **Allan Nicholls**, with a host of well known players contributing their chops, including **Steve Lukather, Fred Tackett, Lee Sklar, Chuck Findley, Joe Lala** and others . . . Activity at Fantasy's three Berkeley studios includes **Rance Allen, Bill Summers, Side Effect, Stanley Cowell, David Bromberg** and **Joe McDonald** . . . **Toto** has started their second lp at Sunset Sound, while **John Cerrone** and **Stix Hooper** are at work on albums at Cherokee.

SERIOUS NEWS: And this time we're not kidding. A show called
(Continued on page 72)

Arista Signs Saint & Stephanie



Arista Records has announced the signing of the singing team of Saint & Stephanie to an exclusive long-term recording agreement, and the release of "Gotta Keep On Dancin'" as the first single from the upcoming "Saint & Stephanie" album, produced by Michael Zager. Shown at the signing ceremony are (from left): Jay Stein, Saint & Stephanie's manager; Clive Davis, president, Arista Records; Stephanie Spruill; Roger Kenerly-Saint; Larkin Arnold, senior vice president, Arista.

Inner-View Show Sets June Schedule

■ **LOS ANGELES**—Inner-View, the hour-long syndicated radio program heard in more than 225 markets around the United States, has set its schedule of interview programs for the month of June, which will include an interview with George Harrison. The host of Inner-View is Los Angeles air personality Jim Ladd.

Airing the week of June 4 is a special show featuring the Allman Brothers Band with special guest Bonnie Bramlett. The program was recorded in Savannah, Georgia following one of the band's reunion tour concerts and includes some impromptu vocalizing that took place during the interview.

The week of June 11 will feature an interview with the Los Angeles-based band Ambrosia, while the George Harrison interview will air the week of June 18. This is the only radio interview that Harrison has done recently.

The weeks of June 25 and July 2 will feature a repeat airing of Inner-View's special two-part interview with Stevie Wonder. The Stevie Wonder interview is hosted by Elliot Mintz.

Musexpo Sets Panels

■ **NEW YORK**—Roddy S. Shashout, Musexpo president, has announced the names of eight industry executives selected and confirmed as panelists on the workshop/seminar program at this year's convention.

Bob Feiden, vice president a&r, Arista Records, and Rupert Perry, vice president a&r, Capitol Records, have confirmed their presence on the a&r and artist development panel.

Confirmed on the panel of the "Music Publishing and Exploitation of Copyrights Seminar" to date are Herb Eiseman, president of 20th Century Fox Music Publishing; and Buddy McCluskey, director, RCA Ltd. (Argentina).

Participating on the "International Lawyers / Licensing / Business Management Meeting" panel are Lewis P. Horowitz, senior vice president, First Los Angeles Bank—Entertainment Industries Division; Ralph Goldman, partner, Segel and Goldman; and Kim Guggenheim, Esq., of Schlesinger and Guggenheim.

LeBaron Taylor, vice president, marketing, black music, CBS Records, will be on the distribution and marketing panel.

Saint Tropez Tour

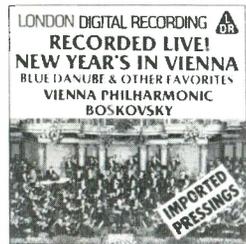


Butterfly recording artists Saint Tropez recently completed a promotional tour of San Francisco, Miami, New York and Boston. The trio fielded interviews and appeared at a number of discos in support of their album, "Belle De Jour." Pictured (from left) are: (standing) Judy Weinstein, president, For The Record; Wayne Scott, D.J., Les Mouches; Kathy McKilroy, national disco coordinator, MCA Records; Ray D'Ariano, VP, MCA; Barry Goodman, New York promotion, MCA; DJ Botel; (seated) St. Tropez members Teresa Burton, Kathy Deckard and Phyllis Rhodes.

Classical Retail Report

JUNE 16, 1979

CLASSIC OF THE WEEK



NEW YEAR'S IN VIENNA

BOSKOVSKY

London Digital

BEST SELLERS OF THE WEEK*

- NEW YEAR'S IN VIENNA**—Boskovsky—London Digital
- ANNIE'S SONG**—Galway—RCA
- BRAHMS: A GERMAN REQUIEM**—Te Kanawa, Weikl, Solti—London
- BRITTEN: PETER GRIMES**—Vickers, Harper, Summers, Davis—Philips
- KOTO FLUTE**—Wilson—Angel
- MASSENET: CENDRILLON**—Von Stade, Gedda, Bastin, Rudel—Columbia
- PUCCINI: TOSCA**—Freni, Pavarotti, Milnes, Rescigno—London
- SCHUMANN: KREISLERIANA, NOVELETEN**—Egorov—Peters International
- SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Vishnevskaya, Rostropovich—Angel
- VERDI: UN BALLO IN MASCHERA**—Caballe, Carreras, Wixell, Davis—Philips

KORVETTES/EAST COAST

- BRAHMS: A GERMAN REQUIEM**—London
- LEHAR: THE MERRY WIDOW**—Sutherland, Bonyng—London
- MASSENET: CENDRILLON**—Columbia
- NEW YEAR'S IN VIENNA**—London Digital
- ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel
- PUCCINI: TOSCA**—London
- SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Angel
- STRAUSS: EIN HELDENLEBEN**—Solti—London
- TCHAIKOVSKY: VIOLIN CONCERTO**—Stern, Rostropovich—Columbia
- VERDI: UN BALLO IN MASCHERA**—Philips

SAM GOODY/EAST COAST

- BERG: LULU**—Silja, Dohnanyi—London
- BRAHMS: A GERMAN REQUIEM**—London
- BRITTEN: PETER GRIMES**—Philips
- BRUCKNER: SYMPHONY NO. 8**—Jochum—Angel
- GLASS: EINSTEIN ON THE BEACH**—Tomato
- MASSENET: CENDRILLON**—Columbia
- NEW YEAR'S IN VIENNA**—London Digital
- SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Angel
- VERDI: UN BALLO IN MASCHERA**—Philips
- WEBER: ORCHESTRAL WORKS, VOL. I**—Boulez—Columbia

RECORD WORLD/TSS/

NEW YORK

- ANNIE'S SONG**—RCA
- BRAHMS: SYMPHONY NO. 2**—Mehta—Columbia

- HAYDN: SYMPHONIES NOS. 45, 101**—Marriner—Philips
- MOZART: FLUTE CONCERTOS**—Rampal, Stern—RCA
- NEW YEAR'S IN VIENNA**—London Digital
- PUCCINI: TOSCA**—London
- SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Angel
- VERDI: UN BALLO IN MASCHERA**—Philips
- KARAJAN PLAYS WAGNER**—Angel Sonic 45 Series
- WEBER: ORCHESTRAL WORKS, VOL. I**—Boulez—Columbia

DISCOUNT RECORDS/ WASHINGTON, D.C.

- ANNIE'S SONG**—RCA
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- BRAHMS: A GERMAN REQUIEM**—London
- GLASS: EINSTEIN ON THE BEACH**—Tomato Records
- MAHLER: SYMPHONY NO. 2**—Abbado—DG
- PACHELBEL: KANON**—Muenchinger—London
- LUCIANO PAVAROTTI: WORLD'S FAVORITE TENOR ARIAS**—London
- SCHUBERT: QUINTET**—Melos, Rostropovich—DG
- SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Angel
- VIVALDI: FOUR SEASONS**—Marriner—Argo

LAURY'S/CHICAGO

- ANNIE'S SONG**—RCA
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- BRAHMS: A GERMAN REQUIEM**—London
- BRITTEN: PETER GRIMES**—Philips
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI**—Pavarotti—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Philip Jones Brass Ens.—Argo
- NEW YEAR'S IN VIENNA**—London Digital
- ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel
- PUCCINI: TOSCA**—London
- VERDI: UN BALLO IN MASCHERA**—Philips

TOWER RECORDS/LOS ANGELES

- BETHOVEN: SYMPHONY NO. 3**—Giulini—DG
- BRITTEN: PETER GRIMES**—Philips
- CHOPIN: PIANO CONCERTO NO. 1**—Zimmermann, Giulini—DG
- FAURE: REQUIEM**—Popp, Davis—Columbia
- LEHAR: THE MERRY WIDOW**—Sutherland, Bonyng—London
- MASSENET: CENDRILLON**—Columbia
- NEW YEAR'S IN VIENNA**—London Digital
- MASSENET: CENDRILLON**—Columbia
- NEW YEAR'S IN VIENNA**—London Digital
- SHOSTAKOVICH: LADY MACBETH OF MTSENSK**—Angel
- STRAVINSKY: FIREBIRD**—Fennell—Telarc
- STRAVINSKY: FIREBIRD SUITE**—Giulini—Angel Sonic 45 Series

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

Abbado and Egorov

By SPEIGHT JENKINS

■ NEW YORK — One of the conductors best represented on records is Claudio Abbado, music director of La Scala, the Vienna Philharmonic and the London Symphony. In opera recordings one associates him with La Scala so it is particularly interesting to hear his work with the London Symphony on a series of Verdi Overtures, released by RCA.

History

The record, which is beginning to show on some retail charts, should be sold hard as the only recording available of an overture to *Aida*, composed by Verdi for the work's 1872 Italian premiere, at La Scala, and never used. Verdi didn't like it and pulled it out after rehearsal, reinstating the familiar short prelude to *Aida*, which had served for the work's

premiere in Cairo the previous December.

Hearing the overture is fascinating, and as usual Verdi was right. The work lacks the trenchant drama of the *Forza* overture or the variety of the fine overture to *Vespri Siciliani*. It seems just what it is—a development of themes of Amneris, Aida and the priests—without as much original development as one would expect. But it is by the mature Verdi and is more than worth hearing.

Concept

What comes through very clearly with this orchestra is Abbado's overall orchestral concept of Verdi. He achieves his extremes of dynamics, with the really soft passages so low that to hear them the volume must be turned up to the point where the fortissimo sections are too loud. Abbado also interprets the music as a study of extremes: the soft, lyrical passages are sweet, dreamy and very, very exquisite; the martial or fast passages seem very brassy. It is a personal exploration of Verdi, never less than interesting if not as unified or theatrical as I would like.

Classical Retail Tips

■ A glance at this week's Classic of the Week demonstrates the popularity with the American public of the digital recording. Now comes from London this month the first digital recording of a major symphony — the Mahler Fourth, led by Zubin Mehta. Mahler almost always sells and this not only has Mehta as conductor of the Israel Philharmonic but as soprano soloist Barbara Hendricks, a young American soprano with just the right kind of light soprano for the naive, simple sound required in the final movement. This should be a big seller.

Varied Program

Alicia de Larrocha's Golden Jubilee at the piano will be further celebrated this month by a recital of Bach, Mozart, Schumann, Falla Chopin and Granados. Such a varied program is the only appropriate one for a pianist of Miss De Larrocha's capacity. Her greatness comes partly from her personal command of the keyboard and individual tone but especially from the musicality that invigorates and characterizes every note that she plays. Any record by Miss De Larrocha is something to be anticipated; no pianist active today is more of an artist.

Musical Insight

It is a Schumann record—two Novellates and the complete Kreisleriana — and was recorded before the Carnegie Hall recital. It shows the young pianist to have a full grasp of the poetic and flamboyant, stormy sides of Schumann's nature. His tone, always so hard to define, is rich and appealing throughout and sufficiently varied to convey the many shadings of mood. Egorov's significance as a pianist is his consistent ability to fascinate the listener with his musical insight and thoughtfulness, far advanced over his 24 years, and much more significant and unusual than his superb technique.

Cover Story:

Supertramp Completes American Conquest

By SAM SUTHERLAND

■ LOS ANGELES—Recent weeks have seen strong new rock and pop releases restoring a new balance of power to the RW charts after a disco domination that had proved one of the year's key sales trends, and spearheading that revival has been "Breakfast In America," the fastest selling album to date by Supertramp. What now seems a clear trend began as more of a left-field surprise, though: in contrast to many of their kilowatt peers, this Anglo-American quintet made no concessions to the dance-floor set in writing, performing and recording the long-awaited follow-up to "Even In The Quietest Moments," the album that yielded their first U. S. single hit ("Give A Little Bit") and sealed their overseas stature as superstars.

Now nesting at the number two slot on RW's Album Chart after topping the listings for five straight weeks, "Breakfast In America" has finally consolidated an equally impressive status here after years of critical bouquets but intermittent commercial success. Originally formed in London in 1970 by Rick Davies, Roger Hodgson, Richard Palmer and Bob Millar, the band recorded two albums for A&M before a radical personnel shuffle led to the current lineup and the band's first hit, 1974's "Crime of The Century," which topped British charts and proved both an AOR staple and long-term chart item here.

That revised Supertramp, headed by songwriters Davies and Hodgson, added Scottish bassist Dougie Thomson, their countryman John Helliwell on reeds, and Bob C. Benberg, a Glendale, Ca., native on drums. Settling into a communal English cottage named Southcombe, Supertramp crafted the intricate keyboard/sax/guitar ensemble settings that surfaced on "Crime . . ." and the subsequent "Crisis? What Crisis?," released the following year.

That album preceded their first extensive international tour, which introduced U. S. and Canadian audiences to the band's massive custom sound system. Developed in tandem with several state-of-the-art British equipment firms, that first concert sound system was itself an indication of the band's continuing dedication to a communal premise—all profits then and since have been plowed back into developing new recording and performing equipment, a trend that continues today.

Between "Crisis . . ." and "Even in The Quietest Moments . . ." Supertramp moved to the Los Angeles area, a decision that is mirrored in the underlying themes of "Breakfast In America." That lp was initially recorded in a virtually complete demo form at their Burbank facility (named Southcombe for their English origins) and then produced in earnest at the Village Recorder, and as with their live concerts, the record's razor-sharp sonic finish has emerged as a Supertramp signature.

Meanwhile, A&M readied an extensive merchandising, advertising, marketing and promotion campaign built around "Breakfast's" whimsical cover art and its jocular heroine, Libby, holding a glass of orange juice aloft in emulation of the Statue of Liberty. Together with the single success accorded "The Logical Song," the push has proven more than food for thought—A&M's sales and promotion staffers have reported renewed catalogue activity for "Crime," "Crisis?" and ". . . Moments . . ." as another dividend of the current tour. In Buffalo alone, where the band's American audience is buttressed by their even greater sales clout in Canada, the 22-store Record Theatre chain recently listed all four lps in their top ten, while another 11-store operation, Cabages, had "Breakfast In America" holding down the top post and "Crime of The Century" riding at number three.

Managed by former A&M U. K. staffer Dave Margereson via Mismanagement, Inc., this deliberately low-profiled quintet looks in danger of becoming instantly recognizable.



A&M recording artists Supertramp are pictured being awarded a platinum album for their sixth album on A&M, "Breakfast In America." This presentation was made at the Market Diner where a party was held in celebration of their outstanding performance at Madison Square Garden, May 31, 1979. Shown from left are: John Helliwell; Rick Davies; Dave Margereson, manager; Dougie Thompson; Gil Friesen, president, A&M Records; Bob Benberg; Roger Hodgson; and Russel Pope.

Bee Gees Honored



Maurice Gibb, representing the Bee Gees, is shown accepting a proclamation from the City Council of North Miami for their contribution to the recording industry and the community. The Bee Gees are planning a new studio next door to Criteria Studios, which is situated in North Miami and was the site used for the recording of "Saturday Night Fever." Presenting the proclamation are (from left) Councilman Hobie Feldman, past Mayor of North Miami, Mike Colodny, Mayor Howard Neu, Maurice Gibb and Councilman Art Wilde.

Tokyo Fest Beginning

■ TOKYO — The 8th Annual Tokyo Song Festival opens here Wednesday (13th) with the arrival of the 12 song finalists and the panel of international judges.

The schedule for the three-day festival is as follows:

June 14 — Press conference of finalists and judges with the internal trade and consumer press;

June 16 — Judges meeting to

audition tape entries;

June 17—Festival finals to be held in Budokan Hall and broadcast live over Japanese television to some 30 million potential viewers. The 12 finalists will perform and the proceedings will be hosted by guest artist Donna Summer.

The United States is this year represented by Rita Coolidge, A Taste of Honey, Al Jarreau, Kathy Barnes and The Brothers Four. The final dozen participants were chosen from 37 entrants from 22 countries. Additionally three Japanese artists, winners in the Golden Canary Festival, will also take part.

Ariola Names Brown Promotion Director

■ LOS ANGELES—B.J. McElwee, vice president of marketing/sales/promotion for Ariola Records, has announced the promotion of Jim Brown to the post of national promotion director.

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

Prior to his experience at Ariola, Brown was midwest promotion director at ABC Records.

'Sweeney Todd' Tops Tony Awards

(Continued from page 4)

was named Best Play. "Sweeney Todd," the bloody story of a demented barber whose victims are baked into meat pies by an accomplice, won Best Musical, Best Actor and Actress in a Musical for stars Len Cariou and Angela Lansbury (her fourth Tony); Best Book for Hugh Wheeler; Best Score for Stephen Sondheim; Best Scenic Designer for Eugene Lee; Best Costume Design for Franee Lee; and Best Director for Harold Prince, his fifth Tony. RCA has released the "Sweeney Todd" original cast album.

"Best Little Whorehouse in Texas" (MCA) won two musical awards, for Best Featured Actor and Actress, for Henderson Forsythe and Carlin Glynn. The final musical Tony, for choreography, went to Michael Bennett and Bob Avian for "Ballroom."

Richard Rodgers received the Lawrence Langner Award for "a lifetime of distinguished achievement in the American theater."

GRT

(Continued from page 14)

Angeles.

Incoming executive VP Jacobs wouldn't confirm those prospects, however, when contacted by RW last week. "Nothing more conclusive has been determined," he said. "We're still trying to work something out for the acts on Janus at this time."

Some industry reports held GRT would either license or release Charlie, among Janus' most successful acts, to Arista, and while Jacobs did not elaborate on actual terms being discussed, he did admit negotiations were underway. "We have talked to Arista about the Janus acts we have," he confirmed, and they've shown some interest. That's all that's happened so far."

GRT's financial woes still don't represent a death knell for the corporation itself, though, according to Jacobs. "All the rumors that were printed about us earlier helped to hurt us in the first place," he complained. "Things are showing signs of turning around now, and we hope to have some concrete announcements in the future."

With other dismissals among Sunnyvale staff also said to have transpired, another company spokesman noted Jacobs has already met with the home office personnel to reassure them "they wouldn't tip the scale all the way to L. A. just yet." Jacobs reportedly told Sunnyvale employees that firings had indeed been necessitated by the lessened work load, but that the company would maintain both offices.

Meanwhile, another former GRT product source, Beserkley Records, rumored to be negotiating with Elektra/Asylum over the past few months, has reportedly closed that distribution agreement. The Bay Area rock label, headed by Matthew Kaufman, had downplayed the prospect of a quick exit at the time of the Janus firings here.

WFTL

(Continued from page 30)

to move an object the size of the Skylab? Mike Harvey said "According to NASA, the orbit didn't change, but two days after the program they said that it might not fall as soon as they thought it would."

This unique radio experiment showed that radio stations from around the country can band together in a live broadcast for public service even when that service is rather offbeat. Harvey said, "We're going to wait til July 16th. If it's still up after that, we're going to start the whole thing up, all over again."

Walden's 'Awakening'



Atlantic recording artist Narada Michael Walden brought his new band into New York's Bottom Line recently. The band performed selections from Walden's lp, "Awakening." Shown congratulating Walden (third from right) backstage are, from left: a&r/r&b product manager Bill Cureton; national promotion director/special markets Don Eason; senior vice president/general manager Dave Glew; vice president, national AOR promotion Tunc Erim; vice president of a&r Jim Delehant; vice president of national promotion Vince Faraci; and vice president/director of special markets Eddie Holland.

Retail Rap

(Continued from page 48)

RR received a pamphlet from the University of Colorado at Boulder's Center for Management and Technical Programs, which is offering a two day seminar on "How to get big results from a small advertising budget." It will be held August 9-10, and will touch on public relations, trade shows, buying creative services, creating ads, do-it-yourself market research and other areas. For further information, contact (303) 492-8356/CMT registrar.

HOT DAWG: David Grisman (Horizon Records/A&M) is on tour and at the Peaches stores/Atlanta and Record & Tape Ltd./Washington, D.C. a "lunch with David Grisman" was offered. Hot Dogs and soda were served to the consumers. The mandolin virtuoso's show at the Cellar Door in Washington, D.C. was preceded by a special hot dog dinner for local retailers.

BUENA SUERTE: to D.J.'s in the northwest who have moved their whole corporate operation to 365 Upland Drive, Seattle, Washington 98188. The folks have moved from 7,000 plus square feet into 20,000 square feet. Quite a nice move . . . Pardons to **Steve Ferber**, who spells his name Ferber, not Farber.

OVATION RECORDS: Running this month through August 31 will be "Ovation Country Summerfest." Point of purchase displays, sales incentives, etc. will be available.

ENERGY RESPONSE: Well, I must say that reaction to the energy question that I posed to all the readers received such overwhelming response that I don't seem to have enough room to print all the replies. The truth is that I'm sure many of you have something to say, but didn't say it to me. Well, don't worry, my ears and phone lines are still open so if something is going on, please give a holler.

IN PASSING: I am going to take a liberty right now and turn from retail to mention a friend of mine who passed away last week on the American Airlines tragedy. **Lenny Stogel** was a man that I worked very closely with last summer at the Canada Jam, and—I just—wanted to acknowledge the fact that he will be missed not only by me, but by many who worked with him and knew him. Life should be appreciated.

Radio Replay

(Continued from page 30)

in North Carolina doing the all night show. Tell 'em that I feel the same way. It's like a wing and prayer. I'm now getting a little nervous today about the rest of my life."

SO YOU WANT TO BE A MANAGER: As it's not offered yet as a correspondence course to the public, I'll let you in on it first. This starter kit for the aspiring young executive gives you the fundamentals in radio management, and this is lesson number one. Speaking in cliches is good for openers; this throws the radio air talent off guard as they try to understand what your talking about. The all-time favorite is "When the going gets tough, the tough get going." Sure they've heard it before, but not from you. Another one in the top ten is "You've got to cut the pattern to fit the cloth." This occurs during budget meetings and usually means someone is out of there. If you really want to leave the on-the-air people up in the air, just say, "I'll get back to you." When you get back they might be in the bowling business. As a one word answer, "No" is always easier to handle than "yes." When you say "yes" the responsibility falls on your shoulders.

Singles Analysis

(Continued from page 8)

WHBQ, #64 bullet; Village People (Casablanca) added at WPGC, WEFM and KLIF for #65 bullet; Joe Jackson (A&M) added at KSLQ, 13Q and WPRO-FM for #67 bullet; Suzi Quatro (RSO) added at KING and WCCP for #69 bullet; Carly Simon (Elektra), added at WIFE and 96KX and taking good jumps for #70 bullet; Eddie Rabbitt (Elektra), this week's country Chartmaker at #46 bullet, #75 bullet here; Cher (Casablanca), added at WIFE and WZZP for #77 bullet; Con Funk Shun (Mercury), #16 bullet BOS and spreading pop, #78 bullet and Triumph (RCA) #80 bullet.

Album Analysis

(Continued from page 8)

one-stops and early racks.

Anita Ward (Juana), at #33 bullet, is yet another new album making an outstanding showing, having moved up a very healthy 27 spots. Sales for both the 12" and 7" versions of the "Ring My Bell" title track have apparently not slowed the reception for the album. Kiss (Casa) is also making strong early moves, entering the chart at #34 bullet with retail and early racks; when the racks have all of their product, the album should do very well at that level as well.

In the forties, Charlie Daniels (Epic) moves to #47 bullet, with a recent New York concert appearance fueling sales in that area and with excellent moves in the south and midwest. Daniels is followed by two more hot new albums: the Crusaders (MCA), up from #100 to #48 bullet with retail/one-stop action in Washington, New York, the northwest, Chicago, Milwaukee and Denver; and Gerry Rafferty (UA), at #49 bullet in just its second week, on the basis of a diversified retail spread.

Con Funk Shun (Merc) has a bullet at #57 with solid retail/one-stops. In the sixties, bullets include Triumph (RCA) at #62; John Stewart (RSO) at #63; New England (Infinity) at #64; Switch (Gordy), at #65 with retail and one-stops; and David Bowie (RCA), yet another new album, at #66 with initial retail acceptance. Blackfoot (Atco) is bulleting at #71, with breakout action in the midwest, southeast and D.C. area, followed by Teena Marie (Gordy) with a bullet at #75.

Back on the new album front, Roy Ayers (Polydor) is bulleting at #80 in just its third week, again with one-stops and retail but this time based more on r&b accounts than the artist's usual jazz foundation.

Asher Visits China



Dick Asher, president of CBS Records International recently spent ten days in China where he met with top officials of the Chinese recording industry. Asher, who was accompanied by Dr. Art Bruno, vice president of manufacturing for CRI, visited Peking, Shanghai, and Nanking. Pictured from left: Han Ching-Yu, deputy director, International Liaison Dept., Central Broadcasting Administration; Chang Jung Teh, principle leading member, China Record Co., Dick Asher, Shen Tag-Zhong, leading member, editorial department, China Record Co., and Art Bruno.

Germany

By JIM SAMPSON

■ MUNICH—Developments in late May again raised the prospect of private broadcasting in West Germany. Now, virtually all radio and TV here is done by the 10 official chartered broadcast corporations, private stations being banned by law. During the last few months, however, controversy has surrounded the North German Radio (NDR) corporation. The state of Schleswig-Holstein wants to withdraw support for the station. Now, the minister president of Lower Saxony, **Ernst Albrecht**, says he wants NDR to continue, but only if frequencies are opened to private stations, too. Albrecht's demands gained weight when he was officially proposed by Germany's biggest opposition party to run against **Helmut Schmidt** in next year's national elections. Schmidt recently reaffirmed his stand against private radio.

Meanwhile, the 10 chartered corporations have declared their open opposition to private radio, promising to take their case to the Federal Supreme Court if necessary. All this discussion could prove superfluous by mid-summer, when a meeting of the international frequency commission will restructure the European broadcast landscape, to include satellite transmission. Radio Luxemburg has already declared its intention to expand activities through satellites, which could eventually make the concept of chartered-corporation monopoly impracticable. Whether through politics or technology, the days of restricted access to German airwaves seem to be numbered.

GLOBAL SWITCHES TO METRONOME: **Peter Kirsten** has moved distribution of his GMG Records from WEA to Metronome, where the company moves up from a logo deal to full label status as Global Records. Over the years, Global has broken many top acts, such as **Donna Summer**, **Joy Fleming**, **Hoffmann & Hoffmann**, **Wishful Thinking** and **Mick Jackson**. The Global back catalogue, including some Summer product, will also be handled by Metronome in Germany, Austria, and Switzerland. Kirsten says he has started negotiations on rights for other territories. When the new long-term contract takes effect on July 1, a batch of new product will be ready, including **Jackie Carter** and **Deliverance**.

TEUTONIC TELEX: EMI Electrola's **Helmut Fest**, about to leave for the Capitol Tower, has mounted heavy support for touring Capitol acts **Max Webster** and the **Knack** . . . Phonogram says the new **Dire Straits** album, "Communique," sold 250,000 in ten days, making it the fastest selling album in company history . . . Get well wishes to **Peter Hauke**, one of Germany's top producers (**Supermax**), who

(Continued on page 65)

England

By VAL FALLOON

■ LONDON — EMI enters the video cassette market in July, with a range of twelve feature films to be priced at over 37 pounds. Titles will include "Don't Look Now" and "Far From The Madding Crowd." The cassettes, to be released by EMI Videogram, will be available through record retailers as well as formal video outlets, and dealer margins will be similar to those allowed on records and tapes. However, negotiations with the Mechanical Copyright Protection Society and the music publishers are still going on and music videos are not expected until Christmas this year. The films will also be on sale through mail order; the company is spreading the product as widely as possible. On the big screen, "Elvis, The Movie," and "The Buddy Holly Story" will be following each other around Britain's cinemas in the summer. "Elvis" premieres in Dublin, Ireland in July and "The Buddy Holly Story" starts in London on June 14. . . . **Rod Stewart's** argument with WEA over the price of his lp appears to have been settled. A new picture single on his label, Riva, will sell at the low price of 99 pence. Artist is **John Cougar**. How many other artists will follow suit? Though all this is an indication of companies' desire to increase units sold on top new product, not everyone is suffering. It seems the market is picking up at last. Christmas has come early at CBS, with 600,000 units shipped every week during May. The major has big sellers by **Dylan**, **ABBA**, **Supertramp**, **Rick Wakeman** and **ELO**. Nine of this weeks top 30 lps are distributed and pressed by CBS . . . EMI is not fairing to badly either, charting with two **Ian Dury** lps, three TV compilations, a **Kate Bush** lp, **Wing's** greatest hits and two from United Artists. WEA, of the big three, has the lowest chart performance with entrees on the Sire and Radar labels, plus titles from **Chic** and **George Benson**.

PROMOTION FERVOUR: Two more companies specialising in national promotion have been set up this month. Indie disc promoter **Allan James** is expanding his London company, Rime, to take in the regions, aimed at contact with TV and radio. Rocket has already signed him for promotion in the north of England. Two former record company employees, **Roger Upright** (ex-EMI) and **Mike Tobin** (ex-RCA) have set up Magnum Associates. Ironically, EMI, from whom Upright was made redundant, has become Magnum's first big customer. . . . Stiff has signed **Kirsty MacColl**, daughter of **Ewan**, composer of "The First Time Ever I Saw Your Face" and many more. Kirsty has written her own songs for her Stiff debut single . . . CBS releases the sound track of "The Muppet Movie" this week, coinciding with the film which was premiered in London, attended by **Princess Anne** . . . The Silly season is upon us: The entire staff of Magnet Records hand wrote 5,000 blank sleeves last week to aid the rush release of the disco version of **Trini Lopez** hit "La Bamba" to beat import rivals . . . The **Sex Pistols** are immortalised (again) as Virgin releases a picture lp of "Never Mind The Bollocks." . . . A rare burst of sunshine followed a barge around central London's canals last week. The occasion: MCA hosting a floating lunch for the **Floater's** "Float Into The Future" lp

DEALS: **ZE Records** has signed Island U.K. for pressing and Spartan for distribution. Eight twelve-inch singles are released, with lps expected soon. Partner **Michel Esteban** is currently producing several continental disco acts for ZE . . . The **Pete Townsend** produced act **Straight Eight** have signed to WEA worldwide. . . . Another WEA-distributed label, Lighting, has launched a disco singles outfit, Scope. First two releases will be titles heavily on demand on import. Scope will licence product from small companies and has the advantage of monitoring import movement through the Lighting one-stop warehouse . . . Sonet Records has signed to Inelco in the Netherlands for P and D and sales for three years, including back catalogue . . . Pye U.K. has signed **Al Bennett's** Cream, Hi and Xanadu Records. . . Belsize Music has signed four major Brazilian publishers for representation here, all in the Sigem group; three thousand titles are available . . . Surprise concert at the Venue last week (a surprise to the Punters, who couldn't get in) by the **Tubes** raised 4,500 pounds for music therapy, a charity sponsored by the music business . . . And **Ralph McTell** has donated "Streets Of London" to a compilation lp for the charity, Help A London Child.

Cirillo Named Sr. VP Of CBS Latin Amer.

■ NEW YORK — Dick Asher, president CBS Records International, has announced the appointment of Nick Cirillo to the position of senior vice president, Latin American Operations for CBS Records International. Prior to becoming vice president of CBS Records International's Latin American Operations in March, 1977, Cirillo served as vice president operations of CBS Records International. For several years Cirillo was controller and chief financial officer of CBS Records International in New York.



Nick Cirillo

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—IN MEMORIAM: Last month Ottawa musician **James Leroy** passed away at the age of 32. Best remembered for a great pop classic single in the early '70s called "A Touch Of Magic," Leroy had not seen any new material released for some time. However, each summer, radio stations across the country would include his biggest record on their "solid gold weekends," keeping the public familiar with the rotund singer's work. It's sad that he's gone. Sadder still, though, is the fact that he was given so few opportunities to repeat the success of "A Touch Of Magic." Records like that don't come from a one hit wonder.

ALMOST IN MEMORIAM: **Glen McLaren**, a man who has been doing sound, lights and babysitting for hundreds of different acts passing through this town over the past decade, was recently attacked at home by three unknown assailants who beat him within an inch of his life with a baseball bat, among other weapons. Currently in hospital recovering from surgery, McLaren has been a fixture on the scene for a long time, appreciated for his dedication, humor and willingness to put out that extra ten percent. Anyone wishing to send along wishes may do so through this column . . . all cards and letters will be forwarded.

ENOUGH BAD NEWS FOR ONE WEEK: A little technology and a little good sense can go a long way. CBS Canada's quality control director, **Alex Martorino**, has instituted a new "poly-bag" to replace shrink wrap on selected titles. Keeping a watchful eye on the results, CBS hopes that this testing will reduce the number of returns of product that has been warped due to shrink wrap warpage. While the new poly-bag is only slightly larger than shrink wrap, it allows for some contraction due to weather changes without causing warpage to the record itself. In an age when consumer outcry against declining quality has become commonplace, it's nice to see someone taking that outcry seriously. It is expected that CBS will soon convert all their machinery to accommodate the new poly-bag process on all their domestic releases.

BITS'N'PIECES: Concert Productions International, having lost money on the "Grease" roadshow last year and barely breaking even on their own "Rocky Horror Show" production earlier this year, are now bringing "Beatlemania" to Toronto's O'Keefe Centre for a 2½ week engagement. That's a capacity of 78,000 seats . . . London Records has appointed **Carol Corner** to the position of press officer . . . Toronto's Q107 has instituted a daily feature called "Disco Destruction." Each day listeners are encouraged to call in and let Q107 know which disco record they never want to hear again. It's then broken on the air with the promise listeners will never be subjected to it again.

Germany *(Continued from page 64)*

would have been working with the **Michael Wynn Band** this week in L.A. if he hadn't broken a vertebrae . . . Heading into the summer sales slump, CBS stimulating cassette turnover with a special sale on international pop cassettes, going for the same price as record albums thru June . . . Ariola has picked up top thrush **Katja Ebstein**, to be produced by **Ralph Siegel**.

England's Top 25

Singles

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

Albums

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

(Courtesy: Record Business)

Lifesong

(Continued from page 10)

song Records product was independently distributed. According to West, the label's only problem was money. "Then E/P/A approached us. Alexenburg (Ron Alexenburg, then head of E/P/A, now president of Infinity Records) came to us because he wanted more singer/songwriter acts. So we brought in 12 new acts and started working together.

"Then Alexenburg left! After he left the situation between us and CBS was good and we worked with a good, personal rapport, but the momentum changed. They just weren't yielding the results. So rather than face the option in August, we went to Bruce Lundvall and said, 'It's not happening.' He agreed and the split was friendly."

"It was a funny situation," said Cashman, "because we made a deal with Ron, and he left. There was nothing Lundvall could do about that. It was a natural course of events. Unfortunately, we were with E/P/A during a bad time for them. The larger corporation was down; there was a plant strike, and Ron left. They (CBS) could absorb our inactivity; we couldn't. We had 12 new acts, people that had to be worked on very hard, and CBS was not quite able, amidst their problems, to deal with it."

"We didn't feel as though our artists were getting the shot they should get," said West. "And being artists and writers ourselves — and having gone through the feeling of 'why isn't my record getting played'—we had to account to our artists. We just happened to get caught up in a situation where in a two year period, we had 6 or 7 months of real work done for us.

"We don't regret it at all. Creatively, it was a learning experience. It was a show of good faith on CBS' part to end it the way they did."

"We know how to deal with labels better now," said Cashman. "We've been a record company, we may be one again at some point. But right now, it's best to get our acts to the public. It's frustrating because we're going to have to sit down with people and make deals, but if we can find people that believe in our acts, then we'll be able to place them."

CBS Ups Corbin

■ WASHINGTON — Jim Chiado, branch manager, Washington, D.C., CBS Records, announced the appointment of Steve Corbin to sales representative.

Artists' Anti-Nuke Activism

(Continued from page 3)

rubber gloves. She later returned — conventionally attired — to answer individual questions posed by the assembled media representatives.

Irving Sarnoff, an Alliance for Survival volunteer, noted that the Hollywood Bowl concert/rally was specifically designed to "focus attention on our energies to prevent the opening of the Diablo Canyon plant," while "Survival Sunday II" co-producer Julie Thompson added that "we hope to turn the [expected] 18,000 people at the Bowl into organizers." Profits collected from the \$5.00 tickets sold for "Survival Sunday II" were to be used to further all of the Alliance's (the "west coast arm" of Mobilization for Survival) various activities.

The first "Survival Sunday," held in May, 1978 at the same site, focused on the United Nations' special session on disarmament. The goals of this year's event, beyond spotlighting the June 30 event, are less specific, according to Thompson, "First, we want to focus on the whole problem of nuclear power," she said, "not just nuclear weapons. Second, we hope this will help continue to build the Alliance as an organization. Finally, we want to generally continue the education of people about this issue. One way to do that is through culture, which is why these artists are performing." All those appearing will likely slant the content of their material towards the issue at hand, spokesmen said.

In a similar event, several thousand people turned out at Centennial Park here Saturday, June 2, for the "Summer Celebration For Safe Energy," sponsored

by the Environmental Crisis Center.

Interspersed with speeches by representatives of political, environmental and religious groups were free performances by a variety of musical artists, including Crystal Gayle, Bobby Jones and New Life, Riders In The Sky, Dick Feller, and Mac Gayden. The all-day gathering was to inform people about the dangers of nuclear power as well as alternatives, according to organizers, especially in light of the construction of the Hartsville Nuclear Plant, the world's largest nuclear reactor, by the Tennessee Valley Authority within 100 miles of Nashville. Also cited were the Browns Ferry Nuclear facility in northern Alabama near Muscle Shoals and the controversial Clinch River Breeder Reactor in East Tennessee.

Although the artists themselves did not speak on the issue, they performed free of charge, and several songs performed referred to the issue. The gathering was followed by a demonstration at the site of the Hartsville plant the following day.

Buddah June Releases

■ NEW YORK — Buddah Records has announced its June releases. Titles will include Michael Henderson's "Doing It All," "Come On Inside" by Rena Scott, produced by Reggie Lucas and Mtume, "Hang Heavy" by Black Ivory and "Dancing With Melba," disco versions of several Melba Moore records, re-mixed by Richard Rivera.

Already in release are the 12" single "Mainline" by Black Ivory and a 7" and 12" edition of Rena Scott's "Super Lover."

Epic Fetes Wynette



Epic recording artist Tammy Wynette recently appeared at New York's Carnegie Hall. Wynette has been touring in support of her latest album, "Just Tammy." Pictured at a reception hosted by Epic executives are, from left: (seated) Don Dempsey, Sr. VP and general manager, E/P/A; Billy Sherrill, producer; Tammy Wynette; and Bruce Lundvall, president, CBS Records Division; (top) M. Richard Asher, president, CBS Records International; and Rick Blackburn, VP, Nashville, marketing, CBS Records.

Bogart to Museum Post

(Continued from page 10)

uled for July. Asked whether he viewed the governor's invitation to assume the post reflected growing awareness of the recording industry among civic leaders here, Bogart responded, "Yes, the California Museum of Science and Industry does want to get more involved with what they consider not only an important industry, but a science. We'll be working on exhibits and programs that will enhance our image not only here in California, but hopefully throughout the country and abroad."

Toward that end, he said he expects to add his vote to efforts directed at dissemination of exhibitions to other museums nationally and internationally. "It's my intention to involve the Recording Industry Association of America (RIAA) and the National Academy of Motion Pictures Arts and Sciences, although I haven't contacted them yet," commented the Casablanca chief, who views stronger cooperative ties between the film and recording industries as vital to upgrading the entertainment trade's public image. Programs aimed at educating youth to opportunities within the field are viewed by Bogart as "one of the many goals that I have set for myself in accepting this post."

Bogart's post with the Coliseum Commission links him to two facilities now experiencing a renewed schedule of concert activity, as well as the upcoming 1984 Olympics here. Commenting on the appointment, board president J. Howard Edgerton was quoted as saying, "Mr. Bogart brings with him expertise as president of Casablanca that will prove invaluable to the museum, especially as relates to our forthcoming exhibits and programs on Los Angeles' bicentennial in 1981."

Bogart, who was sworn in by Superior Court Judge Mario Clinco in the Judge's Santa Monica chambers, joins a blue-ribbon group of local executives serving on the board, among them investor/philanthropist G. E. Kinsey; Chester L. Washington, president, Wave Publications; film producer-director Mike Frankovich; George Hearst, Jr., of the Hearst publishing empire; Ernest Lobbecke of Tycor Corp.; William Robertson of the Los Angeles County AFL-CIO; Philip M. Hawley, president of Carter, Hawley and Hale Stores, Inc., operators of the Broadway and Neiman-Marcus retail chains; and board president Edgerton, chairman of the executive committee of California Federal Savings and Loan Association.

Fred Haayen (Continued from page 3)

so. But you have to make sure that you develop the stars with that new generation."

Haayen, who is 38, has spent the past year as head of Polydor's American company, while retaining his post as vice president of Polydor International. A string of hits by Peaches & Herb, Gloria Gaynor, Alicia Bridges and Frank Mills, among others, has reestablished Polydor as a leading disco and pop label in that time, in one of the more dramatic turnarounds in recent music-business history.

"I like the way we kept everything on a low profile," Haayen said of his company's success. "The way that we do it I think is the right way."

Haayen admitted that at first he was "very scared" at the prospect of his new job. "I had to live up to my reputation, but I didn't have any, here. I had a reputation across the ocean, and hitting so many unknown quantities to me was scary," he said. "But I must say a lot of people helped me. With Dick (Kline) coming in, we have a tremendous team here. There are a lot of people who have made it all happen."

Polydor's disco success, principally through Freddie Perren's MVP label, has given Polydor a good "base," Haayen said, enabling him to concentrate on balancing the company's artist roster in other styles of music. Most of the newcomers are rock 'n' rollers of one sort or another, among them Blackjack, Buckeye, Bram Tchaikovsky and Phillip Darrow. But Haayen also envisions expansion in MOR and jazz styles.

Success, Haayen has learned, breeds success. "You get to know a lot more people, and because of the success a lot more people are coming to the company with their product—important managers and producers—and that's a great experience."

Those contacts have included talks with established artists shopping for new deals. Although Polydor has stayed away from such high-priced deals in the past, Haayen said, "I'm into one or two right now, and one I think I'll definitely pull off, which will shock quite a few people. But that will be later in the year."

For the moment, he added, "I'm totally taken by the charm of finding an act and building and being proud of it, and having done it on my own, with my team, my company. When you're doing that, you don't have time to say, 'When is Rod Stewart's contract running out, or Billy Joel's, because I want to bid'."

Soaring costs make \$8.98 list prices inevitable, Haayen said. "I don't want to hurt the consumer, but if the consumer wants us to stay alive, then they have to pay more money, because we have to pay more money."

"If it's within the marketing strategy to get the penetration, to get the consumer to buy it, then obviously you don't go for 10 dollars," he continued. "If it's something that you know you spent so much money on to get it right, like the Blackjack album, with that particular product we have to get as high a price as possible, to at least minimize the risk factor that we had in the investment there."

"We are not trying to go across the board—nobody is trying to do that, because that can hurt you. You can out-price yourself. But if you want a prediction from me, the rest of 1979 there will be hardly any albums released at \$7.98. They'll all be \$8.98."

Record companies now have too many fixed costs to be able to beat inflation simply through belt-tightening, Haayen said. "You cannot control it other than by trimming down, but if you trim your organization down, you're also going to trim the level of service down. And that should increase because the service level of your distribution is a very competitive thing within the industry. I would say 80



Fred Haayen

percent you cannot control to any extent without reorganizing the company."

For smaller companies, production or custom label deals with the majors will continue as the chief alternatives to the soaring expense of independence, Haayen continued. "Production units should exist because they give that home to the artist, with a big distribution company or a big label to see things are handled right, that they get the right shot with the retailer or at the radio level. That's what we do, with Radar, or MVP, or BGO, and I like to give them credit, because they come up with the product. That's why you see a lot of those records with a split-

logo situation."

The future of disco? "There will always be a demand for it. It is not an easy time at the moment out in the street, with inflation and recession, people like to be entertained, they like to go out and put it all out of their minds. Disco is excellent for that. I don't think it will grow as much as it did in the past, because it reached a level of penetration which is established now," Haayen said.

But he also predicted a resurgence of other styles of black music. "There are so many superstars going around doing things which are maybe not right to release right now, but which are there, and should have an audience, and will have an audience. What I said about the rock 'n' roll side will also have to happen in that area."

Capitol Releasing 8

■ LOS ANGELES — Capitol Records, Inc. has announced the release of eight lps during the month of June, including: "Get The Knack," the debut lp by The Knack; "Silent Letter" Dewy Bunnell and Gerry Beckley; "Dreamer," Caldera; "Life, Love And Harmony," Nancy Wilson; "Served Live," Asleep At The Wheel; "Laughing And Crying, Living And Dying," Billy Crash Craddock; "Another Taste," A Taste Of Honey; and "Destination: Sun," Sun.

Washington Activities (Continued from page 3)

"If this were the morning line in Las Vegas," Van Deerlin said at the hearings, "I'm afraid I'd put the rewrite right alongside the San Diego Padres—for this Congress anyway."

Witness Ralph Nader tried to spark things up a bit in his testimony this week by suggesting that all radio and TV stations be required to turn over a half-hour of prime time broadcasting to the public for its own use — public access being one of the toughest communications bill concerns—but with a possible loss just to the networks of about \$9 million a week, the suggestion was met by some with less than full enthusiasm.

Over at the Copyright Office, officials there were still looking forward to a meeting in mid-June to announce final resolutions concerning the proposed mechanical license royalty for music copyright owners, but as yet, no date has been mentioned.

And at the Copyright Royalty Tribunal, a body whose function is to settle disputes that the new Copyright Law has been causing, is gearing up a home-taping

survey to collect some data on the taping habits of Americans, a survey that was scheduled to be put into action some weeks ago. The CRT, which also ruled in March against the jukebox owners' complaints about the new yearly location lists they must file, is keeping tabs on the jukebox owners association's attempts to continue their fight in court.

The FCC, with chairman Charles M. Ferris leading the move toward broadcast deregulation "as far as we can as quickly as can," has nevertheless not actually arrived at destination deregulation yet.

Back on the Hill, however, there appears to be a storm right behind that silence surrounding the future action on the Performer's Royalty Rights Bill (H.R. 937) introduced last year by Rep. George Danielson (D. Calif.). Not that there is any thunder yet, but all the behind-the-scenes work for more support for the controversial bill seems to have paid off according to sources close to the measure, and soon, it is said, there "will be some fireworks."

Underground investigators at the FBI and the FCC continue to pursue record and tape counterfeiters and pirates as well as stations accused of possible payola-plugola activities.

The occasional but consistent announcements by the FBI of vinyl and tape-rascal arrests seem to make the bureau's activities more viable than the completely secret activities of the FCC's investigative teams, who have not yet surfaced with any announcement of a sweep-up of any sort.

The White House, of course, has been meeting with people within the music and record business on a more social level, inviting musicians from just about every area of American music to perform there.

President Carter has personally praised such widely diversified musical guests as Beverly Sills, Cecil Taylor, Chet Atkins and Vladimir Horowitz, and organizations such as the RIAA, the CMA, and this week, the new Black Music Association. Carter likes music a lot, and evidently feels it is important that the American people realize it.

Record World en España

By JOSE CLIMENT

■ Después de un largo y fructífero viaje por tierras americanas, vuelvo a reintegrarme a mis tareas en Madrid. Muchas de las cosas que he visto, oído y palpado en este periplo americano. Errores de unos y aciertos de otros: El como funcionan los catálogos españoles allende los mares, no es tratar de descubrir nada nuevo, si constatar nuevamente lo que ya he dicho en anteriores ocasiones. En América sigue siendo esperado con los brazos abiertos cualquier producto español, lo que sucede es que ya no es tan fácil cambiar espejitos por brillantitos; sin ir más lejos, qué sucede con todo el producto Melody y Orfeon en España? porque los sellos mueven suficientemente el catálogo español en México; otro tanto pasa con el catálogo Ariola. En España, aunque verdaderamente sea más dura la penetración, se hace muy poco para obtener unos logros medianos. Es que viniendo a grabar a España artistas americanos, se les presta un mínimo de apoyo. Qué suerte la de **Rocio Durcal** y **José Domingo Cataño**, por citar a dos, que son artistas americanos y venden, venden más de lo que algunos quisieran. En fin, que las cosas no están fáciles para nadie en estos momentos, pero si se podían suavizar con un poco de colaboración y cuidar los detalles.

Miguel Bosé ya tiene un nuevo L.P. en el mercado titulado "Chicas" con el que esperamos ob-

tenga tantos éxitos como con los anteriores... Ya es doble disco de Oro también en España **Supertramp** con su tema "Breakfast in América"... **Luis Aguilé** ha cambiado de firma discográfica, siendo Discos Belter la que a partir de ahora, va a editar sus discos.

Gran éxito el que está obteniendo "La Misa Campesina" con todo un elenco de artistas de primera calidad, ya son disco de Oro... "Siempre te voy a querer" es el tema de **Jerónimo** con el que se ha lanzado nuevamente a la discografía española, no dudamos de su triunfo por su gran calidad interpretativa, suerte que se lo merece... Camino al no 1 va **Victor Manuel** con su tema "Solo Pienso en Ti"... Un nuevo disco nos ofrece estos días en el mercado **Demis Roussos**, con temas todos en español, menos uno que interpreta en inglés.

La conocida cantante **Maya** ha firmado contrato con Zafiro y también se ha cambiado de nombre ahora se presenta como **Rosa María Lobo** y pronto lanzará al mercado su próximo éxito "Alma de gaviota"... **Camilo Sesto** se ha decidioba conquistar América en inglés, por este motivo pasará una temporada en Los Angeles, pero antes nos ha dejado un nuevo single "Quien Será"... Noticias que nos llegan de Colombia nos informan que **Basilio** ha recibido disco de Oro por el tema de **Manuel Alejandro** "Cisne cuello negro."

Latin American Album Picks



TOUCHING YOU... TOUCHING ME AIRTO—WB BSK 3279

En producción de Bob Monaco y Airto Moreira y con arreglos de Marcos Valle, Airto, Michel Colombier y Alphonso Johnson, brillante músicos hacen gala de su talento en temas de corte jazzado bossa. Brillante percusión de Airto. Resaltan "Open Space" (H. Fattoruso-Airto), "Toque de cuica" (J. Bertrame), "Move It On Up" (G. T. Moore) y "Tempos atras" (J. Bertrame). Bello sonido que significa ventas.

■ Produced by Bob Monaco and Airto Moreira and with arrangements by Marcos Valle, Airto, Michel Colombier and Alphonso Johnson, this package of a deep, jazzy sound is performed by top musicians. A masterpiece! "Move It On Up," "Open Space," "Amajour" (G. Souch), more.
(Continued on page 70)

Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Este detalle de poder convivir por varios días en nuestras comunidades, tanto en Estados Unidos como en Latinoamérica, unas veces de incógnito (las menos) y otras de invitado de empresas que no pongan ningún tipo de presión (así y todo, hay que abrir muchos los ojos y los oídos, escapándose a cada rato del complejo de posesión del invitador) le da a uno un sentido particular de vigencia y conocimientos. Muchos repiten a veces, "Tomás, haciendo honor a su nombre, sigue

aquello de "Ver para creer." ¡Y es verdad!... Estuve varios días en Santo Domingo, República Dominicana, país de recursos limitados y de pueblo hermoso. Se percibe la pobreza en toda su plenitud, en la misma medida en que la honra latina de ser pobre con honor, prevalece en el más humilde de sus integrantes. Oí radio, mucha radio; muchas estaciones; casi todas las estaciones radiales y descubrí el hermoso milagro, siempre patente en las poblaciones en las cuales, los intereses discográficos son débiles; la programación radial en República Dominicana está a la altura y quizás más, de las más importantes de nuestro mundo latino. Hay programación para todo el mundo y dentro de lo último y lo mejor, lo más hermoso y lo más viejo. Música "disco," siguiendo los patrones internacionales. ¿Cómo lo hacen? ¿Cómo lo hacen? ¿Cómo lo logran? ¿Cómo la mantienen así?...



Rosa María Lobo
y Carmen Grau

Desinterés, profesionalismo, honor nacional, cultura promedio de características altas, son ingredientes que surgen a la mente. Discográficamente hablando, el mercado es pequeño y por ello, los grandes intereses no están presentes. Es inevitable que surjan pequeñas presiones. Las inquietudes de los que aman la plata por arriba de todas las cosas. Los que están dispuestos a atrasar, desmoralizar y destruir toda la cultura musical de un pueblo, por tal de vender "tortas con un agujero en el medio." Pero dentro de todo el

proceso, Santo Domingo, área en la cual me desenvolví y que refleja a toda la República, el proceso de los hombres a cargo de la programación radial, refleja un alto índice de conocimientos musicales y un despegue absoluto a la opinión de los grandes "camajanes" discográficos, que desde lejos, pretenden extender unos brazos, que por largos se reflejan débiles. De momento, hasta que no lleguen las grandes oleadas de turistas y los "grandes y mediocres ejecutivos discográficos" y los "pequeños grandes monstruos programadores radiales," República Dominicana seguirá siendo un paraíso, para un hombre, que como yo, tiene el oído podrido de oír, a veces, tanta "cagada" radial. Agradezco a **Matilde Hasbun**, de Bartolo I, por su automovil prestado, durante mi estancia en el país, ante la imposibilidad de conseguir uno rentado a través de los grandes o pequeños consorcios, "renta carros," en República Dominicana.

Me he leído "de punto a cabo" el texto "Derechos de Autor," del autor mexicano **Juan del Rey y Leñero**, con comentarios, anotaciones, antecedentes y concordancias de la Ley Federal de Derechos de Autor. **Juan del Rey**, Licenciado en Derecho en México y especialista en Derechos de Rutor me comentó que está trabajando en otra obra, vista desde los ojos del propio compositor hacia aquellos que manejan legal o arbitrariamente esus derechos.

(Continued on page 69)



Jerónimo



Julio Iglesias

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma

By KTOY-FM

1. **DONDE ESTRA MI DIOS**
EL COMBO DE LAS ESTRELLAS—Color
2. **CARA DE GITANA**
LOS TIGRES DEL NORTE—Fama
3. **TU VOLVERAS**
BAJA 5—Gas
4. **AMORCITO AZUCARADO**
LA CLAVE—Adonis
5. **A ZACATECAS**
AMOR Y PAZ—Olimpico
6. **Y MAS TE ESTOY QUERIENDO**
LOS CADETES DE LINARES—Ramex
7. **QUIERO VIVIR**
CARMIN—Orfeon
8. **Y QUE MOVIDA**
MANUEL NUNEZ—Nelpas
9. **PA' QUE SEPAS QUE TE QUIERO**
MARCO ANTONIO VAZQUEZ—Pronto
10. **ME QUEDE LLORANDO**
BEATRIZ ADRIANA—Peerless

Santa Barbara

By KCSB-FM (RAY RAMOS/
CECILIO PEREZ)

1. **PARA SIEMPRE CON MI AMOR**
LOS MOONLIGHT'S—Fama
2. **ROSARIO**
LOS BABY'S—Peerless
3. **A PESAR DE TODO**
OSCAR SERRATO—Supremo
4. **SENORA CORAZON**
JOHNNY LABORIEL—Orfeon
5. **LA AMNISTIA**
LOS HERMANOS ORTIZ—Latin Int.
6. **VENGO A VERTE**
MERCEDES CASTRO—Musart
7. **MI SALON ESTA DE FIESTA**
PEDRITO FERNANDEZ—Caytronics
8. **NUESTRA BODA**
CARLOS Y JOSE—DLV
9. **NUNCA CONTIGO**
TORTILLA FACTORY—Falcon
10. **SACRIFICIO**
ROSENDA BERNAL—Latin Int.

Phoenix

By KIFN (GILBERTO ROMO)

1. **BAILEMOS ESTA CANCION**
LOS RIVIERA—Fama
2. **SOY YO**
LOS YONIC'S—Atlas
3. **YA PARA QUE**
JUAN GABRIEL—Pronto
4. **MI VIDA**
LA EDAD—Fama
5. **MI SALON ESTA DE FIESTA**
PEDRITO FERNANDEZ—Caytronics
6. **OJITOS COLOR CAFE**
LOS HUMILDES—Fama
7. **PASION Y VIDA**
GERMAIN Y ANGELES NEGROS—Orfeon
8. **99 BESOS**
LOS FELINOS—Musart
9. **SIEMPRE HACE FRIO**
TORTILLA FACTORY—Falcon
10. **ALMA DE CRISTAL**
COSTA MAR—Mercury

Mexico

By VILO ARIAS SILVA

1. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon
2. **BRUJERIA**
ALVARO DAVILA—Melody
3. **LA GALLINITA CO CO UA**
CEPILLIN—Orfeon
4. **DISCO SAMBA**
LOS JOAO—Musart
5. **EL AMOR DE MI VIDA**
CAMILO SESTO—Ariola
6. **LA CIGUENA LLEGARA**
GUIDO DEL VERDI—Orfeon
7. **TERCIOPELO Y FUEGO**
JOSE DOMINGO—Melody
8. **SI AMANECE**
ROCIO JURADO—RCA
9. **SOY YO**
LOS YONIC'S—Polydor
10. **SINFONIA INCONCLUSA**
PIERO—RCA

Ventas (Sales)

New York

1. **LA SUEGRA**
JOHNNY VENTURA—Combo
2. **QUIERO VIVIR**
CARMIN—Orfeon
3. **PEDRO NAVAJA**
W. COLON/R. BLADES—Fania
4. **ME ROBARON LA CARTERA**
PACHECO—Fania
5. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
6. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
7. **LA VITAMINA**
CONJUNTO QUISQUEYA—Liznel
8. **SUPLICA**
GILBERTO MONROIG—Artomax
9. **ATREVIDA**
TOMMY OLIVENCIA—Inca
10. **COMO TU**
CHUCHO AVELLANET—Velvet

Mexico

By VILO ARIAS SILVA

1. **LA GALLINITA CO CO UA**
CEPILLIN—Orfeon
2. **EL AMOR DE MI VIDA**
CAMILO SESTO—Ariola
3. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon
4. **DISCO SAMBA**
LOS JOAO—Musart
5. **BRUJERIA**
ALVARO DAVILA—Melody
6. **AMIGO**
ESTUDIANTINA MIGUEL AMGEL—Musart
7. **POR AMORES COMO TU**
ESTELA NUNEZ—Ariola
8. **LA CIGUENA LLEGARA**
GUIDO DEL VERDI—Orfeon
9. **SI AMANECE**
ROCIO JURADO—RCA
10. **RECUERDOS**
LOS BABY'S—Peerless

Puerto Rico

1. **LA SUEGRA**
JOHNNY VENTURA—Combo
2. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
3. **SANGRE DE VINO**
FERNANDO TOUZENT—LAD
4. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
5. **CALLADOS**
ANGELA CARRASCO/CAMILO SESTO—Pronto
6. **NADA VAS A LOGRAR**
BLANCA ROSA—Gil-Lizard
7. **PEDRO NAVAJA/PLASTICO**
RUBEN BLADES/WILLIE COLON—Fania
8. **QUE FALTA TU ME HACES**
GILBERTO MONROIG—Artomax
9. **SIN PODERTE HABLAR**
WILLIE COLON—Fania
10. **EL GUABA**
CELIA & JOHNNY—Vaya

Argentina

By CENTRO CULTURAL

1. **CHIQUITITA**
ABBA—RCA
2. **DEMASIADO CIELO**
BEE GEES—Phonogram
3. **Y.M.C.A.**
VILLAGE PEOPLE—RCA
4. **CREES QUE SOY SEXY?**
ROD STEWART—Music Hall
5. **ATRAPEN AL GATO**
CHERRY LAIN—CBS
6. **QUEDATE EN LA LINEA**
TOTO—CBS
7. **CHIQUITITA (EN INGLES)**
ABBA—RCA
8. **FELIZ EN TU DIA, QUE SEAS FELIZ**
MARIO MILITO—Microfon
9. **TORMENTA DE ARENA**
LA BIONDA—Interdisc
10. **EL CAPRICHIO**
CHIC—Music Hall

Nuestro Rincon (Continued from page 68)

Va a ser muy interesante este libro. De momento, aconsejo a todos los interesados, pedir su libro de la "Ley Federal de Derechos de Autor" al propio Juan, en Rio Amazonas 46, 7 Piso, Col. Coahuatemoc, México 5, D.F. . . . Lanzó Velvet en Estados Unidos el nuevo larga duración del gran Maestro **Franck Pourcel y su Orquesta**, titulado "Latino Americano." Un hermoso desfile de bellas e inolvidables melodías de las nuestras, tratadas con la magia del enamorado de lo latino, Franck. Entre ellas se cuentan "Mamá Ines," (E. Grenet) "Copacabana," (J. da Barro) "Bahía," (A. Barroso) "Yo Vendo unos ojos Negros," (Arr. Porcell) "Campanitas de Cristal," (R. Hernandez) "La Flor de la Canela" (Ch. Granda) y "El día que me quieras" (Gardel-Lepera) . . . **Ruben Lorenzo Viera**, productor de Cordica, Venezuela, está trabajando en una producción del artista de la TV y Teatro, **Araldo André**. Proximamente saldrá al mercado el tema "Te agarraré" incluido en esta producción.

Rosa María Lobo, conocida en España como **Maya**, acaba de firmar con Zafiro S.A., con la anuencia de **Carmen Grau**, Direcotr Artístico de la firma y **Antonio Ortega**, Sub Director Genral de Zafiro, España . . . **Jerónimo**, excelente interprete argentino radicado en España, acaba de ser lanzado al mercado español en "Siempre te voy a querer." Merece **Jerónimo** tratamiento muy especial . . . Microfón tomó la representación en Argentina del grupo Ariola, por un plazo de 5 años . . . Presentarán **Ralph Mercado y Ray Avilés a Julio Iglesias** en el Madison Square Garden el sábado 16 de Junio próximo a las 8 y 30 de la noche. Los preparativos para el evento no se han hecho esperar . . . Recibo amable carta de **Jorge Quintana**, Maestro de Ceremonias del programa de salsa titulado "Latin Voyage" que sale al aire por WFUV, 90.7 FM de 12:30 a 3:00 los Viernes, cubriendo el aire de Nueva York, New Jersey y Connecticut. Entre los artistas entrevistados recientemente se cuentan **Ray Barretto, Louis "Perico" Ortiz, Tito Puente y Mongo Santamaría**. Los datos de Jorge son: Latin Voyage,

WFUV-FM, P.O. Station 37, Bronx, New York, 100458, con el teléfono (212) 933-2233. ¡Saludos y éxitos Quintana! . . . La onnipotentísima emisora ABC de Nueva York, vapuleada por emisoras locales neoyorkinas de música "disco" ultimamente, se ha visto forzada a programar dentro de su espacio este tipo de música . . . Me ha visitado el amigo **Hernando Vergara**, Corresponsal del Programa "Enfoque Nacional" que la WLRN FM, lanza al aire desde San Diego, California, conducido por **José Mireles y Hector Molina**, y reproducido a través de las facilidades de la emisora, afiliada a la Cadena Pública de Radio de Estados Unidos. El programa cubre eventos culturales y económicos que afectan a la comunidad hispana en los Estados Unidos y se narra en forma de revista radial, con música en el aire . . . Y ahora . . . ¡Hasta la próxima desde México!

Spending a few days in some communities from time to time, in the States or in Latin America, sometimes unidentified and other times as a guest of record companies (the ones that don't apply any kind of pressure), gives one a certain kind of knowledge and understanding. I spent a few days in Santo Domingo, Dominican Republic recently, a country of scarce sources but beautiful people. You can notice poverty in every aspect, and that specific proudness of being poor with dignity among the poorest people in Dominican Republic. I listened to radio, a lot of radio stations, and I discovered that perhaps because of the small record market, radio programming is almost without any kind of pressure and as a result is top quality and up to the minute. There is music for everyone's taste, the latest and the best, as well as oldies programs. How can they do it? Professionalism and a highly developed musical culture are factors that come to my mind. Within this process, the program directors show a high level of musical knowledge and develop their duties and functions without paying

(Continued on page 70)

New York, N.Y.

(Continued from page 47)

For those of you who think this man all style and no substance, please note that he regularly does a PG routine for children's hospitals. And if the picture doesn't get cropped too much, please note also the distinctive cut of the tousers which set off a stylish sportcoat that appears to be made of greenbacks. Should Diego fail as a comedian, he obviously has a future as a fashion consultant.

COUNTRY AT CARNEGIE: The triple bill of **Tammy Wynette**, **Johnny Rodriguez** and **Michael Murphey** at Carnegie Hall May 30 was a pleasant enough affair, but fell a tad short of being as scintillating as it might have been. Murphey opened strong, playing, in his brief set, mainly familiar songs. Backed by a tight and rocking band, he managed to surmount the acoustic difficulties of the hall, and probably won a few more fans with his gentle good humor, well crafted songs and appealing vocals. At that, Murphey certainly earned the only encore of the night.

Rodriguez struck this writer as being long on voice, short on personality and so-so on material. His turn was workmanlike, fast-paced but otherwise not particularly memorable.

On any given night, Wynette is the nonpareil female country singer. Her voice is as pliant as it is strong, and she uses it with uncommon intelligence to get the most out of some of the best tearjerkers ever written. She had her moments at Carnegie, but she also spent what seemed to be an undue amount of time joking with the band and talking to the audience. This is nagging only in retrospect, because when she did sing—whether it was one of the songs she's noted for or the stirring gospel medley in which her voice rose and descended the scale with breathtaking ease—she was not only quite good, but also made one forget for awhile that by cutting the chatter in half a couple of more tunes could be squeezed in.

BITS AND PIECES: Following **Jan and Dean's** impressive set at the Bottom Line on May 6, **Dean Torrence** engaged the columnist in a long conversation, during which he cleared up some nagging questions about the story line of "Deadman's Curve," the made-for-television movie about the duo's career. In particular: Jan Berry first recorded not with Dean but with **Arnie Ginsberg** (not Arnie "Woo Woo" Ginsberg, the famed disc jockey, as many have been led to believe). Naturally enough, the label credits the record as being by Jan and Arnie. Not so the movie. Ginsberg long ago entered private industry in California, and apparently wants nothing to do with the music business. He refused to approve having his name mentioned.

Torrence explained that a scene in the original script showing he and Berry in the studio recording with **Brian Wilson** "would have gone a long way towards explaining the relationship we had with Brian," but was edited out of the final version of the show because the director felt it had no bearing on the story.

And finally, the town of Decatur, California would not allow its name to be used in the scene wherein Jan and Dean skateboard out of town because, says Torrence, "The city fathers didn't want the rest of the country thinking all the kids in that city skateboard down the middle of the street and out onto the highway. They were afraid people wouldn't want to move to Decatur if they saw that going on."

Makes sense, right?

JOCKEY SHORTS: The **Allman Brothers Band** raised ruckus in Chicago two weeks ago in selling out the Uptown Theatre for two nights running. After the first show, **Gregg Allman**, **Dickey Betts** and harp player **Jim Essery** journeyed to Mr. Kiley's bar, described by a source as "a small funky place with about 40 customers in it," and proceeded to jam with a suprised, thrilled and delighted local band. The next night the whole band went to Kingston Mines, where the same trio jammed with **Junior Wells**. After a day off, the Allmans moved on to Indianapolis where at 3 a.m. on May 26 WFBQ DJ **Roberta** played one entire side of the Fillmore East album. Allman heard it, drove out to the station, did an hour behind the mike and gave away free tickets to the band's concert. He reportedly was mobbed by fans wating outside the station when he left . . . **Jimmy Mack** is due in at Great Gildersleeves on June 12 for one show, at 11:30 . . . A reunion of sorts took place recently when **Ramsey Lewis** hired **Peter Levinson** to do PR for him on his new album, "Ramsey." It was a scant 13 years ago that Lewis and Levinson first worked together, when Lewis had hits with "The In Crowd" and "Walk On Water" . . . **Richie Furay's** second solo album is set for release in July; Furay's fourth child is expected to be born in September . . . **Delbert McCClinton** has made some personnel changes in his band. **Bill Stewart** is the new drummer; **Ron Cobb** the new keyboard player; and **James Penneybaker** has been added as an extra guitarist.

Nuestro Rincon (Continued from page 69)

any attention to record executives or companies. At this moment, I consider Santo Domingo a musical paradise, until the moment in which tourism and mediocre record executives arrive in that country.

I recently read the book "Derechos de Autor" (Law of Authors Rights) from Mexican by **Juan del Rey Lenero**, with everything related to authors' rights, which I recommended to all of those interested in this matter. The book is available through: **Juan del Rey**, Ley Federal de Derechos de Autor, Rio Amazonas 46, 7th Floor, Col. Coahuhtemos, México 5, D.F. . . . Velvet released an lp in the States by **Maestro Frank Pourcel** and his Orchestra entitled "Latino Americano." Among the beautiful tunes included are: "Mama Ines" (E. Grenet), "Copacabana" (J. da Barro), "Bahia" (A. Barroso), "Yo Vendo Unos Ojos Negros" (Arranged by Pourcel), "Campanitas de Cristal" (R. Hernandez), "La Flor de la Canela" (C. Grfanda) and "El Día que me Quieras" (Gardel-Lepera) . . . **Rubén Lorenzo Viera**, producer of Cordica in Venezuela, is working on a production of TV and dramatic artist **Arnaldo André**.

Rosa María Lobo, known as **Maya**, just signed with Zafiro S.A., represented by **Carmen Grau**, artistic director, and **Antonio Ortega**, sub-general director of Zafiro, Spain . . . **Jeronimo**, excellent Argentinian singer residing in Spain for some time, has been released in the Spanish market via "Siempre te voy a querer." He really deserves attention . . . Microfon from Argentina took the representation of the Ariola roster for their territory for a term of five years . . . **Julio Iglesias** will be presented by **Ralph Mercado** and **Ray Aviles** at Madison Square Garden on Saturday June 16th at 8:30 p.m.

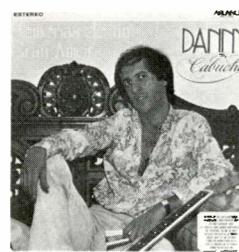
I received correspondence from **Jorge Quintana**, MC of the salsa program entitled "Latin Voyage," which is aired by WFUV, 90.7 FM, on Fridays from 12:30 p.m. to 3 p.m. covering the areas of New York, New Jersey and Connecticut. Among the artists recently interviewed are: **Ray Barretto**, **Louis Perico Ortiz**, **Tito Puente** and **Mongo Santamaria**. For further information, please contact Jorge at: Latin Voyage, WFUV-FM, P.O. Station 37, Bronx, N.Y. 10045; phone: (212) 933-2233

Latin American Album Picks

(Continued from page 68)

MEMORIAS DE UN GRAN AMOR

DANNY CABUCHE—Arcana DKL1 3440

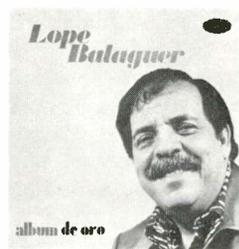


Con arreglos y dirección de Mario Cabuche, la dramática voz de Danny Cabuche interpreta temas de su propia cosecha. "Memorias de un gran amor," "Dices, que ya no va más," "Lo que quieres, soy" y "Como decir que no."

■ With arrangements and direction by Mario Cabuche, the dramatic voice of Danny Cabuche performs a package of his own romantic ballads such as "Tema de amor para ella," "Enamorada, por primera vez," "Memorias de un gran amor" and "Por la mujer de mi amigo."

ALBUM DE ORO

LOPE BALAGUER—Barfalo I BS 1005



Album de dos discos presentando la potente y romántica voz del popular cantante dominicano Lope Balaguer, conteniendo sus grandes éxitos. "Cuando vuelva la nieve" (H. Guarany), "Cria Cuervos" (León y Quiroga), "Abrazame así" (M. Clavel) y otras.

■ A two record package containing most of the hits of Dominican singer Lope Balaguer, released in Dominican Republic. "Paraiso soñado" (M. Sanchez Acosta), "Por amor" (R. Solano), "Yo no vuelvo a querer" (M. F. Porta), others.

LA BANDA

CBS 20146



Grupo costarricense que está moviendo fuerte su interpretación de "Avispa" (Joseph-Moreno) contenida en este paquete. Sonido muy comercial aplicado a grandes masas. Tropical y movido. "Brazuca" (T. Russo), "Los tres caballeros" (R. Cantoral) y "Fin de Programa" (D. Ellington).

■ This group from Costa Rica is selling nicely with "Avispa" in Central America. Very popular and characteristic tropical sound. "Vete de mí (Goffin-King-Lawrence), "Pero anoche en la playa" (A. Guijarro) and "Avispa."

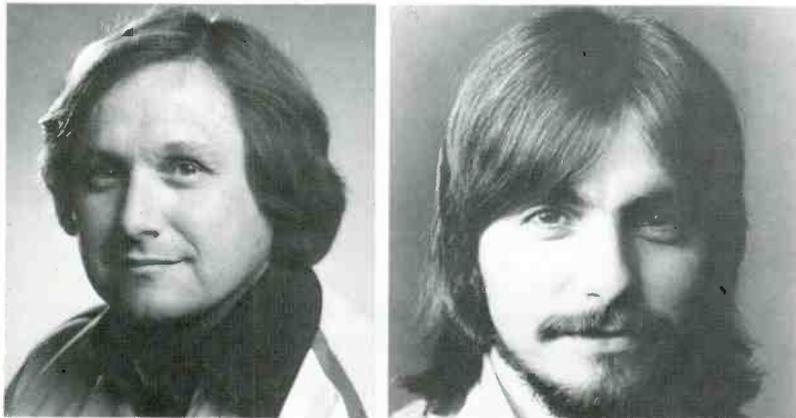
Col Realigns Promo Dept.

(Continued from page 6)

promoted to director, national promotion, west coast, Columbia Records. In his new position, Chaltas will direct all Columbia promotional efforts on the west coast. He will report directly to Hynes.

Chaltas began his career with CBS Records as a college promotion representative at the University of North Carolina. Upon graduation in 1972, he went to

work in the sales area of the CBS Atlanta branch. He then became the Columbia/Epic/Associated Labels local promotion manager for the Carolinas, and in 1975 he moved to Denver as Epic LPM. In 1976 he became the Columbia LPM in San Francisco, and in 1978 he was appointed associate director, national singles promotion, west coast Columbia Records.



Clockwise from top left: Don Colberg, Paul Black, George Chaltas, Fred Humphrey.

Country Radio

By CINDY KENT

■ PLOUGH PLAYLISTS: A slight change in programming has been instigated at all Plough stations, WMPS, Memphis, WJJD, Chicago, WSUN, St. Petersburg, and WPLO, Atlanta. According to **Craig Scott**, national vice president of programming for the Plough stations, "We have tightened some of the categories. It might appear that we are playing fewer records, but inside each category, there are more songs available at any given time. The overall effect, particularly concerning the record industry standpoint, is that our stations will not be playing but three records fewer than before (they've been basically 30-record stations). We have restructured the categories so that we've tightened the power records per hour, etc. It's really an insignificant change, but it is a change. It will have certain records played more often, and more records available in a less-high rotation category (limited play). The net effect is minimal, between one and three records a week, on what's out there each week. It will probably cause us to be a little bit slower in adding music. One thing that's beneficial about this is all five country stations (including the 104-FM in Chicago) on a weekly conference network, analyzing request line information, market sales information and call out research in each city. No decisions will be made directly from this, but it will be an exchange of information, very much like record company conference information."

MOVES: **Dale Reeves** has left the morning drive shift at WDEE, Detroit. Taking over the shift is PD **Tom Allen**. Also at WDEE, **Fritz Beesemyer** has been appointed president and GM for WDEE-AM and WCZY-FM. Beesemyer previously held the post of president and GM of WCZY-FM . . . **Rick Warren** at KXLR, Little Rock, reports an

(Continued on page 72)

Nemperor Inks The Romantics



Detroit rockers The Romantics have been signed to Nemperor Records, as announced by Nat Weiss, president, Nemperor Records. The group is currently preparing to enter the studio to record their debut lp. Pictured at Nemperor's offices in New York are, from left: Arnie Tencer and Joel Zuckerman, Spider Management; Jimmy Marinos, Mike Skill, Rich Cole and Wally Palmer, group members; Nat Weiss, president, Nemperor Records, and Patrick Clifford, Nemperor.

Polygram Meetings

(Continued from page 4)

tional, will focus on the theme of the meeting "The Challenge of the Eighties" during his speech at La Coquille Club. Other highlights will include speeches by Kurt Kinkele, executive vice president of PolyGram Group; Irwin Steinberg, vice president of PolyGram Corp.; Pieter R. Schellevis, vice president of PolyGram Group and president of Phonogram International; and Aart Dalhuisen, vice president, Phonogram International.

In addition, key presentations will be made by Robert M. Sherwood, president of Phonogram Inc.; Fred C. Haayen, president of Polydor Inc., who will also lead a panel discussion on in-

ternationalizing talent; Al Coury, president of RSO Records and Neil Bogart, president of Casablanca, on their respective companies.

Other important elements of the meeting will be demonstrations and discussions of the compact and video disc by Willem L. Zalsman, president of the Video Division. Peter K. Burko-witz, director of recording management for PolyGram Record Operations, will also discuss new digital techniques. There will be a preview of the film, "Focus USA" which traces the tradition of American music up to and including the phenomenal success of the PolyGram Group.



The PolyGram Group Brass prepare for the first PolyGram Record Operations Managing Directors Meeting in America, to be held June 9-14, in Palm Beach, Florida. From left: Dr. Wolfgang Hix, executive VP; Dr. Johannes van der Velden, executive VP; Coen Solleveld, president; Dr. Hermann Franz, senior VP; and Kurt Kinkele, executive VP.

Whiteface Celebration



Phonogram/Mercury group Whiteface celebrated their recent Atlanta Agora Club appearance with a carnival style party at the Hilton Hotel there. Pictured here (at left) are, from left: label president Bob Sherwood; Hugh Rogers of Whiteface management; band member Kyle Henderson; manager Tom Toothman; Steve Hardwick, Doug Bare and Benny Rappa, all of Whiteface, and Ken Hewitt of The Hugh Rogers Agency. Shown here at left are Whiteface members Rappa and Bare with Mimi and Mime and Costello the Clown.

CBS Names Kaminski To Baltimore Post

■ WASHINGTON — Jim Chiado, branch manager, Washington, D.C., CBS Records, has announced the appointment of Mike Kaminski to the position of sales representative for the Baltimore marketing area, CBS Records. In his new position, Kaminski will be responsible for all sales out of the Baltimore market.

Kaminski's most recent position with CBS Records was sales representative in the Washington, D.C. marketing area. Prior to that position, he was the CBS Records singles record coordinator for the southeast region, based in Atlanta for two years, and came to Washington, D.C. as an inventory specialist for the Miami branch in 1974.

U.K. Sales Down

(Continued from page 3)
was two years ago.

Although retail sales are picking up as several titles are now on release, TV Ips are still accounting for about a third of the market. Without them, the Ip side of the trade would be extremely poor, and compared with the continuing good health of the singles market (boosted by 12 inchers, gimmick discs and picture discs) plus levelling out of fullprice pre-recorded cassettes, the album slump probably reflects an increase in home taping. An expected rise in cassette sales is mostly due to a buoyant budget and midprice market.

First quarter figures usually reflect a true 25 percent of the year's sales, and so will be taken seriously by the trade. The drop in volume is being suffered all round the industry, and although current top line artists are enjoying good sales, it will be hard to compensate for the first quarter loss of volume. Happiest are the small independents who, as previously noted, are featuring strongly in the singles charts.

Country Radio

(Continued from page 71)

opening for the weekend shift. Also at KXLR, Larry Dean is the new music director, replacing Johnny Gray . . . Due to an error in last week's column, here's a correction as to the airtime of Tom Rowe at WMNI: 10 a.m.-2 p.m., with music calls received from 2-5 p.m. Tues.-Thurs. . . Jack Reno is now doing the 1-5:30 shift at WCNW, Fairfield, Ohio . . . John "Hooter" Myers has joined KFH, Wichita, to do morning drive.

KING BROADCASTS: Radio personality Larry King moved his nightly talk show from Washington (over the Mutual Network) to Nashville last week, coinciding with Fan Fair festivities. The nightly broadcasts were carried over 120 stations in 111 markets across the U.S. The core of the Nashville profile featured interviews with Nashville personalities. Included in the interviews were Bill Denny of Cedarwood Publishing, Glen Snoddy of Woodland Sound Studio, Frances Preston of BMI, Irving Waugh, Tennessee tourism commissioner, Dorothy Ritter, Ronnie Milsap, Roy Acuff, and Doug Green of Riders In The Sky.

GENERAL NEWS: Bill Robinson, former CMA board member, has announced that WDOR, Sturgeon Bay, Wisc., and WIFF, Auburn, Indiana, are new members of the Musicworks Country Music Family.

Here's a clever one for all you outlandish promotion folks: WMNI is giving away a \$15,000 Street Rod June 17 at the Hot Rod Magazine Nationals at the Ohio State Fair. To win, participants must guess the make, model, and year of a junk car that has been crushed flat by a junkyard metal cruncher.

WDAF, Kansas City, has announced Mr. and Mrs. Ray Robbins as the winners of their cash grab contest. According to PD Ted Cramer, the winner was entitled to grab all the cash he could in 61 seconds from a bank vault containing \$1 million.

The WHK Cleveland Kentucky Fried Chicken Songwriting Contest has begun. All amateur country songwriters are invited to send entries recorded on cassette. Prizes include AM/FM stereo receivers, and a multi-equipped stereo system. First place winners will have their songs recorded by Barbara Mandrell. Winners will be named July 5.

The Coast

(Continued from page 60)

"Always for Pleasure" will be aired on local public TV station KCET (channel 28) at 10 p.m. this Wednesday (13), documenting some of the myriad musical traditions in New Orleans. The show will culminate with a look at the Mardi Gras, focusing on the Wild Tchoupitoulas, a remarkable and fairly crazy group who, as one of their songs puts it, will undoubtedly "stomp some rump." Other music featured will include Professor Longhair, Kid Thomas and his Preservation Hall Jazz Band, the Neville Brothers and more. Check it out, because this is the real thing . . . Best wishes for a speedy recovery to Tower Records/Sunset manager Bob Delanoy, who was in a serious car crash on his way back from a recent Dodger game . . . The fight to maintain the dignity—not to mention the life—of stricken singer Jackie Wilson goes on. Wilson's representative, Joyce McRae, has appealed to the Black Music Association to come to Jackie's aid. "Please consider my request to help him now, before it's too late and we're all too sorry," she said, and we certainly hope they do, whatever it might entail.

Cordell Bows Roller Palace

By FRANN ALTMAN

■ LOS ANGELES — Monday (4) afternoon, Denny Cordell unveiled plans for Los Angeles' first completely private roller skating haven, "Flipper's Roller Boogie Palace." Having been built at a cost estimated at close to \$1.5 million. "Flipper's" is preparing for a July 4th opening.

Cordell and his partners, Flipper and Nicholas Cowan, have chosen the refurbished La Cienega Bowling Lane to convert into a tropical paradise — with "Flippers," "Rousseau Jungle," a palm-fringed island, a blue lagoon and "Carmen Miranda" mural to greet the guests. The original idea, Cordell said, came from a trip to New York where he visited Brooklyn's Empire Rollerrome.

The basic idea of "Flipper's" is to "create a fantasy," according to Cordell. They have selected 300 members thus far and are opening the membership to approximately another 700. Membership will be \$200, subject to application, with a \$7 entrance fee.

According to Cordell, there are just two rules. "Number one is at the door: if you don't look like a fun person, you can't come in. Number two applies inside. That is that if you are so drunk (there will be alcohol served) . . . you'll get kicked out."

The skating floor will be 130' by 75', with architectural design of the "place" by John Kosh.

"Flipper's" will offer both "8-Wheeled Life In the Fast Lane" and food, champagne, caviar and "the longest cocktail menu in the west."

A variety of activities have been planned for members, to include calisthenics on wheels in the morning. Skating time for children, lunch and roller boogie dancing lessons in the early evening and skating from 8 p.m.

Bottom Line Walkout

(Continued from page 47)

The waitresses distributed flyers to the public containing a list of grievances including: "working five years without a pay raise, over-crowding which jeopardizes staff and customer safety thereby making quick and efficient service impossible, a complete disregard for any type of system to encourage tipping, the institution of a humiliating watchdog monitor system to prohibit theft which also interferes with service, and the owners making themselves inaccessible for the resolution of grievances."

Pepper and Snadowsky had no comment.

Record World Country

Copyright Tribunal To Visit Nashville

■ NASHVILLE—The Federal Copyright Royalty Tribunal is scheduled to visit Nashville June 15 for an informal fact-finding sessions with members of the Nashville music community.

The visit is the Tribunal's first trip to Nashville since it was formed in 1976 and one of the few ventures it has made out of Washington. The Nashville trip was the result of discussions between Sen. Jim Sasser and music industry representatives at ASCAP earlier this year.

The Tribunal's tentative agenda will include an open forum during which members of the music industry can discuss their concerns and problems, a tour of Music Row, and meetings with industry organizations such as the CMA, BMI, ASCAP and SESAC.

RCA Begins Waylon Promo

■ NASHVILLE—RCA Records has instituted marketing and merchandising push on the recently gold-certified "Waylon's Greatest Hits" lp on a multi-format level.

For the marketing emphasis, the single "Amanda," was shipped to radio on blue vinyl, while both the single and the album feature a new custom Waylon label. Ad support has been implemented at country and a/c radio and in print in major national publications. Included in the merchandising effort are T-shirts with Waylon Jennings' logo and pendants with the logo for radio and retail promotions, and point-of-sale items including color posters, mobiles and stand-ups.

A special picture disc is also in production, using the album package graphics done by Herb Burnette and Pinwheel Studios in Nashville.

Live Shows, Softball Tourney Highlight 8th Annual Fan Fair

By WALTER CAMPBELL

■ NASHVILLE — The Eight Annual Country Music Fan Fair, held June 4-10, was the biggest and most successful yet with a crowd of nearly 14,000 registrants in attendance. Activities included a variety of indoor and outdoor events, including a celebrity softball tournament, a bluegrass concert, more than 25 hours of live entertainment presented by record labels and music industry organizations, live country music tent shows during lunch breaks, a grand masters' fiddling championship contest, picture taking and autograph sessions with country artists and songwriters, and an exhibition area which included booths sponsored by fan clubs and record labels.

While in town, many registrants visited the recently expanded Country Music Hall of Fame and Museum as well as Opryland and the Grand Ole Opry. Spokesmen estimated the week's crowd totalled 18,000 visitors at the Hall of Fame, about 40 percent of whom were Fan Fair registrants.

The sixth annual Fan Fair Celebrity Slow Pitch Softball Tournament was held Monday and Tuesday, June 4-5 at Nashville's

Cedar Hill Park. A double elimination tournament, it consisted of both men's and women's teams sponsored by artists and industry organizations. When the dust had settled in the championship games, Warner Bros. and Mary Reeves Davis' Reeves won the men's and women's divisions respectively.

Tuesday night at the Municipal Auditorium, a square dance was held. The exhibit and show portion of Fan Fair began on Wednesday.

The shows began with the MCA Records show which featured Bill Anderson, John Conlee, Loretta Lynn, Barbara Mandrell, John Wesley Ryles, Ronnie Sessions, Conway Twitty and Don Williams.

Bill Monroe and the Bluegrass Boys headlined the Bluegrass Show Wednesday. Also featured were James Monroe, Jim & Jesse and the Virginia Boys, Ralph Stanley, Mac Wiseman, Wilma Lee Cooper & the Clinch Mountain Clan, and the Gospel Ramblers.

CBS Records kicked off Thursday's shows with performances by Janie Fricke, Louise Mandrell, Pam Rose, Ronnie McDowell, R. C. Bannon, Freddy Weller, Joe

Stampley, Tommy McClain, and Moe Bandy, who served as host.

Artists scheduled on the Hickory Records Show included Roy Acuff, Jim Chesnut, Don Gibson, Lori Morgan, Mickey Newbury and Eddy Raven.

Elektra Records' show featured Tommy Overstreet and Stella Parton.

Monument Records wrapped up Thursday's shows with performances by Sonny James, Charlie McCoy, Ray Price, Boots Randolph and Connie Smith.

On Friday RCA Records began the scheduled shows with stage appearances by Razy Bailey, Jim Ed Brown & Helen Cornelius, Randy Gurley, Zella Lehr and Ronnie Milsap.

The mixed label show followed with Hoyt Axton (Jeremiah), Randy Barlow (Republic), Lenny Gault (King Coal), Terri Hollowell (Con Brio), Larry G. Hudson (Lone Star), Cristy Lane (LS), master of ceremonies Billy Parker (SCR), Margo Smith (Warner Bros.), Sammi Smith (Cyclone), Paul Schmucker (Star Fox), Wynn
(Continued on page 75)

Nashville Report

By RED O'DONNELL



■ FAN FAIR FLASHBACKS: Ernest Tubb fan club members credit him with being the first country music entertainer to use the steel guitar on his show. Ask E.T. about it, and he grins, "Think I was, but don't ask me where or when." When asked if he would do anything differently if he could live his life over: "Uh-huh, I'd change my name to Ernest Shower."

In relation to exercise: "I don't go for jogging. All I do is 'Waltz Across Texas' (with Willie Nelson and Charlie Daniels?)"

Warner Bros. artist Margo Smith just established a finance com-
(Continued on page 74)

ASCAP To Hold Membership Meet

■ NASHVILLE—The annual membership meeting of ASCAP will be held on June 19 in Nashville, according to ASCAP president Stanley Adams.

The meeting will begin at 5 p.m. at Richland Country Club and will include reports by Adams; Paul Adler, director of membership; Gerald Marks, board member; and Ed Shea, southern regional executive director. Also present on the dais will be ASCAP director Wesley Rose.

A reception will follow the business meeting.

PICKS OF THE WEEK

SINGLE MEL McDANIEL, "PLAY HER BACK TO YESTERDAY" (prod.: Johnny MacRae) (writers: B. Morrison/M. Hughes) (Music City, ASCAP) (3:05). McDaniel's smooth, easy vocals are applied to solid country material backed by uncomplicated instrumentals including fiddles and a steel guitar. The song flows with a memorable chorus. Capitol P-4740.

SLEEPER DIANA, "JUST WHEN I NEEDED YOU MOST" (prod.: Bob Montgomery & Ben Hall) (writer: R. Vanwarmer) (Fourth Floor, ASCAP) (3:26). Randy Vanwarmer's pop hit is perfect for a country cover, and the artist easily does it justice. The arrangement is almost identical to the original version with a slightly less electric instrumental sound. Elektra 46061.

ALBUM WILLIE NELSON and LEON RUSSELL, "ONE FOR THE ROAD." On this double record set, Willie and Leon team up on classic country tunes as well as pop standards. On sides three and four, Willie sings alone with a continuation of the style set by "Stardust" with mellow standards. Between the two records, there is something for everyone of all ages. Columbia KC2-36064 (11.98).



Country Hotline

By MARIE RATLIFF

Marty Robbins — "All Around Cowboy"
Lynn Anderson — "I Love How You Love Me"
Freddy Fender — "Yours"
Billy The Kid — "What I Feel Is You"



Marty Robbins

Marty Robbins slips back into the western form with "All Around Cowboy." Early adds in from WTSO, WXCL, WTOD, KRMD, WKDA, KMPS, WBAM, KTTS, KENR, WSDS, KIKK, KD JW, WBAP, WGTO, KSOP, KJJJ, KGA, KEEN, KSSS, KHEY, KERE, KFDI.

The late Jim Reeves continues to see chart action with the release of "Don't Let Me Cross Over." It's a new add at KIKK, KENR, WGTO, KKYX, WIRK, KWKH, KHEY, WDEN, WPLO, KYNN, KCKC, KTTS, KD JW, KFDI, KBUC, KGA, WBAM, KJJJ, WFAI, KSOP, KRMD.

The emphasis is now on the flip side of Robert Gordon's latest. "Walk On By" is the choice at WHN, KENR, WBAM, WFAI, KHEY, WVOJ, KGA.

His first release under his new Starflite affiliation, Freddy Fender's "Yours" playing at KSO, KFDI, WVOJ, KHEY, KTTS, KENR, WEMP, KIKK, KKYX, KCUB, KERE, KBUC, KRMD, KSOP. Asleep at the Wheel getting play in the southwest with "Choo Choo Ch Boogie."



Freddy Fender

The Cates modernize the familiar "Make Love To Me" with spins reported at WKKN, WSLC, WGTO, KSOP, KFDI, WJQS, KERE, KVOO. Sandy Posey's "Try Home" being tried at WFAI, WTOD, WPNX, WTMT, WSLC, KKYX, KD JW, KGA.

Some split attention on Orion's newest: "Honey" is the choice at KFDI, KD JW, KEEN, KYNN, WPLO. Both sides are aired at KCKC, while KVOO is going with "Ebony Eyes." Glenn Barber's "Woman's Touch" playing at KRMD, KNIX, KKYX, KVOO, KERE, KFDI, WSLC, KSOP.

Super Strong: Eddie Rabbitt, Moe Bandy, Jerry Reed, Mel Tillis.

Dotsy is coming on strongly with "Slip Away" at KRAK, WBAM, KD JW, WJQS, WIVK, KGA, KBUC, KSOP, KAYO, WWVA, KMPS, WKKN, KJJJ, WDEN, KIKK, KKYX, KHEY, KERE, KFDI, WHK, WPLO, KXLR, KSO, WXCL, KSSS, WFAI, KWKH, WNYN.

LP Interest: Conway Twitty's "Heavy Tears" playing at WMC; John Conlee's "Something Special" airing at KEEN, Tammy Wynette's "I L-O-V-E Y-O-U" spinning at WBAM and KWKH.

LEFT FIELDERS

Kim Charles — "Hold Me Like A Baby"
Tom Grant — "We've Got To Get Away From It All"
Leon Rausch — "You Can Be Replaced"

AREA ACTION

Iris Larratt — "You Can't Make Love To A Memory" (KSOP, KRMD)
Diana — "Just When I Needed You" (WFAI, WBAM, KVOO)
Ray Sanders — "Loose Talk" (KKYX, KNIX, KFDI)

WB Fetes Hunley



Warner Bros. Records recently hosted a show by Con Hunley at the Austin Patio Dude Ranch in Grapevine, Texas, just outside of Dallas. Radio, marketing and retail representatives attended a Texas-style barbeque at the show which featured music from Hunley's debut lp, as well as a medley of Ray Charles hits. Gathered at a reception following the show are (from left): Chris Taylor, KYNN, Omaha; Tom Wayne, KXOL, Ft. Worth; Ann Tant, WB regional promotion; Don Walton, KFDI, Wichita; Norro Wilson, Hunley's producer and WB's country a&r director; Hunley; Robin Rothman, product manager, WB Burbank; Bob Kirsch, WB country general manager; Jay Hoffer, KERE, Denver; Stan Byrd, WB national country promotion director; Mike Sirls, WB country promotion; and Frank Anderson, WB southwest regional promotion.

E/A Holds Artist/Exec Seminar

■ NASHVILLE—The staff of Elektra/Asylum Records, Nashville division, held its first of a series of seminars with the label's artists, managers, record producers and booking agents at the Exit/In in Nashville on Tuesday, June 5. The seminar was held to acquaint the artists with the E/A personnel from Nashville, as well as regional promotion and sales representatives from various sections of the country.

The Elektra/Asylum panel consisted of vice president and general manager Jimmy Bowen, who also acted as moderator; Ewell Rousell, administrative director; Norm Osborne, promotion director; Mike Hyland, press manager; Deborah Pardee, artist development; Rhett Walker, regional promotion manager; Alan Young, southeast regional country promotion; John Hughes, southwest regional country promotion; Noble Womble, southwest regional sales; and Allan Golden, southeast regional sales.

The E/A artists, managers, producers and agents in attendance

included Roy Acuff, Susie Allanson, Bobby Braddock, Wood Newton, Dennis Wilson, Vern Gosdin, Diana Merrill, Maggie Ward, Shorty Lavender, Ken Rollins, Even Stevens, Robert Porter, Ray Ruff, Don Gant, Jan Kurtis, Ben Hall, Bob Millsap, Don Light, Pat Nelson, and Gary Hart.

Bowen discussed the growth of Elektra/Asylum and the label's plans for the future. He also stressed that the artists on Elektra/Asylum are a part of the entire E/A operation—not just a Nashville artist. The entire label is at the disposal of the artist.

The meeting continued with each of the Elektra executives giving a description of their duties, from promotion to sales to publicity to marketing to artist development.

E/A Nashville's administrative director, Ewell Rousell, said the label will host additional meetings of this sort, possibly three times a year, as following the response by both the label personnel and the artists, managers, agents and producers.

Nashville Report

(Continued from page 73)

pany, New Carlisle, Ohio, Investment and Credit Corp.

When Crystal Gayle moved from United Artists to Columbia, she left at UA enough material in the can for a new album which the UA folks are putting together. One of the songs in the package is "We Should Be Together." Crystal's first single for Columbia, meanwhile, is to be released next month.

Con Hunley reminiscing: "I was paid \$12 for my first professional performance at a club in Knoxville." He recently performed at the Austin Patio Dude Ranch near Dallas. Although the sound system needed quite an improvement, Hunley shined through nevertheless, living up to his newly-acquired style description of "blue-eyed soul," performing a medley of hits by Ray Charles, Hunley's favorite singer. The influence is easily heard.

And speaking of hot performances, the Henry Paul Band came to the Exit/In last week on the first leg of a national summer tour. Paul used to be with the Outlaws, and the effects carry over, as the band operates with three guitars, one of which is played by Music City native Billy Crain, brother of Charlie Daniels Band guitarist Tommy

(Continued on page 75)

Haggard at Harrah's



MCA artist Merle Haggard and his wife Leona Williams were recently visited by MCA Records executives in Reno while Haggard was headlining at Harrah's Club. Pictured backstage following the show are (from left) Santo Russo, vice president of product development; Bob Siner, president of MCA Records; Haggard; Leona Williams; Lou Cook, vice president of the international division; George Osaki, vice president of creative affairs; Stan Layton, vice president of marketing; Arnold Stone, vice president of administration; David Jackson, vice president of business affairs; and Larry King, vice president of promotion.

Fan Fair (Continued from page 73)

Stewart (WINS), Peggy Sue (Door Knob), Joe Sun (Ovation), Tommy Wills (Terry), and Sonny Wright (Door Knob).

The Songwriters' Show Friday night featured Ed Bruce (master of ceremonies), Bobby Braddock, Randy Goodrum, Wayland Holyfield, Archie Jordan, Dennis Morgan, and Don Schlitz.

The Cajun Show ended Friday's stage activities with performances by Allen Fontenot and Band, Wade Benson Landry, Jimmy C. Newman and Cajun Country, Joel Sonnier, and Doug Kershaw & Rusty Kershaw.

Saturday's festivities were scheduled to begin with the CMA International Show hosted by Roy Clark. Among the performers were Grassroots (England), Karel Gott (Czechoslovakia), Ruud Hermans Band (Holland), Inger Johanson (Norway), Brendan Quinn (Ireland), Mary Bailey (Canada), and Matthew and the Mandarins (Korea).

The CMA Reunion Show included veteran artists such as the Bailes Brothers, Rose Maddox, Laura Lee McBride, Kirk McGee, Captain Stubby and the Buccaneers, Evelyn Perry of the Original Coon Creek Girls, Mose Rager, Wade Ray, Ramona Reed, Ton Swartzell, Johnny Swendel, Chalmers, Hershel & Thomas Jordan, Danny & Annie Lou Dill, The Tommy Scott Show, Floyd Tillman, Speedy West, Smoky Dawson, and Jimmy Walker. In addition the Riders In The Sky presented a special tribute to Foy Willing, Dwight Butcher, Johnny Bond, Ray Whitley, Lester Flatt, Maybelle and Sara Carter and Bob Luman. MC's for the Reunion Show were Biff Collie, Charlie Douglas, Bill Mack and Grant Tournier. A special tribute to country music comedians was presented, with appearances by Sarie Wilson, Curley Rhodes,

Shorty Barnes, Bill Callahan, the Duke of Paducah, Boxcar Willie, Goober Buchanan, Minnie Pearl, Cousin Wilbur Westbrooks, Speck Rhodes and Grandpa Jones.

Other activities during Fan Fair included the International Fan Club Organization banquet and show Wednesday night and a ceremony inducting the newest members into the Hall of Fame's Walkway of Stars Wednesday afternoon. Installed were (deceased) Bob Luman, Lefty Frizzell, Moon Mullican and Elton Britt; and (living) Margo Smith, Johnny Paycheck, Jim & Jesse, Mary K. Miller, T.G. Sheppard, Jody McCauley, Joe Zinkan, Rachel Veach Watson, Curley Rhodes, Charlie Collins, Onie Walker, Gene Martin and Roy Acuff Jr.

The final event on the official agenda of scheduled events was the Grand Master Fiddler Contest held Sunday at Opryland. Hosting the contest were Grant Turner, Hairl Hensley and Tony Lyons. Co-chairmen were Roy Acuff, Porter Wagoner and Dr. Perry Harris.

Ovation Relocates

■ NASHVILLE — Ovation Records is relocating its Nashville offices from the United Artists Tower on Music Square West to 803 18th Avenue South.

The move, for increased space, is effective this week.

Bryan To Top Billing

■ NASHVILLE—Tandy Rice, president of Top Billing, Inc., has announced the appointment of Jim Bryan as a sales agent for the talent management / booking agency.

Bryan has seven years experience in the local and national promotion departments of A&M, Elektra/Asylum, and most recently Monument Records.

Country Single Picks

COUNTRY SONG OF THE WEEK

LEON RAUSCH—Derrick 124

YOU CAN BE REPLACED (prod.: Ray Baker) (writers: Anderson/Crutchfield) (Acuff-Rose, BMI) (2:22)

A solid country treatment, with plenty of steel guitar, is given this blues-flavored ballad. Rausch is effective with the lyrics, especially the chorus hook line.

EARL SCRUGGS REVUE—Columbia 3-10992

I COULD SURE USE THE FEELING (prod.: Larry Butler) (writers: D. Linde/R. McDaniel) (Combine, BMI/Music City, ASCAP) (2:56)

The Scruggs Revue uses their distinctive, bluegrass-influenced style on commercial country material to create an interesting sound. Instrumental accompaniment is full and balanced.

IRIS LARRATT—Infinity 50,015

YOU CAN'T MAKE LOVE TO A MEMORY (prod.: Andy DiMartino) (writer: R. Jankowski) (Dynablast, EMI) (3:12)

Infinity's first venture into the country field is an easy rolling tune with a slightly haunting tone. Plenty of strings provide a strong backdrop for her expressive vocals.

TOM GRANT—Republic 043

WE'VE GOTTA GET AWAY FROM IT ALL (prod.: Dave Burgess) (writers: K. Westberry/D. Rogers) (Lariat, ASCAP/Singletree, BMI) (2:50)

A tropical mood prevails to go with the lyrics of this light-hearted song. There is some potential with pop listeners here as well as country.

ORION—Sun 1142

EBONY EYES (prod.: not listed) (writer: J. D. Loudermilk) (Acuff-Rose, BMI) (3:02)

This is perhaps the most convincing Elvis sound-alike record to be released in recent months, although no claim is made this time. Whatever, the material and performance, as well as the style, have plenty of listener appeal.

RANDY GURLEY—RCA PB-11611

DON'T TREAT ME LIKE A STRANGER (prod.: Roy Dea) (writer: D. Loggins) (Leeds/Patchwork, ASCAP) (3:00)

Gurley's first single for RCA is a light, up-tempo tune that should please both country and pop listeners. Vocals are both strong and expressive for maximum effect.

DOUG OWEN—MCA Hickory 41049

HIGHWAY FLYER (prod.: Steve Ripley) (writers: D. Owen/S. Davis) (Acuff-Rose/Al Gallico, BMI) (2:12)

Owens tells a story with this catchy tune about a free spirit. A piano leads the way, backed by a steady bass and strings to fill in the gaps.

Nashville Report (Continued from page 74)

Crain. Both brothers are proven guitar players, but this is Billy's first outing with a major label (Atlantic) group, and his playing has some of the fire reminiscent of the Allman Brothers Band early days, believe it or not.

Monument artist **Ray Price's** main man **Tex Davis** asks: "Did you catch Ray on the Tonight Show? Looks like he's having two careers."

There's a North Carolina guy named **Mike Cross** who put together an album on Moonlight Records, based in Chapel Hill, and according to some retail chain sources, the lp ("The Bounty Hunter") is out-selling many of the major platinum lps in the Carolinas.

Talk about paying dues: The **FCC Band** (Free Flight), an AWB-style Alabama band, recently dubbed before one of the toughest audiences in the world—the producers, musicians, record company execs, publishers and artists at the recent Muscle Shoals Music Association Seminar. Working behind a mass of hairstyles, make-up, white sashes and intense lights, all for the purpose of videotaping, the band met the challenge head-on and sounded like a major possibility for the new label venture. Not an easy task, considering the circumstances.

Record World Country Albums

JUNE 16, 1979

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

JUNE 16	JUNE 9		WKS. ON CHART
1	2	GREATEST HITS WAYLON JENNINGS RCA AHL1 3378 (2nd Week)	7
2	1	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	27
3	3	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	18
4	5	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	6
5	9	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	9
6	7	LOVELINE EDDIE RABBITT/Elektra 6E 181	3
7	4	CLASSICS KENNY ROGERS AND DOTTIE WEST/United Artists LA 946 H	10
8	14	TNT TANYA TUCKER/MCA 3066	30
9	20	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	51
10	24	JERRY LEE LEWIS /Elektra 6E 184	9
11	11	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	74

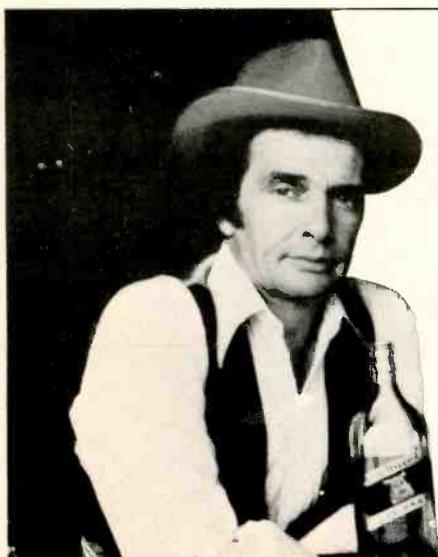


CHARTMAKER OF THE WEEK

12	—	IMAGES RONNIE MILSAP RCA AHL1 3346	1
13	10	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 2 34326	29
14	6	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	11
15	8	STARDUST WILLIE NELSON/Columbia KC 35305	58
16	12	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	4
17	17	SERVING 190 PROOF MERLE HAGGARD/MCA 3089	2
18	20	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	19
19	19	THE BEST OF BARBARA MANDRELL /MCA AY 1119	19
20	15	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	31
21	16	MOODS BARBARA MANDRELL/MCA AY 1088	35
22	28	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	176
23	13	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	6
24	25	CROSS WINDS CONWAY TWITTY/MCA 3086	2
25	22	RODRIGUEZ JOHNNY RODRIGUEZ/Epic KE 36014	3
26	39	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	16
27	29	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177	9
28	—	JUST TAMMY TAMMY WYNETTE/Epic KE 36013	1
29	23	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35789	13
30	30	I DON'T LIE JOE STAMPLEY/Epic KE 36016	3



31	21	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789	6
32	32	SATURDAY MORNING SONGS TOM T. HALL/RCA AHL1 3362	3
33	33	RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	4
34	27	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 35776	12
35	38	REFLECTIONS GENE WATSON/Capitol ST 11805	17
36	37	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	12
37	34	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	88
38	41	CON HUNLEY /Warner Bros. BSK 3285	12
39	42	JIM ED AND HELEN JIM ED BROWN AND HELEN CORNELIUS/RCA AHL1 3258	14
40	48	EXPRESSIONS DON WILLIAMS/MCA AY 1069	40
41	50	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696	72
42	47	ORIGINAL TEXAS PLAYBOYS /Capitol ST 11917	5
43	—	IF LOVE HAD A FACE RAZZY BAILEY/RCA AFL1 3391	1
44	55	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	62
45	45	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	93
46	54	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	33
47	44	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	31
48	36	VARIATIONS EDDIE RABBITT/Elektra 6E 180	63
49	43	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	70
50	52	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	52
51	53	BURGERS AND FRIES /WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	31
52	56	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35623	29
53	40	LOVE YA STELLA PARTON/Elektra 6E 191	5
54	63	YOU'VE GOT SOMEBODY VERN GOSDIN/Elektra 6E 180	9
55	49	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	26
56	35	HALF AND HALF JERRY REED/RCA AHL1 3359	10
57	66	THE AMAZING RHYTHM ACES /Columbia JC 36083	11
58	62	LEGEND POCO/MCA AA 1099	11
59	31	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 6E 194	4
60	59	PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258	29
61	58	BEST OF DOLLY PARTON /RCA APL1 1117	159
62	57	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	32
63	51	THERE'S ALWAYS ME RAY PRICE/Monument MG 7633	9
64	46	LOVE NOTES JANIE FRICKE/Columbia KC 35774	11
65	74	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011	24
66	70	JOHN DENVER /RCA AQL1 3075	21
67	64	ARE YOU SINCERE MEL TILLIS/MCA 3077	16
68	61	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	57
69	69	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	28
70	73	TRYIN' TO SATISFY YOU DOTTSY/RCA AHL1 3380	6
71	72	THE PERFORMER MARTY ROBBINS/Columbia KC 35446	13
72	71	GARY GARY STEWART/RCA AHL1 3288	14
73	65	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	36
74	26	THE FEELING'S NOT RIGHT AGAIN RAY STEVENS/ Warner Bros. BSK 3332	4
75	60	I WILL SURVIVE BILLIE JO SPEARS/United Artists LA 964 H	3



Merle Haggard



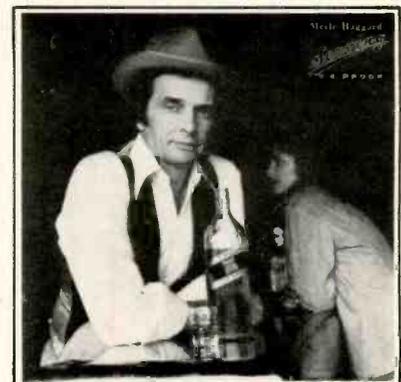
190 PROOF

MCA-3089

FEATURING THE SINGLE, "RED BANDANA" MCA-41007

PRODUCED BY FUZZY OWEN. CO-PRODUCED BY JIMMY BROWN.

MCA RECORDS



SHOOTING UP THE CHARTS!

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Record World Country Singles

JUNE 16, 1979

TITLE, ARTIST, Label, Number

JUNE 16	JUNE 9		WKS. ON CHART
1	3	SHE BELIEVES IN ME KENNY ROGERS United Artists 1273	8
2	2	WHEN I DREAM CRYSTAL GAYLE/United Artists 1288	10
3	6	NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553	8
4	7	YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808	9
5	5	RED BANDANA MERLE HAGGARD/MCA 41007	10
6	1	SAIL AWAY OAK RIDGE BOYS/MCA 12463	11
7	8	ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8786	10
8	10	IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536	7
9	9	ARE YOU SINCERE ELVIS PRESLEY/RCA 11533	9
10	12	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125	7
11	18	AMANDA WAYLON JENNINGS/RCA 11596	5
12	15	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	7
13	17	I DON'T LIE JOE STAMPLEY/Epic 8 50694	8
14	14	DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704	9
15	11	SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929	10
16	23	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	4
17	20	TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036	8
18	21	IF I GIVE MY HEART TO YOU MARGO SMITH/Warner Bros. 8806	7
19	22	SIMPLE LITTLE WORDS CRISTY LANE/LS 172	7
20	28	PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	6
21	27	WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/Epic 8 50696	8
22	24	I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292	9
23	25	MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707	8
24	29	THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568	6
25	26	STEADY AS THE RAIN STELLA PARTON/Elektra 46029	9
26	30	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	7
27	33	YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577	2
28	32	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706	5
29	35	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	5
30	31	TOUCH ME BIG AL DOWNING/Warner Bros. 8787	9
31	36	SPANISH EYES CHARLIE RICH/Epic 8 50701	6
32	41	SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/Warner Bros. 8815	3
33	34	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra 46023	7
34	4	IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790	13
35	43	YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	4
36	37	I JUST WANNA FEEL THE MAGIC BOBBY BORCHERS/Epic 8 50701	7
37	42	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812	4
38	39	SHE'S BEEN KEEPING ME UP NIGHTS BOBBY LEWIS/Capricorn 0318	9
39	46	REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717	3
40	45	BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814	4
41	47	NADINE FREDDY WELLER/Columbia 3 10973	5
42	48	CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001	4
43	13	SWEET MELINDA RANDY BARLOW/Republic 039	11
44	62	PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723	2
45	59	NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722	2



CHARTMAKER OF THE WEEK

46	—	SUSPICIONS	1
		EDDIE RABBITT	
		Elektra 46053	



47	52	CALIFORNIA GLEN CAMPBELL/Capitol 4715	4
48	60	LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033	3
49	56	LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562	3
50	57	WASN'T IT EASY, BABY FREDDIE HART/Capitol 4720	4
51	38	RUNAWAY HEART REBA McENTIRE/Mercury 55058	9
52	53	I MIGHT BE AWHILE IN NEW ORLEANS JOHNNY RUSSELL/Mercury 55060	6
53	—	BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974	1
54	40	MY HEART IS NOT MY OWN MUNDO EARWOOD/GMC 106	8
55	64	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046	2
56	16	WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537	10
57	—	(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE JERRY REED/RCA 11638	1
58	—	COCA COLA COWBOY MEL TILLIS/MCA 41041	1
59	63	BAD DAY FOR A BREAKUP LESLEE BARNHILL/Republic 040	5
60	67	THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY PRICE/Monument 283	3
61	68	TILL I CAN GAIN CONTROL AGAIN BOBBY BARE/Columbia 3 10998	2
62	69	BETWEEN THE LINES BOBBY BRADDOCK/Elektra 46038	3
63	70	OH BABY MINE (I GET SO LONELY) BOBBY G. RICE/Republic 041	2
64	80	FELL IN LOVE FOXFIRE/NSD 24	2
65	19	I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/MCA 1807	11
66	44	LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532	12
67	72	WALTZ ACROSS TEXAS ERNEST TUBB/Cachet 4501	3
68	78	FOREVER ONE DAY AT A TIME DON GIBSON/MCA Hickory 51031	2
69	—	SLIP AWAY DOTTSY/RCA 11610	1
70	66	GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 151	6
71	49	LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458	14
72	58	SPARE A LITTLE LOVIN' ARNIE RUE/NSD 19	6
73	92	DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/Orlando 103	2
74	50	HOW TO BE A COUNTRY STAR STATLER BROTHERS/Mercury 55057	12
75	93	I'M GETTIN' INTO YOUR LOVE RUBY FALLS/50 States 70	2
76	51	FADED LOVE AND WINTER ROSES DAVID HOUSTON/Elektra 46028	9
77	61	DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/Epic 8 50671	15
78	73	BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455	16
79	54	DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002	14
80	65	JUST BETWEEN US BILL WOODY/MCA Hickory 54043	9
81	55	THE GIRL ON THE OTHER SIDE NICK NOBLE/TMS 601	10
82	74	ROCKIN' MY LIFE AWAY JERRY LEE LEWIS/Elektra 46030	11
83	71	JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/Epic 8 50672	14
84	87	LINES JERRY FULLER/MCA 41022	2
85	—	MIDDLE AGE MADNESS EARL THOMAS CONLEY/Warner Bros. 8798	1
86	85	LAY BACK IN THE ARMS OF SOMEONE JUICE NEWTON/Capitol 4714	4
87	96	DON'T SAY LOVE CONNIE SMITH/Monument 45 284	2
88	89	WHAT'RE WE DOING, DOING THIS AGAIN NICK NIXON/MCA 41030	3
89	—	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	1
90	—	DON'T LET ME CROSS OVER JIM REEVES/RCA 11564	1
91	98	DISCO GIRL GO AWAY REBECCA LYNN/Scorpion 0581	2
92	—	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009	1
93	97	COULD I TALK YOU INTO LOVING ME AGAIN WYNN STEWART/WINS 127	2
94	94	STEAL AWAY PAUL SCHMUCHER/Star Fox 279	2
95	—	BLUE SKY SHININ' MICKEY NEWBURY/MCA 41032	1
96	—	IT WON'T GO AWAY RAYBURN ANTHONY/Mercury 55063	1
97	76	LO QUE SERA (WHAT EVER MAY THE FUTURE BE) JESS GARRON/Charta 131	12
98	—	DON'T STAY ON YOUR SIDE OF THE BED TONIGHT ANN J. MORTON/Prairie Dust 7631	1
99	99	LET'S TRY TO FALL IN LOVE AGAIN BOBBY SMITH/United Artists 1295	2
100	75	THE REAL THING O. B. McCLINTON/Epic 8 50698	6



Frannie Golde. You're there at the beginning...

"Frannie." Her debut album on Portrait™ Records and Tapes. Featuring the single "Here I Go." 6-70031

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