**Singles**


**Hot Chocolate**, "Going Through the Motions" (prod. by M. Most) (writer: E. Brown) (Finchley, ASCAP) (3:54). Vocal, string and synthesizer intensity build to a dramatic climax on this monumental effort from an LP coming in as a multi-format smash.

**Patti Smith Group**, "Frederick" (prod. by T. Rundgren) (writer: P. Smith) (Ninja, ASCAP) (3:01). Smith's urgent vocals, enclosed by ringing guitars, plead the message while keyboard lines puzzle. Rundgren produces with a smart AOR touch that will widen her audience. Arista 0427.

**The Cars**, "Let's Go" (prod. by B. Ocasek) (writer: R. Ocasek) (BMI) (3:32). The Cars were last year's hit debut band & their first release from their new model should get equal mileage. All the parts are geared for hit status on this fine-tuned midtempo rocker. Elektra 46063.

**Sleepers**

**Louisiana's Le Roux**, "Feel It" (prod. by L. S. Medica) (writer: J. Pollard) (Screen Gems, BMI) (3:20). This is one of the pop rock's enduring hits.

**Philly Cream**, "Motown Review" (prod. by Barry Ingram) (writer: W. McCray) (Sherlyn, BMI) (3:45). The band's finest effort to date, this is the most of her grandiose vocal talent. Precision back-up vocals, prominent piano lines & a bluesy guitar add up to a masterpiece. Atlantic 16000 (7.98).

**The Who**, "The Right" (The soundtrack for a superior rock documentary series also an LP). Abba is one of the few groups to create a truly original sound for themselves and this latest LP, filled with potential hit singles, is a natural extension of previous efforts. ABBA's songwriting is more sophisticated and accessible. Atlantic SD 16000 (7.98).
Experience the Force of DISCO-ROCK from Japan

Life In Tokyo means something else when it comes from Japan. It means Disco-Rock! 'Life In Tokyo'. The new single from Japan. Produced by Giorgio Moroder. It's Disco-Rock. And it's ready to roll!

RUSH RELEASED ON ARIOLA/HANSA
Industry Topped $4 Billion in ‘78; Units Up Slightly

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

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

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

Major Labels Showing Strong Commitment To Revitalized Rock and Pop Sounds

By SOPHIA MIDAS

(Continued on page 52)

FCC To Get Another Broadcast Bureau Chief
By BILL HOLLAND

■ WASHINGTON—Federal Communications Commission chairman Charles D. Ferris said last week he plans to move his new broadcast bureau chief to director of the common carrier bureau. Just last month, the FCC named Philip L. Verveer the new chief of the broadcast bureau, a move observers saw as part of the FCC decision to speed its commitment to broadcast deregulation.

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

(Continued on page 69)

PolyGram Unveils New 10-Year Plan At MDs Meeting

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

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

(Continued on page 68)

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

By KEN SMIKLE

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

On Thursday, June 6th, President and Mrs. Carter hosted a celebration at the White House in recognition of the BMA and of June as Black Music Month. The dinner, which was held on the South Lawn, was attended by 1000 people from government and the recording industry. Entertainment for the occasion was provided by gospel singer Sarah Jordan, singer Chuck Berry, Bill Eckstine, Evelyn "Champagne" Jack and the Andrae Crouch Singers, The Philadelphia International band, M.F.S.B., accompanied the performers.

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

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

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

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

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

(Continued on page 59)

Al Coury Says RSO-Lucas Deal Will Yield Multiple Soundtracks

■ LOS ANGELES — RSO Records will launch its new long-term tie to Lucasfilm, Ltd., via the soundtrack package to "The Empire Strikes Back," sequel to the top box office earner "Star Wars." And while the initial joint venture will see the recording arm of the Stigwood organization participating in one of the most intensive global film/record campaigns ever attempted, RSO label chief Al Coury says RSO-Lucas deal will yield multiple soundtracks.

(Continued on page 64)
PolyGram Modifies Distribution System

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

Ordering Shift

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

Other rumored modifications — such as placing all classical titles in one numerically sequenced zone; reducing the maximum ordering from the Top 32 zone from two cartons to one carton; numerically sequenced packing slips — remain nothing more than rumors, according to Franzblau.

"We're trying to stick with classic the way it is," he said. "We're (Continued on page 69)

Schwartz Bros. Reports Gain

WASHINGTON — Schwartz Brothers, Inc., one of the leading wholesalers and retailers of music merchandise on the east coast, last week reported net income for the first quarter ended April 30, 1979 of $41,517, or $0.05 per share compared to $39,618 or $0.05 per share in the first quarter last year. Sales for the period increased to $6,611,147 from $6,549,572 a year earlier.

Stock Dividend

The company also announced that the board of directors had declared a five percent stock dividend payable July 27, 1979 to stockholders of record July 19. It is the first stock dividend paid by the company in its 32-year history. Last year Schwartz Brothers paid a $0.10 cash dividend. According to James Schwartz, president of the company, "The dividend reflects our directors' continuing confidence in our prospects in the years ahead. At the same time it enables us to conserve cash for our expansion program."

AmericanRadioHistory.Com
"All my friends in the Neighborhood love the Dixie Dregs’ Night Of The Living Dregs."

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

DIXIE DREGS “NIGHT OF THE LIVING DREGS”. IT’S A BRAVE NEW WORLD

Produced by Ken Scott for KOMOS Productions
Direction: Lloyd Segal & Associates
Agency: Variety Artists Int'l
On the Eve of Its Annual Meetings, Chappell Is Scoring on Several Fronts

By PAT BAIRD

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

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

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

Kershenbaum Named A&M &R Vice Pres.

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

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

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

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

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

This week Chappell/Intersong is represented on the RW charts with the singles "Love You Inside and Out" by the Bee Gees, "Gold" by John Stewart, "Music Box Dancer" by Frank Mills, "Shadows in the Moonlight" by Anne Murray, "Married Men" by Bette Midler and "Tragedy" by the Bee Gees. On the Black Oriented Singles Chart, they published "I Got My Mind Made Up" by Instant Funk. They appear on the Country Singles Chart with Anne Murray, "September Song" by Willie Nelson, "You're the Only One" by Dolly Parton, "Save the Last Dance for Me" by Emmylou Harris and "I Just Wanna Feel the Magic" by Bobby Borchers. On the Disco File Top 50 they publish "Rock It to the Top" by Manutus and "Undercover Lover" by Debbie Jacobs. Additionally they publish the B-side of the multi-charting "Ring My Bell" by Anita Ward and Cher's new single "Wasn't It Good."

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

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

According to Robinson, "Chappell tried very hard to be in the contemporary music business and with many things, they succeeded. Certainly Hall & Oates is one of something they were in the forefront of. But what happened was that (Continued on page 72)

Columbia Re-INKs Chicago

Chicago has renewed its recording contract with Columbia Records. The group's new album, entitled "Chicago XIII," produced by Phil Ramone, is scheduled for release later this summer, which will coincide with a tour of Canada and the United States. Pictured from left: (Top row) Abe Somer, attorney; Walter Parazaider, Chicago; Robert Lamm, Chicago; Jeff Wald, Jeff Wald Management; James Pankow, Chicago; Danny Seraphine, Chicago; Walter Yetikofk, president; CBS Records. Group: Mary Lundsford, field vice president, marketing, Columbia Records; Dan Ellis, national vice president, A&R, Columbia Records; (bottom row) Jack Croig, senior vice president and general manager, Columbia Records; Lee Loughman, Chicago; Donnie Dacus, Chicago; Terry Powell, director, A&R, west coast, Columbia Records; Loudi De Oliveira, Chicago; Peter Cetera, Chicago.

Reen Nalli Named Atco/Custom VP

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

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

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

Taylor General Manager Of Stiff U.S. Office

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

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

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

Comments

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

I got a test pressing from the factory of our new album but they sent two single-sided discs, so I decided to stick them together. I got my super glue out, lined the two records up and stuck them, but I got it wrong and when I tried to play it, the hole in the middle didn't fit. I tried to pull it apart but the record broke, so I ended up throwing it on the fire. After about 5 minutes of vinyl smoke filling the room, I picked it up and threw the whole thing out into the garden.

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

All the best,

Paul

On Columbia Records and Tapes.

DEAR PAUL

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

ART DEPT.
Summer Maintains Hold as Top Single
As Six Discs Bullet in an Active Top Ten

By JOSEPH IANELLO

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

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

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

This week's Chartmaker is Pink Lady (Elektra/Curb) #77 bullet, leaping into the Top 100 on the strength of KRTH, KFI and KHJ adds. Chic (Atlantic) boasts the biggest chart jump this week going from #81 bullet last week to #59 bullet (as well as #33 bullet BOS and entering at #27 Disco) with new pop airplay (96X, WFLY, WPSG, KSLQ, and WEJM) and very hot r & b action.

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

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

By SAMUEL GRAHAM

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

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

Also bulleting in the top twenty are the Isley Brothers (T-Neck), Anita Ward (Juanita), Kansas (Kirshner), Ted Nugent (Epic) and Kiss (Casablanca), all new releases. The Isleys and Ward and #15 and #17 respectively, are showing the same kind of movement as Earth, Wind and Fire at this point—that is, large retail, one-stop, with racks just beginning to be a factor—while Kansas (#18) is moving well at retail, Nugent (#19) is selling at both racks and retail and Kiss (#20 in just its second week on the chart) has solid initial racks and a retail spread continuing from last week.

"I Was Made For Lovin' You" single is a Powerhouse Pick this week.

Chartmaker

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

In the thirties, Gerry Rafferty (UA), another new album, is at #34 bullet on retail strength, while the Crusaders (MCA) are at #38 bullet with solid retail; one-stop action, particularly in NY, Philadelphia, Chicago, Minneapolis and the northwest. In the forties, Charlie Daniels (Epic) is at #41 bullet with retail in the midwest, southeast and New York, while Poco (MCA) has re-
Where will you be when your Communique arrives?

COMMUNIQUÉ

Dire Straits. Communique.
Produced by Jerry Wexler and Barry Beckett
On Warner Bros. Records & Tapes (HS 3330)

Personal Management: Ed Bicknell,
Booking Agency: ATI.
By arrangement with Phonogram Limited.
Infinity Names Swig Field Promotion VP

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

Prior to joining Infinity, Swig was director of national album promotion for Epic/Portrait and the CBS Associated Group.

Perren Names Two VPs

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

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

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

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

BY SAM SUTHERLAND

LOS ANGELES—Emerging legal and financial problems in the development of videotape and film promotional clips, along with current production and marketing trends in label-produced footage, underscored a one-day professional seminar here.

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

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

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

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

The prospect of home video sales is the leading edge of the music industry's transition from promotional usages to profits based on performance for pay, and Alexander mulled the lack of any fully-detailed trade policy on how musicians will be paid.

"What happens when record companies make money from promotional films? There's some question of how artists should be paid when this transpires," he said. Although he noted that few label clips as yet make back their production costs, Alexander stressed that labels were already (Continued on page 49)

Arista Names Gordon Sales Admin. Director

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

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

Atlantic To Release 'Muppet Movie' St'Track

"The Muppet Movie," the original soundtrack recording, will be released by Atlantic Records in the United States and Canada. The announcement was made by Atlantic president Jerry Greenberg, who also reported that the album will be available on the last week of June. The release of this album coincides with the opening this month of "The Muppet Movie," the first full-length feature film to star the world-famous Muppets characters created by Jim Henson. The original music for "The Muppet Movie" was written by Paul Williams and Kenny Ascher, with Williams serving as producer of the original soundtrack recording. On the album as well as in the film, all the singing is done by the Muppets characters. Shown celebrating Atlantic's release of "The Muppet Movie" original soundtrack recording are, from left: Atlantic senior vice president/president Jerry Greenberg, "The Muppet Movie" original soundtrack recording,从严治党,坚持党的领导,坚持中国特色社会主义制度,坚持人民当家作主,坚持全面依法治国,坚持社会主义核心价值体系,坚持在发展中保障和改善民生,坚持人与自然和谐共生,坚持总体国家安全观,坚持党对人民军队的绝对领导,坚持 正确政治方向,坚持中国特色社会主义政治发展道路,坚持人民当家作主等。
THE CARS' NEW ALBUM CANDY-O

CONTAINING THE SINGLE "LET'S GO."

THE CARS DRIVE AMERICA!

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MANAGEMENT: FRED LEWIS ORGANIZATION

PRODUCED BY ROY THOMAS BAKER

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

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

— Michael and Jackie Jackson For Peacock Productions.
Rick James Gets Platinum

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

Auction To Benefit Martell Foundation

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

The one-day event, sponsored by Phil Jaffe, publisher of Inside Music, will go directly to the Foundation.

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

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

Peaches Begins Second 'Supersale'

By FRANN ALTMAN

LOS ANGELES — Moving into their second national "Peaches supersale" for 1979, the superstore chain is running a storewide sale for June 15 through June 24, with prices to be lowered on all albums and tapes. According to Richard Diamond, VP and general manager for the chain, the sale includes reduced prices on all $7.98s and $8.98s in every Peaches store.

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

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

MCA Ups Wyatt

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

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

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

Wyatt is located in MCA Records' Universal City office.

Scotti Bros. Pubbery

Names Espy Gen. Mgr.

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

Signs Six

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

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

(Continued on page 72)
When Cher said...
TAKE ME HOME
You couldn’t refuse

And now...
"Wasn’t It Good?"
Produced by Bob Esty

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

By SAMUEL GRAHAM

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

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

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

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

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

**Guthrie Sues CBS Over 'Flowers' Duet**

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

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

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

**Arista Taps Silver**

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

**Power To The People**

Casablanca Record and FilmWorks recording group Village People's new album is entitled "West," it is being released this week as they did, giving four performances at LA's Greek Theatre. Village People are on past the halfway point in their first-ever major nationwide tour. Pictured from left: (standing) Steve Keator, vice president/media, Casablanca; Larry Harris, senior vice president/managing director, Casablanca; David Hodo, Randy Jones of Village People; Henri Beloiz, president, Can't Stop Productions; Alex Biley and Victor Willis of Village People; Neil Bogart, president, Casablanca; Jacques Morali, producer and creator of Village People; Robert Poppe, vice president/pres, Casablanca; Howard Rosen, vice president/PR as Casablanca; Emial Petrone, vice president/western sales region; David Shein, vice president/Finance, Casablanca; (kneeling) Glenn Hughes and Felipe Rose of Village People; Joyce Bogart.
TEDDY.

You know how much that name means.

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


TEDDY PENDERGRASS 1979 TOUR

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


“Turn Off The Lights” ZSB 03696

“Teddy” FZ 36003

Booking: William Morris Agency
Management: Alive Enterprises.
By BRIAN CHIN

NEW YORK — When "Gottu Go Disco" opens later this month (20) at New York's Minskoff Theatre, it's expected to give a significant part of its patronage its very first (and, possibly, its very last) glimpse of the atmosphere of a discotheque. Kenny Lehman, the show's musical director, took some time recently from his six-day rehearsal schedule to talk to Record World about presenting disco music in a live, visual medium. With a history of involvement in the writing, producing and arranging of hits like Chic's "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)," Lemon's "Chance to Dance" and "A-Freak-A" and Roundtree's "Get On Up (Get On Down)," Lehman will be conducting a rhythm section and orchestra totalling twenty-five pieces and coordinating orchestration for the music of other major contributors, who include John Davis, Raymond Chew, Nat Adderly, Jr. and Tom M. Jones. Speaking rapidly, with the air of someone who knows what he wants and how to get it, Lehman says that he has been involved with "Gottu Go Disco" from its beginning, last winter, when Julius Rifkin, of Spring Records, mentioned the project to him. "I made inquiries to the producer, Jerry Brandt," Lehman recounts. "I played him the 'Lemon' album (and we did) some general concept-lossing. It was a dream of mine to do it on a big scale. I had my eyes set on the musical director's position."

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

The seventeen musical numbers in "Gottu Go Disco" span a range of styles: the show's staff likes to claim that the music will run the gamut from "sleaze band to full symphony orchestra." Encompassing ballads as well as novelties and uptempo disco, Lehman stresses that while some modification of arrangement and concept is needed to adapt disco for the stage, authenticity will be maintained to the greatest degree possible. "It is necessary to write to the drama" as well as evoke the feverish ambience of the dance floor; certainly, the sound patterns will be slower than that generally experienced in a club. Still, devices such as phasing and digital delay will be utilized, and the musical arrangements will occasionally emulate the crossedfaded "deejay mix" that segues two songs together without interrupting the rhythm. Lights, by Robby Monk, will also cross Broadway and disco styles: it is claimed that the show will use more lights than any other in Broadway history.

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

Infinity Inks Blue Steel

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

CBS Ups Baker

WASHINGTON — Jim Chiado, branch manager, Washington, D.C. CBS Records has announced the appointment of William Baker as field merchandiser for the Baltimore-Washington, D.C. area, CBS Records. Prior to his appointment as field merchandiser, Baker was an inventory specialist. Prior to joining CBS Records he was a display specialist for Variety Records in Washington.

Club Review

Reed Battles Back

NEW YORK — It's too bad that commercial success isn't guaranteed by original, creative work. If it was, Lou Reed would no doubt be enjoying much more popularity than he does now. Lou Reed is nothing if not an original voice in rock music. For over a dozen years he has made individual, experimental and provocative music. As is the case with an experimental novelist or an abstract painter, Lou Reed is hated as much—if not more—than he is liked.

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

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

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

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

Reed ended the set with a rock and roll rendition of the Supremes' "Keep Me Hanging On." One got the impression that — all his tirades and rhetoric aside—Reed's one true love is rock and roll, and he is genuinely worried about the megalomania that the music industry seems to be turning into.

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

Stacy Lattisaw. She's young, talented, and exceptional. She has a bright, bouncing voice, amazing energy, and a style quite her own. Hear it all in her remarkable debut album, "Young and in Love." You're going to be hearing a lot from Stacy Lattisaw. Because when you're young and in love, everything can happen.

STACY LATTISAW
Young and in Love

On Cat. No. 4727
Available on record and tape.

Includes single, "When You're Young and in Love." 44 350
Also available on commercial 12" disco disc DK 4727.
Renaissance

labels throw weight behind 'new rock'

(Continued from page 3)

to thrive and the industry continues to watch its pop/rock heroes bask in superstardom? Producers and a&r executives believe that the public is starting to show signs of boredom with the complacency of pop music today while seeking another alternative to disco. Music spokesmen are pointing out that the lack of super-

Joe Smith, chairman of the board, Elektra / Asylum / None-
such Records said, "There's no question that the lack of super-

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

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

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

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

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

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

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

Bruce Smith, who was astute enough

to see this, and the Cars have taken off."

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

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

Smith, who was astute enough

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

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

Discussing the dearth of super-

swamped with their new talent. These kids have been put off for years we heard about punk music, and many of these kids are not at all interested."

"... the new music has gained the airplay that they did, or at least as quickly. "Elaborating on the dearth of superstar, product, Dick Wingate, assistant to the VP, Epic, a&r said, "The indus-

Arista's Bob Feiden, VP,

they didn't have a lot of super-

star product to play. So, in a sense, the emergence of this new music almost happened by chance."
Labels and 'New Rock'

Continued from page 22)

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

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

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

Concert presentations, according to industry spokesmen, are another captivating quality of the new rock artists. “I feel as though this country is coming out of a long sleep,” said Wingate. “There was a time, and I’m referring to the late ‘60s and ‘70s, when people made a point of getting stoned before going to a concert. They were a very passive audience who, rather than getting involved, wanted to be played at. The concerts by the new rock artists represent a complete turn-about, and the Stiff artists are a prime example of this. When I went to England to see the original Stiff tour, including recording artists Costello, Nick Lowe, Ian Dury and Wreckless Eric, I was totally shocked by the excitement these artists generated in their audience. The new music, as a whole, is bringing the audience back to life again, and record companies are aware of this revival.”

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

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

“I was around a record company in 1964,” said Joe Smith, “and at that time we only had Frank Sinatra, Peter, Paul and Mary and Dean Martin. All of a sudden, strange-looking people started making hit records, and when we signed Jimi Hendrix and The Grateful Dead, suddenly other record companies started signing anyone that had long hair and turned up the amp on their guitars. The same thing is happening with the new music,” Kershenbaum eloquently added, “The most enduring and compelling thing about the new music is its attitude, and this attitude will emerge in many different styles of music.”

If the thesis behind revolution is a change of attitude, the recording industry may be at the brink of its first musical revolution in quite some time. Next week’s installment will discuss how the new music has revitalized the American club ‘rock disco.’
One of rock’s brightest new voices debuts his first single from the “Street Of Dreams” lp and it’s a dandy. Carillo’s vocals lead the way while his superb lead guitar pyrotechnics leap over the Andy Newman-led rhythm section. The hard, fast pace is an AOR programmer’s dream and a chart-topping clinch.

MILLIE JACKSON—Spring 197 | Polydor

A MOMENT’S PLEASURE (prod. by Shapiro- Jackson) (writer: Johnson) (Muscle Shoals Sound, BMI) (4:12)

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

NANCY WILSON—Capitol 4741 | Epic

LIFE, LOVE, AND HARMONY (prod. by L. Farrow) (writers: John- Farrow) (Turtle, Caroline/Careers, BMI) (4:04)

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

THE CHARLIE DANIELS BAND— Epic 8-50700

THE DEVIL WENT DOWN TO GEORGIA (prod. by J. Boylan) (writers: group) (Hot Band, BMI) (3:35)

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

KATE TAYLOR—Columbia 3-11017

IT’S THE SAME OLD SONG (prod. by B. Beckert) (writers: Holland-Ozzi-Holland) (Jabete, ASCAP) (3:17)

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

IRONHORSE—Scotti Brothers 408

IT WAS ONLY THE RADIO (prod. by M. Goodwyn) (writers: Braddock-Kazik) (Crescent/Rags to Riches, ASCAP) (3:55)

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

OAK—Mercury 74076

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

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

JOHNNY MATHIS—Columbia 3-11001

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

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

B.O.S./Pop

THE TRAMPPS—Atlantic 3537

MY NAME IS LOVE (prod. by Felder-Hooper-Sample) (writers: Sample-Brown) (Four Knights, BMI) (4:07)

Felder’s premiere record finds them with exceptionally pleasing vocals on this hit crossover release. The sax reigns supreme while Joe Sample keeps things pretty with his keyboards.

TAMMY WYNETTE—Atlantic 3580

GIVE YOUR LOVE A CHANCE (prod. by B. Fisher) (writers: Davis-Sherrill) (Atlantic) (3:50)

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

MICKEY NEWBURY—MCA 41032

NO ONE ELSE IN THE WORLD (prod. by B. Sherrill) (writers: Davis-Sherrill) (Atlantic) (3:21)

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

THE CATES—Ovation 1126


There’s plenty of sauce on this appealing up-tempo disco offered by the attractive female duo. Sweet harmonies & showcase vocal leads make the invitation irresistible. A multi-format winner.
AN EVENING OF MAGIC
CHUCK MANGIONE—A&M SP 6701 (13.98)

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

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

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

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

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

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

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

FREQUENCY
NICK GILDER—Chrysalis CHR 1219 (7.98)

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

Flying
PRISCILLA COOLIDGE-JONES—Capricorn CPN 0225 (7.98)

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

JUST LIKE YOU
BILL QUATEMAN—RCA AFL1-2879 (7.98)

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

FROM DANCE TO LOVE
SAMANTHA SANG—United Artists LA 965-01 (7.98)

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

FIRE ON THE TRACKS
CATE BROS. BAND—Atlantic SD 19240 (7.98)

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

PITFALLS OF THE BALLROOM
COOPER BROTHERS—Capricorn CPN 0224 (7.98)

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

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

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

BROWNE SUGAR
TOM BROWNE—Arista/GRP 5003 (7.98)

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

GAVIN CHRISTOPHER
RED 85-1-3052 (7.98)

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

LOVE CURRENT
LENNY WILLIAMS—MCA 3155 (7.98)

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

SERVED ALIVE
ASLEEP AT THE WHEEL—Capitol ST 11945 (7.98)

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

THE LAUGHING DOGS
Columbia JC 36033 (7.98)

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

Radio Replay

By NEIL McINTYRE

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

The Source will be the name used to describe the listening audience the newest information service being offered by NBC Radio, directed at the youth oriented audience. The ABC Radio Network PD at WMNC-FM (FM100) Memphis, Guthrie, formerly PD at WAKY (Louisville) has compiled a one hour special featuring Barbra Streisand that will be aired on over 400 radio stations on June 24th. After the success of the Elvis special, this Streisand program of music and interviews sounds like a good follow-up. The production of the show is first class, and it will not be interrupted by cracks and pops, since the presentation will be on disc.

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

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

On the lighter side of the meetings, one programmer had a good suggestion on how to try to keep the local client off the air, since many like to do their own commercials. When they come to your station make them work for every spot they cut; keep them in the studio for as long as you can. This will help convince them that their hours could be better spent at their own business. Even if they are not singing, they're radio personalities, along with bits and pieces of the air sounds of radio stations around the country.

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

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

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

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

Ultimate Radio Bootleg volume

(Continued on page 69)
ROCK’N’ROLL HIGH SCHOOL
IS OUT ON THE STREET AT LAST!

CONTAINS THE NEW RAMONES SINGLE
"ROCK’N’ROLL HIGH SCHOOL" BY "I WANT YOU AROUND"

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

SIRE RECORDS 1979 - MARKETED & DISTRIBUTED BY WARNER BROS.
Record World

Disco File Top 50

JUNE 23, 1979

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RECORD WORLD JUNE 23, 1979

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2 1/2 hours of exciting disco sounds and information compiled by RECORD WORLD Magazine's "Disco File"!

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markets, and reasonable rates are available for unmeasured

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MCA Purchases 'Nocturna' S'track

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

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Alec R. Costandinos

By BRIAN CHIN

**Record World**

**Disco File**

(A weekly report on current and upcoming discotheque breakouts)

- **IT HAD TO HAPPEN (AGAIN):** Actually, Barbra Streisand's "The Main Event/Fight," out this week on Columbia disco disc, is not her first attempt at disco; her 1975 "Lazy Afternoon" album included a version of the Four Tops' "Shake Me, Wake Me." Her liner notes even mentioned the word "disco" and the cut was heard occasionally over New York's WBLS. This time out, Streisand is swept onto the dance floor with the help of producer Bob Esty and songwriter Paul Jabara, and the marriage was, as they say, made in heaven. Timing a hefty 11:42, the cut sounds like Streisand's best work in a "contemporary" form since her live medley of "Sweet Inspiration" and "Where You Lead," and it works for many of the same reasons. While Bob Esty's backing track gives solid, zipping support, crossing the jumpy, fragmented percussion and synthesizer sound of "Once Upon a Time"'s "Act I!" with the gilded pop sparkle of "Make Me Home," Jabara's songs don't force Streisand to surrender herself totally to the form. Very much like the Oscar-winning "Last Dance," "The Main Event" and "Fight" are pop songs—show tunes, almost—that put Streisand more at home than she's been on other pop-rock and soul style songs. This way, she plays her own strengths—her patented high-note belt, for example—and she finds her own way, with authority, through the sound. Of the last half of "Fight," she's soaring right along with Esty's chorus: "Put up your dukes and fi-i-iight." The cut may be a bit difficult for deejays to handle, as it is quite speedy, and structured in such a way that there don't seem to be exits along its length. Still, it hits a rollicking high, with wonderful guitar work (undoubtedly from Melvin "Wah Wah" Ragin), a perfect stop-and-go string break and a short lighten-up pause in the style of "I Will Survive." A second round TKO, at least.

Also among the best in this week's Disco File: debuts by new female vocalists, headed by **Debbie Jacobs'** first MCA album, "Undercover Lover." Both sides of her disco disc are moving up the chart currently, and there's good follow-up material here, especially "Hot, Hot (Give It All You've Got)" (7:11), where Jacobs appears only occasionally, alternating with the chanted title refrain, in stark, phased moments during handcapped portions fronted by strong clavinet, guitar and orchestral lines. The constant break-and-release process builds up lots and lots of energy and, happily, the sufficient time is left at the tag for a satisfying carry-through. "Burning Desire" (6:04), co-written by executive producer Mark Kreiner, is a loping, offbeat cut. Really interesting: Jacobs winds down to a whisper in a driving synthesizer and string break that pulls you in very imperceptibly. Rounding out with two ballads. "Undercover Lover" marks Jacobs and producer/arranger Paul Sabu as real up-and-comers. **Rena Scott** accompanied Michael Henderson on last year's "In the Night Time," she's now a solo artist with her first work, produced by James Mtume and Reggie Lucas (themselves up-and-comers in disco) on Buddah disco disc, "Super Lover" (6:00). The cut strikes a perfect balance between funky and classy rhythm and percussion work overlaid with delicately smooth strings and horns. Often very explicit, the union female chorus provides the main hook: "Make me feel good, super lover, all night long." Scott holds center stage with her passionate, ringing performance, though, and she's sure to impress everyone within earshot. **John Davis** wrote, arranged and produced Ruth Waters' debut, and there's good follow-up material here, especially "I'VE GOT THE NEXT DANCE" (6:04), co-written by Michael Henderson, on Millennium disco disc, shipping this week through RCA. His contributions are several—the identifiable bass snap and the busy, incisive arrangement.

(Continued on page 30)
DISCO 96/Miami/ Frank Walsh
Prime Movers:
SUNSET PEOPLE—Donna Summer—Casablanca
AINT NO STOPPIN' US NOW—McFadden & Whitehead—Phil. Intl.
BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
Pick Hits:
WANT ADS—Ullanda—Ocean/Ariola
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
MAIN EVENT/FIGHT—Barbra Streisand—Col
KIIS-FM/LA/ = rem  Wagnervn
Pick Hits:
Movers:
Prime
WANT ADS—Ullanda—Ocean/Ariola
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
MAIN EVENT/FIGHT—Barbra Streisand—Col

DISCO 14/Harrisburg/ Scott Robbins
Prime Movers:
RING MY BELL—Anita Ward—TK

KFMX/Minneapolis/Gary De Maroney
Pick Hits:
Movers:
Prime
RING MY BELL—Anita Ward—TK

KSET/El Paso/ Chuck Gross
Prime Movers:
BAD GIRLS—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
H.A.P.P.Y. RADIO—20th Century Fox
AINT NO STOPPIN' US NOW—McFadden & Whitehead—Phil. Intl.
Pick Hits:
MAIN EVENT/FIGHT—Barbra Streisand—Col
GOOD TIMES—Chic—Atlantic

KSET/El Paso/ Chuck Gross
Prime Movers:
RING MY BELL—Anita Ward—TK

KSET/El Paso/ Chuck Gross
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Prime Movers:
RING MY BELL—Anita Ward—TK

KSET/El Paso/ Chuck Gross
Prime Movers:
RING MY BELL—Anita Ward—TK
Hottest:

Rock  Joe Jackson, Kiss, Wings
Disco  Chic
Country  Eddie Rabbitt
B.O.S.  Raydio, Jones Girls
Adult  ARS

LP Cuts
ELO ("Confusion") KFRC, KHJ
ELO ("Don't") WRKO, KFRC, KHJ, KRTH
Cars ("Let Go...") WRKO, KFRC
Who ("Long Live Rock...") WNOE, 13Q, 99X
ARS: d29 WCAO, a WFIL, d29 WKBW, a WPSC, 40-25 WTC-FM, on KFI, a Pro-FM. 
Cheap Trick: (renal) a 19 WABC, 17-28 WGB, 21-19 WCAO, 11-7 WIBC, 2,000 WKGW, a WRKO, 19-14 WFIL, 26-23 KFI, a 27 KRTH, a FI100, 7-9 Pro-FM. 
Chic: d30 WCAO, a WFIL, e-27 WPSC, d21 Pro-FM, on KFI, a 100. 99X. 
EWF: 19-14 WABC, 39-25 WFIL, 16-10 WACO, 22-17 WIBC, 29-25 WPSC, 25-20 WPSC, 19-14 WFIL, 26-23 KFI, d27 a 27 KRTH, a FI100, 7-9 Pro-FM, a 100. 
J. Ferguson: 19-15 WCAO, 23-21 WFI1, 20-18 KFI, 14-13 KFRC, 13-12 KFI, a FI100, 30-29 99X. 
P. Frampton: 28-23 WCAO, on a WKBW, e-29 WPSC, d26 WTC-FM, d29 KFI, 28-24 KFRC, on KHI, a 24-21 KRTH, a Pro-FM. 
J. Jackson: d35 WBBB, a WCAO, a W25C, 21-25 KFI, d30 KFI, d26 KHI, 29-25 KRTH, d22 Pro-FM, 25-21 99X. 
R. Lee Jones: 13-12 WABC, 16-8 WBBB, 5-4 WCAO, e WFIL, 8-4 WABC, 21-19 92Q, 24-17 WPSC, 20-17 WTC-FM, 16-13 KFI, 22-00 GRC, 20-00 KHI, 15-12 KRTH, d29 FI100, 12-11 Pro-FM, 33-31 Y100, 21-19 99X. 
G. Jackson: d36 WBBB, a WCAO, a W25C, 21-25 KFI, d30 KFI, d26 KHI, 29-25 KRTH, d22 Pro-FM, 25-21 99X. 
Krista: d39 WBBB, a WCAO, 21-25 WKBW, 30-27 WRKO, a WRKO, 28-25 WPSC, 30-28 KFI, a KFI, 20-23 KRTH, 18-14 Pro-FM, 26-19 99X. 
ELO: 24-20 WANS-FM, 18-13 WABC, 22-15 WBBB, 21-19 WCAO, 19-17 TFMI, 5-4 WTC-FM, 10-7 KFI, 6-4 FI100, 1-14 Pro-FM. 
M. Nightingale: a WC, e WFIL, a WRKO, 37-30 WTIC-FM, Pink Floyd: d29 WCAO, a KFI, a KFI, a KRTH, 31-10 Pro-FM, a 99X. 
Paco: 22-21 WBBB, d28 WCAO, a FI100, WFIL, 29-22 WCAO, a WPSC, 23-22 KFI, a KFI, on KFI, a KFI, 23-21 Pro-FM, 20-24 KFI, 22-17 99X.

Cheap Trick: 5-8 CKLW, 6-9 WQQL, 6-5 WIFE, 8-6 WLS, 5-2 WNDE, a WOYU, 22-16 WPEZ, 17-10 WNDE, 9-8 WZUP, 13-8 KSLQ, 20-16 Q102, 28-14 13Q, 17-9 9X2, 13-3 96XK.

Chic: a WEFM, a KSLQ, on WIFE, 27-15 KXRQ, 18-7 KSLQ, 4-6 WZUP, 9-10 WZUP.


E.W.IF: 14-5 CKLW, a WEMQ, 15-3 WQQL, 9-1 WIFE, a WLS, 22-18 WQZP, a WQPL, 10-6 KBEQ, 12-10 KSLQ, a 7-6, 9X2, 7-6 Q102.

P. Frampton: d27 CKLW, a WGCL, 29-24 WIFE, 16-7 WQQL, 11-9 WZUU, 18-12 WQCL, 17-9 WQCL, 7-6 92X.

P. Frampton: d27 CKLW, a WGCL, 29-24 WIFE, 16-7 WQQL, 11-9 WZUU, 18-12 WQCL, 17-9 WQCL, 7-6 92X.

WLS, 6-3 WNDE, 11-12 WQQL, 9-6 WQZP, 6-5 WZUP, 9-5 WZUP, 3-1 WSLQ, 15-10 KXOK, 7-4 Q102, 11-7 9X6K.

Frampton: d27 CKLW, a WGCL, 29-24 WIFE, 16-7 WQQL, 11-9 WZUU, 18-12 WQCL, 17-9 WQCL, 7-6 92X.

Elton John: a WQQL, on WIFE, d27 WNDE, 29-25 WQQL, a WEFM, a WQQL, a WIFE, 28-22 WQQL, a WIFE, 12-7 Q102, on WQQL, 29-25 92X, 18-7 KSLQ, 11-12 9X2.

R.E. Frampton: d27 CKLW, a WGCL, 29-24 WIFE, 16-7 WQQL, 11-9 WZUU, 18-12 WQCL, 17-9 WQCL, 7-6 92X.

WLS, 6-3 WNDE, 11-12 WQQL, 9-6 WQZP, 6-5 WZUP, 9-5 WZUP, 3-1 WSLQ, 15-10 KXOK, 7-4 Q102, 11-7 9X6K.

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R.E. Frampton: d27 CKLW, a WGCL, 29-24 WIFE, 16-7 WQQL, 11-9 WZUU, 18-12 WQCL, 17-9 WQCL, 7-6 92X.
### Record World Reporting Stations

**RW I**
- WABC—New York
- WAVZ—New Haven
- WBBF—Rochester
- WCAO—Baltimore
- WFIL—Philadelphia
- WICC—Bridgeport
- WIFI—Philadelphia
- WKBW—Buffalo
- WNBC—New York
- WPGC—Wash., D.C.
- WQAM—Miami
- WRKO—Boston
- WTIC-FM—Hartford
- KF—Los Angeles
- KFRC—San Francisco
- KHJ—Los Angeles
- KTH—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
- WHBO—Memphis
- WHHY—Montgomery
- WISE—Ashville
- WIVY—Jacksonville
- WLCY—St. Petersburg
- WNOX—Knoxville
- WQXI—Atlanta
- WRFC—Athens
- WRJZ—Knoxville
- WSGA—Savannah
- KXX/106—Birmingham
- KX/104—Nashville
- BJ105—Orlando
- Q105—Tampa
- ZS3—Atlanta
- 92Q—Nashville
- 94Q—Atlanta

### Hot Adds

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

#### Most Added Records at Major Markets:

<table>
<thead>
<tr>
<th>Record</th>
<th>Label</th>
<th>Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wings</td>
<td>Columbia</td>
<td>29</td>
</tr>
<tr>
<td>Elton John</td>
<td>MCA</td>
<td>20</td>
</tr>
<tr>
<td>Poco</td>
<td>MCA</td>
<td>20</td>
</tr>
<tr>
<td>Gerry Rafferty</td>
<td>UA</td>
<td>19</td>
</tr>
<tr>
<td>Barbra Streisand</td>
<td>Columbia</td>
<td>18</td>
</tr>
<tr>
<td>Chic</td>
<td>Atlantic</td>
<td>14</td>
</tr>
<tr>
<td>ARS</td>
<td>Polydor/BGO</td>
<td>13</td>
</tr>
<tr>
<td>John Stewart</td>
<td>RSO</td>
<td>11</td>
</tr>
<tr>
<td>Anita Ward</td>
<td>Juana</td>
<td>11</td>
</tr>
<tr>
<td>Anne Murray</td>
<td>Capitol</td>
<td>11</td>
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</table>

#### Most Added Records at Secondary Markets:

<table>
<thead>
<tr>
<th>Record</th>
<th>Label</th>
<th>Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elton John</td>
<td>MCA</td>
<td>29</td>
</tr>
<tr>
<td>Wings</td>
<td>Columbia</td>
<td>26</td>
</tr>
<tr>
<td>Peter Frampton</td>
<td>A&amp;M</td>
<td>19</td>
</tr>
<tr>
<td>Barbra Streisand</td>
<td>Columbia</td>
<td>17</td>
</tr>
<tr>
<td>Joe Jackson</td>
<td>A&amp;M</td>
<td>16</td>
</tr>
<tr>
<td>Anne Murray</td>
<td>Capitol</td>
<td>15</td>
</tr>
<tr>
<td>Chic</td>
<td>Atlantic</td>
<td>12</td>
</tr>
<tr>
<td>Kansas</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Eddie Rabbitt</td>
<td>Elektra</td>
<td>11</td>
</tr>
<tr>
<td>Marine Nightingale</td>
<td>Windsong</td>
<td>10</td>
</tr>
<tr>
<td>McFadden &amp; Whitehead</td>
<td>Phila. Intl.</td>
<td>10</td>
</tr>
</tbody>
</table>

#### Most Added Country:

<table>
<thead>
<tr>
<th>Record</th>
<th>Label</th>
<th>Added</th>
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</thead>
<tbody>
<tr>
<td>Mel Tillis</td>
<td>MCA</td>
<td>57</td>
</tr>
<tr>
<td>Eddie Rabbitt</td>
<td>Elektra</td>
<td>55</td>
</tr>
<tr>
<td>Jerry Reed</td>
<td>RCA</td>
<td>46</td>
</tr>
<tr>
<td>Marty Robbins</td>
<td>Columbia</td>
<td>38</td>
</tr>
<tr>
<td>Moe Bandy</td>
<td>Columbia</td>
<td>38</td>
</tr>
<tr>
<td>Dottsy</td>
<td>RCA</td>
<td>35</td>
</tr>
<tr>
<td>Gene Watson</td>
<td>Capitol</td>
<td>31</td>
</tr>
<tr>
<td>Jim Reeves</td>
<td>RCA</td>
<td>30</td>
</tr>
<tr>
<td>Lynn Anderson</td>
<td>Columbia</td>
<td>29</td>
</tr>
<tr>
<td>John Wesley Ryle</td>
<td></td>
<td>27</td>
</tr>
</tbody>
</table>

#### Most Added at Black Oriented Stations:

<table>
<thead>
<tr>
<th>Record</th>
<th>Label</th>
<th>Added</th>
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</thead>
<tbody>
<tr>
<td>Chic</td>
<td>Atlantic</td>
<td>24</td>
</tr>
<tr>
<td>Peter Brown</td>
<td>Drive</td>
<td>11</td>
</tr>
<tr>
<td>LTD</td>
<td>A&amp;M</td>
<td>11</td>
</tr>
<tr>
<td>Bobby Caldwell</td>
<td>Clouds</td>
<td>10</td>
</tr>
<tr>
<td>Teddy Pendergrass</td>
<td>Phila. Intl.</td>
<td>8</td>
</tr>
<tr>
<td>Candi Staton</td>
<td>Warner Bros.</td>
<td>8</td>
</tr>
<tr>
<td>Donna Summer</td>
<td>Bad</td>
<td>(Casablanca)</td>
</tr>
<tr>
<td>Evelyn &quot;Champagne&quot;</td>
<td>King</td>
<td>(RCA)</td>
</tr>
<tr>
<td>Bobby Womack</td>
<td>Aristal</td>
<td>7</td>
</tr>
<tr>
<td>Diana Ross</td>
<td>Motown</td>
<td>7</td>
</tr>
<tr>
<td>Harvey Mason</td>
<td>Aristal</td>
<td>7</td>
</tr>
<tr>
<td>Instant Funk</td>
<td>Salsoul</td>
<td>7</td>
</tr>
</tbody>
</table>

---

**36 RECORD WORLD JUNE 23, 1979**

AmericanRadioHistory.com
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Los Angeles: Spence Berland (213) 465-6126
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**MUSIC EXPRESS**

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**MESSENGER and DELIVERY SERVICE**

Immediate PICK UP & DELIVERY

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7 days a week

All vehicles 2-way radio dispatched

Air Courier Service

100% RUSH SERVICE—NO EXTRA CHARGE

(213) 845-1502

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**The ULTIMATE LUXURY LIMOUSINE SERVICE**

Professional Uniformed Chauffeurs

New Cadillac Limousines • Sedans Available

2-Way Radio Dispatched

Service Anywhere • Business or Pleasure

24 Hours a Day

Mobile Telephone Equipped

We Drive the Stars

(213) 845-1502
“GREAT BALLS OF FIRE”
DOLLY’S LATEST INCLUDES THE SMASH HIT SINGLE,
“YOU’RE THE ONLY ONE”
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>(Distributing Label)</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>HOT STUFF</strong></td>
<td>DONNA SUMMER</td>
<td>Casablanca 978</td>
<td>10</td>
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<tr>
<td>2</td>
<td><strong>REUNITED</strong></td>
<td>PEACHES &amp; HERB/Polvo/VP</td>
<td>14547</td>
<td>15</td>
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<tr>
<td>3</td>
<td><strong>WE ARE FAMILY</strong></td>
<td>SISTER SLEDGE/Columbia 44251 (Alt)</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>YOU TAKE MY BREATH AWAY</strong></td>
<td>REX SMITH/Columbia</td>
<td>3 10908</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>JUST WHEN I NEEDED YOU</strong></td>
<td>RANDY VANWARNER/Bearsville 0334 (WB)</td>
<td>14</td>
<td></td>
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<tr>
<td>6</td>
<td><strong>THE LOGICAL SOLUTION</strong></td>
<td>SUPERTRAMP/A&amp;M 2128</td>
<td>13</td>
<td></td>
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<tr>
<td>7</td>
<td><strong>RING MY BELL</strong></td>
<td>ANITA WARD/Juana 3422 (T)</td>
<td>6</td>
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<tr>
<td>8</td>
<td><strong>CHUCK E'S IN LOVE</strong></td>
<td>RICKIE LEE JONES/Warner Bros. B822</td>
<td>9</td>
<td></td>
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<tr>
<td>9</td>
<td><strong>SHE BELIEVES IN ME</strong></td>
<td>KENNY ROGERS/United Artists 1273</td>
<td>10</td>
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<tr>
<td>10</td>
<td><strong>BAD GIRLS</strong></td>
<td>DONNA SUMMER/Casablanca 988</td>
<td>5</td>
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<tr>
<td>11</td>
<td><strong>I WANT YOU TO WANT ME</strong></td>
<td>MARILYN MAE/EMI 2198</td>
<td>16</td>
<td></td>
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<tr>
<td>12</td>
<td><strong>MINUTE BY MINUTE</strong></td>
<td>DOBBIE BROTHERS/Warner Bros. B826</td>
<td>7</td>
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<tr>
<td>13</td>
<td><strong>BOOGER WONDERLAND</strong></td>
<td>EARTH, WIND &amp; FIRE/Columbia 3 10957</td>
<td>7</td>
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<tr>
<td>14</td>
<td><strong>SHINE A LITTLE LOVE</strong></td>
<td>ELO/Jet B 5057 (CBS)</td>
<td>6</td>
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<td>15</td>
<td><strong>SHAKE YOU BODY</strong></td>
<td>JACKSONS/Ep 8 50653</td>
<td>23</td>
<td></td>
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<tr>
<td>16</td>
<td><strong>LOVE YOU INSIDE OUT</strong></td>
<td>BEE GEES/RSO 925</td>
<td>9</td>
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<tr>
<td>17</td>
<td><strong>AIN'T NO STOPPIN'</strong></td>
<td>MCCAFDEN &amp; WHITEHEAD/EMI/Columbia 3 10939</td>
<td>3</td>
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<tr>
<td>18</td>
<td><strong>MAKIN' IT</strong></td>
<td>DAVID NAUGHTON/RSO 916</td>
<td>10</td>
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<tr>
<td>19</td>
<td><strong>ROCK 'N ROLL FANTASY</strong></td>
<td>BAD COMPANY/Swan Song</td>
<td>70199 (Alt)</td>
<td>15</td>
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<tr>
<td>20</td>
<td><strong>CHURCH</strong></td>
<td>BOBBY WILLS/Casablanca 978</td>
<td>15</td>
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<tr>
<td>21</td>
<td><strong>DISCO NIGHTS</strong></td>
<td>BEE GEES/RSO 925</td>
<td>13</td>
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<tr>
<td>22</td>
<td><strong>ROXY MUSIC</strong></td>
<td>EARTH, WIND &amp; FIRE/Columbia 3 10956</td>
<td>7</td>
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<tr>
<td>23</td>
<td><strong>DANCE THE NIGHT AWAY</strong></td>
<td>VAN HALEN/Warner Bros. B823</td>
<td>9</td>
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<tr>
<td>24</td>
<td><strong>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</strong></td>
<td>DR. HOOK/Capitol 4705</td>
<td>11</td>
<td></td>
<td></td>
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<tr>
<td>25</td>
<td><strong>HEART OF GLASS</strong></td>
<td>BLONDIE/Chrysalis 2295</td>
<td>19</td>
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<tr>
<td>26</td>
<td><strong>HEART OF THE NIGHT</strong></td>
<td>POCO/Columbia 3 10939</td>
<td>6</td>
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<tr>
<td>27</td>
<td><strong>GET USED TO IT</strong></td>
<td>ROGER VOUDOURIS/Warner Bros. B825</td>
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<tr>
<td>28</td>
<td><strong>LITTLE BIT OF SOAP</strong></td>
<td>NIGEL OLSSON/Bang 4800 (CBS)</td>
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<tr>
<td>29</td>
<td><strong>MUSIC BOX DANCER</strong></td>
<td>FRANK MILLS/Polydor 14517</td>
<td>11</td>
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<tr>
<td>30</td>
<td><strong>DEEPER THAN THE NIGHT</strong></td>
<td>OLIVIA NEWTON-JOHN/MCA 3859</td>
<td>10</td>
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<td>31</td>
<td><strong>ONE WAY OR ANOTHER</strong></td>
<td>BLONDIE/Chrysalis 2336</td>
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<td><strong>AIN'T LOVE A BITCH</strong></td>
<td>ROD STEWART/Warner Bros. B8810</td>
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<td>33</td>
<td><strong>MAMA CAN'T BUY YOU LOVE</strong></td>
<td>ELTON JOHN/MCA 14094</td>
<td>3</td>
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<tr>
<td>34</td>
<td><strong>DON'T HAVE YOU</strong></td>
<td>ART GARFUNKEL/Columbia 3 10999</td>
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<td>35</td>
<td><strong>ROXY MUSIC</strong></td>
<td>EARTH, WIND &amp; FIRE/Epic 8 50653</td>
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<td>36</td>
<td><strong>I WANNA GO PARTY</strong></td>
<td>KC &amp; THE SUNSHINE BAND/Atlantic 3567</td>
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<td>37</td>
<td><strong>YOU ANGEL YOU</strong></td>
<td>MANFRED MANN'S EARTH BAND/Emi 2110</td>
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<td>38</td>
<td><strong>WISH IT COULD FLY</strong></td>
<td>LIONEL RICHIE/Atlantic 31099</td>
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<td>39</td>
<td><strong>I WISH I COULD FLY</strong></td>
<td>LIONEL RICHIE/Atlantic 31099</td>
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<tr>
<td>40</td>
<td><strong>WALK ON THE ROOF</strong></td>
<td>JAMES TAYLOR/Columbia 3 11005</td>
<td>4</td>
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</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- **PIZZA LADY**
  - Electra/Curb 46040

**PRODUCERS & PUBLISHERS ON PAGE 37**
IRON CITY HOUSEROCKERS

HEAVY IRON
from their new album
LOVE'S SO TOUCH
produced by
THE SLIMMER TWINS

JOHN HIATT
SLUG LINE

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

Produced by
DENNY BRUCE
For Havana Moon

MCA RECORDS
TOP AIRPLAY

SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
BREAKFAST IN AMERICA—Supertramp—A&M

MAJOR ADDS:

BREAKFAST IN AMERICA—Supertramp—A&M
MONOLITH—Kansas—Kirshner

KESO-FM/ST. LOUIS ADDS:

BACK TO THE EGG—Wings—Col

WAVE 107 —St. Louis—Col

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

1. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

2. KZEW-FM/DALLAS ADDS:

BACK TO THE EGG—Wings—Col

COMMUNIQUE—Dire Straits—WB

3. COMMUNIQUE—Dire Straits—WB

4. COMMUNIQUE—Dire Straits—WB

5. COMMUNIQUE—Dire Straits—WB

6. COMMUNIQUE—Dire Straits—WB

7. COMMUNIQUE—Dire Straits—WB

8. COMMUNIQUE—Dire Straits—WB

9. COMMUNIQUE—Dire Straits—WB

10. COMMUNIQUE—Dire Straits—WB

11. COMMUNIQUE—Dire Straits—WB

12. COMMUNIQUE—Dire Straits—WB

13. COMMUNIQUE—Dire Straits—WB

14. COMMUNIQUE—Dire Straits—WB

15. COMMUNIQUE—Dire Straits—WB

16. COMMUNIQUE—Dire Straits—WB

17. COMMUNIQUE—Dire Straits—WB

18. COMMUNIQUE—Dire Straits—WB

19. COMMUNIQUE—Dire Straits—WB

20. COMMUNIQUE—Dire Straits—WB

21. COMMUNIQUE—Dire Straits—WB

22. COMMUNIQUE—Dire Straits—WB

23. COMMUNIQUE—Dire Straits—WB

24. COMMUNIQUE—Dire Straits—WB

25. COMMUNIQUE—Dire Straits—WB

26. COMMUNIQUE—Dire Straits—WB

27. COMMUNIQUE—Dire Straits—WB

28. COMMUNIQUE—Dire Straits—WB

29. COMMUNIQUE—Dire Straits—WB

30. COMMUNIQUE—Dire Straits—WB

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

1. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

2. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

3. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

4. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

5. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

6. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

7. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

8. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

9. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

10. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

11. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

12. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

13. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

14. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

15. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

16. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

17. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

18. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

19. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

20. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

21. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

22. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

23. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

24. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

25. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

26. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

27. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

28. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

29. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

30. HEAVY ACTION (airplay, sales, in descending order):

BREAKFAST IN AMERICA

JUNE 23, 1979
Students Selected For NARM Intern Program

■ CHERRY HILL, N.J. — Working closely with NARM member companies and scouting over a dozen colleges and universities currently offering courses that solely pertain to the recording industry, NARM has placed six students into this year’s internship program. Students enrolled in the program are: Linda Panter, who will intern at the Camelot Record Store in Goodlettsville, Tennessee; Mike Dibiase with Father’s and Sun’s diversified rack/retail operation in Indianapolis; Glenn Middleworth with Disco Records in Visalia, California; Cynthia Bahr at Sound Unlimited’s one-stop in Skokie, Illinois; John Tamer at the Camelot Record Store in Fayetteville, New York; and Keith Hinton at Knox Record Rack in Knoxville, Tennessee. The NARM-sponsored program, which got off to a slow start last year, was conceived in response to the growing needs—especially in the area of merchandising—for an experienced and qualified employee pool for the recording industry.

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

DIR Taps Wilson

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

Capitol Fulfillment Center Eases Dispersal of Merchandising Aids

By FRANN ALTMAN

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

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

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

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

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

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

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

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

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

Blachley’s responsibilities will expand to involve coordination of the new center while still reporting to Peter Greenberg as his primary consideration. Via the new center Los Angeles proximity of vendor and shipping operations, the center will be staffed with two clerks and a center supervisor.

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

MCA Acquires ABC Tape Pact

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

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

(Continued from page 16)

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

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

AN URGENT APPEAL: Have you noticed the benches in Central Park have a new shine these days? Ever wonder why they gleam so? Perhaps it's because they have been well-polished by the studly form of Record World's own Homeless Joe Lanello, who, as the nickname indicates, has yet to find sanctuary in New York City. The poor guy's been here over a month, all his belongings are packed in a U-Haul which is stored in New Rochelle and is costing him six bucks a day and... well, he's a mess, nothing more than a piece of flotsam on the sea of life. Won't someone help find this worthy lad a home? Maybe.

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

Polydor Holds Intl. Workshop in N.Y.

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

At Windows of the World, a cocktail party was held to launch the two-day workshop asPolydor Records recording artist Frank Mills received gold records from America, Canada, Australia and New Zealand to mark his multi-national hit album and single, "Music Box Dancer." Haayen stressed the primary purpose of the conference in his opening remarks—the building of international acts through improved communications, cooperation and exchange of know how from the various Polydor companies around the world.

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

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

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

**The Coast**

(Continued from page 18)

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

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

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

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

**Back in the U.S.S.A.**

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

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

Copyright Service Bureau, Ltd., will hold a seminar on music publishing, domestic and international, the current exploitation trends. The seminar will consist of a discussion on copyright law and who the owner of rights should know to protect their interests.

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

The speakers are: Lewis Flacks, Special Legal Assistant (Copyright Office, Washington, D.C.); Earl Reynolds, President, Source Records (L.A., California); Laura Weatherston, President, Source Records (L.A., California); and Fred Haayen, President, Polygram (Phil., Pa.).

Dinners will be served, all costs of the Seminar will be charged. C.S.R. members $15.00 Contact: Jeri Spender (212) 782-3503

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An Entertainment Phenomenon

NANA MOUSKOURI

Roses & Sunshine

Nana Mouskouri's New single, "Nickels and Dimes" (CS4-4500) from Her Debut American Album "Roses and Sunshine" (CL-3-3000) on Cachet Records

Nana's American Tour
September 1979

Fri. 7 OAKLAND, Cal. Paramount Theatre
Sat. 8 SAN JOSE, Cal.
Centre of the Performing Arts
Sun. 9 SAN DIEGO, Cal. Univ. of San Diego
Mon. 10 LOS ANGELES, Cal. Greek Theatre
Wed. 12 DETROIT, Mich. Music Hall
Thu. 13 MINNEAPOLIS, Min. Orchestra Hall
Fri. 14 MILWAUKEE, Wisc. Performing Arts Centre
Sat. 15 CHICAGO, Ill. Orchestra Hall
Mon. 17 WASHINGTON, D.C. Kennedy Centre
Tue. 18 HARTFORD, Conn. Bushnell At theatre
Wed. 19 ALBANY, N.Y. Palace Theatre
Thu. 20 PHILADELPHIA, Pa.
Academy of Music
Fri. 21 BOSTON, Mass. Symphony Hall
Sun. 23 NEW YORK, N.Y.
Lincoln Centre-Avery Fischer
Mon. 24 NEW YORK, N.Y.
Lincoln Centre-Avery Fischer

Booked by
REGENCY ARTISTS, LTD.
6200 SUNSET BOULEVARD
SUITE 236
LOS ANGELES, CALIFORNIA 90028
(213) 839-7790

Cachet Records Inc., 2321 West Olive Ave., Burbank, California 91506 - (213) 841-0840
SAY THE WORDS, AND THE POWER OF EARTH, WIND & FIRE IS YOURS:

"I AM"
Let the music speak for you.
Featuring the smash hit with The Emotions,
"Boogie Wonderland," on ARC Records and Tapes.
Distributed by Columbia Records.

Produced by Maurice White for Kalimba Productions.
Exclusive Representation: Casablanca Records, Beverly Hills, CA.
Booking Agency: Brighton Artists.
Cover Story:
Patience Pays Off For GQ

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

GQ is one of those sudden success stories that, upon examination, prove not to be so "sudden" after all. From that moment when Sabu heard Rahiem riffing, stopped in his tracks and began a series of personnel and career: they stuck it out through a clamped basement in the South Bronx. He and Vernon Gibbs came down and the first song we played for them was 'Discog Nights.' Before we even got to the chorus or the bridge they started whispering, which made us very nervous, and they made us play it three or four times. I think at that point we had a deal. Two weeks later we were in the studio.

And not long after that, "Discog Night" started to take off as a single, followed by an LP titled after the hit. Aside from a distinctive version of the recent hit "Boogie Oogie Oogie," and "I Do Love You" (the new single b/w "Make My Dreams A Reality"), a tribute to Billy Stewart, the late r&b star to whom the band's professionalism and versatility, all point to a career that

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

In a quick sequence of events,

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

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

Hunter Hits High Gear

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

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

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

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

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Commercial television usage will also require rerun payments be made by the principal video production firm, another label liability should companies em-
Record World
Music News/Buyers Guide

July 1979

The Doobie Brothers Keep It Together

Inside the World of P-Funk
Perren's Disco Magic
A Summer of Superstars

AmericanRadioHistory.com
...As is your product, display material and your customer. All together at the point of purchase.

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In store: end July/first week August
closing date: July 9
Polygram Unveils 10-Year Plan at MDs Meeting

(Continued from page 3)

midst of a cost explosion and increased competitive pressure.”

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

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

“This theoretical company reflects the impact of the 100 percent return privilege, the servicing of more than 7,000 radio stations, increasing rapid increases in the cost of vinyl, absorbing higher royalty rates for both the artist and publishing company and compensating for the general increase in business cost attendant to every business organization in America today,” Steinberg revealed.

Kissinger

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

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

In introducing Kissinger, Coen Solleveld, president of PolyGram Group, said, “What Dr. Kissinger does, he does extraordinarily well. There is no doubt in my mind that if he were a recording artist, his singles and albums would all be platinum.”

Planning

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

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

Vogelsang pointed to the end of the post-war baby boom and the current precipitous decline in birth-rates, phenomena common to most of the western world’s industrially developed countries, as indisputable indicators that young people, whom he called “the biggest group of consumers in our business today,” will become smaller during the 1980’s. Only with research and analysis, he said, will the industry “be able to develop successful and meaningful countermeasures to safeguard the continued and profitable growth.”

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

Ethics

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

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

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

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

“We have to protect under all circumstances, the rights of our artists, of our recorded repertoire, of copyrights — because they are the truly basic elements of our business and success.”

Vogelsang stressed that “the piracy market should be our number one enemy throughout the world.”

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

(Continued on page 69)
**Record World**

**June 23, 1979**

**Albums**

**1.** BREAKFAST IN AMERICA
   Supertramp
   **A&M SP 3708**
   (6th Week)

**2.** 1. BAD GIRLS
   Donna Summer/Caballero NLBP 2 7150
   2. PICKLE LEE JONES/Warner Bros. BSK 3296
   3. DESOLATION ANGELS
   Bad Company/Swan Song 8506 (All)
   4. CHEAP TRICK AT BUDOKAN
   Epic FC 37595
   5. WE ARE FAMILIES
   SISTER SLEDGE/Cottion SD 5209 (Art)
   6. 2 HOT PEACHES & HERB/Polydor/MVP PD 1 6172
   7. VAN HALEN II/Warner Bros. HS 3312

**3.** THE GAMBLER
   Kenny Rogers/United Artists UA LA
   394 H

**4.** MINUTE BY MINUTE
   Doobie Brothers/Warner Bros.
   BSK 3193

**5.** SPIRITS HAVING FLOWN BEE GEES
   RSO RS 1 5041

**6.** I AM EWTH, WIND & FIRE/ARC/Columbia FC 35730

**7.** SOONER OR LATER
   REX SMITH/Columbia FC 35813

**8.** PARALLE LINES
   BLONDIE/Chrysalis CHR 1192

**9.** WINNERS TAKES ALL
   ISLEY BROTHERS/T-Neck PZ 36077

**10.** GO WEST
   Village People/Caballero NLBP 7144

**11.** SONGS OF LOVE
   Anita Ward/Juana 200 004 (TK)

**12.** MONOLITH
   Kansas/Atlantic FC 35006 (CBS)

**13.** STATE OF SHOCK
   TED NUGENT/Epic FC 36000

**14.** DYNASTY KISS/Caballero NLBP 7152

**15.** DISCO NIGHTS
   GQ/Arista AB 4225

**Chartmaker of the Week**

**22.** DISCOVERY
   ELO
   Jet FC 35769 (CBS)

**23.** PIECES OF EIGHT
   Styx/A&M SP 4724

**24.** FLAG JAMES TAYLOR/Columbia FC 36058

**25.** THE CAR'S/Elpee 66 135

**26.** EVOLUTION JOURNEY/Columbia FC 35797

**27.** LOOK SHARP JOE JACKSON/A&M SP 4743

**28.** McFADDEN & WHITEHEAD/Phil. Intl. JZ 35800 (CBS)

**29.** GREATEST HITS WAYLON JENNINGS/RCA ALH 3378

**30.** WAVE PATI SMITH/Arista AB 2211

**31.** 252ND STREET BILLY JOE/Columbia FC 36089

**32.** BLONDES HAVE MORE FUN ROD STEWART/Warner Bros.
   BSK 3261

**33.** MORNING DANCE
   Spyro Gyra/Infinity INF 9004

**34.** NIGHT OWL
   GERRY RAFFERTY/United Artists UA LA 958 I

**35.** BOB DYLAN AT BUDOKAN/Columbia PZ 35067

**36.** HOT PROPERTY
   HEATWAVE/Epic FC 35970

**37.** INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912

**38.** STREET LIFE 300 CRUSADERS/MCA 3094

**39.** HEART STRING
   ELLIOTT KLUH/United Artists UA LA 942 H

**40.** ROCK ON RAYDO/Arista AB 4212

**41.** MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND/Epic FC 37551

**42.** PARADISE
   Groover Washington, Jr./Elpee 66 182

**43.** YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER
   Chrysalis CHR 1214

**44.** LIVIN' INSIDE YOUR LOVE
   George Benson/Warner Bros.
   Bros. 285K 3277

**45.** DESTINY JACKSONS/Epic JE 35552

**Price Code:**
- **F** — 6.98
- **G** — 7.98
- **H** — 8.98
- **I** — 9.98
- **J** — 11.98
- **K** — 12.98
- **L** — 13.98
Diana Ross

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

Includes the single "The Boss" M-1462F

12" disco single M-00026D1
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ring My Bell</td>
<td>Anita Ward</td>
<td>Janta 3422 (ITK)</td>
<td>(3rd Week)</td>
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**June 23, 1979**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>First Time Around</td>
<td>Skyl/Salsoul 2087</td>
<td>RCA</td>
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<td>It Must Be Love</td>
<td>Alton McKinlay &amp; Destiny/Polydor</td>
<td>14532</td>
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<td>He's The Greatest</td>
<td>Sister Sledge/Colliton</td>
<td>44245 (At)</td>
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<td>Up You Can Get It Girl/Salsoul 2073</td>
<td>RCA</td>
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<td>I Don't Want Nobody</td>
<td>Else To Dance With You/Nara Michael Walden/Atlantic 3541</td>
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<td>Say Won'tcha</td>
<td>Chocolate Milk/RCA 11547</td>
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<td>Can't Say Goodbye</td>
<td>Bobby Caldwell/Clouds 15 (TK)</td>
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<td>You're A Foxy</td>
<td>Lady Graham With Graham Central Station/Warner Bros. 8816</td>
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<td>Best Beat In Town</td>
<td>Switch/Gordy 7168 (Motown)</td>
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<td>I Never Know You've</td>
<td>Got It/You Better Be With Me/Jesus &amp; Mary Chain/Goboody 2073</td>
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<td>Crank It Up</td>
<td>Funk Town PT 1 Peter Brown/Drive 6278 (TK)</td>
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<td>Let's Rock 'n Roll</td>
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<td>Morning Dance</td>
<td>Spyro Gyra/Infinity 50011</td>
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<td>Why Leave Us Alone</td>
<td>Five Special/Elektro 46032</td>
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<td>Just Keep Thinking</td>
<td>About You Baby TATA VEGA/</td>
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<td>I Just Wanna Dance</td>
<td>With You Dramatics/MCA 47017</td>
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<td>Heaven Must Have</td>
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<td>Columbia 3 10944</td>
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<td>I've Got The Next</td>
<td>Dance Deniece Williams/ARC/</td>
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<td>Doobie Brothers/Warner Bros. 8828</td>
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<td>Dance <em>N Sing</em></td>
<td>N LTD/Atlantic 2142</td>
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<td>The Boss</td>
<td>Diana Ross/Motown 1462</td>
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<td>Groovin You</td>
<td>Harvey Mason/Arista 0403</td>
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<td>Trust Me</td>
<td>Part II D. J. Rogers/ARC/Columbia 3 10964</td>
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<td>Light My Fire</td>
<td>Disco Heaven Amii Stewart/Arista 7753</td>
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<td>I've Got The Next</td>
<td>Dance Deniece Williams/ARC/</td>
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<td>Hot For You</td>
<td>Brainstorm/Tabo 8 5514 (CBS)</td>
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<td>Shoulda Gone</td>
<td>Dancin High Inergy/Gordy 7166</td>
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<td>Skyl/Salsoul 2088 (RCA)</td>
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<td>Wardell Piper/Midsong Int 1 1005</td>
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<td>Sun/Capitol 4713</td>
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<td>Can't Do Without</td>
<td>Love Whispers/Solar 11590 (RCA)</td>
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<td>Dance Sing Along</td>
<td>Freedom/Arista 1057 (TK)</td>
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<td>Full Tilt Boogie</td>
<td>Uncle Louie/Martin 3335 (TK)</td>
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**Watch 'Em Rock 'N Roll Ya**

Atlantic Starr is shining brightly because of their new smash single "Let's Rock & Roll" and their incredible new album "Straight To The Point." The new star in the musical galaxy... **Atlantic Starr.**
Disco File (Continued from page 30)
up some speed and a lot of dynamic in the process. It’s still rather slow, but reverberating drumming and a grainy, hotly topped mix put it into the “Love to Love You, Baby” category of effective, widely usable sleaze. In the speed-up, the voices begin to sound rather like the Bee Gees, but their wails were never this insipid. Now, pitched much higher, they add to the general spaciness of the cut. Gutadore’s work constitutes a real retrieval of formerly difficult material—it demands a listen.

NEWS OF THE WORLD: Upcoming, new music from Loleatta Holloway, Baker-Harris-Young and Double Exposure (a super “I’ve Got the Hots For You”-not the Cole Porter song) on Salsoul/Goldwax; Freddie James, Ashford and Simpson and Boris Midney on Warners; Freddie James, Ashford and Simpson and Boris Midney on Prelude; USA-European Connection and Kat Mandu (a/k/a Nightlife Unlimited) on TK.

STOP THE PRESSES: After intense bidding for the master, and no small amount of intrigue and espionage, fans can now watch (a/k/a Nightlife Unlimited) on TK.

RECORD WORLD JUNE 23, 1979

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JUNE 23, 1979

1. STREET LIFE 300 $-THE BROTHERS/Charly
2. PARADISE-GROVER WASHINGTON, JR./Elektra 65 182
3. MORNING DANCE-SPRING DREA/Infinity INF 9004
4. HEART STRING-EARL KLUGH/United Artists UA LA 942 H
5. GROOVIN’ INSIDE YOUR LOVE-GEORGE BENSON/Warner Bros. MCA 3007/77
6. JEAN LUC PONTY; LIVE-Atlantic SD 1922
7. NEW CHAUTAQUA-PAT METHENY/Ecom 1 1131 (WB)
8. CARMEL-JOE SAMPLE/MCA AA 1126
9. FEVER-RAY ALAY/Polydor 1 6204
10. FEATS DON’T FAIL ME NOW-HERBIE HANCOCK/Columbia JC 35764
11. TOGETHER-MCCOY TYNER/Milestone M 9087
12. BRAZILIA-JOHN KLEMMER/MCA AA 1116
13. LAND OF PASSION-HUBERT LAWNS/Columbia JC 35708
14. LIGHT THE LIGHT-SEAWIND/Nonfiction SP 734 (ALM)
15. FEELS THE NIGHT-LEE RITNER/Elektra 66 192
16. THE JOY OF FLYING-TONY WILLIAMS/Columbia JC 35705
17. TOUCH DOWN-BOB JAMES/Columbia/Tappan Zee JC 33294
18. CHAMPAGNE-WILBERT LONGMIRE/Columbia/Tappan Zee ZC 34754
19. TIGER IN THE RAIN-MICHAEL FRANKS/Warner Bros. BS 3294
20. ONE GOOD TURN-MARK COLBY/Columbia/Tappan Zee JC 35725
21. GROOVIN’ YOU-THE BROTHERS/Atlantic SD 1922
22. ANGIE-ANGELA BOFFLI/Arista GPR-3500
23. NIGHT RIDER-TIM WEISBERG/12084
24. GARDEN OF EDEN-PASSPORT/Atlantic 93123
25. ARISE-GEORGE MCLAUGHLIN/Columbia JC 35721
26. RAMSEY-LEWIS/Columbia JC 35977
27. FOLLOW THE RAINBOW-GEORGE DUKE/Tuck JE 35/611
28. BLUE MONTREUX-THE ARISTA ALL STARS/Arista AB 4224
29. LIVE AT THE BOTTOM LINE-PATTI AUSTIN/CTI 7086
30. PARADISE-RON CARTER/Milestone M 9088
31. TOUCHING YOU .-AIRTO/Warner Bros. BSK 3278
32. PARADISE-JOE SAMPLE/MCA AA 1126
33. PARADE-HUBERT LAWNS/Columbia JC 35721
34. TOUCHING YOU .. -THOMAS/Elektra 6E 183
35. FAMILY-JOHNNY MCLAUGHLIN/Columbia JC 35815
36. WHITE NIGHT-URZULA DUDZIAK/Inner City 1066
37. TOUCH DOWN-BOB JAMES/Columbia/Tappan Zee JC 35879
38. PARADISE-JOE SAMPLE/MCA AA 1126
39. U.S.A.-WILBERT LONGMIRE/Columbia/Tappan Zee ZC 34754
40. STREET LIFE 300 $-THE BROTHERS/Charly

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

Keylock Records Bows

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

Roker has been in the music industry, in several capacities, for 25 years. He began as a singer and has since worked in promotion, working with Dionne Warwick, Nina Simone, B.B. King, and the Impressions. Prior to forming Keylock Records, Roker worked for ABC Dunhill, United Artists and Scepter Records.

Three from Island

■ NEW YORK — Island Records is releasing three albums in late June. The release includes Robert Palmer’s “Secrets,” Third World’s “The Story’s Been Told” and the Gibson Brothers’ “Cuba.”
Eric Gale plays to the part of you that loves the music.

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

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

Produced by Ralph MacDonald for Arista Productions.
German GEMA Chief Holds China Talks

By JIM SAMPSON

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

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

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

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

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

By ROBERT CHARLES-DUNNE

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

C’MON IN ... THE WATER’S FINE: In a move which many feel is a test-marketing scheme for a nationwide chain of retail stores,
Germany

By JIM SAMPSON

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

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

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

England (Continued from page 62)

...CBS thrush Paola has set a record with her 7th consecutive appearance on the TV net "Hitparade" show, featuring national singles best-sellers... Metronome's Dellev Kroemker in New York for Jacques Morali's birthday bash.

England's Top 25

Singles

1. RING MY BELL ANITA WARD/TK
2. SUNDAY GIRL BLONDIE/Chrysalis
3. DANCE AWAY ROXY MUSIC/Polydor
4. BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/CBS
5. REUNITED PEACHES & HERB/Polydor
7. THEME FROM THE DEER HUNTER SHADOWS/EMI
8. SHINE A LITTLE LOVE ELO/Jet
10. ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
11. POP MUSIK M/MCA
12. THE NO. 1 SONG IN HEAVEN SPARKS/Virgin
13. UP THE JUNCTION SQUEEZE/A&M
14. HOT STUFF DONNA SUMMER/Casablanca
15. BOYS KEEP SWINGIN' DAVID BOWIE/RCA
16. WE ARE FAMILY SISTER SLEDGE/Atlantic
17. H.A.P.P.Y. RADIO EDWIN STARR/RCA
18. BRIGHT EYES ART GARFUNKEL/CBS
19. ROXANNE POLICE/A&M
20. DOES YOUR MOTHER KNOW ABBA/Epic
21. ONE WAY TICKET Eruption/Atlantic/Hansa
22. PARISIENNE WALKWAYS GARY MOORE/MCA
23. JIMMY JIMMY UNDERTONES/Sire
24. THE LONE RANGE QUANTUM JUMP/Electric

Albums

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

(Courtesy: Record Business)

Canada (Continued from page 62)

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

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

(Continued from page 62)

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23. DIRE STRAITS DIRE STRAITS/Vertigo
24. GO WEST VILLAGE PEOPLE/Mercury
25. SPIRITS HAVING FLOWN BEE GEES/RSO

(Courtesy: Record Business)
RSO-Lucas Deal To Yield Multiple Soundtracks

Coury is touting the Stigwood/Lucas connection as the consolidation of RSO's gravy formidable success in reaping hit records from box office hits. Reached by RW last Tuesday (12) just after RSO had announced the project to attendees at the PolyGram gathering in Palm Beach, Florida, Coury reviewed both the ambitious world-wide release plans for "Empire..." as well as the combined creative and marketing resources achieved through the new association (RW, June 16, 1979). "It's the ongoing relationship with Lucas that makes this an important deal, not just the sequel," he stressed.

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

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

Coury stressed that close collaboration ties in the project will become apparent even sooner. Alluding to the simultaneous "Empire..." release plans, Coury explained, "This is a unique opportunity to use the same release strategy for "Empire..." and "Star Wars."" And we're already trying to arrange a second week, announcing that the soundtrack album will be released by RSO Records in 1980."

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

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

Coury stressed that Lucas' earlier successes and keen awareness of pop music ties were at least as instrumental in shaping RSO's commitment to the deal. Noting that "American Graffiti" prefigured "Saturday Night Fever" itself by tapping a broad album audience through contemporary songs, Coury observed, "The Lucas organization is a lot like the Stigwood group, in that it's a small, tightly-knit company and an aggressive, intelligent marketing operation."

In particular, he added, Lucasfilm maximized cross-marketing opportunities for the last "Star Wars" via ancillary deals that brought the total gross earnings of the project to $600 million. Even with 1980's epochal success with "Fever" and "Grease," Coury noted that the label had cautiously avoided counting on soundtracks to sustain that success prior to the new Lucas connection. "We've been very selective, and we've frankly had our share of stiffs as well," he commented. "Ever since 'Fever,' we've turned down a lot of soundtrack projects that were offered to us. "We've been very selective, and we've frankly had our share of stiffs as well," he commented. "Ever since 'Fever,' we've turned down a lot of soundtrack projects that were offered to us."

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

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

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

outsell 'Fever.' I honestly thought that would be a short-lived sales record."

Instead, he notes that major labels have been unable to take artists like Ronstadt or RSO's own Bee Gees to those levels. "The Bee Gees are somewhere between four and five million, but I thought we'd be at eight by now," he says. "Now I wonder about those prospects. With the economic situation we're in now, I think those records may remain unchallenged in sales for awhile, although for months, or even years, I can't say."

B'cast Bureau Chief

(Continued from page 3)
McEwen To San Francisco

NEW YORK — The news had been circulating for some time. Stories now abound that the contract was signed almost six months ago. But it was not until the first days of June that the San Francisco Opera formally announced that Kurt Herbert Adler, for almost 26 years its managing director, was stepping down in 1982, and in his place would come Terry McEwen, the executive vice president and classical chief of London Records.

McEwen, born in Canada in 1929, is no stranger to the American opera-going public. Lectures, television appearances, almost weekly sessions during the season on Texaco's Opera Quiz have made him one of opera's most familiar voices and personalities. Still, it is a good and refreshing departure for one of the world's major opera companies to turn to a leading record executive for its new chief.

From this quarter the choice is an exciting one. McEwen knows voices and vocal history. The last bit of knowledge is as important in an impresario as it is in a statesman. A man who knows the development of the operatic voice and changes in the public's taste over the last century has a feeling for swings of the pendulum today. And McEwen has one of the great historical collections of records and knows what they mean. Add to this knowledge an intimate acquaintance or friendship with virtually every major singer in the world today and a recognized skill at business and one has a formidable combination for an opera chief.

According to press releases, he will give up his London post next June, serving in San Francisco as an "observer" for 1980 and 1981 before taking over the company the next year. This will mean observing while Adler leads the company into its first international season in May and June of 1981. Further, the Bay City company—with new facilities for orchestral performance available—will lose the services of the San Francisco Symphony and will create its own orchestra. It promises to be a period of exciting growth and development in San Francisco and the perfect time to take on new management.

Those in the record business can only look with delight at McEwen's appointment. It adds a luster to everyone connected with recorded classical music in its recognition both of knowledge and expertise, and all can wish for the general boss of London to be even more successful heading up the San Francisco Opera.
Se argumentan razones de un tipo y de otro, para justificar lo que sucede en nuestro mercado disacográfico. Unas muy lógicas, otras muy dudosas pero en fin existe la realidad de una "baja" sorprendente, comparando datos y estadísticas... Mickey Cora, con su orquesta, (Vaya) ha logrado por fin una grabación que parece ser la de su consagración como grandes favoritos del público y es la titulada “Todo ha Cambiado”, que recibe gran difusión en radio y alcanza excelentes ventas... Charytin Goyco se empieza a colocar con el tema “Hay que Verir Aquí.” La pieza es un tema muy accesible, tanto en su letra, y en su música como en su interpretación, y nos demuestra la facultad de esta genial cantautora, que ahora parece ser la de su consagración. "Dime,” que recibe gran difusión a nivel nacional, y es la titulada “Todo ha Cambiado,” que recibe gran difusión en radio y alcanza excelentes ventas... Charytin Goyco se empieza a colocar con el tema “Hay que Verir Aquí.” La pieza es un tema muy accesible, tanto en su letra, y en su música como en su interpretación, y nos demuestra la facultad de esta genial cantautora, que ahora parece ser la de su consagración. "Dime,” que recibe gran difusión en radio y alcanza excelentes ventas... Charytin Goyco se empieza a colocar con el tema “Hay que Verir Aquí.” La pieza es un tema muy accesible, tanto en su letra, y en su música como en su interpretación, y nos demuestra la facultad de esta genial cantautora, que ahora parece ser la de su consagración. "Dime,” que recibe gran difusión a nivel nacional, y es la titulada “Todo ha Cambiado,” que recibe gran difusión en radio y alcanza excelentes ventas... Charytin Goyco se empieza a colocar con el tema “Hay que Verir Aquí.” La pieza es un tema muy accesible, tanto en su letra, y en su música como en su interpretación, y nos demuestra la facultad de esta genial cantautora, que ahora parece ser la de su consagración. "Dime,” que recibe gran difusión a nivel nacional, y es la titulada “Todo ha Cambiado,” que recibe gran difusión en radio y alcanza excelentes ventas... Charytin Goyco se empieza a colocar con el tema “Hay que Verir Aquí.” La pieza es un tema muy accesible, tanto en su letra, y en su música como en su interpretación, y nos demuestra la facultad de esta genial cantautora, que ahora parece ser la de su consagración.
Taking the Latin American hit parade...
Industry Sales Rise
(Continued from page 3)
In 1978, a rise of 80 percent, and rose in unit sales from 36.9 million to 61.3 million.

Sales of phonograph record albums rose almost 13 percent to $2473.3 billion in 1978 from $2195.1 billion in 1977. Unit sales, however, were off one percent from 344 billion in 1977 to 341.3 million in 1978.

Unit sales of single records including 12-inch singles, stayed even at 190 million but dollar volume increased by 6.2 percent from $245 million in 1977 to $260.3 million in 1978.

Eight-track cartridge tape sales amounted to $948 million in 1978, up 17 percent from the 1977 total of $811 million. Unit sales rose 4.9 percent from 127.3 million in 1977 to 133.6 million in 1978.

Singles Analysis
#12 bullet on the Country Chart.

Last week's Chartmaker, Wings (Col) follows with another strong week getting adds at PRO-FM, Y-100 and 96KX for a #44 bullet. New airplay also helped James Taylor (Col) go #52 bullet. Top adds were at WAYS, KGWB and WBBQ. Kansas (Kirschner), #57 bullet, was added at PRO-FM and Village People (Casablanca) went to #58 bullet with adds at WQAM and WBBQ.

Joe Jackson (A&M) garnered adds on WZZP, KHJ and KNUS, and Z93 for a big week and a #56 bullet. Carly Simon (Elektra) also attracted new airplay for #62 bullet. Simon's strength was at KBEQ and BI100. Another woman getting solid airplay is Barbra Streisand (Col) with adds at CKLO, KFI, WITX, and KFRC for #83 bullet.

Cross-over for Edie Rabbitt (Elektra) as new airplay on WAYS, KING and Z93 moved him to #66 bullet and #34 country. Triumph (RCA) had a great week of new adds, including WiFi, KBEQ and B100, for #73 bullet while Maxine Nightingale (Windsong) continues to pick up radio adds at WPX, WFL, WRKO, and Z93 for #74 bullet. Spyro Gyra (Epic) earned the 276 bullet with increased nationwide sales and BOS Chart action, Jones Girls (Phil) Int'l. got new pop adds and a #8 bullet BOS help for #78 bullet, Nick Gilder (Chrysalis) added on WZZP, KH, and WNOE for #80 bullet, and Dionne Warwick (Arista) went #85 bullet on the strength of a WKBW add and a #53 BOS bullet.

Also new on the chart this week are Marshall Tucker Band (WB) at #83 bullet; Bellamy (Continued from page 8)

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(Continued from page 3)

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Also new on the chart this week are Marshall Tucker Band (WB) at #83 bullet; Bellamy gained a bullet at #46, with their 'Heart of the Night' single definitely boosting album sales. Also bulleting in the forties are two more new albums: David Bowie (RCA), up 19 spots to #66 with a steady spread at retail (and no single), and Peter Frampton (A&M), which enters the chart this week at #48 on the basis of retail sales.

Bullets in the fifties include John Stewart (RSO) at #50 with a steady retail spread since the record's release five weeks ago; and Funk Shun (Mercury) at #52; Switch (Gordy), at #55 with retail and one-stops; Triumph (RCA), at #57 with retail and New England (Infinity) at #59. In the sixties, Teddy Pendergrass (Phil) Int'l. is yet another new album with an impressive showing in the early stages; Pendergrass enters the chart at #64 bullet with very solid retail/one-stop moves in its first week and a single ('Turn Off the Lights') fueling album sales. Also bulleting in the sixties are Blackfoot (Asco), at #66 with retail in Minneapolis, Boston, St. Louis and Atlanta and elsewhere; Teena Marie (Gordy), at #69 with retail and one-stops; and Roy Ayers (Polybot), at #69 with solid r&b/jazz/pop sales in NY, as well as Phoenix, New Orleans, Boston, Milwaukee and Chicago.

Lou Rawls (Phil) Int'l. leads off the seventies with a bullet at #70, on the basis of retail and one-stops on the east coast and in the central southwest. The Gap Band (Mercury) is at #78 bullet with retail, mainly throughout the northeast corridor. In the eighties, Diana Ross enters the top 100 at #80 bullet, with sales in NY, Detroit, Indianapolis, Milwaukee, Philadelphia, Baltimore and elsewhere; Stephanie Mills (20th Century) is at #82 bullet with retail (especially in the Washington-Baltimore area); and the Atlanta Rhythm Section (Polydor) is at #83 bullet with impressive retail breakthroughs in the southeast, midwest, and northwest. Bullets in the nineties include Willie Nelson and Leon Russell (Col), at #93 with good moves in Memphis, Minneapolis, St. Louis, Florida and elsewhere, and Thin Lizzy (WB), at #95 with retail.

Latin American Album Picks
(Continued from page 66)

VOULEZ-VOUS
ABBA—RCA PRL 3065
La grabación de "Chiquitita" (B. Anderson-Ulvaeus-Buddy & Mary McCluskey) en Español por el famoso grupo europeo ABBA, está arrasando en todos los mercados latinos. Otros temas en Inglés de gran fuerza integran el paquete, tales como "As Good as New," "Lovers," "Kisses of Fire" y otros. Gran sonido, excelente mezcla y perfecta pronunciación en ambos idiomas. Lo mejor que se ha hecho en años!

MUCHO AMALIA . . . !
AMALIA MENDOZA "LA TARICUARI—Gus 4213
Con arreglos de Rigoberto Alfaro y Juan Pinzón y bajo la dirección artística de Guillermo Acosta, la gran de México, Amalia Mendoza interpreta entre otras "Puerta Falsa" (Mendez), "Para que vuelvas" (Federico Baena), "Ya no me amas" (M. T. Plasencia) "Quedate otra noche" (J. Montana).

With arrangements by Rigoberto Alfaro and Juan Pinzon and under the artistic direction of Guilleruho Acosta, the always popular Mexican Amalia Mendoza in an outstanding package of beautiful rancheras. "Yano me amas," "Equivocación" (Correa), "Para que vuelvas" and "Puerta falsa."

LOS AMIGOS
JOHNNY PACHECO/HECTOR CASANOVA—Fania JM 00540
Johnny Pacheco nos tiene acostumbrados a grandes producciones salsa. Esta es inmejorable. Hector Casanova se luce en "Agua de Clavelito" (M. A. Pozo), "La mulata" (M. Hernandez), "Yo quiero morir" (D. R.) y "Me llevaron la cartera" (J. Pacheco) que está de éxito absolutamente.

Johnny Pacheco has produced superb salsa packages. This is one of the best. Hector Casanova is at the top in his vocals. "Me llevaron la cartera" (J. Pacheco) is selling big this repertoire. Also terrific "Si la tierra tiembla," (T. Guerra) "El Rey" (M. Hernandez) and "Los pollos no tienen dientes" (T. Guerra).
Polygram Modifies Distrib. System

(Continued from page 4)

still got a lot of other things under investigation, but the system is really working smoothly now, so we'll see what happens with it.

While word of the expanded Top 32 zone was greeted favorably, most of theirate retailers were more enthusiastic about the over-all improved service of late. In particular, Fred Traub, buyer for Record Bar and perhaps the most severe critic of the Polygram system, said he has noticed in the last two or three weeks a "much higher level of fill and reasonable deliveries.

“There is real progress being made,” Traub added, “They've gone a long way towards correcting some problems. There are what I feel basic problems remaining, especially since the system is designed for another purpose: it's designed for warehouse efficiency. But with the confines of that restriction they have come a long way.”

Mercury’s ‘Bootlegs’

2 features the talents of Larry Lujack of WLS/Chicago and Bobby Ocean on side one. The flip side has a variety of naming men with shorter taped segments. Included are Jay Thomas 99X/New York, Murphy in the Morning, WAYS/Charlotte, Greaseman, WAPE/Jacksonville, and Dr. Don Rose, KFRC/San Francisco.

“On the second bootleg we wanted to profile Larry Lujack, the super jock himself, the other side we did to give programmers, music directors and jocks a taste of a little bit of what's going on nationally, so we took people from one coast to the other and profiled their morning men, calling it Good Morning America,” Fox explained.

Although the album has only been out a week the feedback from those featured and those who have heard the album has been very positive. Mercury Records has pressed up three thousand, and they are available on a first come-first serve basis. Those interested can contact Jim Fox or his assistant, Marilyn Barrett, at (213) 466-9771, or write to 6255 Sunset Blvd., Suite 1016, Hollywood, California 90028.

Idea Catching On

The ideas of putting out air checks seems to be catching on since a tip sheet is putting out a 45 and another record company has a double album of air checks in the works. Fox has begun to receive unsolicited radio tapes and is already working on volume three, which will feature some famous broadcasters in their earlier days on radio.

Polygram 10-Year Plan

(Continued from page 3)

stantial additional volume in many repertoire fields. Schellevis concluded his presentation by placing particular emphasis on the great and continuing need to attract, train and motivate young middle-management for PolyGram Record Operations.

BMA Week

(Continued from page 59)

out there that don’t dance. They buy records and I’m going to try to reach that 10 million.

“Disco has messed with our creativity a little because we fail to do what the country musicians do. You never heard a country song in your life that didn’t tell a story. Up until ten years you never heard a black song that didn’t tell a story. But when we got into the 70s, we wanted to cross over, we jumped on that white boat and, brother, we missed our boat. Everybody can’t do disco. They said it was over for us when the Beatles showed up. But we outlawed the Beatles. The Beatles were just as big as disco or bigger. We got to keep doing our thing. Don’t worry about disco.”

Clarke Clicks in Cleveland

Following his performance at Richfield Coliseum in Cleveland with the New Barbarians, Nenner artist Stanley Clarke was visited backstage by WMMS program director John Gorman and John Awarski of the Record Shack in Cleveland. Clarke will be releasing his new lp, entitled “I Wanna Play For You,” later this month. Pictured from left: Gorman, Stanley Clarke, Awarski, and Jon Birge, E/P Promotion.

RIAA, NARM Pledge BMA Support

(Continued from page 59)

ing to Gotikov, “to look for the soft-spots in the industry that cry out for exploitation.” Soft-spots are immediate targets for job opportunities in all business industries. One such target consideration is “cost reduction recommendations,” as well as ideas geared to “profit generating opportunities,” two paramount business concerns.

Other Growth Areas

It is often the case that black industry executives are positioned in specialty market areas. This area, designated “special market,” is where blacks have made their greatest impact thus far, and according to Gotikov, these markets are best handled by blacks.

Yet, there are other growth areas in the music industry available to newcomers—the direct consumer area of mail orders, and the tape market in regards to merchandising, and the audio visual area.

Joe Cohen, executive VP of NARAS, outlined a ten-point plan pledging support to BMA and its members:

1. An inter-relationship between NARM and BMA, whereby NARM urges BMA members to become actively involved in NARM’s 22 regional meetings. According to Cohen, “There are no NARM objectives that supersede or override our concern, interests, and dedication to the multiple purposes of the BMA.”

2. NARM has begun a retail management certification program for retail store managers, or potential store managers. (3) NARM's internship program, which provides ten weeks of on-the-job training experience for skilled people out of university programs, and putting them in the mainstream of the industry, at merchandising companies throughout the country, as well as sponsoring BMA's selected members. (4) NARM will furnish to BMA members a "How to Deal With Banks" manual which details all the statics and procedures one would file in obtaining a loan from a bank. (5) Those people who are recommended by BMA will be the guests of NARM's annual convention. (6) Black Music Month Merchandising Campaign whereby NARM will provide displays that highlight the campaign of Black Music Month. (7) NARM's monthly newsletter will disseminate information regarding BMA to its broad-based membership. (8) Coordination of joining industry efforts in the anti-piracy area to service the creative areas of the industry as well. (9) NARM will provide bar-coding studies, research information and dissemination of home video entertainment progress reports, as well as other reports responsive to the dynamic needs of the industry, making all information available to BMA members. (10) The NARM board of directors voted for the first time in NARM's 22 year history to provide different membership categories for the different categories of members based on sales volume. NARM's normal membership fee is $400 per year, but if a merchant has sales volume under a certain level, that company may join NARM now and for the next year for $150, receiving all membership services, and programs made available to everybody. “It is our way of reaching out to a broader universe of music people, that should and will be involved in all NARM activities,” said Cohen.

Burt Utwin, VP of Belwin Mills Publishing and board member of the National Music Publishing Association, stated that his purpose in attending BMA's Founders Conference was to feed to NMPA members BMA's concerns in the industry, and to adopt a more progressive stance in the creation of music.
Word, Inc.'s Restructuring Designed To Marshal Promo, Production Forces

By MARGIE BARNETT

WACO, TEXAS — Jarrell McCracken, president of Word, Inc., has announced a restructuring of the corporate set-up to effectively separate the management of the music publishing and records division from the book publishing and educational products arm of the corporation. In line with this structural separation, McCracken has named Sam Moser senior vice president and director of operations for Word Music and Records Division. "Doc" Heatherly has been appointed to a similar post heading Word Publishing.

RW talked with Moser regarding Word Records' goals to be realized from this change. "What we are doing to do with this job change is refine our marketing, distribution and products source into one channel so they will all go right down the same path together," said Moser. A two day meeting has been set here June 18 and 19 for all Word Records' staff to lay down the groundwork for these goals.

"The concept behind our two-day meeting," explains Moser, "is to define our target markets and establish priorities there, analyze the media mix that it takes to reach each of those markets placing media priorities, and put priorities on our artist roster according to the market toward which they are aimed so that we can combine the media and the artist to maximize future impact.

We want to take a hard look at our existing talent and systematically marshal our promotional and production forces behind those artists to see just how far we can take them in terms of sales and exposure. Whether or not we continue with a given artist will be determined by the success that we have. We are not interested in reducing our overall artist roster.

"At this meeting we are going to look at piece by piece. Every label and a&r manager will have time on the program to go through his roster. We will examine the past product, the successes, the failures, the plans for upcoming releases, packaging, musical styles and trends, where it's been promoted, why it worked and why it didn't work. We'll also be generating the media mix for the next album or existing albums that we feel will best facilitate volume."

Our goal is to get a grip on the talent we have. I'm convinced that we have potential major artists who are not selling at that level simply because we've not gathered all of our sources adequately behind them. Our goal is to take marketing, distribution and product and really coordinate our efforts, reorganizing to better direct our energies into our specific products and talents.

Sub-goal

Moser indicated that another result of the corporate realignment will be to strongly identify and separate the distribution company from the record company. "We are really set up very much like a WEA," states Moser. "We have a distribution arm and the Word Records arm. A sub-goal of the meeting is to define the line between the record company and distribution company and align responsibilities into the proper areas so that in the future we have a little more better management control and physical accounting."

Gospel Time

By MARGIE BARNETT

GreenTree Records recently honored artist Dallas Holm with the presentation of a plaque commemorating the sale of a half million units of Holm's catalog ... Andrae Crouch and the Disciples (Light) and Sara Jordan Powell (Savoy) were among the black artists who attended the buffet dinner President and Mrs. Carter hosted at the White House June 7 in honor of the Black Music Association. Other artists attending were Billy Eckstein, Chuck Berry and Evelyn "Champagne" King.

Peter Yesner of Messianic Records is in Europe firming plans for Lamb's upcoming tour there. Yesner also negotiated with Greenville Film Production Ltd. for Lamb's performance at the Greenbelt Festival to be used in a documentary film. Greenville expects to get worldwide distribution for the film through Christian film libraries and other avenues.

Tim Pincch Recording will take over monthly production of the

(Continued on page 71)
WACO, TEXAS - Word, Inc.'s president, stabbing records, has announced the promotion of Tom Ramsey from southern distribution to sales manager to sales director. Distribution by Dave of Canoga Park, Calif. has added three new sales reps. Diane Camplin will cover California; Bill White II, the southeast; and Steve Buerer, Colorado, Utah, Wyoming, Nebraska and Kansas. Shari Lucas (GreenTree) has just returned from a 10 day tour of Europe including a performance at the Christian Booksellers Convention in London. Doug Oldham (Impact) was honored at a reception in Nashville recently to celebrate the release of his new lp "Special Delivery."

**Savoy Signs Two**

**ELIZABETH, N.J.** — Fred Mendelsohn, president of Savoy Records, has announced the re-signing of Dorothy Norwood-Aires label. Mildred Clark and the Kansas City Melody-Aires have also signed with Savoy.

**Savoy Sets Artist Development Strategies**

**ELIZABETH, N.J.** — Fred Mendelsohn, president of Savoy Records, has outlined the company's strategies for furthering the development of artists' careers. The various promotional efforts are geared to increase exposure through a number of media outlets.

During the past couple of months Savoy has been producing television cassettes of artists' performances. "These cassettes are distributed free to jockeys around the country who have gospel television shows," says Mendelsohn. "It's developed beautifully, and we're getting great reaction on it."

The artists filmed for the tv cassettes to date include Myna Summers, The J.C. White Singers, The Florida Mass Choir, The Pentecostal Ambassadors, The Modulations and Cleophus Robinson. "We are going to do more," asserts Mendelsohn, "because it gets the artist out to be seen a little more, which is going to be a big help."

In-store autograph parties provide another vehicle to get the artist before the public. Ben Middleton, Savoy's promotion director, is actively involved in this area advising artists on the handling of interviews, appearances and general image.

On a larger scale Mendelsohn says the company is working to develop a syndicated television show for gospel music. "Gospel music does not get any TV exposure," states Mendelsohn. "If it does, it's on a local level, not prime time and is a slip-shod type of thing. We're trying to develop a national TV show for syndication. It would of course feature other artists not on Savoy."

The possible release of a feature film of a gospel concert for national release in movie houses, schools, etc., is also being discussed. Mendelsohn says Savoy cannot work on the film due to the company's corporate association with Columbia Pictures. Mendelsohn did state however that Savoy is putting aside funds for the movie soundtrack.

In a similar expansive move, Mendelsohn has appointed Savoy artist James Cleveland as a producer for the company to work with various other Savoy acts.

**Soul & Spiritual Gospel**

**JUNE 23, 1979**

1. **LOVE ALIVE II**
   2. **LEGENDARY GENTLEMEN**
   3. **I DON'T FEEL NOWAYS TIRED**
   4. **THE FOUNTAIN OF LIFE**
   5. **GOSPEL FIRE**
   6. **LOVE ALIVE**
   7. **LIVE IN LONDON**
   8. **YOU LIGHT UP MY LIFE**
   9. **FROM THE HEART**
   10. **Dwell In Me**
   11. **ALWAYS WILL BE**
   12. **I'LL KEEP HOLDING ON**
   13. **For The Wedding**
   14. **FAITH**
   15. **LIVE IN SWEDEN**
   16. **Push For Excellence**
   17. **Family Reunion**
   18. **Changing Times**
   19. **I've Got A Home**

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15. **LIVE IN SWEDEN**
16. **Push For Excellence**
17. **Family Reunion**
18. **Changing Times**
19. **I've Got A Home**

**Soul & Spiritual Gospel**

**JUNE 23, 1979**

1. **LOVE ALIVE II**
2. **LEGENDARY GENTLEMEN**
3. **I DON'T FEEL NOWAYS TIRED**
4. **THE FOUNTAIN OF LIFE**
5. **GOSPEL FIRE**
6. **LOVE ALIVE**
7. **LIVE IN LONDON**
8. **YOU LIGHT UP MY LIFE**
9. **FROM THE HEART**
10. **Dwell In Me**
11. **ALWAYS WILL BE**
12. **I'LL KEEP HOLDING ON**
13. **For The Wedding**
14. **FAITH**
15. **LIVE IN SWEDEN**
16. **Push For Excellence**
17. **Family Reunion**
18. **Changing Times**
19. **I've Got A Home**

**Gospel Album Picks**

**BAND & BODYWORKS**

**NOEL PAUL STOOKEY—New World NWS 021379**

This lp is a solid offering of top notch songs, excellent musicianship and creative production. Stookey's warm, folksy approach works beautifully in the variety of musical styles presented. Highlights include "I Wanna Testify," "Lay Me Down," "Love All Around" and "Know Jesus." Acceptance on the secular front should be no problem with this one.

**NEVER THE SAME**

**EVE TORNQUIST—Word WSB 8806**

Produced by husband Pelle Karlsson, this lp offers no surprises as Evie delivers another smooth mellow package. "Special Delivery" and "Home" are excellent MOR tunes and the backing vocals on "Shine" and "Hold On" create catchy toe-tappers. Evie's popularity guarantees success.

**COME LET'S REASON TOGETHER**

**FLORIDA MASS CHOIR—Savoy SGL 7034 (Arista)**

This double lp is a fine collection from the Florida Mass Choir. Moving group performances accented with stirring solos are highlighted in "Thank You For The Joy," "I Know What Prayer Can Do," "Jesus That's My King" and "Brand New."
Chappell Scoring on Several Fronts

(Continued from page 6)

a lot of people who walked through the door were signed. That very soon proves to be a very frustrating activity. We changed a little bit and I think Irwin and I and Don Oriolo (vice president and general manager of Intersong, U.S.A.) are signing less people on a volume basis than our predecessors did and I think we’re using a slightly different theory. My theory is that the song is more important than the record. We’ve been trying to sign people who are song creators rather than record creators, not only a producer who makes records but a producer who has people signed to him and writes his own songs.

Signings

In line with that philosophy, Chappell recently signed on publishing deals with August Darrell, producer/writer of Dr. Bus-{

Zing's original Latin band and other independent projects, and producer/writer performer Bunny Sigler, currently out with producer Nell, producer/writer of Dr. Buz-

lishing deals with August Dar-

ning band. Oriolo recentlyacquired

of the Latin music catalogues at Intersong and the company is now represented on charting albums by Julio Iglesias, Roberto Carlos, Joes Jose, Elio Roca and Sophy.

On the international side, Intersong recently acquired the European distribution of the Eurovision winning song “Hallelujah,” an original Israeli composition already recorded by a number of artists. The first American version by Parker & Penny will be released next week on Warner/Curb Records.

Oriolo, who is also a record producer, also developed Intersong Productions. The company has leased several rights and signed to him and writes his own songs.

New Staff

Both Intersong and Chappell have made staff additions this past year including Diane Volpe, Chappell/Intersong international director and, at Chappell, Glenn Friedman, manager/creative af-

airs (N.Y.) and Bob Cutarella, professional manager (N.Y.). Joining Intersong this year were John Lombardo, west coast creative director and Mark Bauman, professional manager (N.Y.). Additionally, Christine Vilas was promoted to the newly created position of coordinator of Latin Music.

Peaches ‘Supersale’

(Continued from page 16)

agreed that all manufacturers have been cooperative. Radio and print will be utilized in all markets, with television running in the Cincinnati and St. Louis areas.

Promotions in each of the stores have been planned to tie in with the various radio stations. Hunter has been set to appear in-stores in Cleveland in conjunction with this special sale on Wednes-

day, June 20 radio station WMMS will be co-sponsoring his appearance; in Chicago, Hunter is scheduled to appear with Hunter as part of their stop over in Cleveland for three days of concert performances.

States.” Intersong currently represents such Hill & Range writers as Otis Blackwell, Doc Pomus & Mort Shulman and the Gladys Music catalogue which contains compositions by Elvis Presley and Dean Martin. New writers signed to Intersong include Graham Parker, Robert Johnson, Hamilton Bo-

hannon, the Nuggets, Pete Brown, and Nashville writers Slippery Barrett and Barbara Wot.

The company is this week on the country, pop and disco charts. Oriolo also pointed out the increased activity of the Latin music catalogues at Intersong and the company is now represented on charting albums by Julio Iglesias, Roberto Carlos, Joes Jose, Elio Roca and Sophy.

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CBS Promotes Parker

NASHVILLE — Sue Binford, director, press and public information, CBS Records, Nashville has announced the appointment of Vivian Parker to the position of publicity assistant, press and public information, CBS Records, Nashville.

Reporting directly to Binford, Parker is based in Nashville. Among her responsibilities are the coordination of all CBS artist appearances in Nashville; coordination of all promotional materials to accompany all new releases and assisting in publicizing CBS Nashville based artists on a local, regional and national level.

Parker joined the Nashville Division of CBS Records in January of 1977 as a secretary.

Revived JMI Songs Exhibit Chart Clout

NASHVILLE — Three current singles on the RW Country Chart are songs that were originally recorded six years ago for release on JMI Records, Jack "Cowboy" Clement and Allen Reynolds' laboratory label, "When I Dream," recorded by Crystal Gayle for UA (now number 4), "Amanda," recorded by Waylon Jennings for RCA (at 5 with a bullet), and "Lay Down Beside Me," by Don Williams for MCA (now 9), are also published by the Jack Music Group of publishing companies.

"When I Dream," which peaked at number two last week, was written by Sandy Mason for JMI Music, Jack Music's ASCAP affiliate. Mason's version of the song was released in 1973 on JMI, but it failed to chart. Clement himself recorded it on his "All I Want To Do In Life" album on Elektra, and the single went into

(Continued on page 76)

Dotson To RCA

NASHVILLE—Joe Galante, RCA Records division vice president, marketing, Nashville, has announced the appointment of John Dotson to the position of administrator, publicity services, Nashville.

In his new duties, Dotson is responsible for directing and implementing publicity efforts on behalf of RCA's Nashville artists and those signed to the newly-formed Free Flight label, and for coordination of press releases relating to marketing efforts generated by the Nashville operations of RCA and Free Flight. He reports to Jerry Flowers, manager, artist development, RCA Nashville.

Prior to joining RCA, Dotson was a publicist at CBS in Nashville and also worked for Tom T. Hall Enterprises.

UA Signs Cristy Lane

SAINT LOUIS — Jim Marzo, president of EMI-America/United Artists Records, has announced the signing of Cristy Lane to United Artists. Cristy is currently on an extensive tour that will take her across the U.S. and will provide ongoing support for her debut lp, scheduled for August release. Pictured at the signing are (from left) Jerry Seabolt, national director of country promotion for EMIA/UA; Cristy Lane; Lee Stoller, Ms. Lane's manager and husband; and EMIA/UA a&r vice president Don Grierson.

Siner Lauds MCA Country Operation

By WALTER CAMBELL

NASHVILLE — MCA Records hosted a luncheon here Wednesday (6) for its officers, staff members, artists, managers and agents, following the label's Fan Fair show. The luncheon was among the meetings held with officers of the label from the home office who were visiting for Fan Fair and to become more familiar with the Nashville division.

Among those in town were Bob Siner, president of MCA Records; Al Bergamo, president of MCA Distributing; Stan Layton, vice president of marketing for the label; Russ Shaw, vice president of artist development; George Osaki, vice president of creative services; Joan Bullard, vice president of publicity; and Ron Douglas, vice president of national sales for MCA Distributing. Jim Foglesong, president of MCA's Nashville division, also hosted a dinner at his house Wednesday evening for the visiting MCA officers as well as the Nashville division staff.

Siner expressed satisfaction with the Nashville division of the label following the transition period of the ABC artists and staff to MCA in the purchase of ABC Records by MCA. While most of the ABC staff on the west coast was let go and the MCA staff took over following the purchase, nearly the exact opposite occurred with the Nashville division. This was at least partly due to the fact that the ABC Nashville division was making a profit, compared to the losses incurred by ABC's west coast division.

"We're very happy with the arrangement in Nashville now," Siner said, "with country music and with any other kind of music.

(Continued on page 76)
**Country Hotline**

**MOST ADDED CHART CONTENDERS**

- Diana — "Just When I Needed You Most"
- Dave & Sugar — "Stay With Me"
- Paul Ott — "Salute to the Duke"
- George Jones — "Someday My Day Will Come"
- John Denver will make his way back up the country charts with "Garden Song." An easy moving positive number, it's already added at WFLO, WFAI, KHEY, KSOP.
- Frank Ifield is set to make a big move with "Crystal at WESC, KBU, KEEN, WBAM, WFAI, KV00, KSO. The Earl Scruggs Revue is added at KNEW, KHEY, WIVK, WVOJ, KERE with "I Could Sure Use the Feeling."

With John Wayne tributes blossoming all over, Paul Ott's "Salute to the Duke" is getting a head start at WHOO, KYNN, WKKK, WEMP, KHEY, KLAK, KSOP, WPAI, KERE, KFDI.

**Album Action:** Dolly Parton — "Sweet Summer Lovin" (KNEW, WKKH).

**SURE SHOTS**

- Dave & Sugar — "Stay With Me"
- Janie Fricke — "Let's Try Again"
- George Jones — "Someday My Day Will Come"

**LEFT FIELDERS**

- Sonny Throckmorton — "Can't You Hear That Whistle Blow"
- Wood Norton — "Julie"
- Gary Stewart — "Mazelle"
- Billy Larkin — "Every Night"

**AREA ACTION**

- San Fernando Valley Music Band — "Taken to the Line" (WEMP, WKKK)
- Becky Hobbs — "I Can't Say Goodbye to You" (KV00)
- Rex Gobin — "We're Making Up for Lost Time" (WINN, WSLC)
- Cher — "It's Too Late To Love Me Now" (WBAM, WOKO)

**Nashville Report**

**RECORD WORLD JUNE 23, 1979**

**Nashville Report**

**The rumors aren't rumors any more: Willie Nelson has been back in Austin lately, and as final signing and official closing of the purchase of the old Padernales Country club by Nelson were announced, it was revealed that Texas' favorite son is hosting his seventh annual Fourth of July Picnic on the golf course. Work on the fairways and greens will have to wait until after the celebration, which features Leon Russell and Ernest Tubb as co-headliners with Nelson, along with a number of other artists scheduled to perform.**

**TOO CLOSE FOR COMFORT:** Dawn Chastain, who records for one of Gene Kennedy's labels, was scheduled to fly on a DC-10 flight from Chicago to Los Angeles, but she abruptly changed her plans when she learned that her grandfather had just died. Guess which flight she was scheduled to take.

Did Rod Stewart and Ron Wood really get back together to play in Fan Fair's annual softball tournament in Nashville? Maybe in '80, but this time it's Music City's own awesome twosome on the diamond, Epic artist Marshall Chapman and RCA artist Linda Hargrove, lending support for the WB women's team. (Eat your heart out, Rag-arm.) Marshall (not your ordinary Belle Meade debutante), the lady herself, popped into Harry's Phanks & Steins, one of Nashville's unretouched establishments, to help out on a couple of songs in a hot set by the White Animals. Starting with a small following of Vanderbilt University students, the White Animals are building an enthusiastic following with straightforward mid-sixties rock and roll, and there is literally standing room only in the club when they play. Much of their repertoire consists of hits by the Beatles, Rolling Stones, Kinks and Byrds, but the group also includes some original tunes in the same vein.

**Hank Williams, Jr.** recently played at the Exit/In, visited by Merle Kilgore and Roy Head, among others. Hank and the Bama Band went through several of Hank Sr's songs, almost as if paying tribute to his unique situation, but other songs, including "Family Tradition," "The New South," "Are You Sure Hank Done It This Way" and a moving version of "Montgomery In The Rain" illustrated the irony of the artist and his music. His heritage is both a blessing and a heavy burden, and that theme is present in many of his songs. The show makes for an interesting progression of sounds and attitudes, as well as some hot southern blues.

Speaking of Hanks, Hank Thompson became the first country artist to perform at the Cooper Union Great Hall in Greenwich Village, N.Y., last Memorial Day weekend.

The Guinness Book of World Records lists Gilley's Club in Pasadena, Tex., as the world's largest. But that's not enough yet, so they are adding on a new 1200 square foot wing, to be built over the old store room that was destroyed by fire earlier this year. The club has also added another bull-riding machine.

**The Statler Brothers** are devoted fans of one of the original singing cowboys, Gene Autry; so Autry sent them each for Christmas this past year an autographed copy of his autobiography. The book ended up insiring a new song, "Mr. Autry," a singing book review of sorts which is on the flip side of the group's latest single, "Here We Are Again," soon to be released.

**Erratum:** Billy Sherrill, CBS' own living legend, was identified as "producer" in a photo with Tammy Wynette at Carnegie Hall in NYC, but he was scheduled to take.

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COUNTRY SONG OF THE WEEK

SONNY THROCKMORTON—Mercury 55061
CANT YOU HEAR THAT WHISTLE BLOW (prod.: Sonny Throckmorton) (writers: S. Throckmorton/C. Dodson) (Tree, BMI/Cross Keys, ASCAP) (2:25)

Throckmorton's latest single has a downhome mood in the lyrics and melody combined with sophisticated production. A strong, steady bass line adds continuity and momentum.

JANIE FRICKE—Columbia 3-11029
LET'S TRY AGAIN (prod.: Billy Sherrill) (writers: D. Steagall) (Texas Red Songs, BMI) (3:33)

Fricke's quality vocals shine through again on this easy-moving ballad. The treatment is country, although there is also plenty of room in other formats for the artist.

DAVE & SUGAR—RCA PB-11654
STAY WITH ME (prod.: Jerry Bradley & Dave Rowland) (writer: J. Pennington) (Chinnichap, BMI) (2:38)

A strong, steady beat accentuates the melody as the members of this trio trade lines in the verses and join in harmony on the chorus. The sound is energetic and bright for wide appeal.

WOOD NEWTON—Elektra 46059
JULIE (DO I EVER CROSS YOUR MIND?) (prod.: Even Stevens) (writers: R. Dubois/T. Dubois/W. Newton) (DebDave/Briarpatch, BMI) (2:45)

The single starts off low key and moves into an easy-flowing chorus backed by a simple but effective guitar riff. The mood is soothing and strong in appeal.

GARY STEWART—RCA PB-11623
MAZELLE (prod.: Roy Dea) (writer: R. Kirkpatrick) (Frank & Nancy, BMI) (3:11)

Stewart combines several styles on an energetic love song as he grows out the lyrics with feeling. Electric guitars give extra emphasis with a subtle touch.

DAVID ROGERS—Republic 042

The chorus of Rogers' latest single is especially strong as it moves up with ease. A strong drum track adds emphasis to the melody.

JOHN DENVER—RCA PB-11637
GARDEN SONG (prod.: Milton Okun) (writer: D. Mallett) (High Rood/Cherry Lane, ASCAP) (2:38)

Denver's mild, pleasant style, backed by acoustic guitars, flutes and a haunting background vocalist, has plenty of appeal for both country and pop listeners. Melody and lyrics are simple for easy listening.

VERN GOSDIN—Elektra 46052
ALL I WANT AND NEED FOREVER (prod.: Gary S. Paxton) (writers: D.B. Payne) (Gary S. Paxton, BMI) (3:29)

Gosdin's smooth, expressive vocals are presented with fairly simple production with the use of an acoustic guitar, harmonica, bass and strings. The result is a strong sound which hits the mark without overwhelming the listener.

THE CHARLIE DANIELS BAND—Epic 8-50700

Daniels tells a tall tale about a fiddling contest with the devil, reciting the verses and singing the chorus. The lyrics, style, and the CD's track record make it suitable for a number of formats, including country.

RAY PILLOW—MCA 41047
SUPER LADY (prod.: Eddie Kilroy) (writers: R. Pillow/L. McFaden) (Twitty Bird, BMI) (2:16)

Using a liberal dose of synthesized drums, Pillow does an uptempo love song on a positive note. Horns and background singers also add support, especially on the chorus.
Hospitality Reigns At RW's Fan Fair Booth

Recording artists, label executives and other music industry officials took advantage of Record World's Hospitality Booth during the 1979 Country Music Fan Fair held in Nashville June 4-10. Shown during their visits to the booth are, top row from left: Bob Siner, president, MCA Records; David Skepner, Loretta Lynn's manager; Stan Layton, vice president of marketing, MCA Records; MCA recording artist Loretta Lynn; RW VP and southeastern manager Tom Rodden; Capitol artist Don Schlitz; Joe Galante, division VP, marketing, RCA Records, Nashville; Jerry Bradley, division VP, Nashville operations, RCA Records; RCA artist Ronnie Milsap; (second row) Capitol artist Billy "Crash" Craddock; Jack Pride, regional promotion, Capital Records; Dale Morris, Craddock's producer and manager; Rodden; WB artists Howard Bellamy and David Bellamy; Mike Sirls, WB national country promotion; (kneeling) Jeff Lyman, manager, Columbia promotion, CBS Records, Nashville; Bonnie Garner, director of contemporary a&r, CBS Records, Nashville; Pam Rose, Epic artist; Rich Schwan, manager, E/P/A promotion, CBS Records, Nashville; (standing) Joe Corev, director, promotion, CBS Records, Nashville; Columbia artists Moe Bandy and R. C. Bonamour; Jo Walker, executive director, CMA, Rick Blackburn, VP, marketing, CBS Records, Nashville; Epic's Louise Mandrell; Columbia's Jamie Fricke; Roy Wunsch, director, marketing, CBS Records, Nashville; Columbia's Freddy Welter and Epic's Ronnie McDowell; WB artist T. G. Sheppard; (third row) Rodden; Mercury artist Jacky Ward; Capital artist Gene Watson, Jack Pride, Capital Records regional promotion; Carolyn Gilmer, artist relations, United Artists Records; Walter Campbell, RW southeastern editor, newly-signed UA artist Cristy Lane; Pat Strazza, singer with Tommy McClain's band; Starlite Records; Peggy Ball, CBS Records, Nashville; Tim McFadden, RCA Records promotion; Ratliff; RCA artist Tom T. Hall; (fourth row) MCA artist Bill Anderson; Rodden; WB artist Margo Smith; Ratliff; Wayne Edwards, RCA Records regional promotion; RCA artists Jim Ed Brown and Helen Cornelius; McFadden; Epic artists Bobby Bare and Ronnie McDowell; Elektra artist Eddie Rabbit.

Revived JMI Songs

(Continued from page 73)

the 70s in the chart. Julie Andrews, Dr. Hook, and Nana Mouskouri have also recorded the song.

"Amanda" was released by Don Williams on JMI and reached number 12 in the chart, staying in the charts for 23 weeks. Bob McDill, one of the hottest songwriters on the charts right now, wrote "Amanda" and "Come Early Morning," a cut on Nicoletta Larson's debut album on Warner Bros. Both songs are published by Gold Dust Music, a Jack Music Group BMI publishing company. McDill is currently a writer for the Welk Music Group.

"Lay Down Beside Me," Don Williams' recent self-penned MCA single which peaked at 3, was first recorded by Williams in 1973 for JMI but was never released. The master was sold to Dot Records when Williams changed record labels in 1974. The currently charted record is a newer recording of the song, which is published by Jack Music, the core company of the Jack Music Group.

Siner Lauds MCA Country

(Continued from page 73)

happening out of Nashville. Jim Foglesong and his staff have full control of the division, and they have our total support from the home office.

Siner said he favored a fairly trim artist roster. But, acknowledging that MCA now has one of the largest rosters in Nashville of any label, he noted that those artists include "some of the true superstars of country music. Beginning with Decca, MCA has always been strong in country music, and now with the additional artists from ABC, the roster is very strong in both size and quality. We intend to support these artists in every way we can."

Visible Proof

The visit was Siner's first experience with Fan Fair, its crowds and hectic pace, and he said he was pleased with what he saw. "It's visible proof of the loyalty of country fans to the artists," he said. "Maybe something like this should be explored with other kinds of music as well."
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<thead>
<tr>
<th>TITLE, ARTIST, Label, Number</th>
<th>WKS. ON CHART</th>
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<tbody>
<tr>
<td>1 NOBODY LIKES SAD SONGS RONNIE Milsap/RCA 11553</td>
<td>9</td>
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<td>2 YOU FEEL GOOD ALL OVER T. Q. SHEPARD/Warner/ Curb 8808 10</td>
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<td>3 WHEN I DREAM CRYSTAL GAYLE/United Artists 1288 11</td>
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<td>4 AMANDA WAYLON JENNINGS/RCA 11596 6</td>
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<td>5 IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536 8</td>
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<td>6 ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros 8786 11</td>
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<td>7 I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021 8</td>
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<td>8 JUST LIKE REAL PEOPLE THE KENDALLS/Atlantic 1125 12</td>
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<td>9 I DON'T LIKE JOE STAMPLE/Ep 8 50694 9</td>
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<td>10 RED BANDANA MERLE HAGGARD/RCA 41007 11</td>
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<td>11 SHADOWS IN THE MOONLIGHT ANN MURRAY/Capitol 4716 5</td>
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<tr>
<td>12 TWO STEPS FORWARD AND THREE STEPS BACK SUGIE ALLANSON/Elektra/Curb 46036 9</td>
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<tr>
<td>13 IF I GIVE MY HEART TO YOU MARGO SMITH/Ep 8 8806 8</td>
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<tr>
<td>14 PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros 8830 7</td>
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<tr>
<td>15 SIMPLE LITTLE WORDS CRISPY LANE/LS 172 12</td>
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<tr>
<td>16 DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704 10</td>
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<tr>
<td>17 WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/Ep 8 50696 9</td>
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<td>18 YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577 3</td>
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<tr>
<td>19 DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000 8</td>
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<tr>
<td>20 THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568 11</td>
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<tr>
<td>21 I WILL BE SURE BILLIE JO SPEARS/United Artists 1922 10</td>
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<tr>
<td>22 (GHOST) RIDERS IN THE SKY JUNI VERNON/Columbia 3 10961 6</td>
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<tr>
<td>23 WHEN A LOVE AIN'T RIGHT CHARLIE MCLAIN/Ep 8 50706 6</td>
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<tr>
<td>24 THE LAST DANCE FOR ME EMMYLOU HARRIS/Warner Bros 8815 4</td>
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<td>25 SPANISH EYES CHARLIE RICH/Ep 8 50701 7</td>
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<tr>
<td>26 YOU CAN HAVE HER GEORGE JONES &amp; JOHNNY PAYCHECK/Ep 8 50708 5</td>
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<tr>
<td>27 READY AS THE RAIN STELLA PARSON/Elektra 46029 10</td>
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<tr>
<td>28 SINCE I Fell FOR YOU CON HUNLEY/Warner Bros 8817 5</td>
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<tr>
<td>29 TOUCH ME BIG AL DOWNING/Warner Bros 8787 9</td>
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<tr>
<td>30 REUNITED R. C. BANNON &amp; LOUISE MANDRELL/Ep 8 50717 4</td>
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<tr>
<td>31 I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Ep 50723 8</td>
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<td>32 NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Ep 8 50723 2</td>
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<td>33 SUSPICIONS EDDIE RABBIT/Elektra 46053 2</td>
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<td>34 BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814 5</td>
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<td>35 NADINE FREDDY WELLM/Columbia 3 10973 6</td>
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<td>36 PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723 3</td>
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<td>37 LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033 4</td>
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<td>38 COKA COLA COWBOY MEL TILS/LS 1441 2</td>
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<td>39 BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974 2</td>
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<td>40 CALIFORNIA GLEN CAMPBELL/Capitol 4715 4</td>
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<tr>
<td>41 CHEAPER CRUDE OR NO MORE FOOD BOBBY &quot;SO FINE&quot; BUTLER/IBC 0001 5</td>
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<td>42 LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562 4</td>
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<td>43 WASN'T IT EASY BABY FREDDIE HART/Capitol 4720 5</td>
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<td>44 WHO (WAS THE MAN WHO PUT THE LINE IN GASOLINE JERRY REED/RCA 11638 2</td>
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<td>45 SAIL AWAY OAK RIDGE BOYS/MCA 12463 12</td>
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<tr>
<td>46 FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046 3</td>
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<td>47 ARE YOU SINCERE ELVIS PRESLEY/RCA 11533 10</td>
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<td>48 THAT'S THE ONLY WAY TO SAY GOOD MORNING RAY PRICE/Monument 283 4</td>
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<td>49 MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707 9</td>
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<tr>
<td>50 SEPTEMBER SONG WILLIE NELSON/Columbia 3 10999 11</td>
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**CHARTMAKER OF THE WEEK**

55 — ALL AROUND COWBOY MARY ROBBINS

Columbia 3 11016

56 **OH BABY MINE** (I GET SO LONELY) BOBBY G RICE / Republic 041

57 **I MIGHT BE AWHERE IN NEW ORLEANS** JOHNNY RUSSELL/Mercury 55600

58 **I JUST WANNA FEEL THE MAGIC BOBBY BORCHERS/Ep 8 50701

59 **BAD DAY FOR A BREAKUP** LEE BISHAR/Republic 040

60 **BETWEEN THE LINES** BOBBY BRADDOCK/Elektra 46038

61 **IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME BILLY JOE BOSTON/Warner/Curb 8790

62 **I LOVE HOW YOU LOVE ME** JACOB COHEN/Universal 1295

63 **DON'T LET ME CROSS OVER** JIM REEVES/RCA 11564

64 **FOREVER ONE DAY** AT A TIME DON GIBSON/MCA

65 **WALTZ ACROSS TEXAS** ERNEST TUBB/Capitol 4501

66 **SHE'S BEEN KEEPING ME UP NIGHTS** BOBBY LEWIS/Capicorn 0318

67 **I'M GETTING INTO YOUR LOVE RUBY FALLS/Stats 60...**

68 **DON'T FEEL LIKE THE LONE RANGER** LEON EDDIE/Ep 8 50761

69 **YOUR FRIENDLY FENDER/Starlite 8 4000**

70 **SWEET MELINDA RANDY BARLOW/Republic 039

71 **WHERE YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN** BOBBY SMITH/United Artists 1296

72 **RUNAWAY HEART** REBEL MCINTIRE/Mercury 55058

73 **WHAT IN THE WORLD DID I DO ED ARNOLD/RCA**

74 **MY HEART IS NOT MY OWN** MUNDO EARWOOD/GMC

75 **LYING IN LOVE WITH YOU** JIM ED BROWN & HELEN CORNELL/RCA 11532

76 **GETTING OVER YOU AGAIN** DALE McBRIDE/Con Brio 151

77 **I COULD TALK TO YOU I'M LOVING YOU AGAIN WYNN** STEWART/WINS 137

78 **I'M THE SINGER, YOU'RE THE SONG** TANYA TUCKER/MCA 1807

79 **LAY DOWN THE FUTURE** YVONNA WILLIAMS/MCA 41021

80 **BLUE SKY SHININ'** MICKEY NEWBERRY/MCA 41032

81 **HOW TO BE A COUNTRY STAR** CHARLIE BARNETT/Mercury 55057

82 **MIDDLE AGE MADNESS** EARL THOMAS CONLEY/Warner Bros 8798

83 **WHAT I FEEL IS YOU** BILLY THE KID/Capitol 4723

84 **LINES JERRY FULTER/MCA 41022

85 **DON'T SAY LOVE CONNIE SMITH/Monument 45284

86 **WHAT ARE WE DOING, THIS AGAIN NICK NIXON/MCA 41030

87 **ISN'T GONNA COME BACK TO MY MUSKOGEE** DAVE SAVOY/MCA 41030

88 **I'M GONNA COUNTRY MUSIC IN MY SOUL** DON KINGS/Con Brio 153

89 **IT DON'T WOKE ME UP RAYBURN ANTHONY/Mercury 55063

90 **RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009

91 **DON'T STAY ON YOUR SIDE OF THE BED TONIGHT ANN J. MORTON/Prairie Dust 7631

92 **DISCO DIXIE GIRL** REBECCA LYNN/Sparrow 0831

93 **SPARE A LITTLE LOVE** ARNIE RUE/NSD 19

94 **BACK SIDE OF THIRTY** JOHN CONLEE/MCA 12455

95 **SAFETY BEAST A. MOLGA S HUBER/Star Fox 279

96 **DOWN ON THE SAND** JOHNNY RODGERS/Ep 8 50671

97 **LAY BACK IN THE ARMS OF SOMEONE JUICE NEWMAN/ Capito 4715

98 **FADED LOVE AND WINTER ROSES** DAVID HOUDEM/Elektra 46028

99 **ROCKIN' MY LIFE AWAY** JERRY LEWIS/Elektra 46030

100 **LET'S TRY TO FALL IN LOVE AGAIN BOBBY SMITH/United Artists 1295
The Album: "Today and Forever"

The Single: "I Could Sure Use The Feeling"

The Artists: The Earl Scruggs Revue

For more information on the Earl Scruggs Revue, visit AmericanRadioHistory.Com
In any language ABBA means GOLD.

From the largest selling group in the world, the new album from Abba. “Voulez-Vous.” The new single, “Does Your Mother Know.”

On Atlantic Records and Tapes.

Produced by Benny Andersson & Björn Ulvaeus.