

Record World

AUGUST 11, 1979 \$2.25



Kansas

Hits of the Week

SINGLES

THE COMMODORES, "SAIL ON" (prod. by Carmichael) (writer: Richie Jr.) (Jobete / Commodores, ASCAP) (3:59). This beautiful, country-colored ballad is a surprising yet effective vehicle for the popular sextet's remarkable vocal talents. An easy-flowing, crossover hit. Motown 1466



CHEAP TRICK, "AIN'T THAT A SHAME" (prod. by group) (writers: Domino-Bartholomew) (Unart, BMI) (3:08). One of today's major purveyors of rock'n'roll, Cheap Trick continues its rabble-raising with this follow-up to their Top 5, "I Want You To Want Me." Epic 9-50743.



ATLANTA RHYTHM SECTION, "SPOOKY" (prod. by Buie) (writers: Buie-Cobb - Shapiro - Middlebrooks) (Lowery, BMI) (4:57). The Classics IV went to #2 with this song in 1965 and the ARS is a solid bet to hit the top. Stellar keyboard & guitar breaks pack a big AOR-punch. Polydor 2001.



THE DOOBIE BROTHERS, "DEPENDIN' ON YOU" (prod. by Templeman) (writers: Simmons-McDonald) (Soquel, ASCAP / Snug, BMI) (3:18). Another hit culled from the "Minute By Minute" LP, this features call & response vocals over a double time beat. Instant, unlimited appeal. WB 49029.



SLEEPERS

M, "POP MUZIK" (prod. by Midascare) (writer: Scott) (Robin Scott, ASCAP) (3:20). This young Englishman employs two female vocalists and a host of studio techniques to come up with this totally infectious pop body-mover that's already an international hit. Sire 49033 (WB).



NILS LOFGRIN, "NO MERCY" (prod. by Ezrin) (writer: Lofgren) (Almo/Hilmer, ASCAP) (3:10). Lofgrin's first release from his new LP features a piercing vocal statement on the verses with rocking rhythm swells filling in the chorus. The stinging guitar is an AOR bonus. A&M 2173.



MARY MACGREGOR, "GOOD FRIEND" (prod. by Bernstein - Gimbel) (Bernal / ASG / Haliburton / Summer Camp, ASCAP / BMI) (2:40). From the "Meatballs" soundtrack, this exquisite ballad is all dressed-up in soft strings and pretty flute lines. MacGregor is spellbinding. RSO 938.



BOBBY VINTON, "DISCO POLKA (PENNSYLVANIA POLKA)" (prod. by Glasser) (writers: Manners-Lee) (Shapiro Bernstein, ASCAP) (3:14). It's been a long time since "Blue Velvet," but Vinton still has a flair for the mass appeal hit. Syndrums and a disco beat spice this ethnic tradition. Tapestry 001.



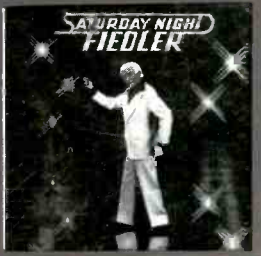
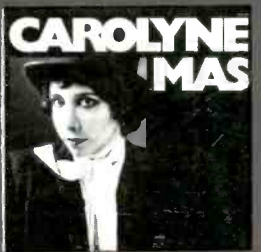
ALBUMS

CHIC, "RISQUE." This group is one of the most successful crossover stories of the past few years and their new album is geared, once again, for that action. The opening cut is already a hit and there are at least three or four more blockbusters here to follow it. Atlantic SD 16003 (7.98).

"CAROLYNE MAS." The lady has been performing in N.Y. clubs for some time and developed a considerable following there. This debut disc clearly shows why. Her songs have a street quality while still being accessible to pop listeners. This is an artist to watch. Mercury SRM 1-1783 (7.98).

BOSTON POPS ORCHESTRA, "SATURDAY NIGHT FIEDLER." The late Arthur Fiedler was nothing if not absolutely attuned to American tastes and here he drives the Boston Pops Orchestra through the paces of some well known disco tunes and some crafty adaptations. Midsong MSI 001 (7.98).

"AXE." This new group from the south displays some fine rock sensibilities along side an especially dramatic flair in their ballads. Producer Michael Lloyd goes for a somewhat heavier sound than on his past efforts and "Hold On" is the obvious stand-out. It rocks with vigor. MCA 3171 (7.98).



DAVE PELOSO
2941 ST. ELMO N.E.
CANTON, OH.
44714
62

Darling,
 I miss you terribly, but I'm
 reminded of you by a great new rock'n'roll
 ensemble with your name, darling -
 Although it's a bit tacky here, when
 suffocating - the crackling vocals of Alice
 Spring and Hal's biting guitar riffs
 make up for your absence my darling -
 There, I've said it again, darling,
 but rock'n'roll does that to me - especially
 when executed as brilliantly as Darling,
 my darling - I just can't stop repeating
 that word, darling - I guess I'll just have to
 "Put It Down To Experience."
 Yours,
 Darling

"Put It Down
 To Experience"
 is fresh rock 'n' roll,
 Darling,
 On Charisma
 Records and Tapes.



CA-1-2204

Record World



AUGUST 11, 1979

Fead Maps Changes at RCA

By MARC KIRKEBY

■ NEW YORK—Bob Fead, the newly-appointed head of RCA's American record operations, expects to announce "some very exciting changes in the management of the domestic record company within the next 30 days."

Although specific staff changes and appointments have not been decided, Fead said, the restructuring will include the formation of a "music team," consisting of himself, the RCA A&R department heads and "outside consultants," that will direct the company's artist acquisition.

Fead's appointment as division vice president, RCA Records-U.S.A. became official last week. He came to RCA in February as division vice president, sales and distribution, to oversee RCA's branch system and relationships with its distributed labels, particularly A&M. Fead had previ-



Bob Fead

ously been senior vice president and director of marketing and distribution for A&M, which he joined in 1966 after having worked in album promotion for Liberty Records.

Robert Summer, who continues as president of RCA Records, (Continued on page 59)

Arista Purchase May Signal Further Ariola-Colpix Ventures

By MARC KIRKEBY

■ NEW YORK—Columbia Pictures Industries Inc. announced July 27 that it had reached an agreement in principle to sell Arista Records to Ariola-Eurodisc, GmbH, a subsidiary of Bertelsmann AG of West Germany.

Bertelsmann will make a net cash payment of \$50 million to Columbia Pictures at the closing of the deal, the greater portion of which represents "the repayment of Arista's indebtedness to Columbia," according to a Columbia Pictures statement. Columbia Pictures will earn an after-tax profit of \$7 million (or \$.72 per share of outstanding stock) on the transaction, the statement continued.

The sale must be approved by the boards of directors of both companies and by Columbia's lending banks.

Ariola-Eurodisc is buying 100

percent of Arista's stock, including the 20 percent held by Arista president Clive Davis, according to an Arista spokesman. Davis will receive a cash settlement, and continue under contract as president and chief executive officer of the record company.

Arista will continue to be independently distributed, and will remain separate from Ariola's American label, which currently has a distribution agreement with Capitol-EMI. Arista's music publishing company, headed by Billy Meshel, will also remain separate from Ariola's publishing interests, which are overseen by Mike Stewart's Interworld.

Columbia Pictures' reasons for selling Arista remained unclear last week, despite months of rumors that such a sale was being contemplated. A statement from Co-

(Continued on page 58)

The Knack Tops Album, Singles Charts

■ The advent of the new rock music claims its biggest victory yet as Capitol recording artists the Knack's self-titled album and single "My Sharona" dramatically jumped to the #1 position on RW's Album and Singles Charts. Radio reaction to the single was immediate, fueling over-night singles sales. Album sales were also ignited by excellent Top 40 and FM airplay. "The Knack" also gains the status of being RW's Salesmaker and Top Airplay LP this week.

Live Performance Revenues Down; Record Companies Decrease Subsidies

By PETER FLETCHER & SAM SUTHERLAND

■ LOS ANGELES—With live concert and club performance revenues down this summer, record company artist development executives are revising their posture on tour support subsidies to label acts in order to trim spending.

That trend emerges as a highlight in a *Record World* survey of 1979 summer concert business conducted through interviews with major talent agents, promoters, artist managers and label

creative services and artist development staffers.

While promoters and club owners are anxious at the reduction in available dollars from the labels, many top agents support the record companies' efforts to monitor subsidies more closely, arguing that such attention to budget control was inevitable even without the added profit ceiling imposed by current market conditions.

Overall, labels are awarding subsidies to fewer acts and basing those commitments more on specific sales patterns than before the crunch.

Independent of whether a label elects to commit a sizeable, recoupable advance to support a roster act, company executives are likely to evaluate any tour more critically, given the constraints on ticket purchases. Tour related business costs, including local advertising buys and merchandising, are already affected under respective budget cuts in most cases.

Both label and agency sources stress that some form of financial or marketing assistance must be sustained to help launch developing acts. Says Arma Andon,

vice president, artist development at Columbia Records, "We are being very selective about who we put out on the road. But there are several basic methods of developing artists, and one of them is through live appearances, so we have to keep doing it."

Andon adds that Columbia currently has a number of acts treading the boards, including Nick Lowe, Rachel Sweet, Journey and Mahogany Rush. While worrying (Continued on page 53)

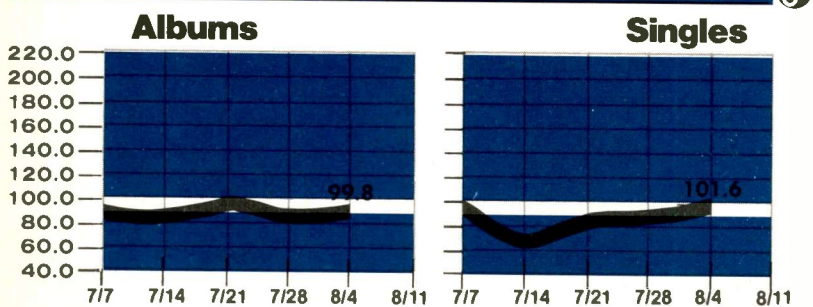
CBS Toughens Credit Policy

By SAM SUTHERLAND & PETER FLETCHER

■ LOS ANGELES—With several major branch-distributed manufacturers testing the waters for revised credit and returns strategies, CBS is reportedly toughening its stance with delinquent accounts by enforcing limits on returned product and selectively demanding advance payment on orders.

Although CBS officials claim no new formal policy has yet been implemented, *RW* has learned (Continued on page 59)

Record World Sales Index



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in June, 1979, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 14.** That familiar tongue belongs to Gene Simmons, Kiss' most outspoken member and the subject of a Record World dialogue. Simmons discusses the band's history and its success, and talks about its reaction to other trends—including new wave—in contemporary music.



■ **Page 48.** WNEW-FM's first evening free concert — starring James Taylor — drew a couple hundred thousand music lovers to Central Park, and raised money for the park's renovation as well, as RW's coverage details.

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Powerhouse Picks

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

Commodores (Motown) "Sail On."

The out of the box activity at the primary and secondary level is excellent. "Mass appeal" was the comment heard most. Don't miss it.

M (Sire) "Pop Musik."

Already moving up station charts, numerous new major adds coincided with the record's release this week. Secondary action is also strong.

Retailers Are Cool About 78° Restriction

By PETER FLETCHER

■ **LOS ANGELES**—While many of the nation's retailers are reporting adverse effects of President Carter's 78-degree edict, record retailers report it is having little or no effect on their sales.

A Record World survey found that retailers are trying to comply with the law. Most retailers have been experimenting with ways to make their stores comfortable for the past two weeks. The area that seems to be the hardest hit is the southwest, particularly Texas, where humidity is as much a factor as heat.

Retailers surveyed said that it is difficult to single out the new law's effect on business since many other factors such as the gasoline crisis have been affecting business this year.

Ben Karol, president of the King Karol chain located in the northeast said, "We are complying absolutely. In the stores it is probably 80 to 85 degrees. It won't have any effect on anybody. People don't spend that much time in the store. They come off the street where it is 90 degrees."

The law that went into effect on July 19 states that thermostats in most buildings, including stores, can't be set lower than 78 degrees in summer and higher than 65 degrees in winter. According to a story in the Wall Street Journal, hardest hit businesses have included restaurants and clothing stores.

Retailers interpret the law in several different ways. Some have raised their thermostats to 78 degrees while others set them so that the hottest part of the store is 78 degrees. In an attempt to

(Continued on page 59)

Casablanca/Harris In Negotiations

■ **LOS ANGELES** — Neil Bogart, president of Casablanca Record and FilmWorks has announced that negotiations for a label or production deal have begun with Larry Harris. Harris is currently senior vice president/managing director of the Casablanca Records operation.

Harris, one of the original founders of Casablanca, is on an extended vacation from his duties while these talks go on. Bruce Bird, executive vice president of the company, in addition to Bogart, will temporarily assume the everyday functions of Harris.

Harris and Bogart have been together the past ten years. Bogart stated, "In one way or another we expect Larry to continue as part of our family."

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

Postmaster: Please send Form 3579 to Record World, 1697 Broadway, New York, N.Y. 10019.

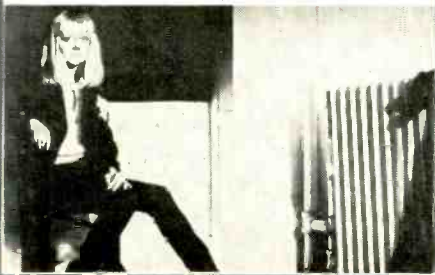
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Her voice drove you to the brink of "Paradise by the Dashboard Light." But can you last a whole "Nightout" with Ellen Foley?

With a voice as big as the night
and the spark to light every streetlamp on
the block, the girl from the Meat Loaf record
steps out. Alone.

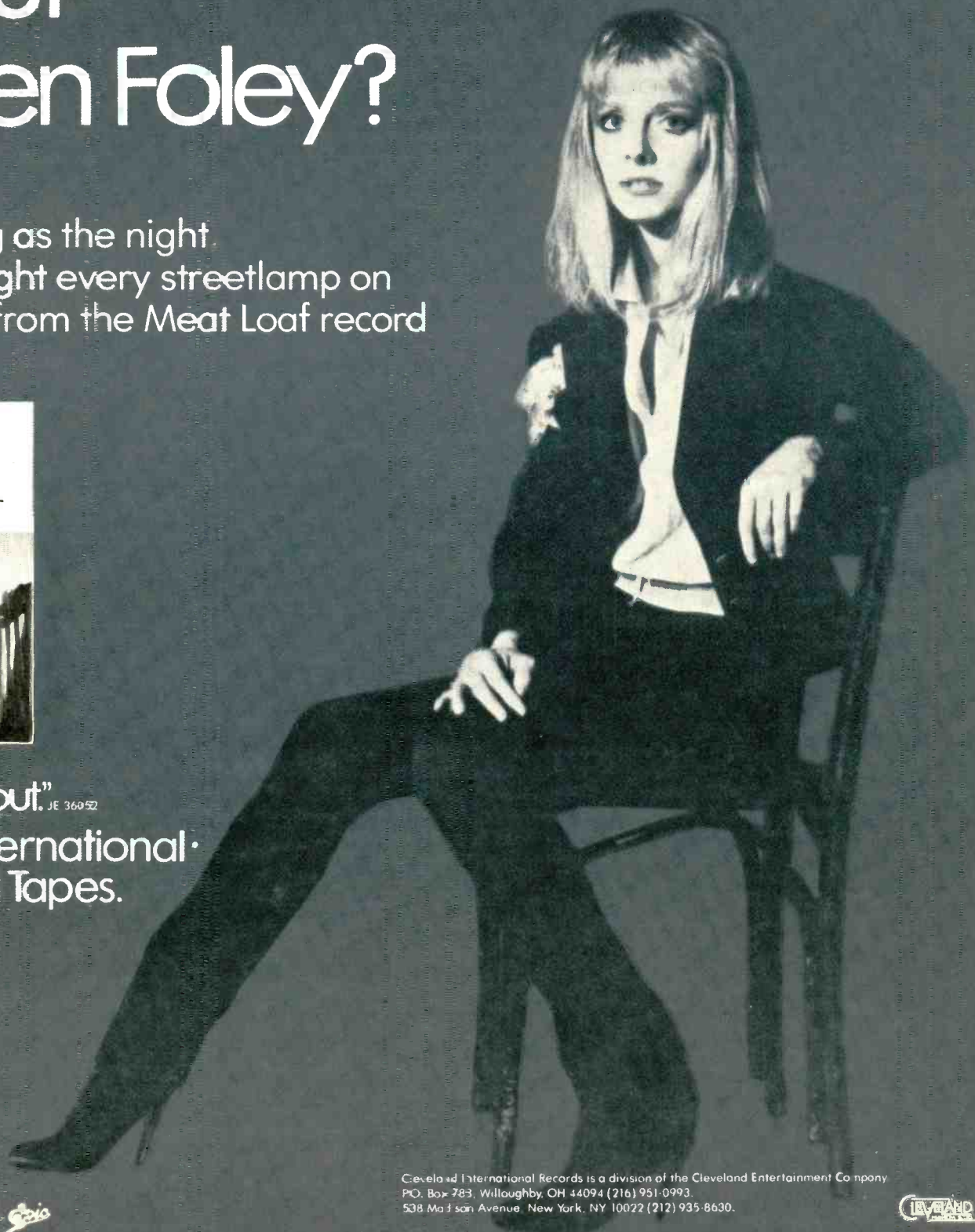
ELLEN FOLEY NIGHTOUT

including:
We Belong To The Night
What's A Matter Baby/Thunder And Rair
Stupid Girl/Sad Song





Ellen Foley's "Nightout" JE 36952
On Cleveland International
Epic Records and Tapes.

Produced by
Ian Hunter &
Mick Ronson.



Cleveland International Records is a division of the Cleveland Entertainment Company
P.O. Box 783, Willoughby, OH 44094 (216) 951-0993
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CLEVELAND

New Programs and New Faces Key Latest NARM Regionals

By DAVID McGEE

■ NEW YORK—With registration for this year's meetings running well ahead of last year's attendance figures, the National Association of Recording Merchandisers (NARM) is set to kick off its latest round of regional seminars on August 13 in Seattle, to be followed immediately by regionals in San Francisco (August 14) and Los Angeles (August 15). This year's seminars will feature an expanded program concentrating on radio and newspaper advertising, creative in-store merchandising and the anti-piracy battle, along with brief discussions of tape merchandising and bar coding. Local representatives will join NARM members in discussing topics on the agenda, as will video merchandising "expert" Van Webster. Each meeting will close with a manufacturers panel question-and-answer session.

New Issues

"What we've tried to do," NARM's Patrick Gorlick told *Record World* last week, "is to key on the controversial issues and get away from the same old topics we usually discuss at these meetings, such as advertising and merchandising allocations and returns. We want to get to the problems really concerning the merchandisers."

Time Buys

The seminars will begin with a screening of NARM's radio advertising film, which was first shown at this year's annual convention, and will be followed by a discussion of the local marketplace. By coupling a local retailer doing an exemplary job in radio advertising with a local station executive, NARM hopes to educate its members in the finer points of time buys.

Newspaper Session

Similarly, the newspaper advertising session will feature the Newspaper Advertising Bureau's convention presentation, which will be introduced by an area newspaper representative who will also discuss how a publication should cover contemporary music.

Losing Young Readers

"Over the last 10 years," according to Gorlick, "newspapers have lost a huge chunk of their 18- to 34-year-old readers. More specifically, they've lost a lot of 18- to 24-year-old readers, who are just not reading the papers anymore. We've found that the way to get these people interested is to talk about things

they're interested in. That's three things: sex, drugs and music. Sex and drugs newspapers are really not going to get into too heavily. But we know that a good music section will increase readership among 18- to 24-year-olds and will give us a more effective vehicle for advertising in both reach and frequency. We've seen this happening in the weekend sections. So we want to exert a little pressure and open up some new lines of communication between our industry and the newspaper industry and put this total equation together: editorial matter concerning music and records equals a larger 18- to 24-year-old reader base which in turn equals increased circulation and equals increased advertising dollars. A very advantageous equation for both industries. We hope our people will follow up from there."

(Continued on page 55)

Simon's New EarMarc Label Set Through Casablanca

■ LOS ANGELES — Casablanca Record and FilmWorks president Neil Bogart has announced the creation of Marc Paul Simon's EarMarc Records, a custom label to be distributed by Casablanca. Simon, who for the past two and a half years served as vice president for Casablanca, now commences his leadership of EarMarc as its president and chief operating officer.

Goals

"The goal of EarMarc," noted Simon, "is to promote the most innovative forms of dance music and move beyond the mainstream trends in disco. We intend to express this philosophy at every phase of our artists' devel-

Ertegun To Be Given Humanitarian Award

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has been named by AMC Cancer Research Center and Hospital to receive its Humanitarian Award for 1979. The AMC Award Dinner in his honor will be held Friday, October 5, in the Grand Ballroom of the New York Hilton Hotel. Previous award recipients include Stanley Gortikov, Harvey Schein, Walter Yetnikoff and Cy Leslie.

Nesuhi Ertegun has been head of WEA International for the past seven years. He is also President of IFPI (International Federation of Phonographic Industries). Before becoming chief of WEA International, he was executive vice president of Atlantic Records.

The proceeds of this event will establish the Nesuhi Ertegun Fund which will sponsor the research of AMC's Dr. Ernest Borek. Dr. Borek has been developing and perfecting a diagnostic marker system to identify the presence in the human body of malignancies far in advance of the ability of any present diagnostic system.

opment, from recording and packaging to merchandising and promotion."

To launch his new label, Simon will release the debut LP of Memphis duo "The Duncan Sisters," produced by the Canadian team of Ian Guenther and Willi Morrison, and featuring the artwork of Richard Bernstein. Also tapped for EarMarc is Simon's discovery from Philadelphia, vocalist Carol Lloyd, whose debut, "Score," will be released this summer.

Joining Simon at EarMarc are Kevin Burke, who will serve as national promotion director at the label's New York office, and

(Continued on page 50)

What's That? Discos Too Loud?

By BILL HOLLAND

■ WASHINGTON — Disco aficionados here have been warned, in an announcement familiar to rock fans, that prolonged exposure to loud music levels could result in permanent hearing loss.

This time the harbinger of aural destruction was the D.C. Department of Environmental Services, a local government agency which launched the study by interviewing 337 people who frequently dance at area discos and taking volume measuring devices to clubs.

The study reported that about half of the discos here played records at such high noise levels that hearing loss could take place.

The most telling statistic was that almost 90 percent of the people interviewed admitted that they had suffered temporary loss of hearing after dancing the night away in a high music volume setting.

The warning in the study goes on to state that someone who spends more than an hour and a half in such conditions will find the noise level hazardous—and that most of those in the survey told the agency officials they spend more than four hours in the clubs.

Noise levels at the 18 discos mentioned in the study ranged from 85 to 115 decibels—levels approaching the threshold of pain.

ASCAP Names Two To Head L.A. Office

■ LOS ANGELES — President Stanley Adams of the American Society of Composers, Authors and Publishers (ASCAP) has announced the appointment of Todd Brabec as west coast regional director for business affairs and Michael Gorfaine as west coast regional director for repertory. They will replace John Mahan, who has resigned after two years as the Society's west coast regional executive director to pursue other interests.

"We want to wish John Mahan all the best in his new endeavors," said Adams, "and, at the same time, we are pleased to have two people on our Los Angeles membership staff who can carry on the ASCAP tradition of conscientious service to the West Coast music community."

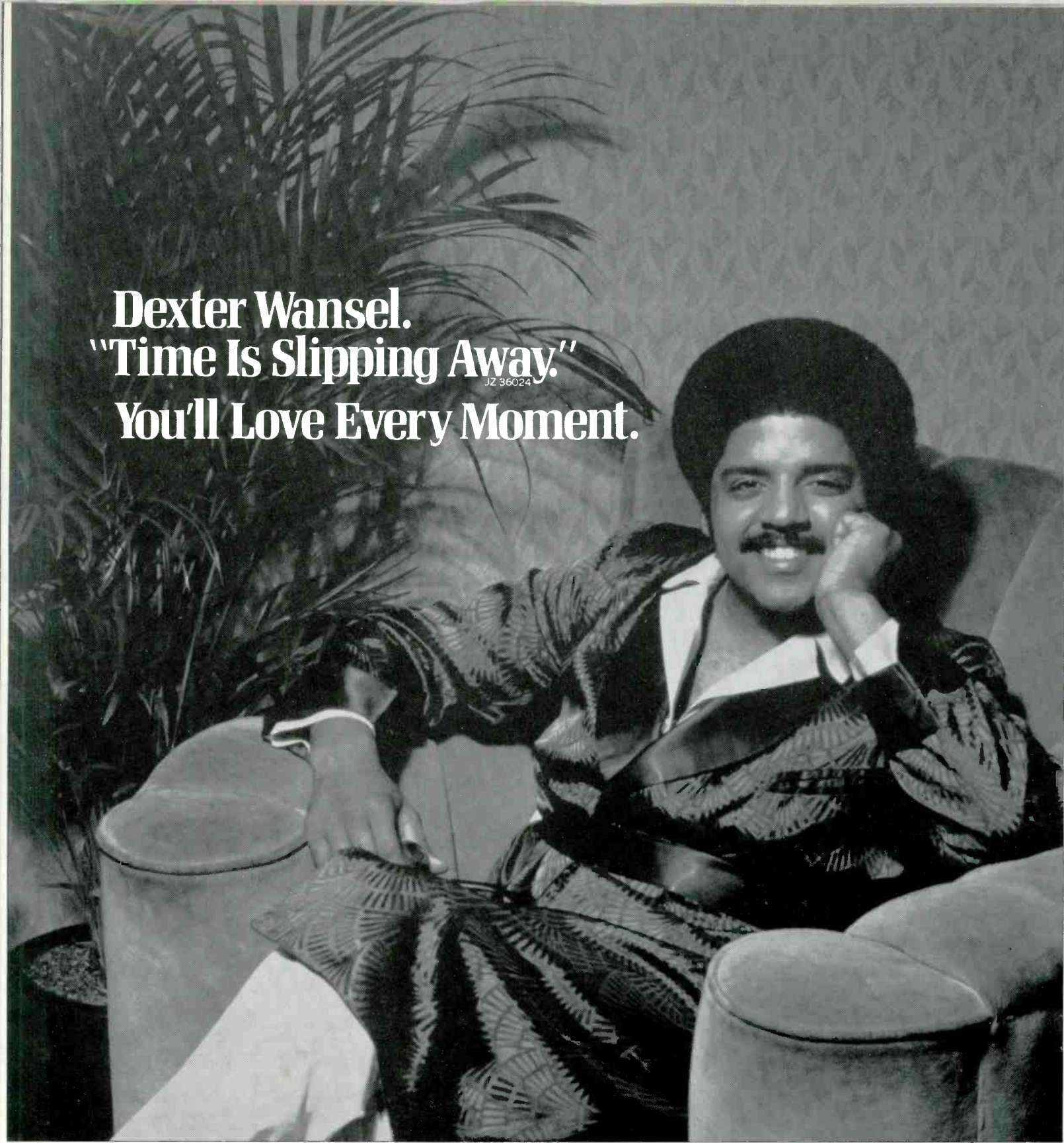
Both Brabec and Gorfaine are experienced ASCAP membership department executives. Brabec has been with the Society since 1971, starting as a membership representative in the New York Membership Office.

Gorfaine came to ASCAP in 1977 as a membership representative.

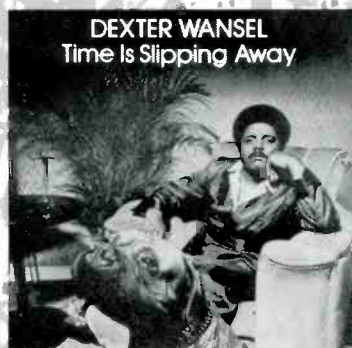


Pictured above from left to right: Marc Paul Simon, president of EarMarc Records; Neil Bogart, president of Casablanca Record and FilmWorks; Bruce Bird, executive vice-president, Casablanca Record and FilmWorks.

Dexter Wansel.
"Time Is Slipping Away."
JZ 36024
You'll Love Every Moment.



**A new album of timeless ballads and futuristic funk.
Produced, arranged, written and performed by that
multi-talented master of Philadelphia soul, Dexter Wansel.
And featuring the hot new single "It's Been Cool."
ZS9 03702
On Philadelphia International Records and Tapes.**



Distributed by CBS Records.

Produced by Dexter Wansel. © 1979 CBS Inc.



Chart Analysis



Knack Single, Like LP, Is Number One; Commodores, M Are New Powerhouse Picks

By JOSEPH IANELLO

■ The amazing success story of The Knack (Capitol) reached an exciting peak this week as both the single and the album skyrocketed to the top of the charts less than two months after their release. Dislodged from the top for the first time in four weeks is Donna Summer (Casablanca), who slipped to #2.

Another big newsmaker this week is the Commodores (Motown), who are creating quite a ruckus with their new Chartmaker of the Week and co-Powerhouse Pick single. Entering at #52 bullet, the record picked up adds at over a dozen reporting stations. The other Powerhouse Pick, M (Sire), entered at #54 bullet with strong airplay adds across the country.

Singles

On the heels of Summer and The Knack is Chic (Atlantic) at #3 bullet with excellent radio jumps and solid pop and BOS sales. The middle of the Top 10 cools off a bit until #7 where Barbra Streisand (Col) took a hefty five position jump after an excellent week of sales and Top 5 radio status at CKLW, WIFE, WZZP, KBEQ, and 13Q. Elton John (MCA) is the other bullet single in the Top 10 scoring a #9 on the basis of an extraordinary sales week.

The second ten is sprinkled with three bullets headed by EW&F (ARC/Col) at #14 bullet. A combination of extensive radio and sales action on the BOS and pop levels drove this one up eight slots while Maxine Nightingale (Windsong) continued to pick up steam from great sales and a strong week of radio response. Joe Jackson (A&M) refuses to die as he consistently gets excellent sales action and radio adds this

week at WLS, for #19 bullet.

The competition quickens in the twenties where six of ten records are clustered with bullets. The Cars (Elektra) raced six stops to #20 behind a consistent sales picture and widespread adds. The Charlie Daniels Band (Epic) is enjoying great sales and airplay with big adds at WZZP and Q102. Robert John's (EMI-America) #24 record continues to pull in the adds.

After only two weeks on the chart, ELO (Jet) is at #25 because of extremely heavy sales reports and adds at CKLW, WGCL, WZZP, Q102, and WNOF. An improving sales picture and adds at F105, WIFE, Q102, and Y100 boosted Supertramp (A&M) to #26. Following closely is Little River Band (Capitol) at #27, fueled by increasing sales action and airplay.

Eddie Rabbitt (Elektra) has the #1 country record and the #30 position with a bullet. Numerous adds and big sales paint the crossover picture here. Following Rabbitt in the thirties is a string of six more bullet singles. Dionne Warwick (Arista) holds

the #32 post with a big week of adds at RKO, KHJ, 99X and HBQ among others. Robert Palmer (Island) is surging upward as the sales reach monstrous proportions and the airplay flows in for a #33. Spyro Gyra (Infinity) leads the fusion activity with a #34, shadowed by Patrick Hernandez (Col) at #36 showing a great mix between disco and pop sales with impressive radio pickups. Adds at KILT and B110 aided G.Q. (Arista) as it moved to #37, while Night (Planet) closed out the thirties at #39 on the strength of good sales action from the midwest and several big adds including WLS.

Half of the forties have bullets with most of the action coming in at the mid and lower levels. Triumph (RCA) holds on to its #1 rating in Pittsburgh while other markets continue to pick up airplay for a #42. Adds at PGC, KFI and HBQ helped Sniff 'n' the Tears to #45 followed by Blackfoot (Atco) at #46 and Bonnie Pointer (Motown) at #47. Diana Ross (Motown) made the biggest move in the forties going (Continued on page 58)

Strong Week Propels Knack Album To #1 As Cars, CDB Chalk Up Impressive Gains

By SAMUEL GRAHAM

■ Six weeks after release, Capitol's The Knack has capped a remarkable success story by moving comfortably into the #1 position, supplanting the year's previous main contenders, #2 Donna Summer (Casablanca) and #3 Supertramp (A&M). The Knack LPs move into the top spot is matched by the success of their "My Sharona" single, which jumped 12 places on this week's Singles Chart to also assume #1 honors.

Elsewhere on the Album Chart, the Cars (Elektra) also enjoyed a good week, entering the top 5 at #5 bullet, with a combination of rack and retail and the help of the "Let's Go" single, now at #20. Also moving well in the top 10 is Charlie Daniels (Epic), at #9 bullet with continued good moves at racks and excellent reports from major retailers—overall, the best fill at retail that the album has had thus far. In the top 20, other hot rec-

Albums

ords include Robin Williams (Casablanca), at #15 bullet with retail and a predominance of good rack moves, and Neil Young (Reprise), at #18 bullet with solid racks and good retail action.

In the twenties, Abba (Atlantic) is at #21 bullet mainly on the basis of rack sales; indications are that this situation will continue to fuel upward moves for the Swedish quartet's album. Leading off the thirties with a bullet is Stephanie Mills (20th Century), at #30 with retail activity centering on the northeast (NY, Philadelphia, Boston, Washington) but picking up new markets with regularity (including LA); Mills also shows some early rack action. Other bullets in the thirties include Diana Ross (Motown), at #32 with some racks but mainly with retail, helped along by a single that is enjoying pop, black and disco airplay; and the "Main Event" soundtrack (Col), which continues to move well at the racks and is picking up at retail as well.

In the forties, bullets include the Kinks (Arista), at #43 with some racks but mainly with retail,

especially in New York; Chuck Mangione (A&M) at #45; and Robert Palmer (Island) at #47. In the fifties, Minnie Riperton (Capitol) is now at #50 bullet, with retail picking up and joining good rack activity. Others in the fifties

include Dionne Warwick (Arista), at #52 also with a combination of racks and retail (and with a single bulleting at #32/pop); Pat Travers (Polydor), at #55 with retail strength in the northwest, the (Continued on page 58)

Regional Breakouts



Singles

East:

ELO (Jet)
Sniff 'N' The Tears (Atlantic)
M (Sire)
Nick Lowe (Columbia)
Stephanie Mills (20th Century)
Bonnie Boyer (Columbia)

South:

Robert John (EMI-America)
ELO (Jet)
G.Q. (Arista)
Sniff 'N' The Tears (Atlantic)
Bram Tchaikovsky (Polydor)

Midwest:

ELO (Jet)
LRB (Capitol)
R. Palmer (Island)
Patrick Hernandez (Columbia)
Night (Planet)
Sniff 'N' The Tears (Atlantic)

West:

LRB (Capitol)
Bram Tchaikovsky (Polydor)
Herb Alpert (A&M)

Albums

East:

LRB (Capitol)
Mass Production (Cotillion)
Sniff 'N' The Tears (Atlantic)
B-52's (Warner Bros.)
Dave Edmunds (Swan Song)
Ry Cooder (Warner Bros.)

South:

LRB (Capitol)
Mass Production (Cotillion)
B-52's (Warner Bros.)
Sniff 'N' The Tears (Atlantic)
Dave Edmunds (Swan Song)
Ry Cooder (Warner Bros.)

Midwest:

LRB (Capitol)
Mass Production (Cotillion)
B-52's (Warner Bros.)
Sniff 'N' The Tears (Atlantic)
Dave Edmunds (Swan Song)
Bob James (Tappan Zee)

West:

LRB (Capitol)
Mass Production (Cotillion)
B-52's (Warner Bros.)
Sniff 'N' The Tears (Atlantic)
Ry Cooder (Warner Bros.)
Bob James (Tappan Zee)

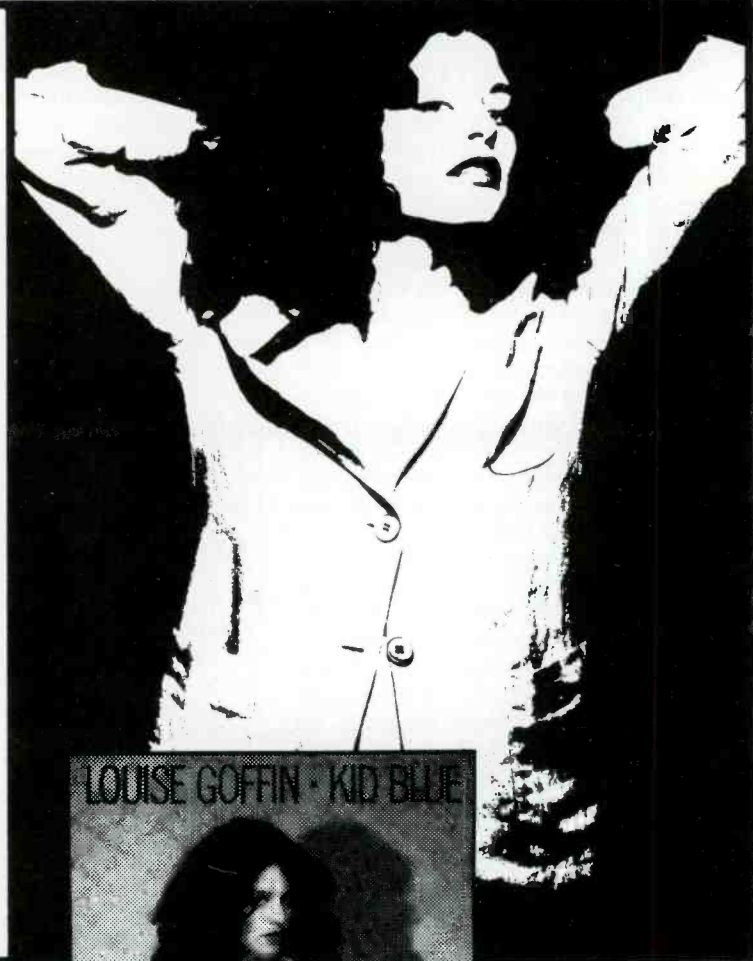
ROCK AND ROLL: THE NEXT CHAPTER

GREG KIHN BAND and LOUISE GOFFIN

Two dynamic young artists, two brilliant new albums, and now a national tour.



**GREG KIHN BAND
WITH THE NAKED EYE**



Produced by Danny Kortchmar
On Asylum Records and Tapes.

HEAR THEM:



Produced by Matthew King Kaufman,
Glen Kolotkin, and Kenny Laguna

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SEE THEM:

8/11	Rainbow	Denver, CO	8/20	Listener Aud.	Washington D.C.	8/29	El Mocambo	Toronto, Canada
8/13	Palladium	Dallas, TX	8/23-24	Paradise	Boston, MS	8/30	Royal Oak	Detroit, MICH
8/15	Exit Inn	Nashville, TN	8/25	Central Park	New York, NY	8/31	Park West	Chicago, ILL
8/17	Agora	Atlanta, GA	8/26	Paramount	Asbury Park, NJ			
8/18	Bogart's	Cincinnati, OH	8/28	Agora	Cleveland, OH			

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Bruce Springsteen Will Headline Third MUSE Anti-Nuke Benefit

By JOSEPH IANELLO

■ NEW YORK—Musicians United for Safe Energy, Inc., (MUSE), the "non-nuclear future" organization formed two months ago by pop-rock artists and political activists, has announced the escalation of their campaign for safe energy with the addition of a third "No Nukes In Our Garden" benefit concert at Madison Square Garden, September 21.

The third show, which will feature Bruce Springsteen and the E Street Band, Jackson Browne, Ry Cooder, Chaka Khan, Sweet Honey and the Rock, Jesse Colin Young, and several special friends; joins two other concerts previously announced for the Garden, to be held September 19 and 20. Jackson Browne, the Doobie Brothers, John Hall, Graham Nash, Bonnie Raitt, James Taylor, and surprise guests will headline on those two nights.

"The third concert came about because Bruce Springsteen was present at a Jackson Browne-Graham Nash anti-nuke benefit show in Los Angeles a few months ago," said David Fenton, a member of the MUSE board of directors and a co-producer of the Garden concerts. "It was a show to raise funds to stop Diablo Canyon which is a nuclear power plant built on an earthquake fault in California, and it was there that his interest in the no-nuke movement began when he talked with Jackson after the show. He then decided to do the Garden show."

Cooder joins the growing list of musicians who are expressing their opposition to nuclear power by taking an active roll in the MUSE fund-raising and educational campaign. He originally became interested in 1976 when the state of California included an anti-nuke proposition on the election ballot. Young's background as an anti-nuke activist goes back several years. Most recently, he toured through Minnesota, South Dakota and Oklahoma with Jackson Browne and Bonnie Raitt to raise money for the grassroots groups in those areas. The idea to encourage local fundraising has been one of the main elements of MUSE's public awareness campaign.

MUSE also announced plans to publish a glossy, limited edition, magazine/program that will include statements by the artists performing at the concerts and assessments about the dangers of nuclear energy by internationally recognized scientists, economists and energy experts. "The souvenir book will serve as a commemorative item as well as a vehicle to educate the public," said

Fenton. Editing the book is Harvey Wasserman, a frequent contributor to Rolling Stone and The Nation; Christine Doudan, formerly the managing editor at Look magazine and before that an associate editor at Rolling Stone, is the managing editor; and Lyn Hollyn is the art director. "You can see that this will be a quality book put out by talented professionals," added Fenton.

The program book will be sold for one dollar at the Garden concerts, and related rock'n'roll events. According to Fenton, MUSE is currently looking into the possibility of staging a free concert and rally at a sight in New York City sometime during the third week of September.

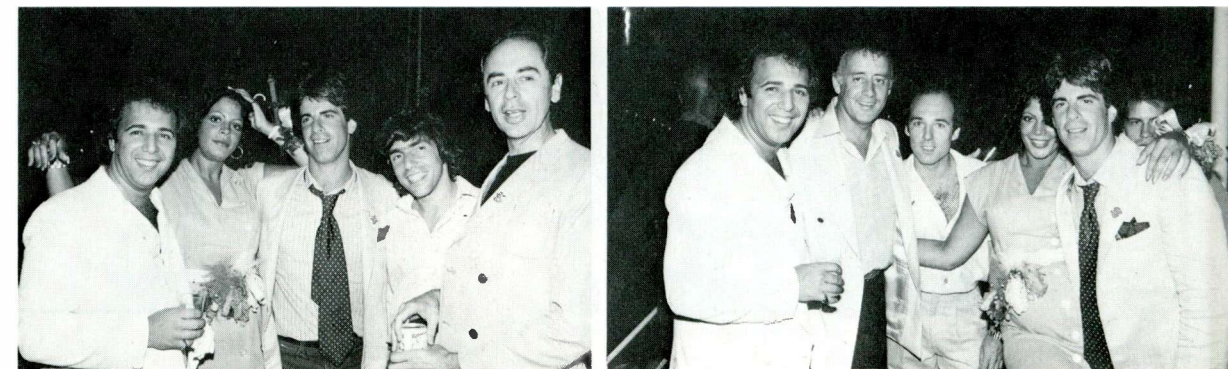
All funds from the sale of the book and the potential net revenues from the three nights of concerts (estimated to be at half a million dollars for the concerts alone) will be turned over to the MUSE Foundation, Inc., a tax-exempt public charity, for distribution to groups fighting nuclear power and working to bring about the use of solar and other alternative energy technologies. Additional monies are expected from the release of a planned record album to be recorded live at the concerts.

"We're soliciting advertising help and record company support for the program book," said Fenton. "We're also planning a full schedule of events for the fall with a commitment to keep working until it (nuclear power) stops. We'll stay in business until they're out of business."

'Makin' It' Gold

■ LOS ANGELES—The David Naughton single "Makin' It" (RSO) has been certified gold by the RIAA. "Makin' It" began its steady climb up the charts in December of 1978.

Cory Daye's Night



RCA Records recently threw a gala party for its new associated label, Tommy Mottolla's New York International Records, and the debut disc of Cory Daye, aboard a turn of the century sailboat. Among the attendees were, left photo from left: Tommy Mottolla, Cory Daye, producer Sandy Linzer, RCA senior VP & managing editor Mike Sigman, RCA Records president Robert Summer; right photo, from left: Mottolla, RCA VP Bob Fead, Daye, Linzer.

Pickwick Gets \$27M For Broad Expansion

■ NEW YORK—Meeting in Minneapolis, home of Pickwick International, its record and tape wholesale/retail subsidiary, the board of directors of the American Can Company on August 1st, took final action in the approval of approximately \$27 million in capital expenditures recommended by Pickwick's management.

The plan calls for the sum to be spent over the next 12 months on a broad-based expansion program for Pickwick. Included in this appropriation are such items as new equipment for Keel Manufacturing, Pickwick's record pressing facility; new computer and information systems and hardware for Pickwick's rack and independent distribution divisions; as well as support for retail expansion.

In announcing the board action, William F. May, American Can's chairman said, "With this approval, the board of directors not only endorses the recommendations of Pickwick's management, but expresses its own confidence in the growth of the music industry and Pickwick's expanding position within it."

Caught in The Act



A roving photographer caught this perfect couple in an exclusive New York restaurant recently. While Atlantic Records President Jerry Greenberg (left) claimed that the meeting was purely to discuss business matters—notably the Atlantic release of the Original Soundtrack of "The Muppet Movie"—our shuttering reports that Miss Piggy (right) was overheard to exclaim—"Whatever you do, please don't tell Kermit."

Flaxman TPI Sr. VP

■ LOS ANGELES—Music Industry attorney Peter Flaxman has been named senior vice president of the TPI Music, Inc., arm of the IDC services complex as part of the giant administration and accounting services firm's continuing expansion into record business activities.

Named to the post by TPI top executive Larry Berkowitz, Flaxman assumes the post after entering a formal consultancy to TPI Music 10 months earlier. That division was formed last year to extend IDC's range of data processing and analysis services to music clients along the lines developed for film, television and commercial clients through the corporation's TPI (Talent Payments) and CCI (Central Casting) divisions.

Flaxman assumes the post after consulting on entertainment, real estate and financial matters for a number of clients. Prior to his consulting career, he was a partner in the firm of Lenard and Flaxman, and also practiced law via his own firm.

Current TPI Music activities include production payrolling and accounting for a number of label clients, with future ventures said to include services aimed at other trade sectors, including music publishing.

Polydor To Distribute Golden Earring

■ NEW YORK—Polydor Records has acquired the rights for distributing product by Golden Earring in the United States under an exclusive, long-term agreement, it was announced by Fred Haayen, president, Polydor Records. Haayen originally signed the group in Europe in 1974. The Dutch band had an American hit that year with "Radar Love," for which Fred Haayen served as executive producer. The first release under the new agreement will be an album, "No Promises, No Debts," due August 27th, and produced by George Kooymans.

ESCAPE FROM DOMINATION

WITH MOON MARTIN!

ST-11933

BILL HARD ALBUM REPORT 7/13: "Hard Choice." 7/20: #1 Chain Reaction. 2nd Most Added Album of the week.

THE ALBUM NETWORK 7/16: "The Best New Album Pick." 7/23: Debuts Front Page #4, New Action Album... in less than a week!

GOODPHONE 7/23: "Most Accepted New Rock Album" Goodphone Handles. Debuts #30 (Highest of the week) Rock Albums Chart.

RADIO & RECORDS 7/27: #3 Most Added AOR Album of the week.

BILLBOARD 7/28: #3 National Breakouts.

RECORD WORLD 7/28: #2 Most Added Album.

CASH BOX 7/28: #2 Most Added FM LP.

THE GAVIN REPORT 7/20: "Album Of The Week Review" by Ron Fell. #2 Prominent Add, Album Radio Programming.



The new Moon Martin album, produced by Craig Leon for Craig Leon Enterprises. Co-produced by Moon Martin. Management: Ron Henry



ROLENE, THE FIRST SINGLE TO ESCAPE FROM THE NEW MOON MARTIN ALBUM-RUSH RELEASED!



COMMODORE



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A New Album From The Commodores

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Gene Simmons and The World of Kiss

By SAMUEL GRAHAM

■ Bass player Gene Simmons—nearly seven feet tall in his enormous platform boots, spitting blood and breathing fire—is clearly the most identifiable figure in Kiss, the outrageous rock quartet whose six-year career has long since defied the cynical predictions of those record industry pundits who were convinced that the group would never last. As the following Dialogue—conducted by phone during the group's recent two-day appearance in Cleveland on their current tour—will indicate, Simmons is also an articulate, candid and humorous spokesman for his band. Included are Simmons' description of Kiss' new concert show; his views on the group's future; his assessments of the industry's currently soft condition, particularly insofar as it affects concert sales; and any number of other outspoken remarks.



Kiss (Gene Simmons, second from left)

Record World: Let's hear about the new show.

Gene Simmons: I'll tell you everything I know. Literally, a million bucks went into actually planning and building this thing. There's a new stage that was in fact designed by Paul—Paul Stanley—who came in with a sheet of paper and said, "Hey guys, what do you think of this thing? Looks neat, doesn't it?" And we all said, "Sure. Now let's find out if we can build it."

The thing travels from city to city, on a day on/day off basis. There are 40 in the crew; eight semis; two double-decker buses; and the group flies ahead. The show consists pretty much of a three-level stage: there's a front level, then there's a level that is parallel to the drums—an upper level—and then there's a third level, the farthest level back. It's basically a completely circular, 360 degree view situation. They hang the sound—there are 28 tons of that—or place it on the ground, depending on the facility; in some places it's not safe to fly the sound equipment. We also have a hexagram light truss, a six-sided thing that looks like a Jewish Mogen David, and it crisscrosses in the middle, so at any particular point on the stage we're completely lit.

All the crazy things happen, effects-wise—it's still the greatest show on earth. In terms of gimmicks—now, I know you wanna know about the gimmicks—the entire drum riser, along with Peter Criss, moves forward to the front of the stage and levitates, oh, a good 30 feet in the air, and then does a 360 degree turn and circles around the stage while he's playing. It also rains fire while he's up there, and he has mortars on the side of the drum riser that give a 21-gun salute. There are plenty of other crazy things: It snows during the show. There are six places on the stage where 30-foot fireballs go up—literally, flame throwers that face upward. I fly during the show, and do a number above the light truss. I also puke blood, spit fire, all the old standbys.

RW: Speaking of spitting fire, you've been concerned about some of the kids who try and imitate that trick. There have been some casualties; have you had any success in discouraging that sort of thing, do you think?

Simmons: I don't really know. Look, I think that an entertainer has a responsibility, first to himself—you have to make sure your own

ass is in one piece. The second responsibility is to entertain, period—we don't put social-political-economic statements in our music, and we don't tell anyone what to think, who to trust, who to vote for, none of that. We're more like Santa: we come for the holidays, bring you gifts, hope you have a good time, and that's about it. We don't feel we're smart enough to take a stand on any particular situation—after all, we're not John Wayne. But we're the best entertainers I know of.

So, getting back to the question, I don't know if what I've done has worked or not. I know that there have been casualties, and there have been deaths. I'm not hiding that, because it's a matter of fact. But I also know that after the "Superman" movie, there was some idiot some place who thought he could fly. And when the circus comes to town, somebody decides he wants to walk a tightrope or tame a wild dog. People who don't have good sense, and/or someone who's young and doesn't have good parental guidance, will get themselves in trouble, and I believe that has to do with living a responsible life. I think I'm taking enough of a risk by getting up there, you know, and literally taking my life in my hands—but I think I can handle it, and I think I can give people a thrill. I don't have to do this; we could simply go and buy Bolivia. We do this because it's a wonderful outlet for us. Otherwise we'd be the guys on the street who go around exposing themselves.

RW: Okay, so you're not doing this because you have to; you're doing it because you like it and because it's what you're best at. But have you given any thought to how long it might go on?

Simmons: I don't even think it matters. That question never comes up. We're lucky to be able to do it at all. You've got to remember, six years ago I was out on the streets, working in an office, teaching sixth grade. So this is still magic to me—to be able to do something that's a lot of fun and still be paid for it is phenomenal. The important thing is that while it's going on, it's a ball. This will enable me to do whatever I want for the rest of my life. The ego every once in a while thinks, "Gee, I wonder if I'll be able to do this when I'm 70 years old?" But I think each one of us will be doing something creative—I don't know what—and I also think that Kiss, as characters and personalities, will continue, whether there's a rock and roll band or not. The comic book will continue, and/or a Saturday morning situation, and/or movies, which we're looking into now. The obvious merchandising tie-ins have already been more successful than anyone has ever thought musical merchandising could be.

We do this because it's a wonderful outlet for us. Otherwise we'd be the guys on the street who go around exposing themselves.

RW: It would seem to me that as musicians—because when you get to the bottom line, that's what you guys are—it would be important to you that there be some tangible musical development over the course of what is now 15 albums. Are you satisfied that that's been the case?

Simmons: Yeah: We're pleased as punch with the way the records have been going and how we've been developing. The easiest thing would be for us to be Olivia Newton-John; we could get the best rhythm section in L.A., the best producer, the best writers, have the tracks put down, go in and simply put our vocals on. We could fool everybody—no one would be any the wiser, and it would be the Monkees. But this is too much fun. It's much more interesting to try and develop your own writing capabilities, and your own instrumental prowess.

The basic premise of a record is that you don't get a flash pot or a fireball when you buy one. So I'm taking it for granted that a large number of people that are buying the records want them because of the record, period. There are people out there that put the record on over and over, and drive the people that don't like it nuts. In the

(Continued on page 36)



Honorable reader is most humbly invited
to join Cheap Trick
in celebrating great double platinum success.

It is a success that began with the very first Cheap Trick album just over two years ago. Epic gave Cheap Trick complete support. And they worked hard in the studio and on the road. And the Cheap Trick phenomenon grew larger and larger. Especially in Japan. There, they earned the same homage that was once reserved only for the Emperor. It was only proper, then, that Cheap Trick's first live album be recorded at Budokan. And it is that album's double platinum status that we are honoring here. But the story

does not end with "Cheap Trick at Budokan." This record has given them their first Top-40 hit with "I Want You to Want Me." It's made them a huge, sell-out concert

attraction. And it's kept their catalog in an amazingly active status that's already resulted in one gold and another close to gold album. So this is only the beginning.

Sip then, and contemplate with wonder on Cheap Trick and CBS Records, The Artist Development Company.

Lift, remove and steep to taste.



Produced by Cheap Trick.

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Management KEN ADAMANY



'Holly Story' Execs Combine For More Film-Music Packages

By SAM SUTHERLAND

■ LOS ANGELES—With the film industry currently leading entertainment businesses in summer sales growth, the three music-and-movie executives behind last year's "The Buddy Holly Story" are planning their own Wizard Records label operation to maximize future cross-exploitation of cinematic and musical properties.

Three Principals

Ed Cohen, Fred Bauer and Steve Rash, principals behind the Innovisions-ECA combine formed five years ago to launch the Holly project, are currently handling at least five theatrical release properties now in development via a non-exclusive pact with Orion Pictures. And while the trio isn't planning another explicit music-themed film like "Holly" for its first release, they're drawing from their experiences with that project to gear up for future soundtrack projects, as well as possible album projects further down the line.

At least one forthcoming Innovisions-ECA release will tap the music-film tie-in, but right now they say they're concentrating on several conventional film properties.

What makes the firm's involvement in music significant is its principals' conviction that traditional studio-label liaisons pose problems in developing effective cross-promotions. With Cohen as executive producer, Bauer producer and Rash director on film properties, they plan to extend that triumvirate over the creative aspect of developing accompanying recording packages.

Notes Bauer, "I was in the

Infinity Ups Bogash

■ LOS ANGELES — Bert Bogash has been named director of press and publicity at Infinity Records and will move from Infinity's west coast offices in Los Angeles to the label's New York headquarters, according to Infinity vice president of marketing/finance, Gary Mankoff.



Bert Bogash

Bogash was formerly west coast director of press and publicity, joining the label in November, 1978.

record business as a kid, and have always remained involved with music one way or another. In fact, the way Steve and I got together originally was through dealing with the impact it had had on our culture.

"That same demographic bulge that took the music business to where it is today is now leading to comparable growth in the film industry."

Adds Cohen, "Now the film industry knows there is no limit to the potential for record or movie properties properly handled."

Demographics

Cohen notes that each of their projects is targeted for a teen/young-adult demographic, which he characterizes as a 13 to 24 year-old base. "If we reach them, then we'll reach everyone, because that's the avid movie-going public."

The similarity between how that group affects ticket sales and how it influences musical trends, suggests Bauer, indicates "Those audiences are now inexorably linked."

With their film biography of Holly, they elected to pact with the newly-formed American International label, then tied to Epic/Portrait/Associated labels. That combination of studio and label indicated that the two trades are still somewhat removed from each other in terms of trading marketing expertise, they say.

Label Arrangements

Thus, Bauer says the need for their own label "has to do with everyone having the same purview of what you're doing: You're all seeing the same dream, because you're all making the same picture." He cites RSO and Casablanca as examples of companies where the in-house tie between screen and music has demonstrated the potential benefits.

By the time Don Dempsey assumed the top post at E/P/A, CBS was on the verge of a strike by its pressing plant employees. The changeover, combined with the stalled pressing output, combined to halt momentum for the soundtrack, the trio feels.

Bauer notes that MCA Records was able to match sales of the soundtrack with their own hurried Holly hits package, achieving that market impact with a minimum of budget outlays.

Now Cohen, Bauer and Rash are eyeing their Wizard label as a vehicle for obtaining greater leverage over future soundtrack properties. Initially, notes Bauer,

(Continued on page 55)

WNEW-FM—A&M Triple Broadcast Sets Precedent

■ NEW YORK — A&M Records and WNEW-FM made broadcasting history on the evening of July 26, 1979, with the transmission of three consecutive live performances from three different locations. After beginning with Joan Armatrading's show at the Beacon Theater, WNEW then carried Squeeze's Club 57 appearance and completed the triple play with Tim Curry's sold-out midnight performance from the Bottom Line.

To promote the Triple Play, A&M and WNEW-FM sponsored a contest that centered on the evening. From postcards sent to the station, winners were chosen who were given a pair of tickets to see each show and chauffeured in a chartered bus, with catered food and drink, from venue to venue. The contest was announced over the weekend of July 20th and by Monday the 23rd, 15,000 responses had flooded WNEW-FM's mailroom. "People were excited about this event ever since we announced it," said WNEW-FM's Richard Neer, "and they responded overwhelmingly to be part of it. It was really history."

NARAS-N.Y. Elects Vanderbilt

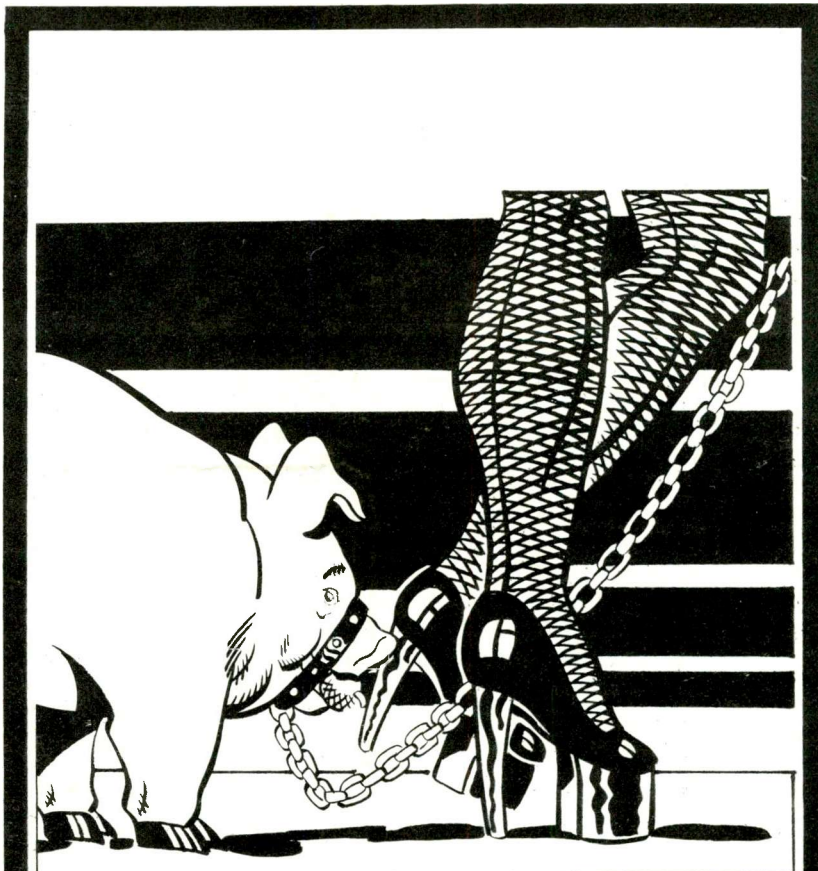
■ NEW YORK—Alfred G. Vanderbilt, Jr. has been elected to the presidency of the New York chapter of the Recording Academy, and Ray Moore, the outgoing president, has been picked as vice president by the chapter's Board of Governors. In addition, Pat Costello has been named secretary and Larry Keyes has been re-elected treasurer.

Local Board

The newly-elected president feels that the local board has been greatly strengthened by the recent elections of such new governors as producer Tom Frost, producer/arrangers Al Ham, Teo Macero and Jim Tyrrell, annotators Pat Costello and Jim Goodfriend, producer/annotator Bob Porter, band leaders Tito Puente and Gerry Mulligan, singer/producer Lucy Simon, engineer Harry Hirsch and former governors Dan Morgenstern, Fred Plaut and Ettore Strata.

Ambrose Resigns Chrysalis Post

■ LOS ANGELES—Rick Ambrose has resigned from his position as director of national publicity for Chrysalis Records, effective immediately.



"It Hurts To Be In Love!"



© 1979 CAPITOL RECORDS, INC.

By DAVID MCGEE

■ WEDDING NEWS: This columnist has always been quick to congratulate folks on the occasion of their marriage, even though 99.9 percent of those ceremonies are ones he's not even invited to. It would figure then that when he finally gets invited, he forgets to extend congratulations to the parties involved. So, CONGRATULATIONS to **Dave Marsh** and **Barbara Carr**, who were wed August 21 in Point Pleasant, New Jersey. Among those present at the reception: the **McGees**, the **Sigmans**, **Jon Landau**, **Bruce Springsteen**, **Miami Steve Van Zandt**, **Southside Johnny** and wife **Betty**, **Barry Bell**, **Steve Leeds**, **Tommy Mottola**, **Ellen Shipley**, **Ralph Shuckett**, **Ted Nussbaum**, **Bob Churm**, **Obie Dzierdzic** (what would a reception be without Obie?), **Glen Brunman** (shocked by the news of the RW softball team's rapid improvement since his departure for the west coast), **Gary Baker**, **Mike Mayer**, the **Rolontzes**, **Marilyn Laverty** and others (think I'm going to print the whole guest list?). Among the highlights of the reception: the Marshes starting off the marriage on the right foot by throwing wedding cake in each other's faces; Bruce Springsteen teaching all of **James Brown's** moves to young **Travis McGee**, who clapped his approval.

MOVIE NEWS: Of all the movies to have given birth to sequels over the last few years—"The Godfather," "Rocky," "The French Connection," "Jaws," "Ilsa—She-Wolf of the SS" spring most easily to mind—"American Graffiti" seemed the least likely candidate for a screen rebirth, for the simple reason that its final scene was hardly open-ended enough to suggest more to come: after all, the fate of the principal male characters was revealed at the end of the movie (although the fate of the principal female characters went unmentioned—a shocking oversight, to put it mildly, but one not repeated twice).

Continued it is though, and in winning style, even if the sure hand of **George Lucas** (who directed and co-wrote the original) is present only as executive producer. Directed and written by **B.W.L. Norton**, "More American Graffiti" brings back the original cast, with the notable exception of **Richard Dreyfuss**, and once more records the events of a single day in their lives. This time, however, the single day is actually four New Years Eves—1964, 1965, 1966, 1967—each one offering a different look at, respectively, **John Milner (Paul Le Mat)**, **Terry "The Toad" Fields (Charles Martin Smith)**, **Debbie Dunham (Candy Clark)** and **Steve and Laurie Bolander (Ron Howard and Cindy Williams)**. Minor characters reappear too: **Carol (Mackenzie Phillips)** shows up in 1964 a little older but no less snotty than we remember; in 1966 she's been renamed **Rainbow** and has joined a hippie commune; **Little Joe (Bo Hopkins)**, leader of the Pharoahs gang, winds up with **Fields** in Vietnam; **Carlos (Manuel Padilla)**, a member of the Pharoahs, is now a member of **Milner's** pit crew; **Falfa (Tom Baker)**, the upstart who raced **Milner** at the end of the first film, is a San Francisco cop. And there are new characters, most notably **Ralph (John Brent)**, **Laurie Bolander's** draft card-burning brother; **Teensa (Mary Kay Place)**, a 1964 version of **Debbie Dunham**, and her non-English speaking Swedish friend, the beautiful **Eva (Anna Bjorn)**, with whom **Milner** falls hopelessly in love. None of the performances have the resonance of **Dreyfuss's** **Curt Henderson**, but all are sturdy nonetheless, especially **Charles Martin Smith's**.

When the movie begins, **Milner** is trying to win the last meet of the year so he can graduate to the big leagues of drag racing. **Fields** is a grunt in Vietnam, trying desperately to avoid combat, only to be thrust into it by a gung-ho **Medevac** helicopter pilot. The **Boland**ers are parents of three-year-old twin terrors, and their marriage is splitting at the seams over **Laurie's** desire to go back to work, which **Steve Bolander** perceives as a threat to his masculinity. **Dunham**, predictably enough, is a denizen of **Haight-Ashbury**, and is distinctly at odds with the undisciplined, free-form lifestyle of the hippie community.

At the outset the film seems terribly disjointed, jumping back and forth as it does between years. Yet this technique becomes less annoying, less puzzling and more logical in time: "More American Graffiti" clearly has a purposeful rhythm, one that's in sync with the temper of the strange times it's dealing with.

Music is a vital part of both films, although it's much less keyed to the action in the followup. Actually, the soundtrack sort of is there and sort of isn't there, in the subtle manner of "Coming

(Continued on page 55)

Yellow Magic Orchestra Brings Japanese Music to U.S. Audiences

By SAMUEL GRAHAM

■ LOS ANGELES—On the basis of a three-night engagement (opening for the Tubes) at the Greek Theater here last weekend, as well as one night at the local new wave showcase **Madame Wong's**, Japan's **Yellow Magic Orchestra** has become the first musical group from that country to play a U.S. concert hall, according to representatives of **A&M/Horizon**, the group's label.

The **Yellow Magic Orchestra's** self-titled **Horizon** album is the first domestic product to emanate from a reciprocal agreement between **A&M** and **Alfa**, the **Orchestra's** Japanese label and **A&M's** exclusive licensee in that country. According to the agreement, **A&M** has the opportunity to acquire—without minimum or maximum obligations—Japanese product that **A&M** feels is suitable for the American market.

Tommy LiPuma, vice president and creative director for **Horizon**, told **RW** that he first heard the **Yellow Magic** trio when **Alfa's** director invited **Horizon** artist **Neil Larsen** to appear at a "fusion festival" in Japan. "I saw them in person and was very taken with them," **LiPuma** said. "I was equally impressed by the record."

While conceding that the addition of the **Yellow Magic Orchestra**—whose electronic music is self-described as "technopops" and bears some relation to the work of **Kraftwerk**, **Giorgio Moroder**, **Roxy Music** and others—will help diminish **Horizon's** image as strictly a jazz label, **LiPuma** added that "I didn't sign them specifically to get away from jazz. It was their style and originality, as it is with all of the **Horizon** acts, and that includes their style in many areas—their clothes, for instance—not just musically. I think they're one of the most original things ever to come out of Japan."

The three members of the **Yellow Magic Orchestra**—leader/producer **Haruomi "Harry" Hosono**, **Ryuichi Sakamoto** and **Yukihiro Takahashi**—are all seasoned Japanese studio players who formed their group last year, coining the term "technopops" because, said **Hosono**, "it explained that the band is involved in a new type of music." Although a persistent beat throughout the group's work might result in a certain amount of disco exposure both here and abroad, **Hosono** added that "it's not aimed at that—in fact, it's too complicated for many dancers. But if they want to dance, they will."

All three band members contended that their main purpose in performing in Los Angeles is "to

expand the band into the U.S. market," not necessarily to lead the way for other Japanese musicians to tour this country. However, they also noted that while the musical exchange between Japan and the United States has thus far been basically unilateral—bands like **Kiss**, **Cheap Trick** and several others are established stars in Japan, but with the possible exception of **Elektra/Curb's** **Pink Lady**, Japanese groups are virtually unknown here—the **Yellow Magic Orchestra's** visit may indeed open the door for other Oriental musicians.

The **Yellow Magic Orchestra's** billing with the **Tubes**, said **LiPuma**, was a direct result of the **A&M** group's having heard the **YMO** record and "getting together to work out the incidentals." **Takahashi** (who previously played drums with the now-defunct **Sadistic Mika Band**, who did make occasional appearances in the West) noted that although the **Tubes'** audience is undoubtedly unfamiliar with the **Orchestra's** work, "At least this type of crowd is more appropriate for us than if we opened for, say, the **Eagles**."

As far as the **Madame Wong's** engagement is concerned, added **LiPuma**, "This (**Madame Wong's**) is one of the places where people are going to hear new music now, and as such I think it's an appropriate place for this group to appear."

Tokyo's major radio station, the government-owned **FM-Tokyo**, planned to broadcast the **Greek Theater** show back to Japan, an indication of the importance with which it is regarded there. The broadcast assumes even more importance when one assumes that in Japan, unlike in America, radio is not the prime vehicle for the exposure of musical acts.

'Pop Muzik' Hot



The international hit single, "Pop Muzik" by **M** has been rush-released on **Sire Records** in the United States. The single saw immediate pop radio acceptance, debuting at #54 bullet on this week's **RW** Singles Chart. Shown on a London rooftop (from left) are: **Sire Records** managing director **Seymour Stein**, **Robin Scott**, mastermind behind **M**, and his lawyer, **David Gentle**.

THE SYMBOL FOR GOLD

AURUM

SILVER SPURZ ORCHESTRA

Produced by John Clausi



REALLY GOES WEST
with
HOT COWBOY DISCO



cow • boy dis • co / kau-boi dis-ko, *noun*. 1: music, - with an insistent rhythmic beat, traditional country instruments, and roots in the American West. 2: It is listenable, danceable and playable in almost every conceivable radio format.



WATCH US TURN SILVER INTO GOLD

Action Music Sales
Cleveland, Ohio

All-South Dist. Corp.
New Orleans, La.

Alta Dist.
Phoenix, Ariz.

Best & Gold Record Dist.
Buffalo, N.Y.

Bib Dist. Corp.
Charlotte, N.C.

Big State Record Dist.
Dallas, Tx.

California Record Dist.
Glendale, Calif.
San Francisco, Calif.
Seattle, Wash.

Hotline Record Dist.
Memphis, Tenn.

MS Dist. Company
Morton Grove, ILL.

Music Craft Dist. of Hawaii
Honolulu, Hawaii

Stan's Record Service
Shreveport, La.

Sunshine Record Dist.
New York City

Tara Record & Tape Dist.
Atlanta, Ga.

Tone Distributors
Hialeah, Fla.

Universal Record Dist. Corp.
Phila, Pa.

Western Merchandisers
Denver, Co.

Zamoiski Company
Baltimore, Md.

Record World Single Picks

IAN GOMM—Stiff/Epic 9-50747



HOLD ON (prod. by Rushent) (writer: Gomm) (Albion) (2:57)

Another delightful surprise from the Stiff package makes his impact immediately with this initial release from the brilliant "Gomm With The Wind" LP. Gomm's haunting vocals and nifty keyboard, sax & guitar lines season this perfectly for AOR-pop tastes. The big sound production insures runaway hit status.

HIGH ENERGY—Gordy 7172 (Motown)



COME AND GET IT (prod. by Dollarhide-Washburn-Bolton) (writers: Bolton-Fuqua) (Old Brompton Road, ASCAP/Stone Diamond, BMI) (3:34)

A funky guitar opens the door while brassy horn shouts bid welcome on this hot-house side. Soprano vocals steer the course over a jilting percussion/horn jam with a dance rhythm bursting out all over. A club breakthrough and a major radio add.

ROGER VOUDOURIS—Warner Bros. 49021



WE CAN'T STAY LIKE THIS FOREVER (prod. by Omartian) (writer: Voudouris) (Spikes, BMI) (3:14)

This multi-talented artist follows his Top 30 "Get Used To It" with an even stronger effort from the "Radio Dreams" LP. Voudouris' urgent vocals spring off ringing guitar and keyboard layers while the rhythm section shows plenty of wallop. Producer Michael Omartian shows keen AOR sense.

WAYNE NEWTON—Aries II



YOU STEPPED INTO MY LIFE (prod. by Cullen-Newton) (writers: Barry, Robin & Maurice Gibb) (Stigwood/Unichappell, BMI) (3:45)

The "King of Las Vegas" is ready to take over the airwaves and dance floors again with this shiny Bee Gee's cover. Newton's affecting vocals are on target and the syndrum-sax fills are perfect complements to his seasoned showmanship. A successful return that will certainly broaden his audience into multi-format areas.

Pop

McGUINN, CLARK & HILLMAN—Capitol 4763

BACKSTAGE PASS (prod. by Ron & Howard Alpert) (writer: Clark) (Gene Clark, BMI) (3:50)

Gene Clark's ode to the rock women of the road has the bite of first-hand experience. McGuinn and Hillman add inspiration on this easy rollin' AOR add.

BUCKEYE—Polydor 14578

WHERE WILL YOUR HEART TAKE YOU (prod. by Price) (writer: Price) (Prisongs, BMI) (2:58)

Ohio's wealth of good bands is seemingly endless as this quartet carries on the lineage with a heavy dose of pop-rock. Should find its way to the top.

RANDY GOODRUM—Arista 0429

BLUE RIVER OF TEARS (prod. by McCauley-Mollin) (writer: Goodrum) (Chappell & Co./Sailmaker, ASCAP) (3:29)

Goodrum has penned Top 10 hits for Anne Murray & Michael Johnson, and here he uses excellent production to deliver his own composition. A heartbroken ballad for pop & a/c.

FRANKIE MILLER—Chrysalis 2351

SOMETHING ABOUT YOU (prod. by Mackay) (writers: Holland-Dozier-Holland) (Jobette, ASCAP) (2:58)

The Four Tops' went Top 20 with this in '65 and here it gets a blue-eyed soul treatment by the hard-rockin' Englishman. Finger snappin', foot stompin' at its best.

THE CLASH—Epic 9-50738

I FOUGHT THE LAW (prod. by Price-group) (writer: S. Curtis) (Acuff-Rose, BMI) (2:38)

Machinegun drums erupt into a brash guitar attack on this rebellious cover of the Bobby Fuller Four's 1966 Top 10 hit. The critic's band will broaden its audience with this.

TIM CURRY—A&M 2166

I DO THE ROCK (prod. by Wagner-Kamen) (writers: Curry-Wagner) (Arriviste, Ink/Mother Fortune, BMI) (4:45)

The star of the "Rocky Horror Picture Show" issues his first single from the "Fearless" LP and it should please and expand his cult following.

VIC DAMONE—Rebecca 777

LIFESTYLE (prod. by DeJulio) (writers: Shelley-DeJulio) (Spiral, ASCAP) (3:39)

Damone's inimitable style crosses age and time barriers on this warm ballad. The words and music flow with sincerity as Damone's relaxed manner sets the pace for a/c & pop.

SAMMY HAGAR—Capitol 4757

PLAIN JANE (prod. by Hagar) (writer: Hagar) (Big Bang/Warner Tamerlane, BMI) (3:46)

Hagar's rock 'n' roll credentials with Montrose and as a solo act are first-rate and here is strong evidence why. The super-charged pop-rocker is hot for AOR-pop.

RICHARD STEPP—Infinity 50,026

HOLIDAY IN HOLLYWOOD (prod. by DiMartino) (writer: Stepp) (Double Dice, BMI) (3:21)

Stepp is a bright new talent who can't miss with this hook-filled first release. The catchy melody and lilting vocal/keyboard mix are a joy.

B.O.S./Pop

ADC BAND—Cotillion 45003

TALK THAT STUFF (prod. by Matthews) (writers: Matthews-Matthews) (Woodsong's & Bus, BMI) (3:30)

There's seven in this red-hot band and they're all hard funkies in the Sly dialect with Audrey Matthews & James Maddock calling the shots. A strong contender.

ATLANTIC STARR—A&M 2164

STRAIGHT TO THE POINT (prod. by Eli) (writer: Lewis) (Almo/Newban/Audio, ASCAP) (4:45)

The soulful vocals mix well with the disco beat and horn showers on this energized dance tune.

PLEASURE—Fantasy 864

FUTURE NOW (prod. by Pleasure-McClain-Kaffel) (writers: Hepburn-McClain-Debnam) (Three Hundred Sixty, ASCAP) (3:39)

A medium-tempo, bouncy funk song that drifts into a surprising, yet successful guitar riff after the last verse. An immediate radio and sales, hot item.

DAVID RUFFIN—Warner Bros. 49030

BREAK MY HEART (prod. by Davis) (writer: Garner) (Groovesville/Forgotten, BMI) (4:14)

Ruffin's sharp tenor has earned him a huge following going back to his days with the Temptations & this new single from an upcoming LP is a hit. A strong ballad performance.

DOROTHY MOORE—Malaco 1059 (TK)

ONCE OR TWICE (prod. by Collins) (writers: Anderson-Parsons) (Welbeck, ASCAP/Madlad, BMI) (2:39)

There's power and passion in this woman's voice and it comes through loud and clear on this tearful ballad. The hook is solid & the keyboard-sax lines set the mood.

MINNIE RIPERTON—Capitol 4761

LOVER AND FRIEND (prod. by Lewy-Rudolph-Riperton) (Minnie's/Bull Pen, BMI) (3:56)

This lovely release is a fine testament to Riperton's lively, multi-octave skills. Triumphant horns proclaim the joy and spirit of her amazing talent on this up-tempo tune.

ROZALIN WOODS—A&M 2156

WHATCHA' GONNA DO ABOUT IT (prod. by Martinez-Freeman) (writer: Ballard) (April/Russell Ballard, ASCAP) (3:46)

Woods' vocals offer an earful on this disco-pop jaunt. Hypnotic background vocals add a subtle emphasis to her prominent lead while the rhythm churns away.

PATTI AUSTIN—CTI 51

LOVE ME BY NAME (prod. by Taylor) (writers: Gore-Weston) (Li'l Bits & The Witch, ASCAP/Kidada, BMI) (4:05)

From her "Live At The Bottom Line" LP, the emotionally powerful ballad is stripped down to keyboard sparkles and sax bursts with all ears on Austin's gorgeous naked vocals.

NORMAN CONNORS—Arista 0443

YOUR LOVE (prod. by Connors) (writers: Ragin-Powell-Posey) (Wah Watson, BMI/Art & Josef, BMI) (3:29)

This lovely, mid-tempo ballad shows that Connors' transition from fusion to funky-pop is as successful as it is complete. At home in the club or on radio.

Country/Pop

DON WILLIAMS—MCA 41069

IT MUST BE LOVE (prod. by Williams-Fundis) (writer: McDill) (Hall-Clement, BMI) (2:26)

Mr. Mellow uses some snappy vocal phrasing & intonation on this lively up-tempo gem. Add another to his long list of hits.

RAZZY BAILEY—RCA 11682

I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY (prod. by Montgomery) (writers: Slate-Morrison) (House of Gold/Tree, BMI) (2:49)

Bailey's got lovin' instead of workin' on his mind as he delivers this rebellious song for everyman in a "tough luck, boss" tone. This one's a blockbuster.

BELLAMY BROTHERS—Warner/Curb 49032

YOU JUST AIN'T WHISTLIN' DIXIE (prod. by Lloyd) (writer: D. Bellamy) (Famous Music/Bellamy Bros., ASCAP) (4:22)

A beautiful, laid-back ballad, drenched in steel guitar cries and loaded with touching two-part harmony vocals. Should equal the success of "If I Said You Had A Beautiful Body . . ."

EVIE SANDS

"You Sho' Look Good To Me"

PB 11653

The new hit song
from her album.

Written by Evie Sands &
Ben Weisman

AFL1-2943



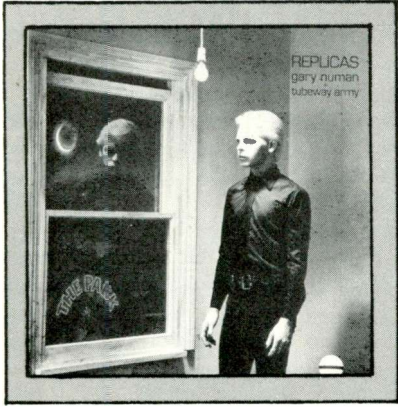
Produced by Michael Stewart
and Evie Sands
for Hip Pocket Productions





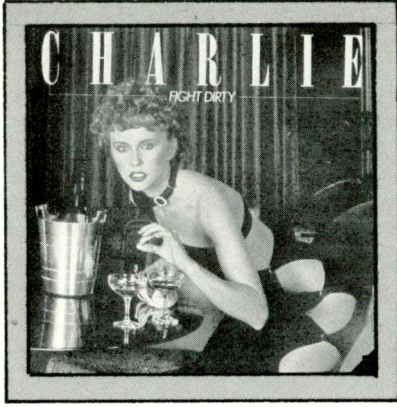
Record World

Album Picks



REPLICAS
GARY NUMAN & TUBEWAY ARMY—
Atco SD 38-117 (7.98)

This new act caused a sensation in England and now takes on the American market. Called by some "music for the '80s," the thick synthesizer work gives an eerie yet melodic quality without losing any bass presence. "Are 'Friends' Electric?" fits well beside "Pop Muzik" by M. A. powerful new concept.



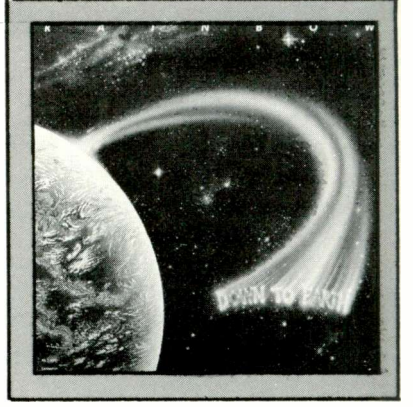
FIGHT DIRTY
CHARLIE—Arista AB 4239
(7.98)

This English group has had several albums on other labels and have always appealed to the esoteric pop listener. This new collection is in the same vein as those in the past with heavy emphasis on mainstream pop. The opening tune "Killer Cut" is aptly titled and sounds like a single. Ripe for fast AOR reception.



PROPAGANDA
VARIOUS ARTISTS—A&M SP 4786
(7.98)

The label's "No Wave" compilation of last year was a surprise hit and this one should be even more successful. Featuring such rock artists as Joe Jackson, Squeeze, the Reds, the Police and others, several of the cuts are appearing for the first time and others are recorded live. A must have package for rock listeners.

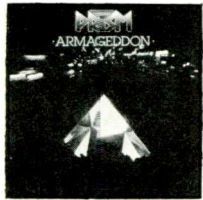


DOWN TO EARTH
RAINBOW—Polydor PD-1-6221
(7.98)

Ritchie Blackmore and his Rainbow collectives have always been popular with hard rock fans and their concerts are legendary. Blackmore is here re-joined with former mate Roger Glover and the collaboration has as much energy as past work. Guitars predominate and the overall effect is a powerhouse.

ARMAGEDDON

Prism—Ariola SW 50063 (7.98)



This Canadian group makes bigger and bigger AOR impact with each release and this latest effort is the most accessible to date. The tunes are solidly pop rock with especially fine arrangements. "Jealously" sounds like a hit.

BRENDA RUSSELL

Horizon SP-739 (A&M) (7.98)



Russell recorded an album with her husband Brian and has worked with Neil Sedaka. This solo disc is a beautiful representation of her talents and covers musical styles from jazz to light rock. It's a standout effort for several formats.

LOVE ZONE

ULLANDA—Ocean OR 49900 (Ariola)
(7.98)



The artist is currently enjoying success with her version of "Want Ads" and the other cuts here have the same kind of energetic vocals and bright, pulsating production. This is an artist to watch.

THE CLASH

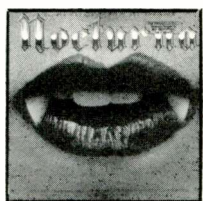
Epic JE 36060 (7.98)



While it's their second release here, this album is actually a compilation of their first U.K. album and selections from E.P.s. The mood is absolutely raucous and "I Fought The Law" is an instant classic.

NOCTURNA

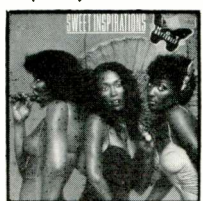
ORIGINAL MOTION PICTURE SOUNDTRACK
—MCA 2-4121 (8.98)



Vampires of every ilk are suddenly very popular and this film about a lady of the cape gets a wonderful disco score featuring Vickie Sue Robinson, Gloria Gaynor and other artists. It's a disc for everyone.

HOT BUTTERFLY

SWEET INSPIRATIONS—RSO RS-1-3058
(7.98)



These superb singers have a vocal quality not unlike the Pointer Sisters and go here for a rock/disco sound of the finest order. "Love Is On The Way" is the prime cut and they are currently touring with the Bee Gees.

BACK ON THE STREETS

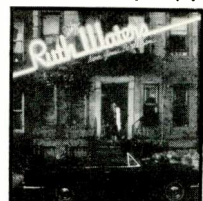
TOWER OF POWER—Columbia JC 35784
(7.98)



This Bay area group has always been admired and esteemed by other musicians as well as record buyers and this new disc should give them even greater coverage. It's the best kind of funky dancing.

NEVER GONNA BE THE SAME

RUTH SILKY WATERS—Millennium
BXL1-7744 (RCA) (7.98)



Waters' deep vocals give a theatrical undertone to the cuts on this largely disco album. Recorded under the direction of John Davis, the disc is unusual enough to stand out in the field.

WHEN YOU'RE #1

GENE CHANDLER—20th Cent. Fox/Chi
Sound T-598 (RCA) (7.98)



The Duke of Earl has found a whole new career in the disco field and this new album shows he's lost none of his chops. It's slick and sizzling with half a dozen cuts for the air waves and the dance floor.

MORE THAN A LOVE SONG

TOBY BEAU—RCA AFL1-3119 (7.98)



This group made impact on the Top 40 charts last year and here releases another collection of light rockers geared for that audience. The vocals are smooth as silk and their cover of "Then You Can Tell Me Goodbye" is prime.

NEW VALUES

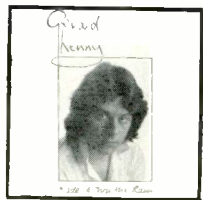
IGGY POP—Arista AB 4237 (7.98)



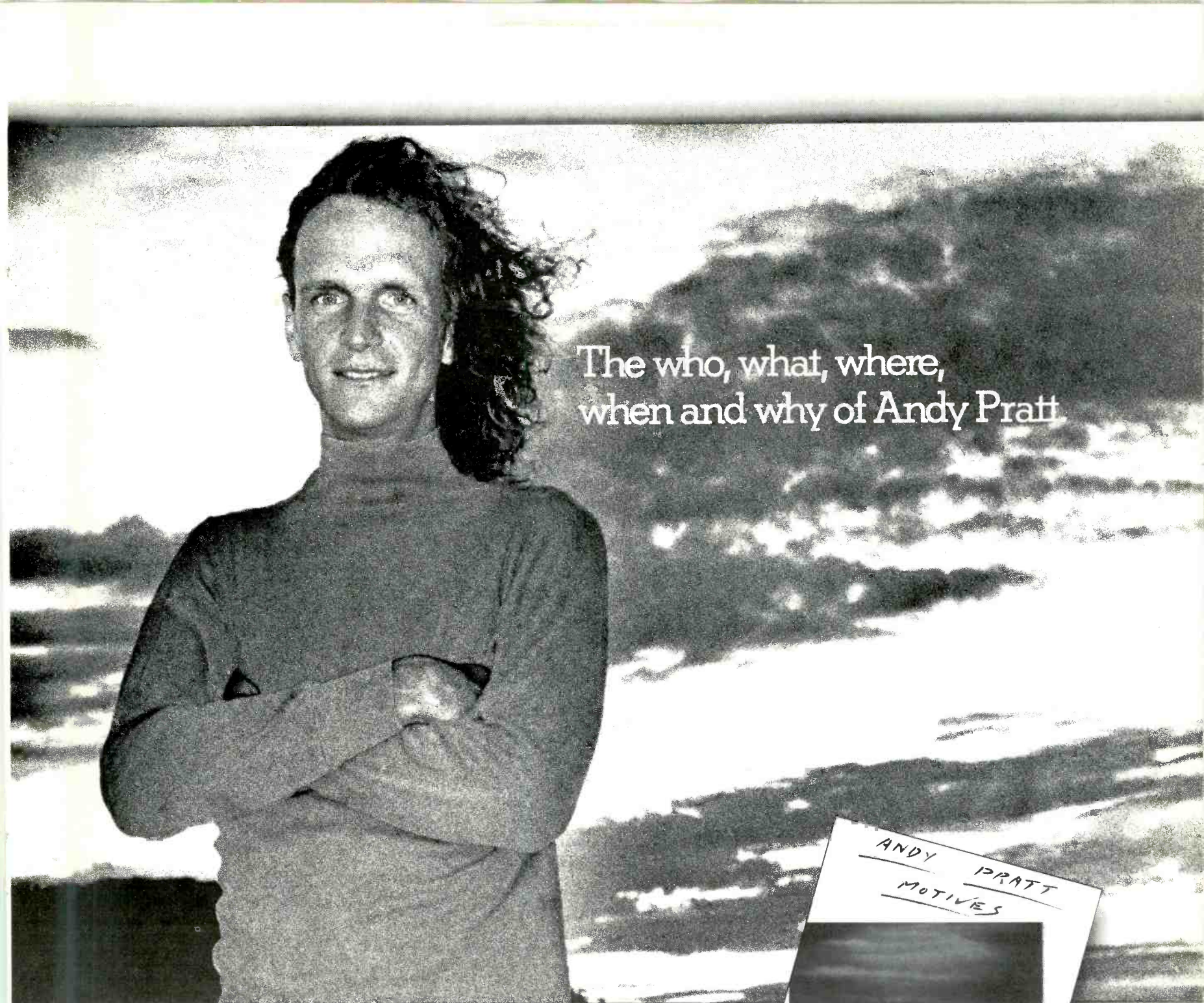
Pop is another American artist who is bigger in Europe than his homeland. This LP, however, may bring his name back home. It's more melodic than previous efforts and "I'm Bored" could be a sleeper hit here as it was in the U.K.

MADE IT THROUGH THE RAIN

GERARD KENNY—RCA PL 25218 (7.98)



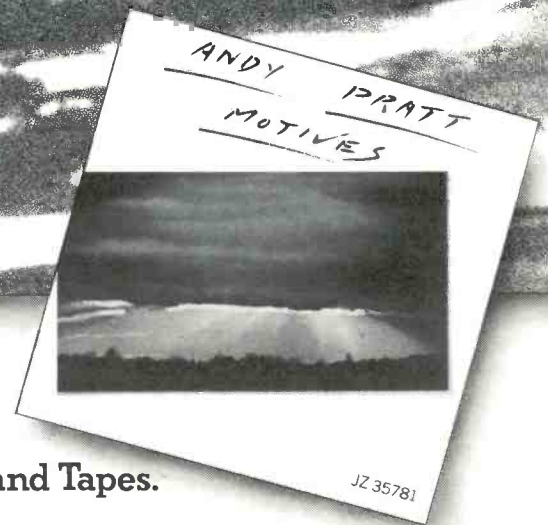
This American singer-songwriter has scored heavily in Europe and this new disc should catch the ears of native listeners. The songs are lush and the production gives the spotlight to his descriptive vocals. There are plenty of singles here.



The who, what, where,
when and why of Andy Pratt.

Rolling Stone has said, "He has forever changed the face of rock." "Motives" presents a gripping musical portrait of the soul behind the face.

"Motives." New Andy Pratt. On Nemperor Records and Tapes.



The Coast

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **BUTTON-DOWN COMMENTARY**—After last year's success with a series of buttons spelling out the title of an **Ian Dury** single, Arista thought it made sense to adapt the idea for another Stiff/U.K. act, **The Rumour**, and their current LP, the first on Arista here.

As it turned out, the four button set prepared for "Frogs, Sprouts, Clogs & Krauts" has since proven even more versatile: Arista staffers have started wearing just the last button since the German-based Ariola/Eurodisc tendered an offer to buy the label from **Clive Davis** and Columbia Pictures.

MEDIA BLITZ—Already a page one item in some major dailies, the current industry sales slump is apparently catching the eye of other national media. Look for major coverage in magazines including Newsweek and New York . . . **HIGHER PROFILE** seems the key to plans for a major press conference helmed by **ABBA**, who've seldom met with North American press in the past. But with their first tour of that continent slated for early fall, the quartet is reportedly scheduling a major media huddle backstage following the opening show at the Coliseum in Edmonton, Alberta, where the tour kicks off Sept. 13.

SHEIKDOM—One of the week's more exclusive live shows is doubtless **War's** performance slated for this Saturday (4), which will find the veteran rock'n'rythm ensemble performing for **His Royal Highness Prince Mashour ben Saud of Saudi Arabia**.

The band is apparently the prince's all time fave—enough so that he's guaranteed their availability by shelling out \$50,000 for their one show at the Berwin Entertainment Complex, where H. R. H. and guests will sheik it up in the building's Starlight Theater.

That facility, by the way, is reportedly the former home of the University of Judaism.

FEET FIRST—Don't plan on inviting **John Reid** to your next roller disco bash, unless it's a few months off. The manager and label entrepreneur is reportedly convalescing from a 12-foot jump that broke both feet, after Reid decided to sidestep the long lines at a private party in St. Tropez and scale a wall. When he landed on a hard tile floor inside the estate, the impact stunned him.

Reid was later discovered by others in his retinue lying by the wall, having his face licked by a St. Bernard. And, in case you think we're making this up, please note that he's already on the road to recovery. Although confined to a wheelchair, Reid has already had his casts taken off.

CAN HORSES SURF—One possible answer could emerge from the new songwriting collaboration reportedly underway at Caribou Studios, where **Iron Horse** leader **Randy Bachman** is working on new material with Beach Boy **Carl Wilson**.

Bachman has reportedly slimmed down some sixty pounds, which may or may not reflect the toll of readying a new recording studio we're told will be "the largest in the Pacific Southwest." Said to be connected to a 12-room mansion, the facility should be finished sometime in the next few weeks.

As for its location, Bachman and his label sources at Atlantic are keeping that secret.

FIVE FOR FIVE—With clubs here continuing to garner broader attention, **Wolf & Rissmiller** are readying an August 11 concert for The Palladium where new wavers can catch **20/20**, **The Zippers**, **The Rebels**, **The Naughty Sweeties** and **The Kats** for five bucks. That sounds like an inflation-fighter to us.

NEW NAMES—The benefits of notoriety, it would seem, are many—at least they are if you take the case of WLUP-FM's **Steve Dahl**. Dahl, the fellow who orchestrated the disco destruction that resulted in a well-publicized catastrophe at Chicago's Comiskey Park, has been signed to Ovation Records and will release his first single in August. "Do Ya Think I'm Disco?" is the name of the tune, performed by Dahl and his band, **Teenage Radiation**, and backed with something called "Coho Lip Blues" (Cohos, we understand, are what Dahl's legion of anti-discoers call themselves). The single was recorded in Chicago by **David Webb**, Ovation's national marketing/a&r director . . . Another new group, this one out of San Francisco, has signed with Warner Bros. after earning the distinction of breaking the house attendance record at the Mabuhay Gardens. Their name? Why, it's **Pearl Harbor and the Explosions**. Their leader? Why, it's **Pearl E. Gates**. The previous Mabuhay record holder? Why, it was **Devo**. Our reason for printing this item? Why, we don't know . . . Yet another new face, this one so new that she can't possibly have secured a record contract
(Continued on page 59)

Rumour Around New York



Making a point high atop New York City is guitarist **Martin Belmont** of **The Rumour**, in town to promote the band's new Arista album "Frogs, Sprouts, Clogs and Krauts," **The Rumour's** second LP apart from **Graham Parker**. As part of his stop-over, he appeared as guest-deejay on WPIX-FM's "Radio Radio" show and met with some of the station's staff. Shown up on the roof are (from left): **Steven Leeds**, **Martin Belmont**; **Meg Griffin**, WPIX-FM music director; **Dan Neer**, WPIX-FM air personality; **Dave Morrell**, local promotion representative, Arista Records; **Joe Piasek**, WPIX-FM program director.

Electric Lady Studio Completes Renovation

■ **NEW YORK**—Steve Bramberg, general manager of Electric Lady Studios, has announced that the four-month, \$1 million renovation of Electric Lady has been completed. Three separate studios, including the new Studio C, are now available for booking.

Electric Lady is equipped with the Westlake 4-way monitor system, and its Studio A, totally redesigned by Westlake, has the new Neve 8078 console. Studio C, conceived by Westlake and **John Storyk**, who originally designed Electric Lady for **Hendrix**, boasts the **Necam** computer.

Studios A and B also utilize Neve consoles, and all three studios are equipped with the Westlake monitors and 3M and Studer tape machines. Also available, on request, are the Sony PCM 1600 2-track digital tape machine, and the new Ampex ATR 100 2-track mastering machine, which uses 1/2-inch tape.

Atlantic Behind Third Chic LP

■ **NEW YORK**—Atlantic Records has announced the release of "Risqué," the third LP by **Chic**. A major promotional campaign is being organized in support of the record. The label is supplying accounts with a full range of merchandising materials, including 2X2's, personality posters, and streamers. The first single from the album, "Good Times," was certified gold three weeks after its release in June.

Tosh 12" Out

■ **NEW YORK**—Rolling Stones Records (distributed by Atlantic Records) has announced the rush-release of a 12"/33 1/3 single version of **Peter Tosh's** "Buk-In-Hamm Palace."

Songwriter Expo Set

■ **LOS ANGELES**—The Third Annual Songwriter Expo '79, to be held August 18 and 19 at Immaculate Heart College, Hollywood, California, has announced a full slate of panels, classes and workshops for the BMI sponsored Alternative Chorus Songwriters Showcase.

Sessions

According to showcase directors **Len Chandler** and **John Brahney**, commitments have been received from 96 industry executives, journalists and hit songwriters to head sessions on pop, rock, disco, black music, new wave, country, collaboration, and the legal and financial aspects of songwriting. There will also be repeats of previous, successful panels on the manufacture and distribution of records and survival tips for performers in Los Angeles.

Fantasy Ups Hinte To Press Director

■ **LOS ANGELES**—Terri Hinte has been named director of press and public information for **Fantasy/Prestige/Milestone/Stax**, according to label president **Ralph Kaffel**. Hinte replaces **Nat Freedland**, who has resigned.



Terri Hinte

Hinte, who joined Fantasy in 1973, was most recently associate publicity director. In her new capacity, she will report directly to marketing VP **Phil Jones**.

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when you're #1*



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Record World Disco

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

Two disco standbys bow new albums this week: **Chic**, brushing the top spot for the second week with "Good Times," have released their third, "Risque," on Atlantic. Their multi-platinum sound, very much the aural equivalent of their cool, elegant album covers, continues unaltered here, with two cuts likely to receive club action: "My Forbidden Lover" (4:42) and "My Feet Keep Dancing" (6:46), both simply constructed dance grooves, iced lightly with unison vocals and a hum of strings. "My Feet" is the upcoming single: it's livened with a cute tap-dancing interlude that may refer to the line about Rogers and Astaire in "Everybody Dance." It hardly seems relevant that Chic have not quite duplicated the abandon of their first, "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)," since the enthusiastic floor response their records invariably receive more than meets the group halfway. At the time of "C'est Chic"'s release, one might have wished that producers **Nile Rodgers** and **Bernard Edwards** had been more adventurous in their arrangements and concept for the group, but, right now, with hindsight of their enormous crossover success, we're convinced that Chic are, more than ever, justified in their pursuit of the more economical, more functional groove because they've taken us away from the 4/4 kickdrum and are teaching us how to dance to music that's, in many ways, more subtle than much of what's surrounding it.

The **Ritchie Family**, on the other hand, have held firmly to a flamboyant style of image and music making. Their latest fantasy, "Bad Reputation" (Casablanca) is a fairly conventional sex and dancing combination (compared to their previous poses as Africans, Arabians and All-Americans) but it comes wrapped in music that hits harder than any of **Jacques Morali's** other recent productions with **Village People** and **Patrick Juvet**. This is most evident on the lead cut, "Put Your Feet to the Beat" (9:08), which builds and breaks endlessly around the lyric horn hook with a sharp, hard sound that places the orchestra well back from the rhythm section, who make it obvious that they're capable of evolving out of a style that's become a bit too familiar. ("Put Your Feet" was written by the members of **Gypsy Lane**.) They sound most like their old selves on the title cut (7:22) and the medley, "It's a Man's World"/"Where are the Men" (11:56)—you know it's Gypsy Lane when the calypso trap drumming starts—but the group takes over for these songs, singing in such intensely overwrought style that we're relieved from taking the messages too seriously. "Bad Reputation" finally pulls off Jacques Morali's particular brand of musical overkill and it's successful on his terms and ours.

NEW DISCO DISCS: **Gregg Diamond** always makes it look easy, previewing what will inevitably be one of the best-received albums this summer with "Danger" and "Stand Up and Dance," out this week

on TK disco disc. "This side" and "That side" billing is especially appropriate here, as neither of these flawless cuts should overshadow the other. The funky, chiming "Stand Up and Dance" (6:06) is mostly a punchline vamp, but the line is so good that it bears repetition. The more pop-flavored, fully orchestrated "Danger" (6:50), criss-crossed with guitar and keyboard lines, has an equally powerful hook, dressed up with Diamond's free-associative, seemingly offhanded lyrical and musical turns, and it fits together even more perfectly than usual. One hesitates to call these cuts Diamond's best work (especially since the more complex Bionic Boogie cuts, "Chains" and "Cream" turned out to be so satisfying in the long run), but it is reasonable to say that with this latest Starcruiser offering, Gregg Diamond sounds like the most consistent artist/producer on the scene. This is not to slight newcomer **Paul Sabu**, whose first production with **Debbie Jacobs** also sustained an extremely high standard of writing and production. His second project is by **Sister Power**, the group that sang backup on the "Undercover Lover" album. "Gimme Back My Love Affair" (7:38) is the group's first, on Ocean/Ariola, and, again, Sabu's work is based in hot, galloping vamps coupled with bright bursts of harmony. This song's instrumental break wanders noticeably close to "Don't Leave Me This Way;" but one still detects genuine vitality, especially in the various solos.

FOLLOWING YOUR OWN ACT, PART TWO: Album follow-ups to single hits have appeared by **Ullanda**, **Edwin Starr** and **Venus Dodson**, which have been buoying these artists on the chart with reports on various album cuts. Ullanda's "Love Zone" (Ocean/Ariola) includes a cut already broken out for a twelve-inch, "Stars." Not the Sylvester song, but one with much the same message, and more immediately likeable, at that. Previewed at numerous live appearances, the cut hinges on several key chants that trigger intermediate climaxes along the cut's 10:22. The song would have succeeded very well at that length, except for a cool-out passage that runs far too long. DJs may prefer to use the 6:55 radio edit and work in the rest of the cut after the break. (**John Luongo** mixed both.) Edwin Starr's "Happy Radio" (20th Century Fox) provides several club cuts, the strongest already being reported, "It's Called the Rock" (7:23), another dance groove studded with percussion. Also: "Rip Me Off" (4:13) and the lighter, prettier "I'd Rather Fight." We'd like to see Starr get a hold of another strong story line like "Contact," but, for the moment, it's impressive to realize that Starr is such a capable producer and writer of his own material. Venus Dodson's "Night Rider" LP (Warner/RFC) has drawn numerous reports for every cut besides the title, which I've grown to like immensely; they are: "It's My Turn," Dodson's own song; "He Said, She Said," a descendant of the Soul Children's "Hearsay" and "Shining," whose long, long tag stops and starts fitfully and could reach a shattering high at the right moment in the evening. The focal points throughout are the **P.A. System** rhythm section (**Patrick Adams**, **Ken Morris** and **Leroy Burgess** produced) and Dodson's very individual delivery.

NOTES: Details next time about new albums by **Revanche**, produced by Macho's **Mauro Malavasi** and **Jacques Petrus** (Atlantic); **Liquid Gold** (Parachute), which includes a crazy "C'Mon and Dance;" **Bob McGilpin** (Butterfly) and **Double Exposure** (Salsoul). Disco discs by: **Touch of Class** (Roadshow) **Afro-Cuban Band** (Arista); **Loleatta Holloway** (Gold Mind); **Michael Jackson** (an instant radio add on Epic); **Chanson** (Ariola); **Larry Graham** (Warner Bros.); **Fat Larry's Band** (Fantasy/WMOT) and some left-field semi-rockers. Unconfirmed rumor of the week: Will **Judy and the Offtones** form a pool called Off the Record?

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

REGINE'S/NEW YORK

DJ: **TONY LAWRENCE**
AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri DeSario—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
FOUND A CURE—Ashford and Simpson—Warner Bros.
FRANCE JOLI—France Joli—Prelude (entire LP)
GOOD TIMES—Chic—Atlantic
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
HERE COMES THAT SOUND AGAIN—Love De-Luxe—Warner Bros.
MAINLINE—Black Ivory—Buddah
1979 (IT'S DANCING TIME)—Revanche—Atlantic LP cut
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
THE BOSS—Diana Ross—Motown
THE MAIN EVENT/FIGHT—Barbra Streisand—Col
WHATCHA' GONNA DO ABOUT IT—Rozalin Woods—A&M
YOU CAN DO IT—Al Hudson and the Partners—MCA

NIGHT DEPOSIT/PITTSBURGH

DJ: **ED BEDNAR**
BORN TO BE ALIVE—Patrick Hernandez—Col
COME AND GET IT ON—Soccer—Salsoul
CRANK IT UP—Peter Brown—TK
GET UP AND BOOGIE—Freddie James—Warner Bros.
GOOD TIMES—Chic—Atlantic
H.A.P.P.Y. RADIO/IT'S CALLED THE ROCK—Edwin Starr—20th Century Fox
HERE COMES THAT SOUND AGAIN—Love De-Luxe—Warner Bros.
I AIN'T BEEN LICKED/THE BOSS/NO ONE GETS THE PRIZE—Diana Ross—Motown
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
OVER AND OVER—Disco Circus—Col
SAVAGE LOVER—The Ring—Vanguard
THE MAIN EVENT/FIGHT—Barbra Streisand—Col
THIS TIME BABY—Jackie Moore—Col
UNDERCOVER LOVER/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner Bros.

TODD'S/DETROIT

DJ: **DUANE BRADLEY**
BAD GIRLS—Donna Summer—Casablanca
BORN TO BE ALIVE—Patrick Hernandez—Col
DISCO CHOO CHOO—Nightlife Unlimited—Casablanca
FOUND A CURE—Ashford and Simpson—Warner Bros.
GOOD TIMES—Chic—Atlantic
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
HOT BUTTERED BOOGIE—Tasha Thomas—Atlantic
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
LOVE MACHINE—Thelma Houston—Motown
PARADISE ISLAND—Wonderland Disco Band—Roadshow
PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
SUPER SWEET—Wardell Piper—Midsong Intl.
THE BOSS—Diana Ross—Motown (entire LP)
THIS TIME BABY—Jackie Moore—Col
WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner Bros.

CRICKET/MIAMI

DJ: **GEORGE MILHET**
BAD GIRLS—Donna Summer—Casablanca (entire LP)
BEAT THE CLOCK—Sparks—Elektra
BORN TO BE ALIVE—Patrick Hernandez—Col
GOOD TIMES—Chic—Atlantic
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
HERE COMES THAT SOUND AGAIN—Love De-Luxe—Warner Bros.
HOT HOT/DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA
I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
OO OOP OO OOP—Esther Phillips—Mercury
PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox
SAVAGE LOVER—The Ring—Vanguard
STAND UP/SIT DOWN—AKB—RSO
THE BOSS—Diana Ross—Motown
THIS TIME BABY—Jackie Moore—Col
WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner Bros.

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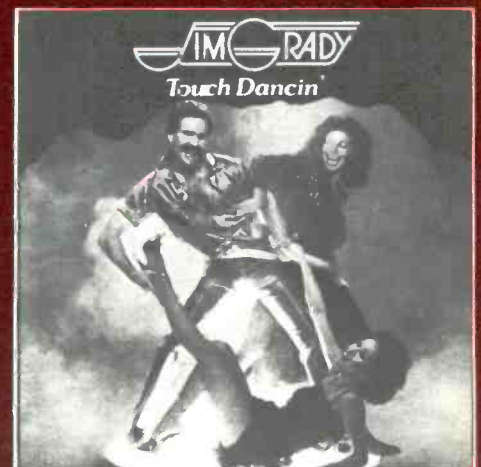


photo: Alan Bergman

Record World Disco File Top 50

AUGUST 11, 1979

AUG. 11	AUG. 4			WKS. ON CHART					
1	1	I'VE GOT THE NEXT DANCE	DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991	9	24	24	GIVE YOUR BODY UP TO THE MUSIC	BILLY NICHOLS/West End (12") WES 22118	4
2	2	GOOD TIMES	CHIC/Atlantic (12") 4801	8	25	32	OPEN UP FOR LOVE	SIREN/Midsong (12") MD 513	3
3	3	THIS TIME BABY	JACKIE MOORE/Columbia (12") 23 10994	9	26	37	DON'T YOU FEEL MY LOVE	GEORGE McCRAE/Sunshine Sound (12") 212	3
4	5	THE BOSS/NO ONE GETS THE PRIZE	DIANA ROSS/Motown (12") 026	8	27	29	CAN'T LIVE WITHOUT YOUR LOVE	TAMIKO JONES/Polydor (12") PD D 513	3
5	4	HERE COMES THAT SOUND AGAIN	Love De-Luxe/Warner Bros. (12") WBSD 8827	8	28	20	DISCO CHOO CHOO	NIGHTLIFE UNLIMITED/Casablanca (LP cut) NBLP 7139	10
6	8	GET UP AND BOOGIE	FREDDIE JAMES/Warner Bros. (12") DWBS 8857	6	29	46	GOT TO GIVE IN TO LOVE	BONNIE BOYER/Columbia (12") 43 11026	2
7	11	FOUND A CURE	ASHFORD & SIMPSON/Warner Bros. (12") DWBS 8874	6	30	—	THE BREAK	KAT MANDU/TK (12") 155	1
8	12	PUT YOUR BODY IN IT	STEPHANIE MILLS/20th Century Fox (12") TCD 86 (RCA)	8	31	45	FANTASY	BRUNI PAGAN/Elektra (12") 6E 215	2
9	6	BORN TO BE ALIVE	PATRICK HERNANDEZ/Columbia (12") 23 10987	12	32	31	MAINLINE	BLACK IVORY/Buddah (12") DSC 132	3
10	10	DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/HOT	DEBBIE JACOBS/MCA (12") 13920	10	33	19	NIGHT DANCIN'/RED HOT	TAKA BOOM/Ariola (12") 9010, PRO 7761	13
11	15	YOU CAN DO IT	AL HUDSON AND THE PARTNERS/MCA (12") 1784	8	34	34	GROOVIN' YOU	HARVEY MASON/Arista (12") CP 704	9
12	7	WHEN YOU WAKE UP TOMORROW	CANDI STATON/Warner Bros. (12") BSK 3333	12	35	—	AIN'T LOVE GRAND	HOTT CITY/Butterfly (12") FLY 3101 (entire LP) (MCA)	1
13	14	H.A.P.P.Y. RADIO	EDWIN STARR/20th Century Fox (12") TCD 0076 (RCA)	9	36	23	LOVE MAGIC	JOHN DAVIS AND THE MONSTER ORCHESTRA/ Columbia (12") 23 11976	13
14	9	BAD GIRLS/HOT STUFF/SUNSET PEOPLE	DONNA SUMMER/ Casablanca (12") NBLP 2 7150	16	37	38	COME ON AND GET IT ON	SOCCER/Salsoul (12") SG 217	2
15	16	GROOVE ME	FERN KINNEY/TK (12") TKD 401	3	38	44	WHATCHA GONNA DO ABOUT IT	ROZALIN WOODS/A&M (12") SP 12921	2
16	13	CRANK IT UP (FUNK TOWN)	PETER BROWN/TK (12") TKD 151	10	39	41	RISE	HERB ALPERT/A&M (12") SP 12022	3
17	18	THE MAIN EVENT/FIGHT	BARBRA STREISAND/Columbia (12") JS 36115	4	40	33	BOOGIE WONDERLAND	EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950	11
18	17	SAVAGE LOVER	THE RING/Vanguard (12") SPV 23	8	41	—	I GOT THE HOTS FOR YA	DOUBLE EXPOSURE/Salsoul (12") SA 8523 (RCA)	1
19	26	FRANCE JOLI	FRANCE JOLI/Prelude (12") PRL 12170	2	42	25	OVER AND OVER	DISCO CIRCUS/Columbia (12") JC 36042	6
20	27	STAND UP-SIT DOWN	AKB/RSO (12") RSS 302	3	43	35	LET ME TAKE YOU DANCING	BRYAN ADAMS/A&M (12") SP 12014	11
21	22	HEAVEN MUST HAVE SENT YOU	BONNIE POINTER/Motown (12") 020	14	44	36	IT'S TOO FUNKY IN HERE	JAMES BROWN/Polydor (12") 4203	3
22	42	POW WOW/GREEN LIGHT	CORY DAYE/New York Intl. (RCA) (12") BXL1 3408	2	45	—	MUSIC MAN	REVANCHE/Atlantic SD 19245 (entire LP)	1
23	21	NIGHT RIDER	VENUS DODSON/Warner/RFC (12") RCSD 8824	9	46	28	JINGO CANDIDO	/Salsoul (12") SA 8520 (RCA)	8
					47	39	MOTOWN REVIEW	PHILLY CREAM/Fantasy/WMOT (12") D 132	7
					48	—	HANDS DOWN	DAN HARTMAN/Blue Sky (12") 4Z8 2778 (CBS)	1
					49	—	NEVER GONNA BE THE SAME AGAIN	RUTH WATERS/ Millennium (12") BXL1 7744 (RCA)	1
					50	50	SEXY CREAM	SLICK/Fantasy/WMOT (12") D 122	2

(★ non-commercial 12", • discontinued)

Stephanie at The Wiz



20th Century Fox recording artist Stephanie Mills' recent appearance at The Wiz record shop in Jamaica, N.Y. became an event when thousands of fans showed up to meet her and to buy autographed copies of her latest lp "Whatcha Gonna Do With My Lovin'." Reacting to a police officer's horse, many in the crowd were forced through the plate glass window of the record shop, resulting in some minor injuries. Pictured from left is Mills facing TV camera after the incident and a view of the shattered display window.

Stephens to MCA Dist.

■ LOS ANGELES — Al Bergamo, president of MCA Distributing Corporation, has announced the appointment of Scott Stephens to the position of field salesman, Baltimore / Washington D. C. Branch of MCA Distributing Corporation.

Stephens joins MCA Distributing from For The Record, a six-store record chain in the Baltimore area, where he held positions as assistant manager and manager. Previously he worked with the Key Broadcasting Corporation.

Stephens will report directly to Ed Keelan, Baltimore/Washington branch manager for MCA Distributing Corporation.

Radio World

Radio Replay

By NEIL McINTYRE



■ Ratings are still in the news, but the future of the rating service, not the radio station, is in jeopardy. Burke Broadcast Research has announced that the continuance of their radio rating service for the October through December '79 quarter will depend upon the amount of additional support received from broadcasters prior to September 14th. Burke has cancelled their survey slated for the summer, which will affect only eight markets. **Bill Abbott**, sales manager for Burke Broadcast, said, "It's been time enough, we feel, for the broadcasters to make a judgement on the service. There are about 15 key corporate group broadcasters that we're approaching, and we're going to lay out what it costs to do this service. If they want an alternative to Arbitron, it's going to be up to them."

CROWD PLEASER . . . In the past Central Park has been the scene for a number of music events, but **James Taylor's** free performance last week (7-31) might have broken all records for attendance. The concert was sponsored by WNEW-FM and was part of the station's campaign to keep the park clean. According to WNEW-FM program coordinator **Richard Neer**, the show was a big success. "All of our free concerts had been during the day," said Neer, "and this was the first one that started in the evening. There were over 250,000 people, and with so many, you'd think there would be some problems, but there weren't. They left the park real clean, and you'd be surprised how many people pitched in and cleaned up." The station is helping to raise funds to restore portions of the park that have been run down over the years, by selling T-shirts with the money going to the parks commission.

MOVES . . . **Walt Turner** has been named president/GM of WIL AM&FM/St. Louis. Turner moves up from his PD position replacing **Wally Clark** who is now the GM of WWWW (W-4)/Detroit . . . **Liz Kiley**, WABC/New York, who was the station's first woman air personality, has left the station. WPLJ-FM has hired **Jim Kerr** from WPIX-FM to do mornings. **Jim Fink** moves to middays. **Gloria Ehrenfeld** leaves 'PLJ as MD, to become marketing manager for Arista Records . . . **Bob Peyton** moves up from PD to GM at KELP/El Paso . . . **Bob Harper** named director of stereo rock programming at TM Programming . . . **Ted Edwards** is the new MD at WCMF/Rochester . . . The RKO radio network has named **Jo Interrante** network program director from KFRC/San Francisco. **David Cooke** has been named news director of the radio network . . . **Stefan Ponek** to on-air evenings at KYUU-FM/San Francisco, from KMPX . . . **Nelson Redd** resigns as PD effective August 31st at WIOI/Portsmouth, contact Nelson at (614) 354-6031 . . . WAOK/Atlanta is looking for morning drive person, with good production, send tapes and resume to **Doug Harris** 75 Piedmont, S.E. Ave., Atlanta, Ga 30303. WSGA in Savannah is looking for morning person, send tapes/resume to **Jerry Rodgers**, P.O. Box 8247 Savannah, GA 31412 . . . WGIR-FM/Manchester new line-up is **Howard Corday**, 6-10 A.M.; **Joe Biedrzycki** 10-3 P.M.; **John Reynolds**, 3-7 P.M.; **Karen Andersen** 7-midnight . . . Send your moves, changes, and station pictures to Neil (Palm Too) McIntyre at RW east.

HELLO DAHL-Y . . . It's happened folks, WLUP-FM/Chicago morning man **Steve Dahl** has become a recording artist. His first single will be released on Ovation records; it's the theme of the anti-disco army, "Do Ya Think I'm Disco." I bet the disco reviewers can hardly wait to get their hands on this one. Dahl will be touring in the fall with his personal appearance group Teenage Radiation.

IT MIGHT EVEN SEEM ODD . . . As many of you have heard, out here in the far east, like in the west, we are controlled by our license
(Continued on page 49)

'Alien Worlds' Offers Sci-Fi Drama

By NEIL McINTYRE

■ (To better serve the needs of program directors and the radio industry, Record World is presenting a series of reviews by radio director Neil McIntyre of available syndicated programs. The following is the fourth in this series.)

"Alien Worlds" is a 30-minute program presented by Watermark, Inc., and brings back to radio some of the excitement that used to keep listeners glued to their radios when the networks presented dramas. The current interest in UFOs and motion pictures concentrating on outer space and creatures from another planet has helped set the imaginary scene for "Alien Worlds."

Carried By 150 Stations

The program started in January of this year and is currently carried on over 150 radio stations, with acceptance coming from different types of music stations, who are looking for some night-time programming that will tease the imagination of the audience. If the program is properly promoted it can build up a loyal following who might

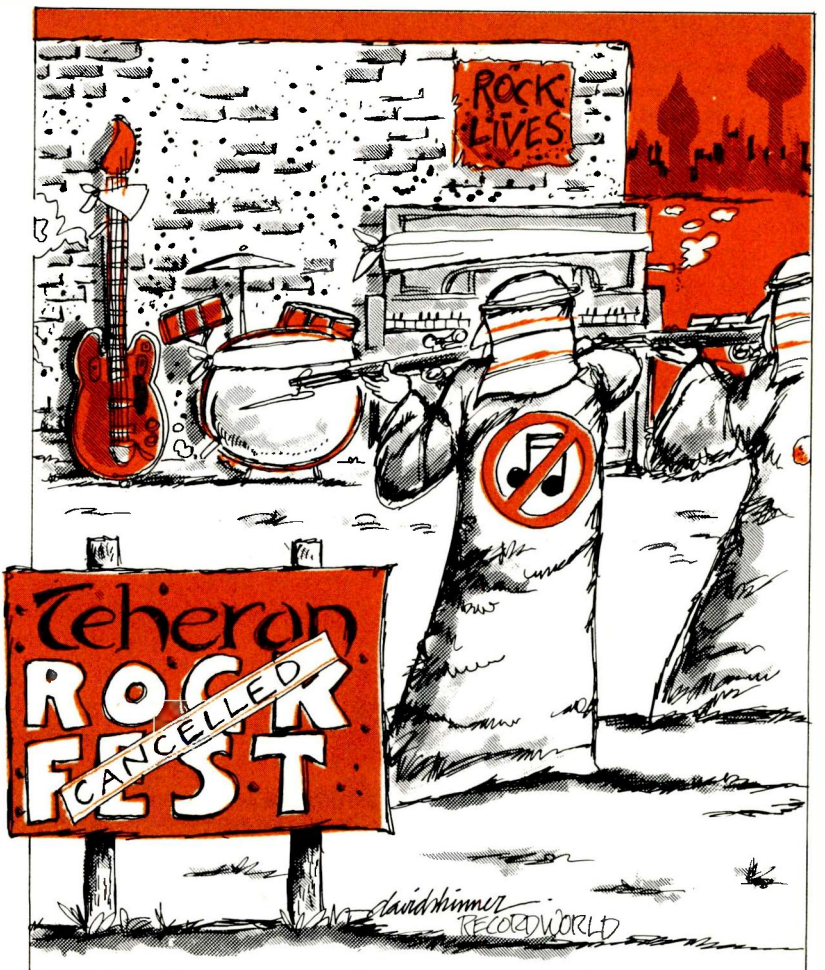
not otherwise be listening to the station. The audio fantasies of "Alien Worlds" come complete with specialized music to help punctuate the scripts and transport the listeners from scene to scene, and sometimes leave you hanging, just in time for the commercial break.

The program's producer, director and creator, Lee Hansen, has assembled a good cast of radio actors, to help carry out the suspense of each "Alien Worlds" episode.

"Deathsong"

One of the most recent programs, titled "Deathsong," used a great deal of technical wizardry to help establish the singing aliens who are being chased through space by the sinister Helon. This character is a real outer space bad guy who without warning interrupted the transmissions of the friendly Starlab control. You know this Helon isn't kidding around when he informs the crew of the Starlab that "the last thing you'll hear is the sound of your own screaming."

During this half-program the
(Continued on page 59)



Record World Singles 101-150

AUGUST 11, 1979

AUG.	AUG.		
11	4		
101	102	MAUREEN EDDIE MONEY/Columbia 3 11030 (Granjonca, BMI)	
102	103	JIMMY AND THE TOUGH KIDS LOUISE GOFFIN/Asylum 46505 (Lika, ASCAP)	
103	105	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON/Epic 9 50742 (Miran, BMI)	
104	104	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/Columbia 3 10971 (Kee-Drick, BMI/Cheyenne/Motor, ASCAP)	
105	117	GHOST DANCER ADDRISI BROTHERS/Scotti Brothers 500 (Atl) (Musicways, Flying Addrisi, BMI)	
106	107	STREET LIFE CRUSADERS/MCA 41054 (Four Knights/Irving, BMI)	
107	101	I WANT JOHNNY'S JOB ROY SAWYER/Capitol 4747 (Horse Hairs/DebDave, BMI)	
108	111	THIS TIME BABY JACKIE MOORE/Columbia 3 10993 (Mighty Three, BMI)	
109	—	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/Stiff/Epic 8 50726 (Blackhill)	
110	110	IF YOU REMEMBER ME CHRIS THOMPSON/Planet 45904 (Elektra/Asylum) (Chappell/Red Bull, ASCAP/Unichappell/Begonia, BMI)	
111	—	SPOOKY ARS/Polydor/BGO 2001 (Lowery, BMI)	
112	—	ONLY GAME IN TOWN AMERICA/Capitol 4752 (Colgems-EMI/Bayou Blanc/Big Heart/Satsuma, ASCAP/BMI)	
113	114	SUPER SWEET WARDELL PIPER/Midsong Intl. 1005 (Diagnol/April Summer, BMI)	
114	108	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557 (Muscle Shoals Sound, BMI)	
115	116	FEEL IT LOUISIANA'S LE ROUX/Capitol 4736 (Screen Gems-EMI/Lemed, BMI)	
116	109	FREAKY PEOPLE CROWD PLEASERS/Westbound 55420 (Atl) (Bridgeport, BMI)	
117	119	I JUST WANT TO BE CAMEO/Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	
118	127	STARRY EYES THE RECORDS/Virgin 67000 (Atl) (Virgin, ASCAP)	
119	121	SIMPLY JESSIE REX SMITH/Columbia 3 11032 (The Laughing Willow, ASCAP)	
120	123	GIMME YOUR LOVE NANTUCKET/Epic 9 50744 (Nantucket, ASCAP)	
121	113	REDEMPTION (THEME FROM ROCKY II) BILL CONTI/United Artists 1305 (Unart, BMI)	
122	126	FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK) (Finurphy, BMI/Hi Faluten, ASCAP)	
123	125	DON'T THROW OUR LOVE AWAY ORLEANS/Infinity 50,017 (Lucid, BMI/Orleansongs, ASCAP)	
124	124	RADIATION LEVEL SUN/Capitol 4713 (Detente, ASCAP)	
125	128	RECKLESS LOVE CRIMSON TIDE/Capitol 4755 (Little Lasso/Red Chamber, ASCAP)	
126	—	WHERE WILL YOUR HEART TAKE YOU BUCKEYE/Polydor 14578 (Prisongs, BMI)	
127	129	ROCKY II DISCO MAYNARD FERGUSON/Columbia 3 11037 (Unart, BMI/UA, ASCAP)	
128	115	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)	
129	132	LET ME TAKE YOU DANCING BRYAN ADAMS/A&M 2163 (Irving, BMI)	
130	131	BETTER NOT LOOK DOWN B. B. KING/MCA 41062 (Irving/Four Knights, BMI)	
131	—	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023 (Tree, BMI)	
132	130	RHYTHM GUITAR OAK RIDGE BOYS/Columbia 3 11009 (Algee, BMI)	
133	135	MY LOVE IS BETTY WRIGHT/Alston 3747 (TK) (Sherlyn/Danbet, BMI)	
134	134	NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP)	
135	—	HELLO, HELLO, HELLO NEW ENGLAND/Infinity 50,021 (Rock Steady, ASCAP)	
136	133	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586 (Mills & Mills/Six Continents, BMI)	
137	138	D.J. DAVID BOWIE/RCA 11661 (Bewlay Bros./Fleur/EG, BMI/100 M.P.H., ASCAP)	
138	136	DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Dovar/Mercy Kersey, BMI)	
139	140	RASPUTIN BONEY M/SIRE 1049 (WB) (Al Gallico, BMI)	
140	141	I WANT YOU BACK (ALIVE) GRAHAM PARKER/Arista 0420 (Jobete, ASCAP)	
141	142	THAT'S WHERE MY LOVE GOES AIRBORNE/Columbia 3 11011 (No Gags/We're Pros, BMI)	
142	139	CRYING INSTANT FUNK/Salsoul 2088 (RCA) (Lucky Three, Henry Suemay, BMI)	
143	112	HERE I GO (FALLIN' IN LOVE AGAIN) FRANNIE GOLDE/Portrait 70031 (Braintree/Golde's Gold, BMI)	
144	—	CHILDREN OF THE NIGHTIME CLIMAX BLUES BAND/Sire 49021 (WB) (Publ. not listed)	
145	118	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA) (ATV/Zonal, BMI)	
146	144	UNCHAINED MELODY GEORGE BENSON/Warner Bros. 8843 (Frank, ASCAP)	
147	—	AS LONG AS WE KEEP BELIEVING PAUL ANKA/RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)	
148	146	HAVE A CIGAR ROSEBUD/Warner Bros. 8807 (Pink Floyd, PRS)	
149	122	IN THE MIDNIGHT HOUR SAMANTHA SANG/United Artists 1297 (Blythe Spirit, ASCAP)	
150	120	MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862 (Parker/WMOT, BMI)	

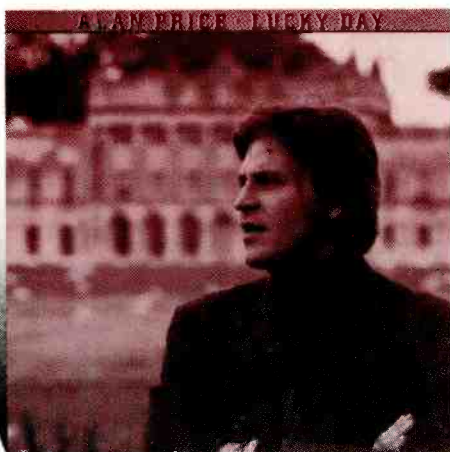
Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AFTER THE LOVE HAS GONE White (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)	14	LADY WRITER Wexler-Beckett (Almo, ASCAP)	72
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI)	94	LAST OF THE SINGING COWBOYS S. Levine (Marshall Tucker/No Exit, BMI)	49
AIN'T THAT A SHAME Group (Unart, BMI)	70	LEAD ME ON Diante (Almo, ASCAP)	16
BABY I WANT YOU Ivey-Woodford Song Tailors/Alan Cartee, BMI)	79	LET'S GO R.T. Baker (Lido, BMI)	20
BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) R. Palmer (Rocksram, BMI)	33	LONESOME LOSER Group & J. Boylan (Screen Gems-EMI, BMI)	27
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earborne/Sweet Summer, BMI)	2	LOVE ME TONIGHT T. Dowd (Embree/Robert Bruce/Ion, ASCAP)	86
BEST BEAT IN TOWN B. DeBarge (Jobete, ASCAP)	83	LOVIN, TOUCHIN' SQUEEZIN' Baker (Weed High Nightmare, BMI)	67
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/DeeTrack/Ninth, BMI)	23	MAKIN' IT F. Perren (Perren-Vibes, ASCAP)	12
BORN TO BE ALIVE Jean Vanloo (Radmus/Seldagamous, ASCAP)	36	MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI)	9
CHILDREN OF THE SUN S. Proffer & B. Thorpe (Rock of Ages/Careers/Sashasongs, BMI)	62	MORNING DANCE Beckenstein & Calandra (Harlem/Crosseyed Bear, BMI)	34
CHUCK E'S IN LOVE L. Waronker & R. Titleman (Easy Money, ASCAP)	100	MY SHARONA Mike Chapman (Eighties/Small Hill, ASCAP)	1
CRANK IT UP (FUNK TOWN) PT. 1. C. Wade & P. Brown (Sherlyn/Decibel, BMI)	91	OH WELL J. Sandlin (Sonheath, ASCAP)	56
CRUEL TO BE KIND N. Lowe (Anglo-Rock/Albino, BMI)	60	ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP)	28
DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) H. Murphy & G. Rafferty (Liberty/United Records, no licensee)	97	PEOPLE OF THE SOUTH WIND Group (Kirshner/Blackwood, BMI)	43
DEPENDIN' ON YOU T. Templeman (Soquel, ASCAP/Snug, BMI)	75	POP MUZIK Midascare (Robin Scott, ASCAP)	54
DIFFERENT WORLDS M. Lloyd (Bruin, BMI)	57	RING MY BELL F. Knight (Two-Knight, BMI)	8
DOES YOUR MOTHER KNOW B. Anderson & B. Ulvaeus (Countless, BMI)	17	RISE Alpert-Badazz (Almo/Badazz, ASCAP)	69
DO IT OR DIE Buddy Buie (Low-Sal, BMI)	44	ROCK AND ROLL DANCIN' Brunt (Silver Cloud/In Pocket/Kind/Cafe Americana, ASCAP)	68
DON'T BRING ME DOWN J. Lynne (Jet, BMI)	25	SAD EYES George Tobin (Careers, BMI)	24
DRIVER'S SEAT L. Salvoni (Complacent Toonz, ASCAP)	45	SAIL ON J.A. Carmichael (Jobete/Commodores, ASCAP)	52
FIRECRACKER Group & Ellerbe (Two Pepper, ASCAP)	71	SATURDAY NIGHT H. Brood (Radmus, ASCAP)	64
FOUND A CURE Ashford & Simpson (Nick-o-val, ASCAP)	88	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP/SESAC)	35
GET IT RIGHT NEXT TIME H. Murphey & G. Rafferty (Colgems/EMI, ASCAP)	82	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP)	18
GETTING CLOSER McCartney & C. Thomas (MPL, ASCAP)	50	SHINE A LITTLE LOVE Jeff-Lynne (Unart/Jet, BMI)	29
GIRL OF MY DREAMS Ker-Garvey-Tchaikovsky (Tchaikovsky, ASCAP)	51	SO GOOD, SO RIGHT A. Fischer (Rutland Road, ASCAP)	89
GOING THROUGH THE MOTIONS M. Most (Finchley, ASCAP)	74	SUSPICIONS D. Malloy (DebDave/Briarpatch, BMI)	30
GOLD J. Stewart (Bugle/Stigwood, BMI)	5	SWEETS FOR MY SWEET Melress-Appell (Rightsong/Trio, BMI)	58
GONE, GONE, GONE Group (Badco, ASCAP)	77	THE BOSS Ashford & Simpson (Nic-O-Val, ASCAP)	48
GOODBYE STRANGER Group & P. Henderson (Almo/Delicate, ASCAP)	26	THE DEVIL WENT DOWN TO GEORGIA J. Boylan (Hat Band)	22
GOOD FRIEND E. Bernstein & N. Gimbel (Bernal/ASG/Haliburton/Summertime, ASCAP/BMI)	90	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP)	31
GOOD TIMES Nile Rodgers & Bernard Edwards (Chic, BMI)	3	THE MAIN EVENT/FIGHT Bob Esty (Primus Artists/Diana/Rick's, BMI)	7
GOT TO GIVE IN TO LOVE N. Chacker (Mad Lad/Pi-Gem, BMI)	63	THEN YOU CAN TELL ME GOODBYE N. Tutnam (Acuff Rose, BMI)	81
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP)	41	THIS IS LOVE Strube-Raphael (Critique, BMI)	80
HEAVEN MUST HAVE SENT YOU Bowen (Stone Agate, BMI)	47	THIS NIGHT WON'T LAST FOREVER Maher-Gibson (Captain Crystal, BMI)	85
HEY ST. PETER Vanda & Young E. B. (Marks, BMI)	65	TOTALLY HOT T. Farrar (Irving, BMI)	84
HIGHWAY SONG A Nali/H. Weck (Bobnal, BMI)	46	TURN OFF THE LIGHTS Gamble-Huff (Mighty Three, BMI)	66
HOLD ON Group & Levine (Triumph, CAPAC)	42	UP ON THE ROOF P. Asher (Screen Gems-EMI (BMI))	59
HOT SUMMER NIGHTS Richard Perry (April/Swell Sounds/Melody Deluxe/Seldak, ASCAP)	39	WE ARE FAMILY B. Elwards & N. Rodgers (Chic, BMI)	21
HOT STUFF (Georgio Moroder & Rick Belotte (Rick's/Stop, BMI))	10	WEEKEND Lenny Pietze (Global/Almo, ASCAP)	55
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP)	38	WE'VE GOT LOVE F. Perren (Perren-Vibes, ASCAP)	98
I DO LOVE YOU Simpson & Fleming (Chevis, BMI)	37	WHAT CHA GONNA DO WITH MY LOVIN' Mtume-Lucas (Scarab, BMI)	61
I KNOW A HEARTACHE WHEN I SEE ONE R. Fraboni (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)	78	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN R. Raffkine (DebDave, BMI)	4
I'LL NEVER LOVE THIS WAY AGAIN B. Manilow (Irving, BMI)	32	WHEN YOU WAKE UP TOMORROW C. Staton & J. Simpson (Pop/Leeds/Stacey Lynne/Staton, ASCAP)	93
I'M A SUCKER FOR YOUR LOVE R. James (Jobete, ASCAP)	96	WHERE WERE YOU WHEN I WAS FALLING IN LOVE B. Montgomery (Bobby Goldsboro, ASCAP/House of Gold, BMI)	76
IS SHE REALLY GOING OUT WITH HIM? Kershensbaum (Albion)	19	WHY LEAVE US ALONE Banks (At Home/Baby Dump, ASCAP)	73
IT'S JUST ANOTHER NIGHT M. Ronson & I. Hunter (April Music/Ian Hunter/Hyde Park/Mainman, ASCAP)	87	YOU CAN'T CHANGE THAT Ray Parker, J. (Raydiola, ASCAP)	13
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI)	11	YOU GONNA MAKE ME LOVE SOMEBODY ELSE Gamble-Huff (Mighty Three, BMI)	40
I WAS MADE FOR LOVIN' YOU V. Ponce (Kiss, ASCAP/Mad Vincent, BMI)	6	YOU TAKE MY BREATH AWAY Callejo & Lawrence (Laughing Willow, ASCAP)	15
JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP)	99	YOUNGBLOOD L. Waronker & R. Titleman (Easy Money, ASCAP)	53
		YOU'VE GOT ANOTHER THING COMING D. Eric (Blair/Bell Hop, BMI)	82
		YOU'VE LOST THAT LOVIN' FEELIN' Horowitz (Screen Gems-EMI, BMI)	95

RECORD WORLD AUGUST 11, 1979

To one out of
every ten people reading
Record World,
this is the big news
of the week.



A new Alan Price album and tour.

(To the other nine out of ten:
listen to "Lucky Day." JZ 35710
It's the breakthrough album
his loyal fans have been waiting for.)
On Jet Records and Tapes.

8/22	Boston, MA	Paradise Theatre	9/17	Houston, TX	Texas Opry House
8/23-25	New York, NY	Bottom Line	9/18	Austin, TX	Armadillo World Headquarters
8/27-29	Philadelphia, PA	Bijou Cafe	9/19	Dallas, TX	The Palladium
8/30	Roslyn, NY	My Father's Place	9/22-23	San Francisco, CA	Old Waldorf
9/2	Washington, D.C.	The Bayou	9/25	Tempe, AZ	Dooley's
9/4-5	Atlanta, GA	Capri	9/26	Tucson, AZ	Dooley's
9/7	Cincinnati, OH	Bogart's	9/27	San Diego, CA	Roxy Theatre
9/14	St. Louis, MO	Mississippi Nights	9/28-30	Los Angeles, CA	The Roxy
9/15	Lawrence, KS	Lawrence Opera House			

HOT CHART

POP

BB 66 RW 61 CB 78

"What Cha Gonna Do With My Lovin'" TC-2403

Stephanie Mills 20th Century-Fox Records *

15 16 15

"Lead Me On" CB-11530

Maxine Nightingale Windsong Records *

47 42 51

"Hold On" PB-11569

Triumph RCA Records

88 87 81

"Then You Can Tell Me Goodbye" PB 11670

Toby Beau RCA Records

57 79 66

"Baby I Want You" PB-11595

FCC Free Flight *

BLACK

BB 9 RW 6 CB 5

"What Cha Gonna Do With My Lovin'" TC-2403

Stephanie Mills 20th Century-Fox Records *

66 50 74

"I Got The Hots For Ya" S7-2091

Double Exposure Salsoul *

64 58 66

"When You're #1" TC-2411

Gene Chandler 20th Century-Fox /Chi-Sound Records *

37 57 49

"Lead Me On" CB-11530

Maxine Nightingale Windsong Records *

81 89

"Out There" PB-11680

Evelyn "Champagne" King RCA Records

* Manufactured and Distributed by RCA Records

RCA  **AND ASSOCIATED LABELS**

SINGLES

Record World Singles



AUGUST 11, 1979

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

AUG. 11	AUG. 4		WKS. ON CHART
1	13	MY SHARONA THE KNACK Capitol 4731	8
2	1	BAD GIRLS DONNA SUMMER/Casablanca 988	12
3	7	GOOD TIMES CHIC/Atlantic 3584	9
4	4	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	18
5	5	GOLD JOHN STEWART/RSO 931	13
6	6	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	12
7	12	THE MAIN EVENT/FIGHT BARBRA STREISAND/Columbia 3 11008	9
8	2	RING MY BELL ANITA WARD/Juana 3422 (TK)	13
9	11	MAMA CAN'T BUY YOU LOVE ELTON JOHN/MCA 41042	10
10	3	HOT STUFF DONNA SUMMER/Casablanca 978	17
11	8	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	17
12	9	MAKIN' IT DAVID NAUGHTON/RSO 916	17
13	14	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	17
14	22	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ ARC/Columbia 3 11033	6
15	15	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	17
16	20	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)	9
17	18	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	13
18	10	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	17
19	21	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	11
20	26	LET'S GO THE CARS/Elektra 46063	7
21	17	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	16
22	32	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700	8
23	23	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	14
24	27	SAD EYES ROBERT JOHN/EMI-America 8015	12
25	35	DON'T BRING ME DOWN ELO/Jet 9 5060 (CBS)	2
26	30	GOODBYE STRANGER SUPERTRAMP/A&M 2162	6
27	36	LONESOME LOSER LITTLE RIVER BAND/Capitol 4748	5
28	29	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	11
29	19	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	13
30	33	SUSPICIONS EDDIE RABBITT/Elektra 46053	10
31	28	THE LOGICAL SONG SUPERTRAMP/A&M 2128	20
32	38	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419	8
33	39	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER/Island 49016 (WB)	4
34	37	MORNING DANCE SPYRO GYRA/Infinity 50,011	9
35	24	SHADOWS IN THE MOONLIGHT ANNE MURRAY/ Capitol 4716	12
36	42	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986	7
37	43	I DO LOVE YOU G.Q./Arista 0426	7
38	25	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	12
39	46	HOT SUMMER NIGHTS NIGHT/Planet 45903 (Elektra/ Asylum)	8
40	41	YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS)	9
41	16	HEART OF THE NIGHT POCO/MCA 41023	13
42	47	HOLD ON TRIUMPH /RCA 11569	11
43	31	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	11
44	34	DO IT OR DIE ARS/Polydor/BGO 14568	12
45	59	DRIVERS SEAT SNIFF 'N' THE TEARS /Atlantic 3604	4
46	52	HIGHWAY SONG BLACKFOOT/Atco 7105	8
47	55	HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459	7
48	57	THE BOSS DIANA ROSS/Motown 1462	5
49	48	LAST OF THE SINGING COWBOYS MARSHALL TUCKER BAND/Warner Bros. 8841	8
50	40	GETTING CLOSER WINGS/Columbia 3 11020	9
51	56	GIRL OF MY DREAMS BRAM TCHAIKOVSKY/Polydor 14575	6



CHARTMAKER OF THE WEEK

52	—	SAIL ON COMMODORES Motown 1466	1
53	62	YOUNGBLOOD RICKIE LEE JONES/Warner Bros. 49018	3
54	—	POP MUZIK M/Sire 49033 (WB)	1
55	50	WEEKEND WET WILLIE/Epic 8 50714	12
56	61	OH WELL ROCKETS/RSO 935	5
57	64	DIFFERENT WORLDS MAUREEN McGOVERN/Warner/Curb 8835	5
58	58	SWEETS FOR MY SWEET TONY ORLANDO/Casablanca 991	6
59	45	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	11
60	71	CRUEL TO BE KIND NICK LOWE/Columbia 3 11018	4
61	75	WHATCHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	6
62	68	CHILDREN OF THE SUN BILLY THORPE/Capricorn 0321	3
63	72	GOT TO GIVE IN TO LOVE BONNIE BOYER/Columbia 3 11028	3
64	69	SATURDAY NIGHT HERMAN BROOD & HIS WILD ROMANCE/ Ariola 7754	4
65	66	HEY ST. PETER FLASH AND THE PAN/Epic 8 50715	5
66	70	TURN OFF THE LIGHTS TEDDY PENDERGRASS/ Phila. Intl. 8 3696 (CBS)	8
67	76	LOVIN', TOUCHIN', SQUEEZIN' JOURNEY/Columbia 3 11036	5
68	77	ROCK AND ROLL DANCIN' BECKMEIER BROTHERS/ Casablanca 1000	3
69	78	RISE HERB ALPERT/A&M 2151	3
70	—	AIN'T THAT A SHAME CHEAP TRICK/Epic 9 50743	1
71	80	FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)	3
72	84	LADY WRITER DIRE STRAITS/Warner Bros. 49006	2
73	67	WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032	5
74	74	GOING THROUGH THE MOTIONS HOT CHOCOLATE/ Infinity 50,016	3
75	—	DEPENDIN' ON YOU DOOBIE BROTHERS/Warner Bros. 49029	1
76	79	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO/MCA 41065	3
77	86	GONE, GONE, GONE BAD COMPANY/Swan Song 71000 (Atl)	2
78	88	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430	2
79	87	BABY I WANT YOU F.C.C./Free Flight 11595 (RCA)	4
80	81	THIS IS LOVE OAK/Mercury 74076	4
81	82	THEN YOU CAN TELL ME GOODBYE TOBY BEAU/RCA 11670	2
82	—	GET IT RIGHT NEXT TIME GERRY RAFFERTY/United Artists 1316	1
83	91	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	7
84	85	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 41075	2
85	89	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON/ EMI-America 8019	2
86	73	LOVE ME TONIGHT BLACKJACK/Polydor 14572	4
87	90	IT'S JUST ANOTHER NIGHT IAN HUNTER/Chrysalis 2352	2
88	99	FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870	2
89	—	SO GOOD, SO RIGHT BRENDA RUSSELL/Horizon 123 (A&M)	1
90	—	GOOD FRIEND MARY MacGREGOR/RSO 938	1
91	92	CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/Drive 6278 (TK)	5
92	93	YOU'VE GOT ANOTHER THING COMING HOTEL/MCA 41052	4
93	83	WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821	3
94	51	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	17
95	98	YOU'VE LOST THAT LOVIN' FEELIN' LONG JOHN BALDRY & KATHY MacDONALD/EMI-America 8018	3
96	97	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	6
97	44	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298	11
98	63	WE'VE GOT LOVE PEACHES & HERB/Polydor/MVP 14577	6
99	53	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	21
100	49	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	16

PRODUCERS & PUBLISHERS ON PAGE 30

Record World Album Airplay

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

AUGUST 11, 1979

FLASHMAKER



THE RECORDS

Virgin

MOST ADDED

- THE RECORDS—Virgin (29)
- FIGHT DIRTY—Charlie—Arista (23)
- HIGHWAY TO HELL—AC/DC—Atlantic (17)
- IN STYLE—David Johansen—Blue Sky (15)
- CAROLYNE MAS—Mercury (8)
- THE CLASH—Epic (8)
- THE JUKES—Mercury (8)
- ARMAGEDDON—Prism—Ariola (7)
- DOWN TO EARTH—Rainbow—Polydor (7)
- ELLEN SHIPLEY—New York International (6)

WNEW-FM/NEW YORK

- ADDS:**
- AXE—MCA
 - BLIND DATE—Windsong
 - FIGHT DIRTY—Charlie—Arista
 - HIGH GEAR—Neil Larsen—Horizon
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - IN STYLE—David Johansen—Blue Sky
 - CAROLYNE MAS—Mercury
 - MORE THAN A LOVE SONG—Toby Beau—RCA
 - OUT OF NOWHERE—Joe Egan—Ariola
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - LOW BUDGET—Kinks—Arista
 - LABOUR OF LUST—Nick Lowe—Col
 - SECRETS—Robert Palmer—Island
 - THE JUKES—Mercury
 - FEARLESS—Tim Curry—A&M
 - NILS—Nils Lofgren—A&M
 - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
 - WITH THE NAKED EYE—Greg Kihn—Beserkley

WPLX-FM/NEW YORK

- ADDS:**
- IN STYLE—David Johansen—Blue Sky
 - CAROLYNE MAS—Mercury
 - PROPAGANDA—Various Artists—A&M
 - ELLEN SHIPLEY—New York International
 - THE CLASH—Epic
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol

- STATELESS—Lene Lovich—Stiff/Epic
- LOW BUDGET—Kinks—Arista
- LABOUR OF LUST—Nick Lowe—Col
- RUST NEVER SLEEPS—Neil Young—Reprise
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
- FEARLESS—Tim Curry—A&M
- OH WHAT A THRILL (single)—Chuck Berry—Atco
- THE JUKES—Mercury
- POP MUZIK (single)—M—Sire

WBCN-FM/BOSTON

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - BALDRY'S OUT—Long John Baldry—EMI-America
 - BILLY FALCON—UA
 - FIGHT DIRTY—Charlie—Arista
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - IN STYLE—David Johansen—Blue Sky
 - LIFE IN A DAY—Simple Minds—Zoom (import)
 - NEW VALUES—Iggy Pop—Arista
 - THE CLASH—Epic
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- FEARLESS—Tim Curry—A&M
 - FOOL AROUND—Rachel Sweet—Stiff/Col

- CANDY-O—Cars—Elektra
- NEW VALUES—Iggy Pop—Arista
- LOW BUDGET—Kinks—Arista
- WAVE—Patti Smith—Arista
- GET THE KNACK—The Knack—Capitol
- STATELESS—Lene Lovich—Stiff/Epic
- FICKLE HEART—Sniff 'n' The Tears—Atlantic
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

WLIR-FM/LONG ISLAND

- ADDS:**
- DOWN TO EARTH—Rainbow—Polydor
 - FIGHT DIRTY—Charlie—Arista
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - HIGH GEAR—Neil Larsen—Horizon
 - CAROLYNE MAS—Mercury
 - OH WHAT A THRILL (single)—Chuck Berry—Atco
 - PROPAGANDA—Various Artists—A&M
 - THE CLASH—Epic
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- THE JUKES—Mercury
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - GREY GHOST—Henry Paul Band—Atlantic
 - JOHN COUGAR—Riva
 - FEARLESS—Tim Curry—A&M
 - MIRRORS—Blue Oyster Cult—Col
 - LABOUR OF LUST—Nick Lowe—Col
 - FICKLE HEART—Sniff 'n' The Tears—Atlantic

WBAB-FM/LONG ISLAND

- ADDS:**
- BALDRY'S OUT—Long John Baldry—EMI-America
 - FOOL AROUND—Rachel Sweet—Stiff/Col
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - LUCKY SEVEN—Bob James—Tappan Zee
 - CAROLYNE MAS—Mercury
 - MINGUS—Joni Mitchell—Asylum
 - 5—J. J. Cale—Shelter
 - STATELESS—Lene Lovich—Stiff/Epic
 - THE CLASH—Epic
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- COMMUNIQUE—Dire Straits—WB
 - CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - LABOUR OF LUST—Nick Lowe—Col
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - THE JUKES—Mercury
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - LOW BUDGET—Kinks—Arista

WBLM-FM/MAINE

- ADDS:**
- DON'T THROW STONES—Sports—Mushroom (import)
 - FIGHT DIRTY—Charlie—Arista
 - OUT OF NOWHERE—Joe Egan—Ariola
 - ELLEN SHIPLEY—New York International
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - CANDY-O—Cars—Elektra
 - DESOLATION ANGELS—Bad Company—Swan Song
 - COMMUNIQUE—Dire Straits—WB
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - VAN HALEN II—WB
 - NEVER ENOUGH—Pousette Dart Band—Capitol
 - FICKLE HEART—Sniff 'n' The Tears—Atlantic
 - BACK TO THE EGG—Wings—Col

WCMF-FM/ROCHESTER

- ADDS:**
- JOHN COUGAR—Riva
 - THE JUKES—Mercury
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - NINE LIVES—REO Speedwagon—Epic
 - BACK TO THE EGG—Wings—Col
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - DESOLATION ANGELS—Bad Company—Swan Song
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - LOW BUDGET—Kinks—Arista
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
 - MORNING DANCE—Spyro Gyra—Infinity

WOUR-FM/UTICA

- ADDS:**
- CAN'T CRY ANYMORE (single)—Shirts—Capitol
 - FALLEN (single)—Philip Rambow—EMI (import)
 - FIGHT DIRTY—Charlie—Arista
 - HIGH GEAR—Neil Larsen—Horizon
 - IN STYLE—David Johansen—Blue Sky
 - CAROLYNE MAS—Mercury
 - NEW VALUES—Iggy Pop—Arista
 - THE CLASH—Epic
 - THE RECORDS—Virgin
 - VICTIMS—Golden Disc
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol
 - LABOUR OF LUST—Nick Lowe—Col
 - SECRETS—Robert Palmer—Island
 - LOW BUDGET—Kinks—Arista
 - SLUG LINE—John Hiatt—MCA
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - CANDY-O—Cars—Elektra

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - FIGHT DIRTY—Charlie—Arista
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - IN STYLE—David Johansen—Blue Sky
 - OUT OF NOWHERE—Joe Egan—Ariola
 - ELLEN SHIPLEY—New York International
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay, phones in descending order):**
- DESOLATION ANGELS—Bad Company—Swan Song
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - GET THE KNACK—The Knack—Capitol
 - FLASH & THE PAN—Epic
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - CANDY-O—Cars—Elektra
 - WAVE—Patti Smith—Arista
 - COMMUNIQUE—Dire Straits—WB
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
 - LOW BUDGET—Kinks—Arista

WMMR-FM/PHILADELPHIA

- ADDS:**
- AIRPLAY—Point Blank—MCA
 - ARMAGEDDON—Prism—Ariola
 - B-52's—WB
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - LOVEDRIVE—Scorpions—Mercury
 - STATELESS—Lene Lovich—Stiff/Epic
 - THE JUKES—Mercury
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- GET THE KNACK—The Knack—Capitol
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - LOW BUDGET—Kinks—Arista
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—Mercury
 - CANDY-O—Cars—Elektra
 - COMMUNIQUE—Dire Straits—WB

- RUST NEVER SLEEPS—Neil Young—Reprise
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- AT BUDOKAN—Cheap Trick—Epic

WYDD-FM/PITTSBURGH

- ADDS:**
- DOWN TO EARTH—Rainbow—Polydor
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - GREATEST HINTS—Michael Stanley Band—Arista
 - HI FI—Walter Egan—Col
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - IN STYLE—David Johansen—Blue Sky
 - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
 - TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col
 - THE RECORDS—Virgin
 - WHISTLING IN THE DARK—Max Gronenthal—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - DISCOVERY—ELO—Jet
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - GET THE KNACK—The Knack—Capitol
 - MONOLITH—Kansas—Kirshner
 - CANDY-O—Cars—Elektra
 - BACK TO THE EGG—Wings—Col
 - VAN HALEN II—WB
 - JUST A GAME—Triumph—RCA
 - RUST NEVER SLEEPS—Neil Young—Reprise

WHFS-FM/ WASHINGTON, D.C.

- ADDS:**
- BALANCE—Leo Kottke—Chrysalis
 - BETTER THAN THE REST—George Thorogood—MCA
 - BLIND DATE—Windsong
 - BREAD & ROSES FESTIVAL—Various Artists—Fantasy
 - BUCKEYE—Polydor
 - IN STYLE—David Johansen—Blue Sky
 - 5—J. J. Cale—Shelter
 - THE CLASH—Epic
 - THE RECORDS—Virgin
 - DAVID WERNER—Epic
- HEAVY ACTION (airplay in descending order):**
- REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
 - BOP TILL YOU DROP—Ry Cooper—WB
 - FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
 - FOOL AROUND—Rachel Sweet—Stiff/Col
 - SECRETS—Robert Palmer—Island
 - COMMUNIQUE—Dire Straits—WB
 - GET THE KNACK—The Knack—Capitol
 - LOST IN AUSTIN—Marc Benno—A&M
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - THE JUKES—Mercury

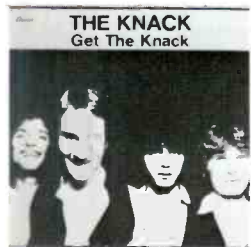
All listings from key progressive stations around the country are in descending order except where otherwise noted.

Record World Album Airplay



AUGUST 11, 1979

TOP AIRPLAY



GET THE KNACK
THE KNACK
Capitol

MOST AIRPLAY

- GET THE KNACK—The Knack—Capitol (33)
- CANDY-O—Cars—Elektra (32)
- BREAKFAST IN AMERICA—Supertramp—A&M (18)
- LOW BUDGET—Kinks—Arista (18)
- BACK TO THE EGG—Wings—Col (15)
- COMMUNIQUE—Dire Straits—WB (14)
- SECRETS—Robert Palmer—Island (13)
- LABOUR OF LUST—Nick Lowe—Col (12)
- RUST NEVER SLEEPS—Neil Young—Reprise (12)
- THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA (12)

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- BOP TILL YOU DROP—Ry Cooder—WB
 - BUCKEYE—Polydor
 - FIGHT DIRTY—Charlie—Arista
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - IN STYLE—David Johansen—Blue Sky
 - KEEPER OF THE FLAME—Delbert McClinton—Capricorn
 - CAROLYNE MAS—Mercury
 - ELLEN SHIPLEY—New York International
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - LABOUR OF LUST—Nick Lowe—Col
 - BACK TO THE EGG—Wings—Col
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - SECRETS—Robert Palmer—Island
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - DO IT YOURSELF—Ian Dury—Stiff/Epic
 - LOW BUDGET—Kinks—Arista
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol

WMMS-FM/CLEVELAND

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - BREATHLESS—EMI—America
 - FIGHT DIRTY—Charlie—Arista
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - IN STYLE—David Johansen—Blue Sky

- LOVE DRIVE—Scorpions—Mercury
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
 - GREATEST HINTS—Michael Stanley Band—Arista
 - CANDY-O—Cars—Elektra
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - THE JUKES—Mercury
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
 - DISCOVERY—ELO—Jet
 - LIVE KILLERS—Queen—Elektra
 - RICKIE LEE JONES—WB
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

WABX-FM/DETROIT

- ADDS:**
- BREATHLESS—EMI—America
 - JOHN COUGAR—Riva
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - PLAIN JANE—Sammy Hagar—Capitol (12" promo single)
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
 - CANDY-O—Cars—Elektra
 - DISCOVERY—ELO—Jet
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
 - NINE LIVES—REO Speedwagon—Epic
 - BACK TO THE EGG—Wings—Col
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - STRIKES—Blackfoot—Atco
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - LOW BUDGET—Kinks—Arista

WXRT-FM/CHICAGO

- ADDS:**
- FIGHT DIRTY—Charlie—Arista
 - I DON'T LIKE MONDAYS (single)—Boombtown Rats—Ensign (import)
 - IN STYLE—David Johansen—Blue Sky
 - NEW VALUES—Iggy Pop—Arista
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LABOUR OF LUST—Nick Lowe—Col
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - LOW BUDGET—Kinks—Arista
 - SECRETS—Robert Palmer—Island
 - GET THE KNACK—The Knack—Capitol
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - COMMUNIQUE—Dire Straits—WB
 - CANDY-O—Cars—Elektra
 - NILS—Nils Lofgren—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
- BALDRY'S OUT—Long John Baldry—EMI—America
 - BOP TILL YOU DROP—Ry Cooder—WB
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - FIGHT DIRTY—Charlie—Arista
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - OH WHAT A THRILL (single)—Chuck Berry—Atco
 - PLAIN JANE—Sammy Hagar—Capitol (12" promo single)
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol

- CANDY-O—Cars—Elektra
- MONOLITH—Kansas—Kirshner
- SECRETS—Robert Palmer—Island
- NINE LIVES—REO Speedwagon—Epic
- FIRST UNDER THE WIRE—Little River Band—Capitol
- LIVE KILLERS—Queen—Elektra
- GREATEST HINTS—Michael Stanley Band—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

KZEW-FM/DALLAS

- ADDS:**
- BLIND DATE—Windsong
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - CANDY-O—Cars—Elektra
 - MONOLITH—Kansas—Kirshner
 - NIGHT OWL—Gerry Rafferty—UA
 - DESOLATION ANGELS—Bad Company—Swan Song
 - COMMUNIQUE—Dire Straits—WB
 - BACK TO THE EGG—Wings—Col
 - GET THE KNACK—The Knack—Capitol
 - WHERE I SHOULD BE—Peter Frampton—A&M
 - AT BUDOKAN—Cheap Trick—Epic

KBPI-FM/DENVER

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - PLAIN JANE—Sammy Hagar—Capitol (12" promo single)
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GET THE KNACK—The Knack—Capitol
 - CANDY-O—Cars—Elektra
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - DISCOVERY—ELO—Jet
 - RICKIE LEE JONES—WB
 - BACK TO THE EGG—Wings—Col
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - MONOLITH—Kansas—Kirshner
 - COMMUNIQUE—Dire Straits—WB
 - VAN HALEN II—WB

KFML-AM/DENVER

- ADDS:**
- AIRPLAY—Point Blank—MCA
 - BALDRY'S OUT—Long John Baldry—EMI—America
 - FIGHT DIRTY—Charlie—Arista
 - CAROLYNE MAS—Mercury
 - OUT OF NOWHERE—Joe Egan—Ariola
 - POP MUZIK (single)—M—Sire
 - THE JUKES—Mercury
 - WHISTLING IN THE DARK—Max Gronenthal—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- NIGHT—Planet
 - TASTE THE NIGHT—Duke Jupiter—Mercury
 - CANDY-O—Cars—Elektra
 - RICKIE LEE JONES—WB
 - LABOUR OF LUST—Nick Lowe—Col
 - COMMUNIQUE—Dire Straits—WB
 - I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
 - BACK TO THE EGG—Wings—Col
 - JOHN COUGAR—Riva
 - NIGHT OWL—Gerry Rafferty—UA

KAWY-FM/WYOMING

- ADDS:**
- BALDRY'S OUT—Long John Baldry—EMI—America
 - BLIND DATE—Windsong
 - BUCKEYE—Polydor
 - JOHN COUGAR—Riva
 - BILLY FALCON—UA
 - FIGHT DIRTY—Charlie—Arista
 - HIGH GEAR—Neil Larsen—Horizon
 - ELLEN SHIPLEY—New York International
 - SURRENDER—Capitol
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- DAVID WERNER—Epic
 - BOP TILL YOU DROP—Ry Cooder—WB
 - LOW BUDGET—Kinks—Arista
 - MICK TAYLOR—Col
 - NILS—Nils Lofgren—A&M
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - MIRRORS—Blue Oyster Cult—Col
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - NIGHT OWL—Gerry Rafferty—UA
 - CANDY-O—Cars—Elektra

KSJO-FM/SAN JOSE

- ADDS:**
- AIRPLAY—Point Blank—MCA
 - ARMAGEDDON—Prism—Ariola
 - DOWN TO EARTH—Rainbow—Polydor
 - FIGHT DIRTY—Charlie—Arista
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - IN STYLE—David Johansen—Blue Sky
 - NEW VALUES—Iggy Pop—Arista
 - 5—J. J. Cale—Shelter
 - THE CLASH—Epic
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- LABOUR OF LUST—Nick Lowe—Col
 - MIRRORS—Blue Oyster Cult—Col
 - LIVE KILLERS—Queen—Elektra
 - GET THE KNACK—The Knack—Capitol
 - BACK TO THE EGG—Wings—Col
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - CANDY-O—Cars—Elektra
 - DAVID WERNER—Epic

KOME-FM/SAN JOSE

- ADDS:**
- BOP TILL YOU DROP—Ry Cooder—WB
 - JOHN COUGAR—Riva
 - FIRST UNDER THE WIRE—Little River Band—Capitol
 - HI FI—Walter Egan—Col
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - JUMPIN IN THE NIGHT—Flamin Groovies—Sire
 - THE JUKES—Mercury
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay in descending order):**
- DESOLATION ANGELS—Bad Company—Swan Song
 - MIRRORS—Blue Oyster Cult—Col
 - CANDY-O—Cars—Elektra
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - EVOLUTION—Journey—Col
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - GET THE KNACK—The Knack—Capitol
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor
 - VAN HALEN II—WB

KWST-FM/LOS ANGELES

- ADDS:**
- BREATHLESS—EMI—America
 - ESCAPE FROM DOMINATION—Moon Martin—Capitol
 - FIGHT DIRTY—Charlie—Arista
 - GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
 - ELLEN SHIPLEY—New York International
 - PLAIN JANE—Sammy Hagar—Capitol (12" promo single)
- HEAVY ACTION (airplay, sales phones in descending order):**
- CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - MONOLITH—Kansas—Kirshner
 - MIRRORS—Blue Oyster Cult—Col
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor
 - AIRPLAY—Point Blank—MCA
 - DISCOVERY—ELO—Jet
 - I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
 - SECRETS—Robert Palmer—Island
 - GO FOR WHAT YOU KNOW—Pat Travers Band—Polydor

KNAC-FM/LONG BEACH

- ADDS:**
- ARMAGEDDON—Prism—Ariola
 - FIGHT DIRTY—Charlie—Arista
 - IN STYLE—David Johansen—Blue Sky
 - THE JUKES—Mercury
 - THE RECORDS—Virgin
- HEAVY ACTION (airplay, sales in descending order):**
- GET THE KNACK—The Knack—Capitol
 - CANDY-O—Cars—Elektra
 - THE KIDS ARE ALRIGHT (soundtrack)—The Who—MCA
 - RUST NEVER SLEEPS—Neil Young—Reprise
 - LODGER—David Bowie—RCA
 - LOW BUDGET—Kinks—Arista
 - LIVE KILLERS—Queen—Elektra
 - BACK TO THE EGG—Wings—Col
 - MIRRORS—Blue Oyster Cult—Col
 - MONOLITH—Kansas—Kirshner

KSAN-FM/SAN FRANCISCO

- ADDS:**
- 400 THIEVES (single)—Thieves—Arista
 - HIGHWAY TO HELL—AC/DC—Atlantic
 - IN STYLE—David Johansen—Blue Sky
 - THE JUKES—Mercury
 - THE RECORDS—Virgin
- HEAVY ACTION:**
- CANDY-O—Cars—Elektra
 - GET THE KNACK—The Knack—Capitol
 - LODGER—David Bowie—RCA
 - LOOK SHARP—Joe Jackson—A&M
 - LOW BUDGET—Kinks—Arista
 - NILS—Nils Lofgren—A&M
 - MIRRORS—Blue Oyster Cult—Col
 - REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
 - WITH THE NAKED EYE—Greg Kihn—Beserkley
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- 37 stations reporting this week. In addition to those printed are:
- WAAF-FM WQSR-FM KGB-FM
 - WAQX-FM WKDF-FM KZEL-FM
 - WSAN-AM WQFM-FM KZAM-FM
 - ZETA 7-FM KLQF-FM

Dialogue

(Continued from page 14)

same way that I used to buy MC5 records and put 'em on over and over and over, and a jazz buff would come over and say, "Look, don't you understand what's going on? These guys don't know what they're doing." I'd say, "Yeah, but listen to the energy!"

RW: Specifically, with "Dynasty," what are some of the musical developments?

Simmons: Well, "I Was Made For Loving You" and "Sure Know Something" are big improvements, in the sense that we've been able to grow and bring in different influences. Obviously, the dance beats have had an effect on us—whatever the word is, disco or dance, there've been some great dance records. The Amii Stewart "Knock on Wood" is phenomenal—a killer song, I don't care what you call it. So yeah, slowly but surely we're taking in other influences, and still trying to keep the Kiss identity strong. The next album is not going to be a Kiss country and western album, not that there's anything wrong with that.

RW: There's a little more harmonic complexity on "Dynasty" as well, isn't there?

Simmons: I think so. The harmonic blends—there are four-part harmonies in some places, where other times we made sure that we'd only use the first and the fifth. Instead of Crosby, Stills and Nash, we want it to be Crosby, Stills and Kiss.

RW: Aside from your own growth as players, how much of what you're talking about can be attributed to ("Dynasty" producer) Vini Poncia's input?

Simmons: He had a lot to do with it. We gave him writing credits, because his input was substantial. Vini comes from an r&b background; as I understand it, he initially worked with the whole Phil Spector sound, and in fact wrote a lot of the early Ronettes things. So yes, I'd say a lot of it has to do with Vini. The way he cut out a lot of our bridges, for instance—our bridges used to wander endlessly. The more you work with different kinds of people, you'll become better as musicians and you'll realize more about yourself, because other people are much better mirrors than you are. The hardest thing in the world is to criticize yourself.

RW: Just talking to you now, it would seem that the long hiatus you guys took from group recording and touring has renewed a lot of your enthusiasm for Kiss.

Simmons: Oh yeah. A lot of bands have sprung up: Cheap Trick has come into its own, Van Halen has come into its own—partly because of me, I'm not humble about that. It's time to go back out there and show everybody what rock and roll shows can be. If we have done nothing else, we've made sure that people's expectations of rock and roll have gone up; it's no longer enough to just get up onstage and strum at your instrument. If the only thing we've done is to make sure that Boston doesn't just come out and play their hits, or make sure that ELO is concerned about bringing out a flying saucer onstage, then I think the real winners are the audience.

It's important to get out there and at least have some charisma—have special lighting, spend some time, give the people their money's worth. I mean, they're paying 10, 12 bucks a show, which is more than a record, and a record lasts hundreds and hundreds of times. A show only lasts three hours.

RW: The word here is that the tour isn't going as well as might have been hoped, from an attendance standpoint at least.

Simmons: That's true. We're suffering a good 20 percent loss in ticket sales at the beginning of the tour—but this is only the tenth show, and we're going to be out there for six months.

The reality is that people are afraid. If you've got a tankful of gas, and you have a choice of going to a concert tonight that's a half hour away or tomorrow to work, you're going to go to work. That's the bottom line of the way things are. And again, we didn't have to go out there and tour. The record made the top 15 and did very well, and the single was getting lots of action, before we ever went out on tour. But we've never been about playing it safe. From releasing the solo albums to even keeping the makeup, we've always believed in what we've believed. And for our own sanity, the important thing was to go out there and tour.

RW: Well, you've been so candid about this and everything else that I'm sure you won't mind if I bring up another potentially touchy subject—

“If you've got a tankful of gas, and you have a choice of going to a concert tonight that's a half hour away or tomorrow to work, you're going to go to work.”

Simmons: I've gotta tell you something. There are no touchy subjects with us. If critics and/or People In The Know would in fact affect what people bought or went to, then the biggest bands in the world would be Graham Parker and Patti Smith. The best bands were always the people's bands. Grand Funk Railroad: I went to see them. Everybody said they stunk, but I loved 'em. Loved 'em. Led Zeppelin, the limp blimp—loved 'em. And every band that everyone else was talking about—"Go see the Clash," they said. Ah, they were little pussies, you know? Talk about punks—go to Spanish Harlem. They'll cut you up in a second. So there are no touchy subjects, because we know who we are, and we know what we do best, and I defy any band to step up on the same stage with us. I don't care if you've got the fastest fingers that ever existed, we'll eat you up and spit you out. We'll open for Zeppelin, the Stones, anybody.

RW: In any case, there's been some talk that Peter Criss would be leaving Kiss. True or false?

Simmons: Well, he told us that he was considering joining The Beatles. Otherwise, as far as I know he isn't (leaving), unless he told you something that he hasn't told me.

I'll tell you what I did read the other day, though, and this is no lie: Kiss went to Saudi Arabia to play for the sheiks of Araby, and we received five billion dollars that we're going to give back to our fans. Did you know that?

RW: That's wonderful! When are you sending me some?

Simmons: I don't know, I'll have to find out. Oh, and the other thing is that Cher is joining the band. We'll be a five-piece now; she's gonna come out just like Mike Smith (of the Dave Clark 5) and play standup Vox keyboards.

RW: You mention Cher, and Gene, the entire world is dying to know: when can we expect the first Cher/Gene Simmons disco album? She's made records with her mates in the past, after all.

Simmons: Forget it. The fans would string me up. They don't like that association, anyway. They want us, me, to be just us and me. They get very jealous, very possessive—we are their property.

RW: At this point you've had some time to reflect on the four solo albums. In retrospect, how do you feel about them—not just your own, but overall?

Simmons: Wonderful and terrific. The most successful solo records there have ever been. Look, a Pete Townshend solo record is going to do 200,000 units. A Roger Daltrey is going to do that. I don't know if we sold 800 thousand, or a million, or a million four—I've heard all kinds of figures. Still, it's three or four times the number of records that any solo album has ever sold. Hey, do you think anyone bought the Bill Wyman solo record? I didn't buy that record, did you?

RW: Ah, no, I didn't. But if you don't mind my saying so, I think you're being a bit defensive about this. I wasn't asking you to compare how your records did on a sales basis.

Simmons: But you have to. When you talk about anything in the industry, you are invariably compared to somebody else. There is a defense mechanism at work here, because I can't get over that people don't realize what a smashing success those records were. You're talking about four solo records being released at the same time—never been done before—marketed brilliantly, and keeping the group intact. I thought everybody was pretty level-headed about it; we all could have gone off on our own left and right tangents, but everybody was pretty true to the sound and to what people wanted, so any given album could be bought by a Kiss fan and he'd get a Kiss album, pretty much. And that's one of our responsibilities, I think.

RW: Would you like to do something like that again?

Simmons: We are, in fact, no question about it.

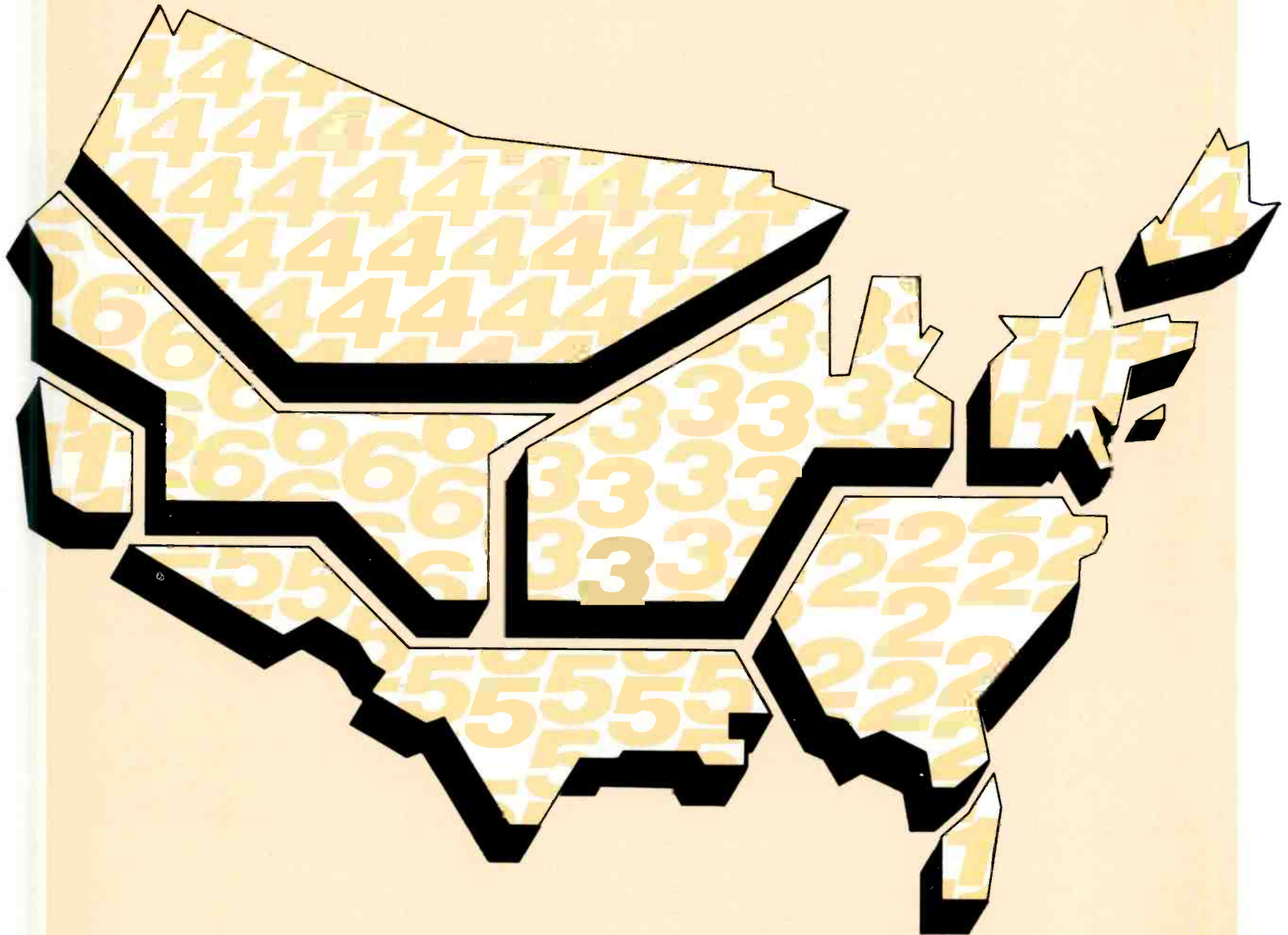
RW: Gene, just one more question. The Gene Simmons tongue is certainly one of the most famous, um, instruments around—but can you touch your nose with it?

Simmons: Oh yes. I can pick my nose with it. Reservations are now being taken; it's available for rent. Bas Matzva's, weddings—the bride only, of course—postage stamps, anything. As a matter of fact, I can lick your postage stamps from here. ☺

The Radio Marketplace

Record World

Pull-out Section Aug. 11, 1979



Hottest:

Rock ELO, M, Night, Sniff "N" The Tears

Disco Bonnie Boyer, Diana Ross

Country Eddie Rabbitt, Jennifer Warnes

B.O.S. Mass Production, Stephanie Mills, Diana Ross

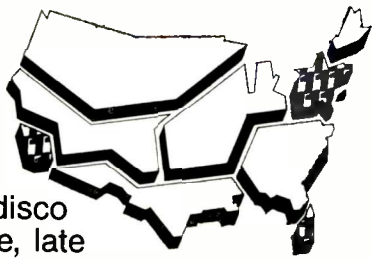
Adult Robert John, Dionne Warwick

LP Cuts

None

The Radio Marketplace

1



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

H. Alpert: a WBBF, d26 WFIL, a 99X.

B. Boyer: e WFIL, on WRKO, d28 KHJ, on KRTH, d24 PRO-FM.

Cars: 26-23 WBBF, 26-22 WCAO, 18-11 WICC, 6-5 WIFI, 26-16 WKBW, 15-12 WPGC, 4-4 WRKO, 12-10 WTIC-FM, 18-15 KFI, 9-4 KFRC, 25-18 KHJ, 15-11 KRTH, 25-16 F105, 17-16 PRO-FM.

Cheap Trick (Ain't): alp WIFI, a WRKO, on KFI, 29-26 KFRC, on KHJ, lp F105.

Chic: 6-3 WABC, 18-8 WBBF, 1-1 WCAO, 4-2 WFIL, 10-6 WICC, 22-19 WIFI, 1-1 WPGC, 15-5 WQAM, 5-2 WRKO, 5-5 WTIC-FM, 5-3 KFI, 8-3 KFRC, 9-5 KHJ, 6-6 KRTH, 29-22 F105, 2-3 KC-101, 1-4 PRO-FM, 2-1 Y100, 1-1 99X.

Commodores: a WFIL, ae WQAM, a WRKO, a KFRC, a KHJ, a KRTH, 35-32 Y100, a 99X.

C. Daniels Band: 12-6 WBBF, d28 WCAO, 11-8 WICC, a31 WQAM, 11-3 WTIC-FM, 23-19 KFI, d24 KFRC, 26-21 KHJ, d35 F105, 32-30 Y100.

EW&F: 30-26 WBBF, 22-16 WCAO, d21 WFIL, 21-16 WICC, e-24 WIFI, 16-6 WPGC, 17-8 WQAM, 30-23 WRKO, 21-16 WTIC-FM, d25 KFI, 15-11 KFRC, 20-13 KHJ, 12-8 KRTH, 1-9 KC-101 19-17 PRO-FM, 8-3 Y100, 18-14 99X.

ELO: 28-24 WBBF, e-25 WCAO, e WFIL, 30-21 WICC, d23 WKBW, 29-18 WPGC, e-27 WQAM, d28 WRKO, d24 KFI, 17-14 KFRC, d25 KHJ, 16-12 KRTH, d26 F105, 22-20 PRO-FM.

G.Q.: a WBBF, 28-23 WCAO, 24-22 WPGC, 16-9 WQAM, 26-20 KFI, 22-18 KFRC, 3-1 KHJ, d22 PRO-FM, 22-14 Y100, 30-25 99X.

P. Hernandez: a WICC, d24 WQAM, 6-9 WRKO, 22-18 KFI, 28-23 KFRC, 21-14 KHJ, 9-5 KRTH, a F105, a PRO-FM, 18-15 Y100.

E. John: a25 WABC, 21-18 WCAO, 19-18 WFIL, 3-5 WICC, 29-23 WIFI, 9-14 WKBW, 14-13 WPGC, 21-17 WQAM, 17-12 WRKO, 6-9 KFI, 19-15 KFRC, 12-10 KHJ, 8-18 KRTH, 14-13 KC-101, 21-17 Y100, 11-10 99X.

R. John: 19-15 WCAO, 26-20 WFIL, d24 WICC, 3-26 WIFI, d26 WKBW, 27-19 WPGC, a30 WQAM, on WRKO, 26-23 WTIC-FM, d28 KFI, d26 KHJ, 24-19 KRTH, a F105, 28-23 KC-101, a 33 Y100, d30 99X.

Knack: 10-5 WBBF, 23-12 WCAO, 14-9 WICC, 5-4 WIFI, 14-5 WKBW, 7-2 WPGC, 27-23 WQAM, 7-1 WRKO, 10-2 WTIC-FM, 9-1 KFI, 1-1 KFRC, 5-2 KHJ, 1-1 KRTH, 19-3 F105, 21-10 KC-101, 9-6 PRO-FM, 26-13 Y100.

LRB: 33-27 WBBF, e WCAO, aHb WFIL, 26-17 WICC, e WKBW, d27 WPGC, a29 WQAM, d30 WRKO, 27-22 WTIC-FM, 29-23 KFI, on KFRC, 30-27 KHJ, 28-25 KRTH, d36 F105, a30 KC-101, d19 PRO-FM, d27 99X.

N. Lowe: d28 WICC, a WRKO, on KFRC, 23-21 KRTH.

M: e-29 WPGC, a32 WQAM, on WRKO, a32 WTIC-FM, on KFI, 26-20 KFRC, d27 KRTH, a PRO-FM, 34-29 Y100.

Mass Prod.: 25-21 WPGC, e-22 WQAM, 25-19 Y-100.

S. Mills: a7 WABC, d27 WFIL, a WRKO, a17 99X.

Night: 24-21 WIFI, 21-17 WKBW, 21-14 WRKO, 30-27 KFI, a30 KRTH, d25 F105.

M. Nightingale: 17-9 WBBF, 29-24 WCAO, 20-17 WFIL, 20-13 WICC, 30-25 WIFI, 19-15 WKBW, 23-16 WPGC, 24-18 WQAM, 16-10 WRKO, 3-4 WTIC-FM, 20-16 KFI, d27 KFRC, 10-7 KRTH, 27-15 F105, 3-2 KC-101, 7-5 PRO-FM, 17-10 Y100, 28-26 99X.

R. Palmer: 25-20 WICC, a WKBW, a WRKO, 25-20 WTIC-FM, d29 KFI, d29 KFRC, 23-19 KHJ, 22-20 KRTH, d32 F105.

B. Pointer: ae WPGC, 10-7 WRKO, d30 KFI, a KFRC, 22-15 KHJ, 14-10 KRTH, 24-18 F105, d23 PRO-FM, a35 Y100.

E. Rabbitt: a WCAO, 28-26 WQAM, d34 F105, 30-26 Y100.

G. Rafferty (Get): a WRKO, a KFI, on KFRC, d28 KRTH.

D. Ross: d39 WBBF, d30 WPGC, a KHJ, d26 KRTH.

Sniff "N" The Tears: 25-21 WCAO, a WICC, ae WPGC, 28-18 WRKO, d29 WTIC-FM, a KFI, on KFRC, on KHJ.

B. Streisand: 14-8 WABC, 5-4 WBBF, 11-7 WCAO, 14-9 WFIL, 7-2 WICC, 19-17 WIFI, 6-1 WKBW, 2-3 WPGC, 1-2 WQAM, 19-15 WRKO, 2-6 WTIC-FM, 11-8 KFI, 7-5 KFRC, 7-4 KHJ, 3-3 KRTH, 32-28 F105, 6-4 KC-101, 20-9 PRO-FM, 1-6 Y-100, 5-2 99X.

Supertramp: d34 WBBF, e-29 WCAO, 27-23 WICC, alp WIFI, 20-10 WKBW, 30-24 WPGC, 26-22 WRKO, 28-21 WTIC-FM, on KFI, 19-16 KHJ, 19-15 KRTH, a F105(29-25 KC-101, 18-14 PRO-FM, a28 Y100.

Bram Tchaikovsky: a WKBW, 18-16 WRKO, on KFI, 24-22 KHJ, a F105, 15-13 PRO-FM.

J. Warnes: a WFIL.

D. Warwick: 18-14 WCAO, 6-4 WFIL, 1-2 WKBW, 18-10 WPGC, ae WQAM, a WRKO, on KFI, a KHJ, 18-13 KRTH, 21-18 PRO-FM, a34 Y100, a 99X.

2



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

Cars: 18-11 WANS-FM, 16-11 WAUG, 28-25 WAYS, 21-16 WBBQ, d21 WBSR, 28-25 WCGQ, 25-24 WCIR, 28-23 WERC, d34 WFLB, d25 WHBQ, 28-18 WHHY, 5-4 WISE, 14-12 WIVY, 31-29 WLCY, d25 WQXI, 16-10 WRFC, 12-10 WRJZ, 21-18 WSGA, 8-5 KXX-106, 23-16 KX-104, 27-25 BJ-105, 29-28 Q105, 20-16 Z93, 21-15 92Q, 17-13 94Q.

C. Daniels Band: 2-2 WANS-FM, -1 WBSR, 1-1 WCGQ, 1-1 WCIR, 1-8 WFLB, 8-4 WGSV, 5-3 WHBQ, 1-3 WISE, 1-1 WIVY, 7-4 WLCY, 1-1 WNOX, 2-10 WQXI, 1-1 WRFC, 1-1 WRJZ, 1-2 WSGA, 1-1 KX-104, 2-1 BJ-105, 5-2 Q105, 1-3 Z93, 1-7 92Q, 1-3 94Q.

Chic: 3-3 WAUG, 14-7 WAYS, 15-9 WBBQ, 20-16 WBSR, 3-6 WCIR, 8-5 WERC, 4-4 WFLB, 4-3 WGSV, 3-2 WHBQ, 5-2 WHHY, 8-6 WISE, 4-2 WIVY, 4-3 WQXI, 3-2 WRFC, 5-4 WRJZ, 2-6 WSGA, 7-4 KX-104, 17-13 BJ-105, 19-11 Q105, 16-9 Z93, 13-9 92Q.

Commodores: a WAYS, a WBBQ, a WHBQ, a WQXI, a WRFC, a29 WSGA, a KX-104, a30 Z93, a28 94Q.

Doobie Bros.: a WAYS, a WCIR, a WGSV, a WHHY, a40 WIVY, a 92Q.

ELO: 29-20 WANS-FM, 18-10 WAUG, d24 WAYS, d27 WBBQ, d29 WBSR, d37 WCGQ, 18-11 WCIR, 25-21 WERC, 34-29 WFLB, 32-22 WGSV, 17-9 WHHY, 12-7 WISE, 18-8 WIVY, d30 WLCY, 25-19 WNOX, 23-16 WQXI, 28-23 WRFC, 22-18

WRJZ, 15-14 WSGA, a X-106, 26-22 KX-104, e BJ105, 25-21 Q105, 25-12 Z93, 28-25 92Q, 13-8 94Q.

EW&F: d35 WANS-FM, 25-20 WAUG, 17-11 WAYS, 19-13 WBBQ, 14-10 WBSR, 35-26 WCGQ, 10-3 WCIR, 15-9 WERC, d32 WFLB, 19-16 WGSV, 11-11 WHBQ, 18-8 WHHY, 10-8 WISE, 30-21 WIVY, a WNOX, 13-7 WQXI, 14-8 WRFC, 21-17 WRJZ, 17-12 WSGA, 18-12 KX-106, 1-4 KX-104, 26-23 BJ-105, 22-18 Q105, 14-8 Z93, 20-14 92Q, 9-4 94Q.

G.Q.: a33 WAYS, d30 WBBQ, d25 WCIR, a WERC, 19-15 WFLB, d22 WHBQ, d32 WLCY, 30-27 WQXI, d35 WRJZ, 26-22 WSGA, 10-6 KX-104, 30-29 Q105, d28 Z93, e 92Q.

R. John: 9-4 WANS-FM, 28-21 WAUG, 5-2 WAYS, 10-7 WBBQ, 8-3 WBSR, 19-7 WCGQ, 2-4 WCIR, 1-2 WERC, 29-24 WFLB, 10-5 WGSV, d24 WHBQ, 3-1 WHHY, 17-12 WISE, 22-11 WIVY, 30-24 WLCY, 20-15 WNOX, 19-12 WQXI, 26-20 WRFC, 20-9 WRJZ, 12-7 WSGA, 1-3 KXX-106, 24-21 KX-104, 36-33 BJ-105, 28-27 Q105, 21-6 Z93, 11-5 92Q. 18-11 94Q.

Knack: 1-1 WANS-FM, 7-4 WAUG, 11-1 WAYS, 8-3 WBBQ, 11-6 WBSR, 25-11 WCGQ, 6-2 WCIR, 2-1 WERC, 11-7 WFLB, 9-6 WHBQ, 6-4 WHHY, 2-1 WISE, 5-3 WIVY, 1-1 WLCY, 3-1 WNOX, 7-4 WRFC, 9-5 WRJZ, 8-1 WSGA, 2-1 KXX-106, 11-2 KX-104, 21-12 BJ-105, 1-1 Q105, 6-1 Z93, 16-7 92Q, 4-1 94Q.

LRB: 28-21 WANS-FM, 23-15 WAUG, 26-17 WAYS, 26-21 WBBQ, 29-22 WBSR, d39 WCGQ, d21 WCIR, 29-26 WERC, 23-18 WFLB, 29-24 WGSV, d26 WHHY, 20-15 WISE, 21-17 WIVY, 29-28 WLCY, 27-21 WNOX, 28-21 WQXI, 24-18 WRFC, 32-24 WRJZ, 25-21 WSGA, 19-14 KXX-106, 25-20 KX-104, d38 BJ-105, 26-22 Q105, 26-14 Z93, 25-21 92Q, 25-17 94Q.

M: e WANS-FM, d26 WAUG, d30 WAYS, e WBBQ, a WBSR, a WFLB, d30 WHBQ, a WISE, d37 WIVY, a WRJZ, 31-28 WSGA, a KXX-106, a KX-104, a30 Q105, 30-27 Z93, a 92Q, a29 94Q.

Night: a WAYS, 23-20 WBBQ, d29 WQXI, 27-25 WSGA, 24-24 Q105, a25 Z93, 27-24 92Q, 12-12 94Q.

M. Nightingale: 24-18 WANS-FM, 6-5 WAUG, 3-3 WAYS, 2-2 WBBQ, 4-4 WBSR, 5-4 WERC, 5-2 WFLB, 23-18 WHBQ, 10-5 WHHY, 7-5 WISE, 27-20 WIVY, 15-12 WLCY, d28 WNOX, 7-6 WQXI, 11-7 WRFC, 10-8 WRJZ, 7-3 WSGA, 11-4 KXX-106, 14-9 KX-104, 23-18 BJ-105, 10-8 Q105, 15-10 Z93, 16-10 92Q.

R. Palmer: 22-16 WANS-FM, 24-17 WAUG, 30-21 WAYS, 28-23 WBBQ, d28 WBSR, d36 WCGQ, e WCIR, d31 WERC, a WFLB, on WHBQ, a WHHY, 30-21 WISE, 28-27 WLCY, d23 WQXI, 29-24 WRFC, 36-32 WRJZ, 29-26 WSGA, 18-8 KXX-106, 30-27 KX-104, e Q105, 28-21 Z93, d28 92Q, 19-15 94Q.

G. Rafferty: a WBBQ, a WGSV, a WISE, a KXX-106, a 92Q.

Sniff 'N' the Tears: 31-25 WANS-FM, 29-23 WAUG, e WBBQ, e WBSR, 32-32 WCGQ, 27-20 WCIR, 21-20 WERC, d35 WFLB, 35-29 WGSV, on WHBQ, e WHHY, 28-25 WISE, d35 WIVY, 32-27 WRFC, 38-31 WRJZ, 20-15 KXX-106, d30 KX-104, 33-31 BJ-105, a29 Z93, a 92Q, 30-27 94Q.

B. Streisand: d36 WANS-FM, 11-6 WAUG, 15-6 WAYS, 9-8 WBBQ, 18-11 WBSR, 8-4 WCGQ, 7-5 WCIR, d30 WERC, 9-5 WFLB, 6-2 WGSV, 12-9 WHBQ, 1-3 WHHY, 4-2 WISE, 7-5 WIVY, 10-8 WLCY, 19-10 WNOX, 5-5 WQXI, 5-3 WRFC, 4-3 WRJZ, 11-8 WSGA, 5-3 KX-104, 12-3 BJ-105, 6-5 Q105, 3-4 Z93, 3-2 92Q.

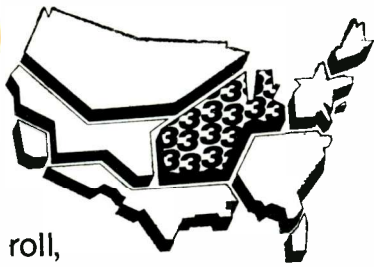
Supertramp: 14-6 WANS-FM, 17-9 WAUG, 20-16 WAYS, 30-25 WBBQ, d27 WBSR, 37-35 WCGQ, d30 WCIR, 20-13 WERC, 35-31 WFLB, 23-20 WGSV, on WHBQ, 20-15 WHHY, 14-11 WISE, 35-25 WIVY, 32-23 WLCY, 14-8 WQXI, 17-11 WRFC, a WRJZ, 23-20 WSGA, 17-12 KXX-106, 20-14 KX-104, 35-28 BJ-105, 23-14 Q105, 8-2 Z93, 23-18 92Q, 5-2 94Q.

Triumph: a WAUG, a WBBQ, d34 WISE, a WRFC, a KXX-106, a 92Q, 27-24 94Q.

J. Warnes: 24-20 92Q.

D. Warwick: 22-14 WAYS, 25-19 WBBQ, 19-13 WCIR, 33-28 WFLB, 26-19 WHHY, 18-13 WQXI, 34-22 WRJZ, 22-19 WSGA, d26 Z93, 29-23 92Q.

3



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

Blackfoot: 30-27 WEFM, d32 WGCL, d34 WIFE, 30-27 WPEZ, on 13Q, a 92X, a 96KX.

H. Brood: 31-29 WGCL, on WIFE, 23-19 WOKY, on 13Q.

Cars: 9-7 WEFM, 40-30 WLS, 20-11 WNDE, 33-29 WPEZ, 22-20 WZUU, 15-10 WZZP, 10-4 KBEQ, 15-11 KSLQ, 21-17 92X.

Chic: 5-3 CKLW, 12-8 WEFM, 5-5 WGCL, 24-19 WIFE, 13-8 WLS, 12-8 WNDE, 14-11 WOKY, 12-5 WPEZ, 5-2 WZZP, 13-10 KBEQ, 6-2 KSLQ, 27-15 Q102, 3-2 13Q, 6-5 92X.

C. Daniels Band: 23-12 WGCL, 1-1 WIFE, 11-6 WNDE, 20-10 WOKY, 6-4 WPEZ, 26-4 WZUU, a WZZP, 1-1 KBEQ, a Q102, 9-1 13Q, 2-3 92X, 26-24 96KX.

Doobie Bros.: a WOKY, a WZUU, a KBEQ.

ELO: a CKLW, a WGCL, 34-33 WIFE, on WLS, 26-20 WNDE, 29-26 WOKY, d30 WPEZ, d24 WZUU, a WZZP, 21-13 KBEQ, 24-14 KSLQ, a Q102, on 13Q, 36-26 92X, 12-6 96KX.

EW&F: 26-19 CKLW, 18-12 WNDE, 31-25 WPEZ, a WZUU, 24-13 WZZP, 14-5 KBEQ, 20-10 KSLQ, 26-16 KXOK, 23-17 Q102, 27-17 13Q, 15-10 92X.

R. John: 15-9 CKLW, 11-3 WGCL, 28-25 WIFE, 13-8 WNDE, 27-24 WOKY, 28-23 WPEZ, 9-7 WZUU, 18-7 WZZP, a KBEQ, 30-25 KSLQ, 5-6 KXOK, 29-23 Q102, 22-16 13Q, 31-23 92X.

R. Lee Jones (Young): on CKLW, a WIFE, a WNDE, d30 WOKY, a WZZP, on KBEQ, a KSLQ.

Knack: 1-1 CKLW, 28-10 WEFM, 1-1 WGCL, 6-2 WIFE, 16-14 WLS, 10-5 WNDE, 10-1 WOKY, 18-8 WPEZ, 1-1 WZUU, 19-5 WZZP, 9-5 KBEQ, 2-1 KSLQ, 26-12 Q102, 10-5 13Q, 3-1 92X, 28-23 96KX.

LRB: 26-24 WGCL, 26-20 WIFE, 25-21 WNDE, 26-23 WOKY, 29-26 WPEZ, 15-8 WZUU, 26-16 WZZP, d38 KBEQ, 26-16 KSLQ, 24-19 KXOK, a Q102, a 13Q, 37-35 92X, a 96KX.

M. McGovern: a CKLW, 30-28 WGCL, on WIFE, 37-33 KBEQ, a KXOK, on 13Q.

Night: 29-26 WEFM, on WGCL, a WLS, d23 WZUU, d29 WZZP, 31-26 KBEQ, on 13Q, 35-34 92X.

M. Nightingale: 23-17 CKLW, 32-30 WGCL, 29-23 WIFE, 18-17 WNDE, d18 WOKY, 25-22 WPEZ, 10-9 WZUU, 19-12 WZZP, 33-27 KBEQ, 21-18 KSLQ, 28-26 KXOK, 28-20 Q102, 25-19 13Q.

R. Palmer: d25 CKLW, 29-24 WNDE, d29 WOKY, a WPEZ, d25 WZUU, a WZZP, 38-28 KBEQ, 23-20 KSLQ, on 13Q.

E. Rabbitt: 17-14 CKLW, 25-20 WOKY, d34 WPEZ, 18-13 WZUU, 34-30 KBEQ, 18-13 KSLQ, 22-17 KXOK, a Q102, a 13Q.

Brenda Russell: a WOKY, a WZUU, on KSLQ.

Sniff 'N' The Tears: a WGCL, a WIFE, d28 WNDE, 30-27 WOKY, 25-18 WZUU, on KBEQ, 32-28 KSLQ, on 13Q, a 92X.

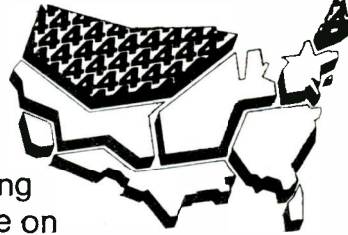
B. Streisand: 6-5 CKLW, 12-5 WIFE, 24-13 WLS, 5-3 WNDE, 17-14 WOKY, 21-14 WPEZ, 7-1 WZZP, 3-3 KBEQ, 13-4 KSLQ, 15-10 KXOK, 19-16 Q102, 4-3 13Q, 5-4 92X, 29-26 96KX.

Supertramp (Good): 29-27 CKLW, a WEFM, 8-11 WGCL, a WIFE, 22-18 WNDE, 16-13 WOKY, 27-20 WPEZ, 23-11 WZUU, 33-23 WZZP, 28-16 KBEQ, 1-3 KSLQ, 19-13 KXOK, a Q102, on 13Q, 29-22 92X, 4-3 96KX.

Triumph: 27-22 WEFM, 25-21 WGCL, 34-28 WPEZ, 18-14 KBEQ, 30-25 13Q, 1-1 96KX.

J. Warnes: 33-30 96KX.

4



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

Cars: e WEAQ, 12-8 WGUY, 7-3 WOW, 5-5 WSPT, 22-15 KCPX, 11-6 KDWB, 14-12 KING, 16-10 KJR.

C. Daniels Band: 17-16 WEAQ, 29-20 WGUY, 2-1 WJON, 13-9 WOW, 2-2 WSPT, 15-7 KCPX, 1-2 KDWB, 11-7 KING, e KJR, 11-9 KKLS, 3-1 KKOAA, 13-9 KLEO, 30-24 KMJK, 29-20 KSTP, 1-1 KTOQ.

Doobie Bros.: a KING, a KJR.

ELO: 2-1 WEAQ, 28-24 WGUY, d24 WJBQ, 18-16 WOW, 16-11 WSPT, 30-24 KCPX, 20-15 KDWB, a KGW, 17-10 KING, 17-12 KJR, d22 KKLS, a KKOAA, 19-15 KLEO, 31-28 KMJK, 29-23 KTOQ.

EW&F: a27 WEAQ, d28 WGUY, 21-16 WJBQ, 13-9 WJON, 28-20 WOW, 30-25 WSPT, 14-10 KCPX, 18-14 KDWB, 25-20 KGW, 21-15 KING, 14-4 KJR, 20-15 KKLS, 25-22 KKOAA, 18-13 KLEO, 29-20 KMJK, 14-9 KSTP, 17-14 KTOQ.

J. Jackson: 14-7 KDWB, 13-11 KING, 6-9 KJR, 15-8 KTOQ.

E. John: 6-6 WEAQ, 8-10 WJBQ, 3-3 WJON, 21-11 KDWB, 4-4 KGW, 13-7 KJR, 1-2 KKLS, 19-16 KKOAA, 4-6 KLEO, 12-10 KMJK, 11-10 KSTP, 4-3 KTOQ.

R. John: 16-13 WEAQ, 19-9 WGUY, 26-23 WJBQ, 14-11 WJON, e WLS, 23-19 WSPT, 7-5 KCPX, 27-20 KDWB, 22-17 KGW, e KING, 26-23 KJR, 24-20 KKLS, 20-18 KKOAA, 15-11 KLEO, 21-17 KMJK, 22-16 KSTP, 31-24 KTOQ.

R. L. Jones: e WEAQ, a WOW, a WSPT, d20 KING, 23-17 KJR, a KKOAA, 27-21 KLEO, d32 KMJK, a KSTP, e KTOQ.

Knack: e WEAQ, 10-1 WGUY, 13-7 WJBQ, 5-1 WOW, 1-1 WSPT, 11-4 KCPX, 3-1 KDWB, 2-1 KJR, 13-3 KKOAA, 16-12 KLEO, 14-7 KMJK, e KTOQ.

LRB: 28-26 WEAQ, 30-25 WGUY, 25-22 WJBQ, d22 WJON, d25 WOW, 20-15 WSPT, 19-12 KCPX, 29-25 KDWB, 28-26 KGW, d24 KING, 21-14 KJR, 22-18 KKLS, d24 KKOAA, 21-16 KLEO, 27-25 KMJK, d25 KSTP, 24-16 KTOQ.

M. McGovern: a CPX, 23-21 KGW, 24-22 KING, 24-21 KSTP.

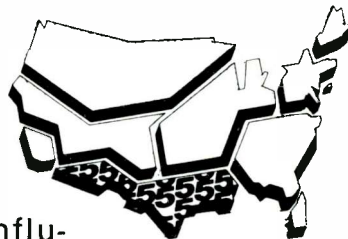
Sniff 'N' The Tears: e WEAQ, d30 WGUY, e WOW, d30 WSPT, 26-20 KCPX, a KGW, a KING, a KKLS, e KKOAA, d29 KLEO, 26-21 KTOQ.

Spyro Gyra: a KCPX, 18-15 KGW, d25 KING, 18-14 KSTP.

Supertramp: 19-17 WEAQ, 24-16 WGUY, d26 WJBQ, 24-22 WOW, 12-7 WSPT, 24-18 KCPX, 8-5 KDWB, 29-24 KGW, 12-8 KING, 1-2 KJR, 23-21 KKLS, d25 KKOAA, 17-14 KLEO, 28-26 KMJK, a KSTP, 28-22 KTOQ.

J. Warnes: 21-18 KSTP.

5



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

Beckmeier Bros.: a WNOE, a WTIK.

Blackfoot: 32-26 WTIK, d27 KRBE, on B100.

H. Brood: d35 WTIK, on B100.

Cars: 12-5 WTIK, 29-22 KILT, 33-29 KNOE-FM, 24-22 KRBE, 14-7 KROY-FM, on KUHL, 7-5 B100, 23-20 Magic 91.

Chic: 5-4 WTIK, 4-6 KILT, 23-16 KNOE-FM, 4-1 KRBE, 20-10 KROY-FM, d28 KUHL, a B100, a Magic 91.

C. Daniels Band: 27-17 WTIK, 5-1 KILT, 7-1 KNOE-FM, 7-4 KRBE, on KROY-FM, 20-14 KUHL, 29-18 Magic 91.

ELO: a WNOE, d34 WTIK, d34 KILT, d18 KNOE-FM, on KRBE, on KROY-FM, d25 KUHL, 19-12 B100, 24-16 Magic 91.

EW&F: 13-12 WTIK, 32-25 KILT, 9-6 KNOE-FM, 17-9 KROY-FM, d26 KUHL, 12-2 B100, 5-1 Magic 91.

G.Q.: 40-30 WTIK, a KILT, 32-23 KNOE-FM, d23 KROY-FM, a KUHL, a B100, a Magic 91.

P. Hernandez: 29-24 WTIK, d33 KILT, a KRBE.

R. John: 21-13 WTIK, 10-5 KILT, 31-21 KNOE-FM, 15-8 KRBE, 29-20 KROY-FM, 12-8 KUHL, 6-8 B100.

Knack: 10-1 WTIK, 3-2 KILT, 15-10 KNOE-FM, 3-3 KRBE, 5-1 KROY-FM, 15-9 KUHL, 2-1 B100, 14-5 Magic 91.

LRB: d31 WTIK, 36-35 KILT, 35-24 KNOE-FM, 29-26 KRBE, d28 KROY-FM, 29-21 KUHL, 27-21 B100, 28-23 Magic 91.

Night: a WNOE, 16-14 WTIK, 33-23 KILT, 17-15 KRBE, a KROY-FM.

R. Palmer: 38-28 WTIK, 32-18 KILT, d35 KNOE-FM, 27-24 KRBE, on KROY-FM, on KUHL, 29-19 B100, a Magic 91.

E. Rabbitt: 25-21 WTIK, 25-20 KILT, 25-16 B100.

Rockets: d40 WTIK, on KILT, 30-29 KRBE, a KROY-FM, 28-22 B100.

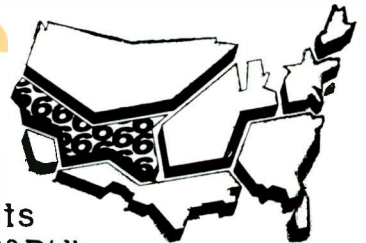
Sniff 'N' The Tears: a WNOE, a KNOE-FM, a KRBE, on KROY-FM, a B100.

B. Streisand: 6-2 WTIK, 17-10 KILT, 6-2 KNOE-FM, 22-12 KRBE, 12-1 KROY-FM, 13-7 KUHL, 10-4 B100, 6-2 Magic 91.

Supertramp (Good): 31-25 WTIK, d32 KILT, d28 KNOE-FM, on KRBE, 23-17 KROY-FM, 30-20 KUHL, 13-7 B100, 25-22 Magic 91.

Switch: a WNOE, a WTIK, 14-13 KILT.

6



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

Cars: 23-15 KIMN, 18-15 KNUS, 28-26 KOFM, 10-6 KOPA, 38-30 KYGO.

C. Daniels Band: 18-11 KIMN, 29-26 KLIF, 24-20 KNUS, 20-9 KOFM, 3-3 KOPA, e KVIL, 9-5 KYGO.

Chic: 20-13 KIMN, 22-16 KLIF, 8-3 KNUS, 19-13 KOFM, 16-11 KOPA, 10-7 KVIL, 36-25 KYGO.

ELO: a KIMN, 38-30 KNUS, d28 KOFM, 6-5 KOPA, d38 KYGO, 7-5 Z97.

EW&F: 26-14 KIMN, 32-31 KLIF, 21-19 KNUS, 25-19 KOFM, 17-13 KOPA, d26 KVIL, 20-7 KYGO.

R. John: 5-2 KIMN, 37-35 KLIF, 33-27 KNUS, 29-20 KOFM, d27 KOPA, d28 KVIL, 23-12 KYGO.

Knack: 25-9 KIMN, 3-1 KNUS, 26-16 KOFM, 1-1 KOPA, 28-18 KYGO, 19-13 Z97.

LRB: 27-20 KIMN, 36-34 KLIF, d34 KNUS, d29 KOFM, 28-25 KOPA, 40-32 KYGO.

R. Palmer: d30 KIMN, a40 KLIF, d39 KNUS, d33 KOFM, d29 KOPA, e KYGO.

E. Rabbitt: a KIMN, 27-27 KLIF, 30-25 KNUS, 26-23 KOPA, d22 KVIL.

Sniff 'N' The Tears: a KIMN, a KNUS, d34 KOFM, a KOPA, a KYGO.

B. Streisand: 12-3 KIMN, 28-28 KLIF, 12-11 KNUS, 9-4 KOFM, 9-4 KOPA, 28-18 KVIL, 14-4 KYGO, 14-11 Z97.

Supertramp: 28-18 KIMN, 40-37 KLIF, 36-29 KNUS, 30-21 KOFM, 21-18 KOPA, 39-31 KYGO.

Record World Reporting Stations

RW I

WABC—New York
WBBF—Rochester
WCAO—Baltimore
WFIL—Philadelphia
WICC—Bridgeport
WIFI—Philadelphia
WKBW—Buffalo
WNBC—New York
WPGC—Wash., D.C.
WQAM—Miami
WRKO—Boston
WTIC-FM—Hartford
KFI—Los Angeles
KFRC—San Francisco
KHJ—Los Angeles
KRTH—Los Angeles
KC-101—New Haven
F105—Boston
PRO-FM—Providence
Y100—Miami
99X—New York

RW II

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

RW III

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

RW IV

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

RW V

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

RW VI

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

The A/C Report

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

Most Adds

GOOD FRIEND—Mary MacGregor—RSO (10)
THEN YOU CAN TELL ME GOODBYE—Toby Beau—RCA (9)
LONESOME LOSER—Little River Band—Capitol (6)
SWEETS FOR MY SWEET—Tony Orlando—Casablanca (5)
WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA (5)
ALL THINGS ARE POSSIBLE—Dan Peek—Lamb & Lion (4)
PIECES OF APRIL—Dave Loggins—Epic (4)
THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic (4)

WBZ/BOSTON

POP MUSIK—M—Sire
SAD EYES—Robert John—EMI-America
THIS TIME BABY—Jackie Moore—Col

WSAR/FALL RIVER

THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic
THEN YOU CAN TELL ME GOODBYE—Toby Beau—RCA
YOUR KISSES WILL—Crystal Gayle—UA

WNEW/NEW YORK

GET IT RIGHT NEXT TIME—Gerry Rafferty—UA
GOOD FRIEND—Mary MacGregor—RSO
IF YOU REMEMBER ME—Chris Thompson—Planet

WIP/PHILADELPHIA

GHOST DANCER—Addrisi Brothers—Scotti Brothers
IF YOU REMEMBER ME—Chris Thompson—Planet
THEN YOU CAN TELL ME GOODBYE—Toby Beau—RCA
THIS NIGHT WON'T LAST FOREVER—Michael Johnson—EMI-America

WBAL/BALTIMORE

AS LONG AS WE KEEP BELIEVING—Paul Anka—RCA
DO IT OR DIE—Atlanta Rhythm Section—Polydor/BGO
THEN YOU CAN TELL ME GOODBYE—Toby Beau—RCA

WMAL/WASHINGTON, D.C.

DANCIN' ROUND AND ROUND—Olivia Newton-John—MCA
PIECES OF APRIL—Dave Loggins—Epic
RISE—Herb Alpert—A&M
SAD EYES—Robert John—EMI-America
SUSPICIONS—Eddie Rabbitt—Elektra
THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic

WKBC-FM/WINSTON SALEM

GOODBYE STRANGER—Supertramp—A&M
IT WAS ONLY THE RADIO—Boatz—Capricorn
YOUR KISSES WILL—Crystal Gayle—UA

WQUD-FM/MEMPHIS

WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA
YOUNG BLOOD—Rickie Lee Jones—WB

WSB/ATLANTA

AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
COME ON AND DO IT—Poussez—Vanguard
DAYS GONE DOWN—Gerry Rafferty—UA
GOOD TIMES—Chic—Atlantic
TOTALLY HOT—Olivia Newton-John—MCA

WIOD/MIAMI

ALL THINGS ARE POSSIBLE—Dan Peek—Lamb & Lion
DANCIN' ROUND AND ROUND—Olivia Newton-John—MCA
I'LL KNOW HER WHEN I SEE HER—Cooper Bros.—Capricorn

WGAR/CLEVELAND

BORN TO BE ALIVE—Patrick Hernandez—Col
DIFFERENT WORLDS—Maureen McGovern—WB
GETTING CLOSER—Wings—Col
LONESOME LOSER—Little River Band—Capitol

WTMJ/MILWAUKEE

GOOD FRIEND—Mary MacGregor—RSO
LIGHT A LIGHT—Joan Baez—Portrait

WCCO-FM/MINNEAPOLIS

GOOD FRIEND—Mary MacGregor—RSO
NEW CHAUTAUQUA—Pat Metheny—ECM
SWEETS FOR MY SWEET—Tony Orlando—Casablanca
TOTALLY HOT—Olivia Newton-John—MCA
YOU'VE LOST THAT LOVIN' FEELING—Walter MacDonald—EMI-America

KMOX-FM/ST. LOUIS

ALL THINGS ARE POSSIBLE—Dan Peek—Lamb & Lion
COOL BREEZE—Jeremy Spencer Band—Atlantic
GET IT RIGHT NEXT TIME—Gerry Rafferty—UA
GOOD FRIEND—Mary MacGregor—RSO
SO GOOD, SO RIGHT—Brenda Russell—Horizon
THEN YOU CAN TELL ME GOODBYE—Toby Beau—RCA

KULF/HOUSTON

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
LONESOME LOSER—Little River Band—Capitol
OH WELL—Rockets—RSO
YOUNG BLOOD—Rickie Lee Jones—WB

KOY/PHOENIX

GOOD FRIEND—Mary MacGregor—RSO
LONESOME LOSER—Little River Band—Capitol
PIECES OF APRIL—Dave Loggins—Epic
THIS NIGHT WON'T LAST FOREVER—Michael Johnson—EMI-America
WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA

Also reporting this week: WSM, WFTL, WLW, KMBZ, KIIS, KSFO, KPMW, KVI. 24 stations reporting.

Budget Cuts Halt In-House Magazines

By SAMUEL GRAHAM

■ LOS ANGELES—The in-house promotional publications of several labels — including those of Columbia, Epic / Portrait / Associated Labels and Warner Bros. — have recently ceased operations, apparently the latest victims of the budgetary cutbacks now taking place throughout the industry.

It was learned last week that the forthcoming issue (dated August 3) of Warner Bros.' Waxpaper, the most elaborate of such publications—and one of the few to regularly employ freelance writers as well as the label's own employees—will be the last, at least until 1980. It is expected that this issue will carry a message to the effect that Waxpaper "will be back next year with an improved format," although it is not known what that format might involve.

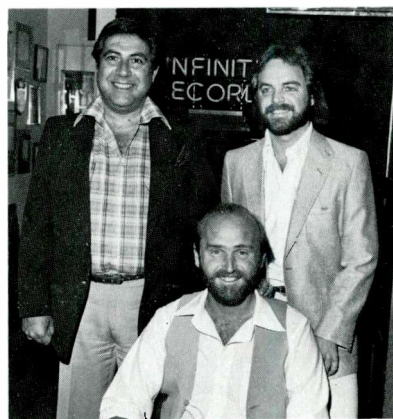
Epic's Red Hot, another in-house organ employing the services of outside writers, has also been discontinued. According to Susan Blond, E/P/A's vice president of press and public information, Red Hot (only two issues of which had been published so far) was set to undergo certain changes — among them a new name, possibly Cool Blue—when it was decided to eliminate it entirely, at least for the time being. "It was going to be less expensive," said Blond, "but still a chic-looking publication, along the lines of (Andy Warhol's) Interview," where Blond was previously employed.

Columbia Records' Big Red has also been at least temporarily shut down, according to sources at that label. Big Red's editorial content had been the responsibility of Columbia employees only, unlike Red Hot and Waxpaper.

Mike Gormley, A&M's director of communications, indicated that the future of three of that label's publications, Bullets, Track Sheet (a retail aid) and Takin' It To The Streets (also a retail aid, but with a black music emphasis), is as yet undetermined. It's possible that the three will be combined, or that the artist and publicity-oriented Bullets will continue in a less elaborate form; in any case, according to Gormley, A&M will provide in-house literature of some sort.

Among those label offerings that will continue as scheduled is Arista's newsletter, The Arista Record. The Record, another publication whose content is the responsibility of company employees alone, has been issued three times so far, concurrent with major release for the label.

Infinity Music Signs Mark Mueller



Pop songwriter Mark Mueller has signed a long-term worldwide publishing agreement with Infinity Music's west coast office, according to Infinity Music vice president and general manager, Jay Morgenstern. Pictured at the signing are, from right: Infinity's Jay Morgenstern, Mark Mueller (seated), and Rick Shoemaker, Infinity's Music's national director of music publishing. Mueller is Infinity Music's first staff writer to be signed on the west coast and reports directly to Rick Shoemaker.

Super Sound Folds

■ LOS ANGELES — Seattle-based Super Sound One-stop ceased operation as of Friday, July 27, according to Ed Richter, sales manager of Sound Record and Tapes, which owns the one-stop.

Sixteen employees who worked at the one-stop were laid off on that date.

Lieberman Enterprises will service the accounts that were formerly serviced by Super Sound from its Portland office.

Richter said that the one-stop was closing because of increased competition and narrowing margins. "There's no money in it. There are nine other one-stops in Seattle," he said.

Super Sound is planning to return its remaining product to manufacturers. But the final details haven't been worked out, Richter said.

Simon and Sony



Ahmet Ertegun checks out the latest Sony technology, a mini cassette deck with stereo playback. A brand new model not yet on the market, the deck was a gift to Paul Simon from top Japanese folksinger, composer and WEA recording artist Masashi Sada. Simon also received a Seiko watch from his longtime fan who was visiting New York last week.

Cover Story:

Kansas—On The Move Again

■ After a two-year absence from the recording studio, Kansas have emerged with "Monolith," their seventh Kirshner album. Recorded entirely in Kansas' adopted home state of Georgia, Monolith marks the first time since its inception that the band has produced its own project from start to finish.

The "Monolith" sessions let Kansas take the time they wanted to work near home and get the exact sound needed on all eight of the album's songs. "We think it has the best material, the best playing, and the best sound of any Kansas album," said drummer Phil Ehart.

Varied Styles

From the hard rock of "Stay Out of Trouble" to the smooth, minstrel-like "Reason To Be," "Monolith" reasserts the band's vital elements: power, lyricism and style. There's the violin/keyboard-oriented classicism of Steve Walsh's "Angels Have Fallen;" the knife-edged guitar style of Kerry Livgren's "On The Other Side;" and the AM tunefulness of "People of the South Wind," another Livgren original.

Kansas, has traveled a long

Mushroom Ups Nancy Kerrinckx

■ LOS ANGELES — Mushroom Records general manager Joe Owens has announced the appointment of Nancy Kerrinckx to the position of director of publicity. Kerrinckx joined Mushroom eight months ago as promotion coordinator. Her previous employment includes working for Far Management, United Artists Records, and 20th Century Records.

road since the early days when, says Ehart, with a chuckle, "It seemed like everybody had to wear the same shirt all week and launder it on Sunday." It wasn't always 90,000-seat stadiums and multiplatinum sales for the Topeka-area rock band. Phil remembers the group's beginning: Arriving back in the states after a three-month stab at breaking into the British music scene, Ehart began by calling Steve Walsh, a gifted writer and inspired singer he had played with a few seasons back.

Robby Steinhardt was the next person Ehart contacted. Steinhardt had retired from music and was living off a dwindling inheritance. Ehart sent Steinhardt a tape. A few calls later, Robby had been coaxed back into the arena.

"Then my phone rang," recalls Ehart. Rich Williams, another survivor from West Topeka High and an old friend of Dave Hope, had just left a successful show band touring the midwest. They wanted in on the new band. Phil: "It took me a second to say, 'Hell yes!'"

Livgren Joins

As White Clover, the five-piece band built their sound in the bars and clubs of the area. All they needed was another writer, and one day Ehart heard some interesting news about Kerry Livgren. Livgren's band had encountered a stretch of terrible luck. Ehart wasted no time in zeroing in. "I took him out for a ride and said, 'Kerry, why don't you get rid of those wimps you're playing with and join us.'"

As Kansas, the group's debut album was recorded in 1973 and released. The year it was issued — 1974 — was the year Kansas went from playing "clubs and dumps" to ballrooms as an opening band in large West Coast venues. Three albums of adventurous rock followed: "Song For America," "Masque," and "Left-overture." "Finally, when "Left-overture" hit, we became permanent headliners. Until then," Ehart explains, "we stayed on the road more than 230 days out of the year." "Leftoverture" was followed by "Point of Know Return," whose title song, as well as their runaway hit, "Dust In The Wind," established Kansas as a household word.

Kansas has not only enjoyed phenomenal success in America, but in England, Sweden and Germany as well. At present, Kansas is embarking on an 87-city tour of the U.S., before leaving for their debut tour of the Far East in January 1980.

Record Retailers Aren't Hurt By Carter's 78° Restrictions

(Continued from page 4)

make the stores more comfortable, many of the retailers, particularly in the south, leave the fans running at all times on their air conditioning units so that air will circulate in the store. While this is legal, energy experts believe this could negate the savings made by raising thermostats.

Mike Duncan of Cactus Records in Houston said, "The problem in Houston is not the temperature but the humidity. The air conditioning is what takes out the humidity. We turn the thermostat as high as we can without running the customers off. I'm not going to let the federal government put me out of business." So far customers haven't been complaining, he added.

Tower Records' president Russ Solomon was one of the retailers that was unsure how to interpret the law. He found the wording of the law unclear. "We're trying to comply, if we can figure it out," he said. Tower's sales have not been affected but Solomon echoed other retailers in saying that the law hasn't been in effect long enough to be able to adequately for Tower to assess its effect.

The Eucalyptus Records chain, with stores in California and Washington, has also not seen an effect on sales. Paul Pennington, president of the chain, said that the chain is keeping the fans going in its stores to keep them comfortable. "The style of our stores is very pretty, very comfortable. We want people to stay 20 minutes. If people start staying less, then sales will go down. We have a lot of impulse items whose sales depend on the customer walking through the store. If their sales drop I'm going to have to take a hard look at the

law. We've seen no change in the customer's buying patterns."

Owners of retail outlets in malls report that the temperature in their stores is determined by the management of the mall. All the retailers with mall stores that were reached for this survey reported that the malls they are in are complying with the law and that it hadn't affected business. Sam Crowley, southwest regional manager of Disc Records, said that he found the stores comfortable. "78 degrees from 98 degrees is really cool. I have noticed a lot of people not wearing coats and ties."

Terry Cooper, vice president and general manager of the Recordland chain which operates 27 mall locations in the northern states, said, "I would think it would have an effect. So far we haven't seen one. People escape to the malls from the heat. It might be difficult with the 30 hottest days of the year coming up."

Stark Records, which operates the Camelot stores, has been sending signs to its outlets explaining the warmer temperatures, according to Jim Bonk, the chain's executive vice president. "In the southern stores where the humidity is high the temperature rises six to eight degrees above 78 degrees during peak periods, making it uncomfortable for shoppers. We feel bad about it. It puts a hell of a burden on our clerks.

"The American public is spoiled. They like to come to the mall and be comfortable. We hear a lot about it (higher temperatures) over the counter. One thing that works in our favor is that the young people that are our main customers dress more lightly," Bonk said.

Chrysalis Signs Benatar



Terry Ellis, president of Chrysalis Records, Inc. has announced the signing of Pat Benatar to a worldwide contract. Benatar's album entitled, "In The Heat Of The Night" is produced by Chinnichap and is due for an August 27 release. Pictured left are: Peter Coleman, producer for Chinnichap; Rick Newman, manager; Terry Ellis, president of Chrysalis Records, Inc.; Pat Benatar; Chris Wright, co-chairman of Chrysalis Records, Ltd.; Nicky Chinn, vice president of Chinnichap; Roger Watson, national director of a&r.

Retail Rap

By PETER FLETCHER

■ **GOOD KARMA**—Retailers are now beginning to take advantage of the dividends that cross-merchandising can pay. The Indianapolis based Karma Records chain has come up with an interesting wrinkle: In conjunction with the five William H. Block department stores in Indianapolis, the chain will be running a two week promotion that should be a major traffic builder for the Karma stores. Album displays will be put up in the men's, women's and junior's sections of the five stores. When a customer makes a specified purchase at the Block store, he or she will receive a coupon for a free album that can be redeemed at a Karma store. **John Valant** of Father's & Sun's, owners of the Karma chain, says the promotion will bring 5,000 people into the stores who may not have come in otherwise. The Block stores are buying 3,500 albums to be given away; in addition, Father's & Sun's is asking 15 record manufacturers to contribute 100 albums each, in return for which the manufacturers will have their product tagged in a massive advertising schedule. The Block stores are supplying \$15 thousand in advertising which will include a full page ad in the Indianapolis Star and 300 radio spots on six Indianapolis stations. The promotion, which begins August 16, will be called The Great Album Giveaway. Valant hopes that the promotion will build traffic and spur multiple sales. "It puts the record out in front of the face of a great tappable market," Valant said.

■ **SOONER OR LATER**—**Rex Smith** seems to be the in-store sensation of the year. Reports keep floating into this office about the former hard rocker turned teen dream's latest conquest. The biggest so far seems to be an outdoor in-store put together by Lieberman Enterprises, CBS and the Chicago Ventures store. The turnout for the recent in-store was so large, estimated at two thousand, that it had to be held outside in the parking lot with Rex on a flatbed truck. **Monette Johnson** of Lieberman reports that \$4 thousand worth of Rex Smith albums, tapes and singles were sold that day.

■ **PIZZA PICTORIAL**—The Licorice Pizza chain has been busy lately mounting massive in-stores. **Lee Cohen**, advertising director of the chain, said **Patti Smith's** appearance at the chain's new Huntington



Beach, Ca. store on July 28 was the largest ever, as over 1,200 fans jammed the store. Patti had to stand on the counter and sign autographs as the crowd did a sardine impression. Smith's in-store broke the one-week-old attendance record set by **Ian Hunter's** appearance at Pizza's Hollywood store. Pictured signing autographs are Hunter (left) and his producer-guitar player **Mick Ronson**.

■ **BOOM BOOM**—Semi-legendary axeman **Pat Travers** will preside over the "Go For What You Know 102 Second Run" being sponsored by Music Mart Records in Burien, Wa. and KZOK-FM (102) on August 8. Entrants have to fill out a trivia quiz form/entry blank. Two winners of a Travers album will be picked per day at each of the three Music Mart stores starting August 1; these winners will then be eligible to win the 102 second run through the store to grab as many single pocket albums as they can, up to a maximum of 102, according to **Bob Speisman** of Polydor.

■ **CUSTOM VAN DEPT.**—CBS Records is sponsoring a national **Electric Light Orchestra** display contest with a grand prize of a custom ELO van going to the winning account. The contest began on July 20 and will continue through August 31. Not only is a van a fun prize, but it can be a good promotional tool, as has been proven by the Eucalyptus Records chain, the winner of the A&M/Styx custom van earlier this year.

■ **ODDS AND SODS**—Cactus Records in Houston will be sponsoring a digital album listening party featuring the new **Ry Cooder** album, "Bop Till You Drop." The chain hopes to point out the clarity of the new digital discs. Jazz-fusion guitarist **Steve Kahn** has a new record called "Arrows" with a striking cover by Jean-Michel Folon. "Arrows," Kahn's third disc, is also his third with a Folon cover, a touch that lends itself to eye-catching displays. The Record Revolution, a Pennsylvania-based chain, sponsored the recent U.S. Funny Car Nationals, the climax of the chain's two week Birthday Blast Contest.

Retail Report Record World



AUGUST 11, 1979

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

SALESMAKER OF THE WEEK



THE KNACK
Get The Knack

GET THE KNACK
KNACK
Capitol

TOP SALES

GET THE KNACK—Knack—Capitol
MIDNIGHT MAGIC—Commodores—Motown

CAMELOT/NATIONAL

DEVOTION—LTD—A&M
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
GREATEST HINTS—Michael Stanley Band—Arista
HEADLINES—Paul Anka—RCA
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
NINE LIVES—REO Speedwagon—Epic
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
UNDERDOG—Atlanta Rhythm Section—Polydor
WHERE I SHOULD BE—Peter Frampton—A&M

HANDLEMAN/NATIONAL

A NIGHT AT STUDIO 54—Various Artists—Casablanca
BLACKJACK—Polydor
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DIONNE—Dionne Warwick—Arista
GET THE KNACK—Knack—Capitol
LOW BUDGET—Kinks—Arista
MUSIC FOR UNICEF—Various Artists—Polydor
THE BOSS—Diana Ross—Motown
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KORVETTES/NATIONAL

A NIGHT AT STUDIO 54—Various Artists—Casablanca
DIONNE—Dionne Warwick—Arista
DO IT ALL—Michael Henderson—Buddah
HEARTBEAT—Curtis Mayfield—Curton/RSO
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
LOW BUDGET—Kinks—Arista
NILS—Nils Lofgren—A&M
SECRET OMEN—Cameo—Chocolate City
THE BOSS—Diana Ross—Motown
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

PICKWICK/NATIONAL

A NIGHT AT STUDIO 54—Various Artists—Casablanca
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DIONNE—Dionne Warwick—Arista
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
LOOK SHARP—Joe Jackson—A&M
LOW BUDGET—Kinks—Arista
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
ROOM SERVICE—Shaun Cassidy—Warner-Curb

RECORD BAR/NATIONAL

BLACKJACK—Polydor
DESTINATION SUN—Sun—Capitol
DIONNE—Dionne Warwick—Arista
DR. STRUT—Motown
HOTEL—MCA
JUKES—Southside Johnny & the Asbury Jukes—Mercury
KID BLUE—Louise Goffin—Asylum
MIDNIGHT MAGIC—Commodores—Motown
STREETLIFE—Crusaders—MCA
THE BOSS—Diana Ross—Motown

SOUND UNLIMITED/NATIONAL

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
DIONNE—Dionne Warwick—Arista
FIRST UNDER THE WIRE—Little River Band—Harvest
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
JUST A GAME—Triumph—MCA
MIDNIGHT MAGIC—Commodores—Motown
NINE LIVES—REO Speedwagon—Epic
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

KING KAROL/NEW YORK

B-52's—WB
BORN TO BE ALIVE—Patrick Hernandez—Col
CLASH—Epic
ETHEL MERMAN DISCO ALBUM—A&M
GET THE KNACK—Knack—Capitol
HOT—Maynard Ferguson—Col
IN STYLE—David Johansen—Blue Sky
JUKES—Southside Johnny & the Asbury Jukes—Epic
SHOT THROUGH THE HEART—Jennifer Warnes—Arista
TAKE A BITE—Marlena Shaw—Col

RECORD WORLD-TSS STORES/NEW YORK

CLASH—Epic
FOOL AROUND—Rachel Sweet—Stiff/Col
GET THE KNACK—Knack—Capitol
LOW BUDGET—Kinks—Arista
RUST NEVER SLEEPS—Neil Young—Reprise
SECRETS—Robert Palmer—Island
STATELESS—Lena Lovitch—Stiff/Epic
VOULEZ-VOUS—Abba—Atlantic
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
WORDS & MUSIC—Alessi Brothers—A&M

CUTLER'S/NEW HAVEN

DESTINATION SUN—Sun—Capitol
DO IT ALL—Michael Henderson—Buddah
GET THE KNACK—Knack—Capitol
HAPPY FEET—Al Hudson—MCA
MIDNIGHT MAGIC—Commodores—Motown
MINNIE—Minnie Riperton—Capitol
SECRET OMEN—Cameo—Chocolate City
SWITCH II—Motown
TEDDY—Teddy Pendergrass—Phila. Intl.
WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

STRAWBERRIES/BOSTON

B-52's—WB
CORY & ME—Cory Daye—New York Intl.
DO IT YOURSELF—Ian Dury & the Blockheads—Stiff/Epic
FOOL AROUND—Rachel Sweet—Stiff/Col
FRANCE JOLI—Prelude
I'M ON MY WAY—Jackie Moore—Col

REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
SATURDAY NIGHT BAND—Prelude
SQUEEZE—A&M
STORY'S BEEN TOLD—Third World—Island

FOR THE RECORD/BALTIMORE

COUNTERPOINT—Ralph McDonald—Marlin
FUTURE NOW—Pleasure—Fantasy
GET THE KNACK—Knack—Capitol
IN THE PUREST FORM—Mass Production—Cotillion
LUCKY SEVEN—Bob James—Tappan Zee/Col
MIDNIGHT MAGIC—Commodores—Motown
MINNIE—Minnie Riperton—Capitol
SECRET OMEN—Cameo—Chocolate City
STREETLIFE—Crusaders—MCA
THE BOSS—Diana Ross—Motown

KEMP MILL/WASH., D.C.

FICKLE HEART—Sniff 'n' the Tears—Atlantic
FIVE SPECIAL—Elektra
FIRST UNDER THE WIRE—Little River Band—Harvest
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
HEARTBEAT—Curtis Mayfield—Curton/RSO
LOW BUDGET—Kinks—Arista
MIDNIGHT MAGIC—Commodores—Motown
ORIGINAL DISCO MAN—James Brown—Polydor
SECRETS—Robert Palmer—Island
SEND IN THE CLOWNS—Walter Jackson—20th Century/Chi-Sound

PENGUIN FEATHER/NO. VIRGINIA

B-52's—WB
BOP TILL YOU DROP—Ry Cooder—WB
CLASH—Epic
ESSENTIAL JIMI HENDRIX—Reprise
FIRST UNDER THE WIRE—Little River Band—Harvest
LABOUR OF LUST—Nick Lowe—Col
NINE LIVES—REO Speedwagon—Epic
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
RECORDS—Virgin
SERVED LIVE—Asleep at the Wheel—Capitol

WEBB/PHILADELPHIA

HAPPY FEET—Al Hudson—MCA
HAPPY RADIO—Edwin Starr—20th Century
HEARTBEAT—Curtis Mayfield—Curton/RSO
HOT BUTTERFLY—Sweet Inspirations—RSO
IN THE PUREST FORM—Mass Production—Cotillion
MACHINE—Hologram
MIDNIGHT MAGIC—Commodores—Motown
PERSUASIONS—Flying Fish
SECRET OMEN—Cameo—Chocolate City
TAKE A BITE—Marlena Shaw—Col

RECORD REVOLUTION/PA.-DEL.

BACK ON THE STREETS—Tower of Power—Col
B-52's—WB
BOP TILL YOU DROP—Ry Cooder—WB
CLASH—Epic
FRANCE JOLI—Prelude
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
INVASION OF THE BOOTY SNATCHERS—Parlet—Casablanca
JUKES—Southside Johnny & the Asbury Jukes—Mercury
LOVE DRIVE—Scorpions—Mercury
MIDNIGHT MAGIC—Commodores—Motown

FATHERS & SONS/MIDWEST

CHILDREN OF THE SUN—Billy Thorpe—Capricorn
FICKLE HEART—Sniff 'n' the Tears—Atlantic
FIRST UNDER THE WIRE—Little River Band—Harvest
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
IN STYLE—David Johansen—Blue Sky
LUCKY SEVEN—Bob James—Tappan Zee/Col
MORE THAN A LOVE SONG—Toby Beau—RCA
NINE LIVES—REO Speedwagon—Epic
SECRETS—Robert Palmer—Island

RECORD REVOLUTION/CLEVELAND

ARROWS—Steve Khan—Col
B-52's—WB
DAVID WERNER—Epic
FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Arista
GOMM WITH THE WIND—Ian Gomm—Stiff/Epic
IN STYLE—David Johansen—Blue Sky
LOW BUDGET—Kinks—Arista
LUCKY SEVEN—Bob James—Tappan Zee/Col
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Polydor

MUSIC STOP/DETROIT

DEVOTION—LTD—A&M
FIVE SPECIAL—Elektra
GET THE KNACK—Knack—Capitol
HONEST LULLABY—Joan Baez—Portrait
I WANNA PLAY FOR YOU—Stanley Clarke—Nemperor
LOW BUDGET—Kinks—Arista
MINNIE—Minnie Riperton—Capitol
NINE LIVES—REO Speedwagon—Epic
RUST NEVER SLEEPS—Neil Young—Reprise
SWITCH II—Motown

ROSE RECORDS/CHICAGO

A NIGHT AT STUDIO 54—Various Artists—Casablanca
GET THE KNACK—Knack—Capitol
JUST A GAME—Triumph—MCA
LABOUR OF LUST—Nick Lowe—Col
LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
MOONRAKER—UA (Soundtrack)
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
REPEAT WHEN NECESSARY—Dave Edmunds—Swan Song
ROCKY II—UA (Soundtrack)

RADIO DOCTORS/MILWAUKEE

ARMAGEDDON—Prism—Ariola
BACK ON THE STREETS—Tower of Power—Col
CLASH—Epic
FLAG—James Taylor—Col
FLASH & THE PAN—Epic
LUCKY SEVEN—Bob James—Tappan Zee/Col
MORE THAN A LOVE SONG—Toby Beau—RCA
MORNING DANCE—Spyro Gyra—Infinity
RECORDS—Virgin
STREETLIFE—Crusaders—MCA

EAST-WEST RECORDS/CENTRAL FLORIDA

CANDY-O—Cars—Elektra
GET THE KNACK—Knack—Capitol
GO FOR WHAT YOU KNOW—Pat Travers—Polydor
LIVE KILLERS—Queen—Elektra
LOW BUDGET—Kinks—Arista
MINNIE—Minnie Riperton—Capitol

SECRET OMEN—Cameo—Chocolate City
STRIKES—Blackfoot—Atco
TEDDY—Teddy Pendergrass—Phila. Intl.
WINNER TAKES ALL—Isley Brothers—T-Neck

POPLAR TUNES/MEMPHIS

BOP TILL YOU DROP—Ry Cooder—WB
DAVID WERNER—Epic
ESCAPE FROM DOMINATION—Moon Martin—Capitol
FIRST UNDER THE WIRE—Little River Band—Harvest
FIVE SPECIAL—Elektra
KID BLUE—Louise Goffin—Asylum
MIDNIGHT MAGIC—Commodores—Motown
MORE AMERICAN GRAFFITI—Various Artists—MCA (Soundtrack)
NINE LIVES—REO Speedwagon—Epic
OUR MEMORIES OF ELVIS, VOL. II—RCA

INDEPENDENT RECORDS/COLORADO

AIRPLAY—Point Blank—Arista
BOP TILL YOU DROP—Ry Cooder—WB
FREQUENCY—Nick Gilder—Chrysalis
FUNKY COMMUNICATIONS COMMISSION—RCA
FUTURE NOW—Pleasure—Fantasy
HIGH GEAR—Neil Larsen—Horizon
LOVE DRIVE—Scorpions—Mercury
NILS—Nils Lofgren—A&M
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
STORY'S BEEN TOLD—Third World—Island

CIRCLES/ARIZONA

AIRPLAY—Point Blank—MCA
B-52's—WB
DEADLY EARNEST & THE HONKY TONK HEROES—Pacific Arts
ESSENTIAL JIMI HENDRIX, VOL. II—Reprise
FIRST UNDER THE WIRE—Little River Band—Harvest
FRANCE JOLI—Prelude
HAPPY FEET—Al Hudson—MCA
MIDNIGHT MAGIC—Commodores—Motown
MORE AMERICAN GRAFFITI—Various Artists—MCA (Soundtrack)
ROCKY II—UA (Soundtrack)

MUSIC PLUS/LOS ANGELES

BOP TILL YOU DROP—Ry Cooder—WB
DRACULA—MCA (Soundtrack)
DREAMER—Caldera—Capitol
IN STYLE—David Johansen—Blue Sky
KID BLUE—Louise Goffin—Asylum
LUCKY SEVEN—Bob James—Tappan Zee/Col
MIDNIGHT MAGIC—Commodores—Motown
ORIGINAL DISCO MAN—James Brown—Polydor
RECORDS—Virgin
ROCKY II—UA (Soundtrack)

EVERYBODY'S RECORDS/NORTHWEST

BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
FEEL THE NIGHT—Lee Ritenour—Elektra
FIRST UNDER THE WIRE—Little River Band—Harvest
FLASH & THE PAN—Epic
FLAG—James Taylor—Col
LUCKY SEVEN—Bob James—Tappan Zee/Col
MORNING DANCE—Spyro Gyra—Infinity
NIGHT OWL—Gerry Rafferty—UA
REALITY . . . WHAT A CONCEPT—Robin Williams—Casablanca
RUSTY OLD HALO—Hoyt Axton—Jeremiah

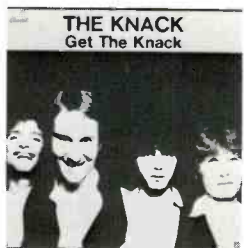


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 K — 12.98
 L — 13.98

WEEKS ON CHART

1 **3 GET THE KNACK**
 THE KNACK
 Capitol SO 11948



WKS. ON CHART
6 | **G**

2	1	BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150	13	L
3	2	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	20	H
4	4	CHEAP TRICK AT BUDOKAN/Epic FE 35795	25	H
5	7	CANDY-O CARS/Elektra 5E 507	7	H
6	6	DISCOVERY ELO/Jet FZ 35769 (CBS)	8	H
7	5	TEDDY TEDDY PENDERGRASS/Phila. Intl. FZ 36003 (CBS)	8	H
8	8	I AM EARTH, WIND & FIRE/ARC/Columbia FC 35730	9	H
9	12	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	14	G
10	11	DYNASTY KISS/Casablanca NBLP 7152	9	H
11	10	BACK TO THE EGG WINGS/Columbia FC 36057	7	H
12	9	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	33	G
13	13	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	21	G
14	15	THE KIDS ARE ALRIGHT (ORIGINAL SOUNDTRACK) THE WHO/MCA 2 11005	7	K
15	18	REALITY . . . WHAT A CONCEPT ROBIN WILLIAMS/ Casablanca NBLP 7162	4	H
16	17	LIVE KILLERS QUEEN/Elektra BB 702	5	K
17	16	RICKIE LEE JONES/Warner Bros. BSK 3296	18	G
18	24	RUST NEVER SLEEPS NEIL YOUNG/Reprise HS 2295 (WB)	5	H
19	19	VAN HALEN II/Warner Bros. HS 3312	18	H
20	20	MONOLITH KANSAS/Kirshner FZ 36008 (CBS)	10	H
21	27	VOULEZ-VOUS ABBA/Atlantic SD 16000	6	H
22	25	BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051	12	G
23	14	WHERE I SHOULD BE PETER FRAMPTON/A&M SP 3710	8	H
24	21	COMMUNIQUE DIRE STRAITS/Warner Bros. HS 3330	7	H
25	22	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	34	H
26	26	SOONER OR LATER REX SMITH/Columbia JC 35813	17	G
27	29	STREET LIFE CRUSADERS/MCA 3094	10	G
28	23	SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)	10	G
29	30	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	24	H
30	37	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA)	9	G
31	33	DEVOTION LTD/A&M SP 4771	6	G
32	35	THE BOSS DIANA ROSS/Motown M7 923R1	8	G
33	32	WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36007 (CBS)	10	L
34	36	MORNING DANCE SPYRO GYRA/Infinity INF 9004	18	G
35	31	THE CARS/Elektra 6E 135	54	G
36	41	THE MAIN EVENT (ORIGINAL SOUNDTRACK)/Columbia JS 36115	4	H
37	34	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	33	G
38	40	CANDY CON FUNK SHUN/Mercury SRM 1 3754	11	G
39	39	LOOK SHARP JOE JACKSON/A&M SP 4743	17	G
40	42	THE JONES GIRLS/Phila. Intl. JZ 35757 (CBS)	7	G
41	28	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	23	G
42	43	MINGUS JONI MITCHELL/Asylum 5E 505	7	H
43	51	LOW BUDGET THE KINKS/Arista AB 4240	4	H
44	44	SWITCH II/Gordy G7 988R1 (Motown)	12	G
45	50	AN EVENING OF MAGIC CHUCK MANGIONE/A&M SP 6701	5	L
46	49	FLAG JAMES TAYLOR/Columbia FC 36058	14	H
47	53	SECRETS ROBERT PALMER/Island ILPS 9544 (WB)	3	G
48	45	PIECES OF EIGHT STYX/A&M SP 4724	46	G
49	38	UNDERDOG ATLANTA RHYTHM SECTION/Polydor/BGO PD 1 6200	8	G
50	56	MINNIE MINNIE RIPERTON/Capitol SO 11936	8	G
51	46	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	14	G
52	57	DIONNE DIONNE WARWICK/Arista AB 4230	7	G
53	52	STRIKES BLACKFOOT/Atco SD 38 112	11	G

54	55	THIS BOOT IS MADE FOR FONK-N BOOTSY'S RUBBER BAND/Warner Bros. BSK 3295	5	G
55	61	GO FOR WHAT YOU KNOW PAT TRAVERS BAND/ Polydor PD 1 6202	4	G
56	48	VAN HALEN/Warner Bros. BSK 3075	62	G
57	62	THE THOM BELL SESSIONS ELTON JOHN/MCA 13921	6	X
58	47	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	18	H
59	59	FEVER ROY AYERS/Polydor PD 1 6204	10	G
60	82	A NIGHT AT STUDIO 54 VARIOUS ARTISTS/Casablanca NBLP 2 7161	2	L
61	81	DO IT ALL MICHAEL HENDERSON/Buddah BDS 5719 (Arista)	3	G
62	64	DISCO NIGHTS G.Q./Arista AB 4225	19	G
63	60	ONE FOR THE ROAD WILLIE NELSON & LEON RUSSELL/ Columbia KC2 36064	8	J
64	78	SECRET OMEN CAMEO/Chocolate City CCLP 2008 (Casablanca)	3	G
65	67	EVOLUTION JOURNEY/Columbia FC 35797	19	H
66	71	I WANNA PLAY FOR YOU STANLEY CLARKE/Nemperor KZ2 35680 (CBS)	4	J
67	74	STRANGE MAN, CHANGED MAN BRAM TCHAIKOVSKY/ Polydor PD 6211	5	G
68	69	ANOTHER TASTE A TASTE OF HONEY/Capitol SOO 11951	4	G
69	54	McFADDEN & WHITEHEAD/Phila. Intl. JZ 35800 (CBS)	13	G
70	58	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)	10	G
71	72	MIRRORS BLUE OYSTER CULT/Columbia JC 36009	5	G
72	68	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 611	6	G
73	70	STATE OF SHOCK TED NUGENT/Epic FE 36000	11	H
74	91	NINE LIVES REO SPEEDWAGON/Epic FE 35988	2	H

CHARTMAKER OF THE WEEK

75 111 **FIRST UNDER THE WIRE**
 LITTLE RIVER BAND
 Capitol SOO 11954



1 | H

76	77	LODGER DAVID BOWIE/RCA AQL1 3454	9	H
77	87	DESTINATION: SUN SUN/Capitol ST 11941	3	G
78	76	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182	16	G
79	63	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	28	G
80	73	ROCK ON RAYDIO/Arista AB 4212	18	G
81	79	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	66	K
82	83	SPY CARLY SIMON/Elektra 5E 506	7	H
83	90	NILS NILS LOFGREN/A&M SP 4756	2	G
84	92	LABOUR OF LUST NICK LOWE/Columbia JC 36087	3	G
85	94	CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221	2	G
86	65	NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I	10	H
87	66	HEART STRING EARL KLUGH/United Artists UA LA 942 H	13	G
88	101	IN THE PUREST FORM MASS PRODUCTION/Cotillion 5211 (Atl)	1	G
89	89	JUST A GAME TRIUMPH/RCA AFL1 3224	12	G
90	86	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3277	14	G
91	84	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)	10	G
92	99	TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)	2	G
93	134	THE B-52'S/Warner Bros. BSK 3355	1	G
94	93	INVITATION NORMAN CONNORS/Arista AB 4216	3	G
95	98	DUTY NOW FOR THE FUTURE DEVO/Warner Bros. BSK 3337	2	G
96	88	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)	12	G
97	100	FLASH AND THE PAN/Epic JE 36018	2	G
98	96	CARMEL JOE SAMPLE/MCA AA 1126	26	G
99	109	FICKLE HEART SNIFF 'N' THE TEARS/Atlantic SD 19242	1	G
100	80	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214	16	G

JOE EGAN

NO ORDINARY ALBUM.
NO ORDINARY JOE.



One-time member of
Stealers Wheel along
with **Gerry Rafferty**,
he's coming from somewhere to
“**Out of Nowhere**”

SW 50064



Produced by **DAVID COURTNEY**
on Ariola Records

Management: Eddie Kritzer,
Santa Monica, Ca.

Record World Albums 101-150

AUGUST 11, 1979

AUG. 11	AUG. 4	
101	75	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261
102	105	WHEN LOVE COMES CALLING DENIECE WILLIAMS/ARC/Columbia JC 35568
103	106	THE MUSIC FOR UNICEF CONCERT VARIOUS ARTISTS/Polydor PD 1 6214
104	95	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764
105	97	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277
106	116	THE ORIGINAL DISCO MAN JAMES BROWN/Polydor PD 1 6212
107	102	52ND STREET BILLY JOEL/Columbia FC 35609
108	110	SKYY/Salsoul SA 8517 (RCA)
109	108	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO 2 4001
110	104	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118
111	124	REPEAT WHEN NECESSARY DAVE EDMUNDS/Swan Song SS 8507 (AtI)
112	112	THIS WORLD FACE DANCER/Capitol ST 11934
113	113	THE GAP BAND/Mercury SRM 1 3758
114	128	BOP TILL YOU DROP RY COODER/Warner Bros. BSK 3358
115	107	GREY GHOST HENRY PAUL BAND/Atlantic SD 19232
116	—	LUCKY SEVEN BOB JAMES/Columbia/Tappan Zee JC 36056
117	117	GREATEST HITS BARRY MANILOW/Arista A2L 8601
118	103	JEAN-LUC PONTY: LIVE/Atlantic SD 19229
119	118	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067
120	115	WAVE PATTI SMITH/Arista AB 4221
121	135	HEARTBREAK CURTIS MAYFIELD/Curtom/RSO RS 1 3053
122	126	BLACKJACK/Polydor PD 1 6215
123	130	LOVE CURRENT LENNY WILLIAMS/MCA 3155
124	85	LEGEND POCO/MCA AA 1099
125	133	LOVELINE EDDIE RABBITT/Elektra 6E 181
126	136	FOOL AROUND RACHEL SWEET/Stiff/Columbia JC 36101
127	139	STATELESS LENE LOVICH/Stiff/Epic JE 36102
128	138	LOVE DRIVE SCORPIONS/Mercury SRM 1 3795
129	129	DO IT YOURSELF IAN DURY/Stiff/Epic JE 36104
130	123	GOING THROUGH THE MOTIONS HOT CHOCOLATE/Infinity INF 9010
131	125	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
132	127	ROCKETS/RSO RS 1 3047
133	—	I LOVE TO SING THE SONGS I SING BARRY WHITE/20th Century Fox T 590 (RCA)
134	137	WHAT THE HELL IS THIS? JOHNNY "GUITAR" WATSON/DJM 24
135	140	PART OF YOU ERIC GALE/Columbia JC 35715
136	—	EUPHORIA GATO BARBIERI/A&M SP 4774
137	143	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
138	—	KID BLUE LOUISE GOFFIN/Asylum 6E 203
139	—	THE CLASH/Epic JE 36060
140	147	LOVE CONNECTION FREDDIE HUBBARD/Columbia JC 36015
141	141	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119
142	—	FIVE SPECIAL/Elektra 6E 206
143	145	FEEL THE NIGHT LEE RITENOUR/Elektra 6E 192
144	—	PARADE RON CARTER/Milestone M 9088 (Fantasy)
145	146	FREQUENCY NICK GILDER/Chrysalis CHR 1219
146	—	COUNTERPOINT RALPH MacDONALD/Marlin 2229 (TK)
147	149	INFINITE RIDER ON THE BIG DOGMA MICHAEL NESMITH/Pacific Arts PAC 7 130
148	—	ROOM SERVICE SHAUN CASSIDY/Warner/Curb BSK 3351
149	—	GREATEST HINTS MICHAEL STANLEY BAND/Arista AB 4236
150	142	EXPOSURE ROBERT FRIPP/Polydor PD 1 6201

Albums 151-200

151	TOO HOT TO HOLD BOHANNON/Mercury SRM 1 3778
152	STARDUST WILLIE NELSON/Columbia KC 35305
153	BETCHA STANLEY TURRENTINE/Elektra 6E 217
154	BEST OF THE J. GEILS BAND/Atlantic SD 19234
155	IN STYLE DAVID JOHANSEN/Blue Sky JZ 36082 (CBS)
156	CHANCE CANDI STATON/Warner Bros. BSK 3333
157	THE JUKE SOUTHSIDE JOHNNY AND THE ASBURY JUKE/Mercury SRM 1 3793
158	UNWRAPPED DENISE LaSALLE/MCA 3098
159	DELIGHT RONNIE FOSTER/Columbia JC 36019
160	DELPHI I CHICK COREA/Polydor PD 1 6208
161	KNIGHTS OF FANTASY DEODATO/Warner Bros. BSK 3321
162	MYSTIC MAN PETER TOSH/Rolling Stones COC 39111 (AtI)
163	H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox T 591 (RCA)
164	AIRPLAY POINT BLANK/MCA 3160
165	THE RECORDS/Virgin VA 13130 (AtI)
166	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia JC 36100
167	HAPPY FEET AL HUDSON AND THE PARTNERS/MCA AA 1136
168	BREAKWATER/Arista AB 4208
169	MORE AMERICAN GRAFFITI (ORIGINAL SOUNDTRACK)/MCA 2 11006
170	DAVID WERNER/Epic JE 36126
171	FUTURE NOW PLEASURE/Fantasy F 9578
172	MICK TAYLOR/Columbia JC 35076
173	EYES OF THE HEART KEITH JARRETT/ECM 1 1150 (WB)
174	FROGS, SPROUTS, CLOGS AND KRAUTS THE RUMOUR/Arista AB 4235
175	THE MUPPET MOVIE (ORIGINAL SOUNDTRACK) THE MUPPETS/Atlantic SD 16001
176	HOTEL/MCA 3158
177	ROCKY II (ORIGINAL SOUNDTRACK)/United Artists UA LA 972 I
178	BECKMEIER BROTHERS/Casablanca NBLP 7147
179	UNDERCOVER LOVER DEBBIE JACOBS/MCA 3156
180	FRANCE JOLI/Prelude PRL 12170
181	THE STORY'S BEEN TOLD THIRD WORLD/Island ILPS 9569 (WB)
182	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists UA LA 969 H
183	LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149
184	ONE OF A KIND BILL BRUFORD/Polydor PD 1 6205
185	WHICH ONE'S WILLIE? WET WILLIE/Epic JE 35794
186	WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown)
187	MANHATTAN (ORIGINAL SOUNDTRACK)/Columbia JS 36020
188	HI FI WALTER EGAN/Columbia JC 35796
189	THE REDS/A&M SP 4772
190	WITH THE NAKED EYE GREG KIHN/Beserkley BZ 10063 (Elektra)
191	THE THIRD ALBUM PAUL JABARA/Casablanca NBLP 7163
192	SEND IN THE CLOWNS WALTER JACKSON/20th Century Fox T 586 (RCA)
193	REMOTE CONTROL TUBES/A&M SP 4751
194	KEEPER OF THE FLAME DELBERT McCLINTON/Capricorn CPN 0223
195	STAR WALK LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. BSK 3322
196	THE BEST OF BARBARA MANDRELL/MCA AY 1119
197	SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red Seal CBL2 3379
198	DR. STRUT/Motown M7 924R1
199	PINK LADY/Elektra 6E 209
200	FEARLESS TIM CURRY/A&M SP 4773

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

Album Cross Reference

ABBA	21	MASS PRODUCTION	88
A TASTE OF HONEY	68	CURTIS MAYFIELD	121
ATLANTA RHYTHM SECTION	49	MAZE	131
ROY AYERS	59	PAT METHENY	91
B-52's	93	STEPHANIE MILLS	30
BAD COMPANY	13	JONI MITCHELL	42
GATO BARBIERI	136	WILLIE NELSON & LEON RUSSELL	147
BEE GEES	29	MICHAEL NESMITH	119
GEORGE BENSON	105	OLIVIA NEWTON-JOHN	73
BLACKFOOT	53	TED NUGENT	73
BLACKJACK	122	ORIGINAL SOUNDTRACK:	
BLONDIE	37	GREASE	81
BLUE OYSTER CULT	71	MAIN EVENT	36
BOOTSIE'S RUBBER BAND	54	SATURDAY NIGHT FEVER	109
DAVID BOWIE	76	ROBERT PALMER	47
JAMES BROWN	106	HENRY PAUL BAND	115
CAMEO	64	PEACHES & HERB	79
CARS	5, 35	TEDDY PENDERGRASS	7
RON CARTER	144	POCO	124
SHAUN CASSIDY	148	JEAN-LUC PONTY	118
CHEAP TRICK	4	QUEEN	16
STANLEY CLARKE	66	EDDIE RABBITT	125
CLASH	139	GERRY RAFFERTY	86
CON FUNK SHUN	38	LOU RAWLS	70
NORMAN CONNORS	94	RAYDIO	80
RY COODER	114	REO SPEEDWAGON	74
CRUSADERS	27	MINNIE RIPERTON	50
CHARLIE DANIELS BAND	9	LEE RITENOUR	143
DEVO	95	ROCKETS	132
DIRE STRAITS	24	KENNY ROGERS	12
DOOBIE BROTHERS	25	KENNY ROGERS & DOTTIE WEST	137
IAN DURY	129	DIANA ROSS	32
EARTH, WIND & FIRE	8	JOE SAMPLE	98
DAVE EDMUNDS	111	SCORPIONS	128
ELO	6	CARLY SIMON	82
FACE DANCER	112	SISTER SLEDGE	41
FIVE SPECIAL	142	SKYY	108
FLASH & THE PAN	97	PATTI SMITH	120
PETER FRAMPTON	23	REX SMITH	26
ROBERT FRIPP	150	SNIFF 'N' THE TEARS	99
ERIC GALE	135	SPYRO GYRA	34
GAP BAND	113	MICHAEL STANLEY	149
NICK GILDER	145	JOHN STEWART	22
LOUISE GOFFIN	138	ROD STEWART	101
G.Q.	62	STUDIO 54	60
HERBIE HANCOCK	104	STYX	48
MICHAEL HENDERSON	61	DONNA SUMMER	2, 141
HOT CHOCOLATE	130	SUN	77
FREDDIE HUBBARD	140	SUPERTRAMP	3
IAN HUNTER	100	RACHEL SWEET	126
ISLEY BROTHERS	33	SWITCH	44
JOE JACKSON	39	JAMES TAYLOR	46
BOB JAMES	116	BRAH TCHAIKOVSKY	67
WAYLON JENNINGS	51	TEENA MARIA	96
BILLY JOEL	107	BILLY THORPE	85
ELTON JOHN	57	PAT TRAVERS	55
JONES GIRLS	40	TRIUMPH	89
RICKIE LEE JONES	17	MARSHALL TUCKER	90
JOURNEY	65	McCOY TYNER	92
KANSAS	20	UNICEF	103
KC	72	VAN HALEN	19, 56
KINKS	43	VILLAGE PEOPLE	58, 110
KISS	10	ANITA WARD	28
EARL KLUGH	87	DIONNE WARWICK	52
LITTLE RIVER BAND	1	GROVER WASHINGTON, JR.	78
NICK LOWE	75	JOHNNY GUITAR WATSON	134
NILS LOFGREN	83	BARRY WHITE	133
LENE LOVICH	127	WHO	89
NICK LOWE	84	DENIECE WILLIAMS	14
LTD	31	LENNY WILLIAMS	102
RALPH MacDONALD	146	ROBIN WILLIAMS	123
McFADDEN & WHITEHEAD	69	WINGS	11
CHUCK MANGIONE	45	NEIL YOUNG	18
BARRY MANILOW	117		

NYC Will Convert High School Into TV-Film Production Center

By STEVEN BLAUNER

■ NEW YORK — The New York municipal government is making significant moves toward bringing the television and film industry back to New York City.

Peter J. Solomon, deputy mayor for economic policy and development, announced last week that the New York City Public Development Corporation (PDC) and Clinton Plaza Production Center Associates have signed a letter of intent to purchase Haaren High School, located at 10th Avenue and 59th St. in Manhattan.

The developers plan to convert the 75-year-old property, which has been vacant since June 1978, into a full-service television, motion picture and commercial production center. This would constitute the first independently-owned facility of its kind in New York City.

Nancy Littlefield, director of the Mayor's Office of Motion Pictures and Television, engineered the six-month effort to find a buyer who could turn the high school into a production facility.

When sold, the property would return to the city tax rolls, with a potential for generating \$24 million dollars in tax revenue to the city over the next 20 years. Additionally, developers see the creation of 900 jobs through the conversion, with annual salaries totaling over \$15 million dollars.

Plans for the proposed Clinton Plaza Production Center call for three large stages, an outdoor shooting stage, editing facilities, still photography studios, film processing labs, recording studios, screening rooms, a music

library and offices for writers.

The developers anticipate that the building will also attract professional guilds, independent production companies, animators, equipment rental houses and optical houses to rent space in the building. A restaurant/commissary will be constructed to serve the public as well as the users of the facility.

The Public Development Corporation is a "quasi-public," non-profit development company that sells and leases city-owned property on a negotiated basis for economic development purposes.

A public review precedes the sale of the property, which, pending the approval of the Board of Estimate, is hoped by the developers to be ready for use in December 1980.

The principals of Clinton Plaza Production Center Associates are Stephen DuBrul, Jr., Richard Halpern, Peter Nitze and Frank Stagen. DuBrul is a private banker and business consultant; Halpern is partner in the New York real estate firm, Silk & Halpern, and heads the Richard T. Halpern Company, a marketing and leasing firm; Nitze is a general partner of Nitze-Stagen & Co., a real estate investment firm which he formed in 1970 with Stagen, president of Clinton Plaza Production Center Associates.

The CPPCA worked closely with Littlefield, from the mayor's office, and Phillip Aarons, president of the PDC, to create a proposal that would benefit the television and motion picture industry, the city and the residents of the community.

The Center, according to Littlefield, will house "everything a production company needs," and in providing a place for the industry to work, "help bring television production back to New York City."

E/A Sets Eleven August LP Releases

■ NEW YORK — Elektra Asylum Records will release 11 albums in August. To be released are: "Gamma 1," by Gamma; "Alien," by Alien; "Roots In The Sky," by Oregon; "Introducing Glen Moore," by Glen Moore; "All The Mornings Bring," by Paul McCandless; "Pink Cadillac," by John Prine; "Priority," by the Pointer Sisters; "Tom Verlaine," by Tom Verlaine; "Best Of Friends," by Twennyine, featuring Lenny White; "Turn Me Loose," by Sweetbottom; and "Apocalypse Now: The Original Motion Picture Soundtrack."

Ariola's Herman Brood Storms U.S.

By JEFFREY PEISCH

■ NEW YORK — Ariola Records and Herman Brood have entered the tricky game of trying to break a European rock star in the U.S. As groups such as Abba and Boney M. have learned, mass acceptance in Europe does not necessarily lead to success in the U.S. Brood, and his group the Wild Romance, are Ariola's top-priority rock project now; the label is intent on breaking the artist in this country. "Herman Brood is a very special artist for us," said B. J. McElwee, VP, sales, promotion and marketing, for Ariola.

If Americans feel as enthusiastic about Herman Brood as Brood feels about the U.S., he should have no problem finding an audience here. Interviewed in Atlanta recently, Brood was bubbling over with excitement over the U.S. "I've never felt so happy in my life. I love this country. Every morning I'm up at 8 a.m. because I don't want to lose a minute.

"I've been trying to come here for years, and it's just like I thought it would be: the original rock 'n' roll country. You can go around the corner to the cafeteria, push a button on the jukebox, and hear rock 'n' roll. It's great!"

Herman Brood and his Wild Romance are in the middle of their first American tour, playing dates with the Kinks and the Cars. Brood's single "Saturday Night," from his debut American album on Ariola, is #64 bullet in *Record World's* charts and is gaining radio station adds every week. When Brood played "Saturday Night" at the Atlanta concerts, a good part of the crowd applauded in recognition.

Although the Atlanta audience's response is encouraging for both Brood and Ariola, playing as a back-up band to often-suspicious audiences is a big change for Brood, who is accustomed to superstar status in his native Holland.

"Of course it's a pain in the neck when you walk out on stage and half of the audience hasn't even arrived," said Brood. "But this is a necessary stage. A year and a half ago I was begging to play in nightclubs in Holland. So now I have to go through the whole process again in America.

On stage, Brood and his Wild Romance (Freddie Cavalli, bass; Ani Meerman, drums; Danny Lademacher, guitar) are a guitar-dominated, seasoned rock unit. Brood's music draws heavily from American r&b and late '50s and early '60s rock. As influences Brood cites Little Richard, Jerry Lee Lewis and Ray Charles. Brood

also has a keen interest in American slang and jargon. In several of his songs, he uses the jive-talking, jazz vocal style pioneered by Mose Allison and Bob Dorough.

Brood received his introduction to American rock at the age of 12 when his older sister bought him a copy of "Slippin' and Slidin'" by Little Richard. Ever since that time, Brood has been enamored of America and its music. "I went to the movies and saw Johnny Weismuller doing Tarzan, Roy Rogers, and cowboys and Indians and I thought this place America must be an interesting place," said Brood.

Brood's first band, the Schoolhatters was formed in 1963 when Brood was 17. Throughout the '60s Brood played with numerous bar bands. Before the Wild Romance was formed in 1976, Brood had a past that rivals anyone's in terms of intrigue and variety. He's spent time as a porno movie actor ("I was not so very good at it"); he worked in a copper mine in Israel ("I don't think there is much happening there; it's a big piece of sand"), and has spent time in jail ("I'm glad I had the experience. I always look at the romantic side of things").

Brood's first album in Holland, "Streets," was released in 1977. The second LP, "Sphritz," which is the same as his first U.S. release, went gold in Holland (50,000 units). The third Dutch LP, the live "Cha Cha," released this year, went platinum (100,000 units).

"Historically, Holland has often been a starting point for rock bands that have made it big in Europe and the U.S.," said Bill Bartlett, VP, album promotion for Ariola. Although Ariola is still formulating their consumer print strategy, they have organized several events to promote Brood at the retail and radio level.

Before the LP was released, Ariola circulated tip sheets and buttons using the "Herman Brood is in a bad mood" theme. On Saturday, June 28, a concert by Brood was broadcast live from Boston's Paradise Ballroom to stations throughout the northeast. Ariola has also hired a private public relations firm (Howard Bloom, of New York City) to help with the Brood promotion.

According to McElwee, Ariola is attempting to build a strong AOR base for Brood and then switch over to pop. After the tour is over, the label will analyze Brood's progress and then begin a large-scale consumer oriented campaign.

Browning Joins Ariola

■ LOS ANGELES—B.J. McElwee, vice president of promotion, sales and merchandising for Ariola Records, has announced the appointment of Chuck Browning to the position of national singles promotion director.

Browning will be responsible for the promotion of all singles for the label, in addition to coordinating duties with the national promotion field staff, all of whom will report to him. Browning will report directly to McElwee and is based at the company's home office in Beverly Hills.

Prior to his new appointment, Browning worked with Capricorn Records in national and west coast singles promotion. He has also worked with Warner Brothers Records in regional promotion.

250,000 See Taylor at Central Park

By JOSEPH IANELLO

■ NEW YORK—Almost ten years after the peace and love generation surprised the world by gathering en masse at Woodstock, an equally surprising crowd, estimated by police, concert producers and city officials to be in excess of 250,000, gathered at a free concert in Central Park to hear James Taylor kick-off a campaign to reseed the Sheep Meadow.

The Tuesday evening event, co-sponsored by Peter Asher, CBS Records, Ron Delsener Productions, International Creative Management, Murjani International, WNEW-FM, and the city's Department of Parks and Recreation; attracted the largest crowd ever assembled in New York City and successfully recaptured the myth and magical moments that rock 'n' roll music so potently creates, but have been so infrequent in recent years.

Seeking relief from a month-long, hot and humid spell, the pleasantly relaxed throng began spilling into the Park at 6 A.M. from Long Island, New Jersey and upstate New York. "We've always had these shows in the early afternoon," said Scott Muni, program director at WNEW-FM. "This is the first time the average working person could come from work," he added, commenting on the size of the crowd at the 6 P.M. starting time.

Most impressive was the neat and orderly nature of the audience. Following the opening pleas from Muni and Park Commissioner Gordon Davis, the audience proceeded to neatly stack paper and garbage in piles, a phenomenon previously unheard of at rock festivals and concerts. Also surprising was the fact that despite the size of the audience and the sometimes hot, uncomfortable conditions caused by crowding, not a single incidence of crime was reported. The tone of the evening was accurately expressed by New York City Mayor Edward Koch when he gleamed, "I met James Taylor for the first time. He's a terrific guy and I'm having a ball. We're hoping to do more of this."

And, James Taylor was, for the most part, the reason behind the huge gathering and its ensuing two hours of ecstatic delight. Looking tanned and healthy in white shirt and grey slacks with longer hair than he's sported in recent years, Taylor immediately took command; using his warm tenor to soothe the audience with an evenly balanced mixture of old and new material. After a brief, solo acoustic set, Taylor summoned his stellar band which included Don Grolnick, key-

boards; Danny Kootchmar and Waddy Wachtel, guitars; Russ Kunkel, drums; Lee Sklar, bass; David Lasley and Arnold McCullers, back-up vocals; and David Sanborn, sax.

The concert theme, "Let It Grow," was appropriate not only for the lawn restoration project, but also as a gauge of the music which gained momentum during the 26-song set that culminated with an awesome "Sweet Baby James" that serenaded the hundreds of young mothers with children, in attendance, and earned Taylor one of several standing ovations. With Kootchmar and Wachtel wailing away on a dual guitar assault, Taylor danced and jumped during an inspired "Summertime Blues" which was followed by a second encore of "Fire And Rain," a song he first became famous for almost ten years ago.

"We needed a way to raise thirty thousand dollars and even more important, we needed a way to convey to the public that a major rehabilitation program would begin this fall in the Sheep Meadow which would prohibit its use for six or seven months," said Commissioner Davis. "I had to effectively inform a lot of people and this seemed to be the most dramatic way to do it. From the start, I believed that James Taylor was the only person who could draw the type of cross-section I needed. His personality and the kind of music he does is consistent with the theme of restoring the park," added Davis. "This clearly was more to New Yorkers than just another concert—because it had a purpose."

Murjani International, the company that markets Gloria Vanderbilt fashions, designed buttons proclaiming "Keep The Sheep Meadow Green" which were sold throughout the evening to raise funds for the reseeded project.

WNEW-FM t-shirts were also sold during the show and will continue to be offered as part of the fund raising scheme. "We were looking for different areas of marketing," said Warren Hirsch, president of Murjani International which paid for all advertising and promotion costs of the concert as well as the cost of producing and selling the commemorative souvenirs, "and the original idea was to run a concert of our own." "We started checking around and heard about Commissioner Davis' plan so we approached him and here we are."

Ron Delsener, one of the nation's foremost rock concert promoters; Shelly Schultz, of ICM, the company that represents Taylor; Mel Karmazin, general manager of WNEW-FM; and Davis originally met in May with the idea of holding a free show in the Sheep Meadow; an event that hadn't taken place in over two years because of environmental and crowd problems. "I knew shows were prohibited in the Sheep Meadow and for the last four years they'd been doing concerts in the Great Lawn but now they're prohibited also so I figured I'd take a shot," said Delsener. "After several meetings and Gloria Vanderbilt and WNEW finalizing their interest, we got the go ahead. The total cost for putting this thing together has already run in excess of \$40,000 so everyone's help was essential."

In an age of shortages and rising prices, the "we can't have anymore" generation was treated to a night from another era, and they responded accordingly. One couldn't help but feel a strong longing for things past, and an equal anticipation for a change of things to come. "I think we proved a point today with the way everyone responded," said Scott Muni. "We've got a great shot at the future."

Werner Premier



Epic recording artist David Werner's new album recently had its world premier with radio station WDVE on a river cruise aboard Pittsburgh's "Liberty Belle." Werner's self-titled album is one of the top-added LPs in the country. Pictured are, from left: Linda Carducci, WDVE; Bob Feineigle dir., national album promotion, E/P/A; Marcy McFarren, WDVE; Chuck Schwartz, E/P/A album promotion; David Werner; Bob Clearmountain, co-producer; Mark Doyle, co-producer; Steve Dessau, product manager, E/P/A; Tom Cossie, manager; John Tupper, E/P/A local promotion; Bill Kelly, WDVE and Mike Kraski, CBS sales representative.

CRT Is Chastized On Plant-Watering

By BILL HOLLAND

■ WASHINGTON — The Copyright Royalty Tribunal, the newly established federal agency that oversees regulation of the new copyright laws and which is no stranger to these pages, has been chastized by the Congress for being a spendthrift.

The criticism was leveled not at the Tribunal's official functions during the past year, all the weeks and weeks of hearings and meetings with a wide range of groups seeking jurisdiction in copyright matters, but at one of the Tribunal's "in-house" functions.

Namely, plant watering.

Specifically, the Tribunal stands accused of paying somebody else to water the plants around the offices on 20th Street, N.W. And they're not the only ones.

The story begins on Capitol Hill, where last week Sen. James Sasser (D. Tenn.) offered an amendment to forbid the government from spending funds to hire professional plant waterers in federal buildings. Sen. Sasser said that the federal agencies spend \$250,000 a year for such services, and pointed out that even the Tribunal, with only 11 employees, spends \$1,100 a year on plant care and watering.

Told of the Senate amendment, which was adopted, Arthur Kallen, director of the Treasury's office of the budget, said that if the services are cut off, non-professional folks will try to take care of the plants in their own offices, but that it "is going to result in dead plants."

Contacted at his office, CRT Chairman Tom Brennan soberly told RW: "Kallen is right. They're dying left and right. Perhaps by the time appropriations come up next year we can present some photos of the *corpus delicti*."

When asked what the 11 employees of the CRT could do to stem the sad sight of taking ferns, crapped-out cacti and flopping philodendrons, Brennan said, "Maybe we can enroll in some gardening school or something, but from the looks of things, we might be too late."

Festival, Thorpe Pact

■ LOS ANGELES — Allan Hely, managing director of Festival Records, Pty. Ltd., and Spencer Proffer, president of The Pasha Music Organisation, have concluded a long-term production arrangement whereby Pasha will be furnishing completed Billy Thorpe masters for release and distribution by Festival for the Territories of Australia and New Zealand.

Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

■ Salsoul Records has announced that the label will launch a major marketing, promotional and advertising campaign around the latest of **Double Exposure**. **Joe Cayre**, president of the label, says that the group's new image will be that of jocks and physical fitness fanatics, reflecting the public's increased involvement in sporting activities and the outdoors. The campaign's first thrust will come from their latest LP, "Locker Room," which pictures **Jimmy Williams, Joe Harris, Leonard "Butch" Davis** and **Charles Whittington** clad in four different sporting outfits. They will wear similar costumes on stage and "macho athletic type clothing" during print and television interviews.

Double Exposure will also be promoting athletically oriented benefits, performing in schools, hospital and prisons. Salsoul is investigating the possibilities of tie-ins with sporting goods manufacturers and during their national tour in August and September the four singers will partake in Double Exposure fitness competitions. The proceeds from these events will be donated to a special fund for young athletes in the 1980 Olympics. Coop ads and time buys will be secured through print and electronic media to promote the campaign effectively. Double Exposure was recently selected by the Flori Roberts Cosmetic Company to promote "Outdoor Girl," a new anti-perspirant, in conjunction with the release of their album.

Busta Jones, formerly with The Bombers, has signed an artist production deal with Spring Records. His first project is "You Keep On Makin' Me Hot," which he co-produced with **Gino Soccio**. A yet to be titled album will be released in September.

Maxine Gregg, whose Ms Management firm handles **Woody Shaw, Johnny Griffin** and **Dexter Gordon**, has signed an exclusive booking deal with S. March Associates. Bookings for the three artists are now being considered for the 1979-80 concert season. Contact Ms. **Shirley Selzer** at 1 Lincoln Plaza, Suite 29J, NYC, 10023, (212) 580-2017.

Atlanta's WAOK has a position for a morning drive-time jock with production expertise. Send tapes and resumes to **Doug Harris**, 75 Piedmont Ave., N.E., Atlanta, GA, 30303. That slot was being held down by **Hank Spann**, who left to assume a program director position at WBOK in New Orleans, replacing **Bobby Earls**.

Laura Palmer reports from L.A.: Motown's **High Inergy** recently stopped by RW to let me know that they haven't turned it off (in the middle of turnin' on). **Barbara Mitchell, Michelle Martin** and **Linda Howard** now claim "You Shoulda Gone Dancin'," their first single release from the LP of the same name, is causing feet all over to dance and according to Inergy members, that's their principal aim . . . Speakeasy, a semi-private club in Hollywood recently honored **Bob Jones**—the first executive to receive this honor for his

(Continued on page 52)

Listening to Marlena



Columbia Records executives recently hosted a listening reception for Marlena Shaw's just-released album, "Take A Bite," produced by Meco. Pictured at Columbia's New York offices are, from left; Jack Craig, senior vice president and general manager, Columbia; Marlena Shaw and Walter Yetnikoff, president, CBS/Records Group.

Black Oriented Album Chart

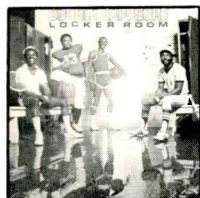
AUGUST 11, 1979

- 1. TEDDY**
TEDDY PENDERGRASS/Phila. Intl.
FZ 36003 (CBS)
- 2. I AM**
EARTH, WIND & FIRE/ARC/Columbia
FC 35730
- 3. BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2
7150
- 4. WHATCHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox
T 583 (RCA)
- 5. STREET LIFE**
CRUSADERS/MCA 3094
- 6. DEVOTION**
LTD/A&M SP 4771
- 7. WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- 8. THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
- 9. THE BOSS**
DIANA ROSS/Motown M7 923R1
- 10. MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- 11. SWITCH II**
Gordy G7 988R1 (Motown)
- 12. CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- 13. SECRET OMEN**
CAMEO/Chocolate City CCLP 2008
(Casablanca)
- 14. THIS BOOT IS MADE FOR FONK-N**
BOOTSYS' RUBBER BAND/Warner Bros.
BSK 3295
- 15. DIONNE**
DIONNE WARWICK/Arista AB 4230
- 16. SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
- 17. DO IT ALL**
MICHAEL HENDERSON/Buddah BDS 5719
(Arista)
- 18. IN THE PUREST FORM**
MASS PRODUCTION/Cotillion 5211 (Atl)
- 19. McFADDEN & WHITEHEAD**
Phila. Intl. PZ 35800 (CBS)
- 20. LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- 21. DESTINATION: SUN**
SUN/Capitol ST 11941
- 22. WILD AND BEAUTIFUL**
TEENA MARIE/Gordy G7 986R1
(Motown)
- 23. ANOTHER TASTE**
A TASTE OF HONEY/Capitol SOO 11951
- 24. CHANCE**
CANDI STATON/Warner Bros. BSK 3333
- 25. DISCO NIGHTS**
G.Q./Arista AB 4225
- 26. FIVE SPECIAL**
Elektra 6E 206
- 27. DO YOU WANNA GO PARTY**
KC & THE SUNSHINE BAND/TK 611
- 28. FEVER**
ROY AYERS/Polydor PD 1 6204
- 29. THE GAP BAND**
Mercury SRM 1 3758
- 30. ROCK ON**
RAYDIO/Arista AB 4121
- 31. LOVE CURRENT**
LENNY WILLIAMS/MCA 3155
- 32. THE ORIGINAL DISCO MAN**
JAMES BROWN/Polydor PD 1 6212
- 33. WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- 34. I LOVE TO SING THE SONGS I SING**
BARRY WHITE/20th Century Fox T 590
(RCA)
- 35. HEARTBREAK**
CURTIS MAYFIELD/Curtom/RSO RS 1
3053
- 36. INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/
Capitol SW 11912
- 37. UNWRAPPED**
DENISE LASALLE/MCA 3098
- 38. WHEN LOVE COMES CALLING**
DENISE WILLIAMS/ARC/Columbia JC
35568
- 39. ADVENTURES OF CAPTAIN SKY**
AVI 6042
- 40. WHEN YOU'RE #1**
GENE CHANDLER/20th Century Fox/
Chi-Sound T 598 (RCA)

PICKS OF THE WEEK

LOCKER ROOM

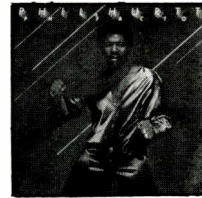
DOUBLE EXPOSURE—Salsoul SA8523



This male quartet's newest album features six well-produced numbers that showcase them in a variety of musical styles. While getting lots of mileage from "I Got The Hots (For Ya)," you can also expect some action from the cuts "Why Do We Have To Go Our Separate Ways" and (Where Have You Been) All Of My Life."

PH FACTOR

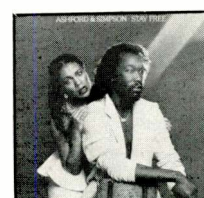
PHIL HURTT—Fantasy F-9582



After having written literally hundreds of tunes for other artists, the talents of Phil Hurtt are now being channeled into a release of his own. And the same skills that went into hits for the Chi-Lites, Joe Simon, Jackie Moore and others have created a hit LP. Watch for the future chart climber, "Boogie City (Rock and Boogie Down)."

STAY FREE

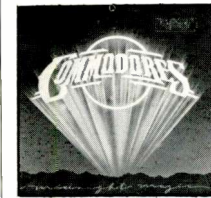
ASHFORD & SIMPSON—Warner Bros.
HS3357



Nick and Valerie are on the verge of extending their reputations as composers to include some of the best dance music ever written. This well-rounded LP has something for everyone, old fans and new, with such tunes as "Follow Your Heart" and "Found A Cure" reflecting both ends of their creative spectrum.

MIDNIGHT MAGIC

THE COMMODORES—Motown M8-92M1



The great tradition rolls on with this their latest album. The Commodores present here a tight package of nine tunes of varying tempos. Already heading for strong across the board airplay, watch especially for plenty of action on "Still," "Wonderland" and "Lovin' You."

Black Oriented Singles

AUGUST 11, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	AUG. 11	AUG. 4	WKS. ON CHART
1 1 GOOD TIMES CHIC Atlantic 3584			8
2 2 BAD GIRLS DONNA SUMMER/Casablanca 988			11
3 3 TURN OFF THE LIGHTS TEDDY PENDERGRASS/Phila. Intl. 8 3696 (CBS)			10
4 4 RING MY BELL ANITA WARD/Juana 3422 (TK)			14
5 5 YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS)			14
6 6 WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)			14
7 11 AFTER THE LOVE HAS GONE EARTH, WIND & FIRE/ARC/ Columbia 3 11033			6
8 8 I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)			11
9 9 CRANK IT UP (FUNK TOWN) PT. I PETER BROWN/ Drive 6278 (TK)			9
10 18 FOUND A CURE ASHFORD & SIMPSON/Warner Bros. 8870			6
11 12 MEMORY LANE MINNIE RIPERTON/Capitol 4706			13
12 13 WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032			10
13 16 THE BOSS DIANA ROSS/Motown 1462			8
14 14 WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821			11
15 22 FIRECRACKER MASS PRODUCTION/Cotillion 44254 (Atl)			6
16 7 AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)			18
17 19 BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)			11
18 17 GEORGY PORGY TOTO/Columbia 3 10944			10
19 10 CHASE ME CON FUNK SHUN/Mercury 74059			14
20 36 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON/ Epic 9 50742			3
21 15 BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956			14
22 20 LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 8 3684 (CBS)			14
23 24 I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419			10
24 21 IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557			11
25 26 SUPER SWEET WARDELL PIPER/Midsong Intl. 1005			8
26 32 I JUST WANT TO BE CAMEO /Chocolate City 019 (Casablanca)			5
27 23 SHAKE GAP BAND/Mercury 94053			19
28 28 DANCE "N" SING "N" LTD/A&M 2142			9
29 34 FULL TILT BOOGIE UNCLE LOUIE/Marlin 3335 (TK)			8
30 30 RADIATION LEVEL SUN/Capitol 4713			8
31 37 I DO LOVE YOU/MAKE MY DREAMS A REALITY G.Q. / Arista 0426			5
32 25 HOT STUFF DONNA SUMMER/Casablanca 978			17
33 33 I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971			10
34 27 WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)			16
35 43 DO IT GOOD A TASTE OF HONEY/Capitol 4744			4
36 47 THIS TIME BABY JACKIE MOORE/Columbia 3 10993			5



37 38 WHERE DO WE GO FROM HERE ENCHANTMENT/Roadshow 11609 (RCA)			7
38 29 DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033			19
39 53 SING A HAPPY SONG THE O'JAYS/Phila. Intl. 9 3707 (CBS)			2
40 48 WINNER TAKES ALL ISLEY BROS./T-Neck 8 2284 (CBS)			4
41 49 RISE HERB ALPERT/A&M 2151			4
42 50 STREET LIFE CRUSADERS/MCA 41054			3
43 46 MY LOVE IS BETTY WRIGHT/Alston 3747 (TK)			5
44 39 DOING THE LOOP DE LOOP LENNY WILLIAMS/MCA 41034			7
45 40 TONIGHT'S THE NIGHT KLEER/Atlantic 3586			6
46 56 GROOVE ME FERN KINNEY/Malaco 1058 (TK)			2
47 42 LOVE WILL BRING US BACK TOGETHER ROY AYERS/ Polydor 14573			6
48 31 I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)			18
49 58 OPEN UP YOUR MIND (WIDE) GAP BAND/Mercury 74080			3
50 55 I GOT THE HOTS FOR YA DOUBLE EXPOSURE/Salsoul 2091 (RCA)			3
51 35 H.A.P.P.Y. RADIO EDWIN STARR/20th Century Fox 2408 (RCA)			9
52 51 CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825			6
53 59 THAT'S MY FAVORITE SONG DRAMATICS/MCA 41056			4
54 60 BETTER NOT LOOK DOWN B. B. KING/MCA 41062			3
55 61 WE'VE GOT LOVE PEACHES & HERB/Polydor/MVP 14577			2

CHARTMAKER OF THE WEEK

56 — MAMA CAN'T BUY YOU LOVE ELTON JOHN MCA 41042			1
57 63 LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA)			2
58 — WHEN YOU'RE #1 GENE CHANDLER/20th Century Fox/ Chi-Sound 2411 (RCA)			1
59 52 MOTOWN REVIEW PHILLY CREAM/Fantasy/WMOT 862			7
60 — GOING THROUGH THE MOTIONS HOT CHOCOLATE/ Infinity 50,016			1
61 67 BOOTSY GET LIVE BOOTSY'S RUBBER BAND/Warner Bros. 49013			2
62 65 WANT ADS ULLANDA/Ocean/Ariola 7500			2
63 69 MAKE LOVE TO ME HELEN REDDY/Capitol 4712			2
64 — SAIL ON COMMODORES/Motown 1466			1
65 66 DR. ROCK CAPTAIN SKY/AVI 273			3
66 68 IT AIN'T LOVE, BABE (UNTIL YOU GIVE IT) BARRY WHITE/ Unlimited Gold 1404 (CBS)			2
67 57 UNCHAINED MELODY GEORGE BENSON/Warner Bros. 8843			4
68 64 I LEAVE YOU STRONGER SWEET THUNDER/Fantasy/ WMOT 860			6
69 71 DANCIN' MAN BRICK/Bang 8 4804			3
70 74 YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459			15
71 41 LIGHT MY FIRE/DISCO HEAVEN AMII STEWART/Ariola 7753			8
72 44 REUNITED PEACHES & HERB/Polydor/MVP 14547			21
73 — IF IT AIN'T LOVE, IT'LL GO AWAY PRINCE PHILLIP MITCHELL/Atlantic 3587			1
74 62 A MOMENT'S PLEASURE MILLIE JACKSON/Spring 197 (Polydor)			4
75 45 YOU CAN'T CHANGE THAT RAYDIO/Arista 0399			22



Birth of a Single



Recently signed Ariola recording group New Birth is soon unveiling their debut single, "I Love You," from their premier LP, "Platinum City." A special 12" single of this unique disco ballad has been pressed in addition to a commercial 7". Pictured at the Ariola offices (from left) are: Austin Lander, New Birth; Otis Smith, vice president of Ariola; Stan Diamond, attorney; Robert Jackson, New Birth; Allen Frey, New Birth; Tony Churchill, New Birth; Travis Clark, New Birth's manager, and (seated) Ariola president Jay Lasker.

EarMarc Label (Continued from page 6)

Brenda Tharp, Simon's administrative assistant in Los Angeles. The new label will also receive the support of the Casablanca promotion staff both in New York and on the west coast. Simon's former responsibilities will now be handled by Michele Hart and Kenn Friedman, who will continue to work closely with Simon in the development of his new label.

When interviewed by RW after the recent announcement of the custom label, EarMarc, label president Marc Paul Simon stated that although the label's initial emphasis will be directed primarily towards the disco market,

"After I've had a taste of what it is to run my own record company, and feel more ease in stretching out in other directions, I won't be shy in moving with other things that are exciting."

According to Simon, the majority of the labels' roster will consist of new talent, while not excluding the prospect of seeking more established stars, he said, "Depending upon how well I do with my first releases."

Simon expects to keep his roster at a total of nine acts, expecting four album releases by four artists before the end of the year, and two or three spring releases.

Record World Jazz

By ROBERT PALMER

■ Alligator Records (Box 60234), Chicago, Illinois) has already taken a healthy lead in the blues field with its thoughtfully produced and attractively packaged albums, and the label's newest artist, **Lonnie Brooks**, shows exceptional promise. Brooks, who was something of a recording star in Louisiana in the fifties as Guitar Jr., combines hard electric blues with soul, Louisiana swamp influences, rock, and jazz, making an eclectic blend that could have unusually broad appeal. "Bayou Lightning," Brooks' first Alligator album, also indicates an appealing off-the-wall sense of humor, and reports are that Brooks has an acrobatic stage act, having come up under early masters of electric blues and showmanship like **Gatemouth Brown**. The man bears watching.

The first three releases in Tomato's promising new jazz series are in (like the other items of new and experimental music on the label, they have a green tomato logo), and they're everything one could have expected. Two of them, **Sam Rivers'** "Waves" and **Leroy Jenkins'** "Space Minds, New Worlds, Survival of America," have notes by this writer; the third is pianist **Mike Nock's** "Climbing," with notes by **Bob Blumenthal**. . . . Baritone saxophonist **Hamiet Bluiett**, the former **Charles Mingus** sideman who wields his big horn with exceptional authority, has a new release on the India Navigation label, "SOS." It was recorded in concert with **Don Pullen** on piano, **Fred Hopkins** on bass, and **Famoudou Don Moye** on drums—quite a group—Soprano saxophonist **Kenny Davern**, who is best known for his work with mainstream and traditional groups, ventures into new territory on his appropriately titled LP "Unexpected" (available from Kharma, 165 William Street, New York, N.Y. 10038). He is joined in the front line by soprano saxophonist **Steve Lacy**, who comes from a dixieland background similar to Davern's, and the sympathetic rhythm section is **Steve Swallow** and **Paul Motian**. With their emphasis on personal sonorities and collective improvisation, traditional and avant-garde jazz are more alike than many people suppose, a point this album proves handily. . . . Jazz composer **Paul Nash**, a Bay Area musician, has made his first album, "A Jazz Composer's Ensemble," for the Revelation label (1615 N.W. 14th Ave., Gainesville, Florida 32605). The soloists include **Art Lande** and **Mark Isham** (from Lande's group Rubisa Patrol, which records for ECM) and drummer **Eddie Marshall**. . . . Oboist **Joseph Celli**, a leading player in New York's SoHo new music scene, has released a fascinating album called "Organic Oboe" on his own O.O. records, available through New Music Distribution Service, 500 Broadway, New York, N.Y. 10012. There are compositions by Celli, **Karlheinz Stockhausen**, **Elliott Schwartz** (who collaborated successfully with saxophonist **Marion Brown** a few years ago) and **Malcolm Goldstein**, using a wide variety of unusual playing techniques and electronics.

The Biograph label (P.O. Box 109, Canaan, New York 12029), long known for its extensive reissue series devoted to early jazz and blues, has released a new series leased from the Dawn label and dating from the mid-fifties. Two of the albums, guitarist **Jimmy Raney's** "Too Marvellous For Words" and saxophonist **Lucky Thompson's** "Lullaby in Rhythm," were recorded in Paris. The other two are from New York and are somewhat unusual in that each features a tenor saxophone-trombone front line and the saxophonists, **Al Cohn** and **Zoot Sims**, were often heard together in those days. Cohn's "Be Loose" has **Frank Rehak** on trombone, while Sims' "One To Blown On" features **Bob Brookmeyer**. . . . Muse records' latest release is highlighted by a captivating and original disc from bassist **Buster Williams**, "Heartbeat." The other new Muses are "The Gator Horn" by **Willis Jackson**, which features both Jackson's wonderfully gruff tenor and a side of his Gator horn, which sounds a little like one of Roland Kirk's maverick reeds; trumpeter **Red Rodney's** "Home Free," with saxophonists **Richie Cole** and **David Schnitter**; Cole's "Keeper of the Flame," with two vocals by the late **Eddie Jefferson**; Schnitter's "Thundering;" and vocalist **Etta Jones'** "If You Could See Me Now."

Columbia's first "Havana Jam" album, which you'll no doubt have read about, includes some exciting jazz performances from **Weather Report** and the **CBS Jazz All Stars**, among others. The new Columbia jazz releases are primarily fusion: "Hot" by **Maynard Ferguson**, "Lucky Seven" by **Bob James**, "Arrows" by guitarist **Steve Khan**, and "The Good Life" by flutist **Bobbi Humphrey**. . . . **Stanley Turrentine's** latest, "Betcha," is on Elektra. . . . CTI continues to re-release classic albums in its 8000 series.

Metheny Honored



At a recent party hosted by Warner Bros. Records to commemorate the great success of the Pat Metheny Group this past year, friends gathered around the guests of honor celebration. Pictured from left to right: Ricky Schultz WB national jazz promotion; Lou Dennis, vice president sales; Mo Ostin, board chairman and president of WB; Pat Metheny; Lyle Mays; Charlie Lourie, WB product manager; Ed Rosenblatt, senior vice president of sales and promotion; and Eddie Gilreath, national sales manager for black music.

E/A International Promotes Olson

■ NEW YORK — Suzanne Olson has been promoted to the newly created post of administrative assistant for the international department of Elektra/Asylum Records, it was announced by George Steele, E/A vice president/international.

Olson joined E/A two years ago, and has had administrative responsibilities for the label.

McEnaney to A&M Intl.

■ LOS ANGELES—Jack Losmann, managing director International of A&M Records, has appointed Cheryl McEnaney to international promotion.

K-Disc Mastering Bows

■ LOS ANGELES—A major new disc mastering facility has opened in Hollywood, California. K-Disc Mastering, located at 6550 Sunset Blvd., is a subsidiary of Keysor-Century Corporation, the Saugus, California based record vinyl manufacturing firm. With one room already in operation, a second room is approaching completion.

Riz Barnett VP

■ LOS ANGELES—William Riz has been named vice president of Barnett Enterprises, it was announced by Michael Barnett, president of the personal management company.

The Jazz LP Chart

AUGUST 11, 1979

1. **STREET LIFE**
CRUSADERS/MCA 3094
2. **MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
3. **AN EVENING OF MAGIC**
CHUCK MANGIONE/A&M SP 6701
4. **I WANNA PLAY FOR YOU**
STANLEY CLARKE/Nemperor K22 35680 (CBS)
5. **HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
6. **NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
7. **MINGUS**
JONI MITCHELL/Asylum 5E 505
8. **LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
9. **FEVER**
ROY AYERS/Polydor PD 1 6204
10. **PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
11. **TOGETHER**
McCOY TYNER/Milestone M 9087
12. **PART OF YOU**
ERIC GALE/Columbia JC 35715
13. **FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
14. **LOVE CONNECTION**
FREDDIE HUBBARD/Columbia JC 36015
15. **FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
16. **EUPHORIA**
GATO BARBIERI/A&M SP 4774
17. **LUCKY SEVEN**
BOB JAMES/Columbia/Tappan Zee JC 36056
18. **COUNTERPOINT**
RALPH MacDONALD/Marlin 2229 (TK)
19. **JEAN-LUC PONTY: LIVE**
ATLANTIC SD 19229
20. **PARADE**
RON CARTER/Milestone M 9088 (Fantasy)
21. **KNIGHTS OF FANTASY**
DEODATO/Warner Bros. BSK 3321
22. **BETCHA**
STANLEY TURRENTINE/Elektra 6E 217
23. **EYES OF THE HEART**
KEITH JARRETT/ECM 1 1150 (WB)
24. **CARMEL**
JOE SAMPLE/MCA AA 1126
25. **DELPHI I**
CHICK COREA/Polydor PD 1 6208
26. **DELIGHT**
RONNIE FOSTER/Columbia JC 36019
27. **HOT**
MAYNARD FERGUSON/Columbia JC 36124
28. **DO IT ALL**
MICHAEL HENDERSON/Buddah BDS 5719 (Arista)
29. **BRAZILIA**
JOHN KLEMMER/MCA AA 1116
30. **BROWN SUGAR**
TOM BROWNE/Arista GRP GRP 5003
31. **THE GOOD LIFE**
BOBBI HUMPHREY/Epic JE 35607
32. **LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
33. **TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JC 35594
34. **ARROWS**
STEVE KHAN/Columbia JC 36129
35. **THE MIND OF GIL SCOTT-HERON**
Arista AL 8301
36. **HIGH GEAR**
NEIL LARSEN/Horizon SP 738 (A&M)
37. **FUTURE TALK**
URSULA DUDZIAK/Inner City 1066
38. **PAT METHENY GROUP**
ECM 1 1114 (WB)
39. **FLUID RUSTLE**
EBERHARD WEBER/ECM 1 1137 (WB)
40. **THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705

Disco Dial

WRMZ/Columbus/Ken Pugh

#1 GOOD TIMES—Chic—Atlantic

Prime Movers: THE BOSS—Diana Ross—Motown
H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
FOUND A CURE—Ashford and Simpson—Warner Bros.

Pick Hits: CATCH THE RHYTHM—Caress—Warner/RFC
GOT TO GIVE IN TO LOVE—Bonnie Boyer—Col
I GOT THE HOTS FOR YA—Double Exposure—Salsoul

WXKS/Boston/Vinnie Peruzzi, Joe Cervone, Sonny Joe White

#1 WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox

Prime Movers: FOUND A CURE—Ashford and Simpson—Warner Bros.
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic

Pick Hits: YOU CAN DO IT—Al Hudson and the Partners—MCA
WHEN YOU'RE #1—Gene Chandler—20th Century Fox/Chi Sound
GREEN LIGHT/POW WOW—Cory Daye—New York Intl.
DON'T YOU FEEL MY LOVE—George McCrae—Sunshine Sound

DISCO 96/Miami/Frank Walsh

#1 GOOD TIMES—Chic—Atlantic

Prime Movers: I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
FIRECRACKER—Mass Production—Cotillion
THIS TIME BABY—Jackie Moore—Col

Pick Hits: GET UP AND BOOGIE—Freddie James—Warner Bros.
HERE COMES THAT SOUND AGAIN—Love De-Luxe—Warner Bros.
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic

All records played are 12" discs unless otherwise indicated.

WDRQ/Detroit/Debbie Stachel

#1 GOOD TIMES—Chic—Atlantic

Prime Movers: BEST BEAT IN TOWN—Switch—Gordy
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic
FOUND A CURE—Ashford and Simpson—Warner Bros.

Pick Hits: SAIL ON—Commodores—Motown
COME TO ME—France Joli—Prelude
WHATCHA' GONNA DO ABOUT IT—Rozalin Woods—A&M

KHFI/Austin/Jack Starr, Becky Schoelman

#1 GOOD TIMES—Chic Atlantic

Prime Movers: WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century Fox
THIS TIME BABY—Jackie Moore—Col
GET UP AND BOOGIE—Freddie James—Warner Bros.

Pick Hits: PUT YOUR BODY IN IT—Stephanie Mills—20th Century Fox
LOVE IS ON THE WAY—Sweet Inspirations—RSO
RISE—Herb Alpert—A&M

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

#1 GOOD TIMES—Chic—Atlantic

Prime Movers: I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
HERE COMES THAT SOUND AGAIN—Love De-Luxe—Warner Bros.
THIS TIME BABY—Jackie Moore—Col

Pick Hits: ANGEL EYES—Roxy Music—Atlantic
GOT TO GIVE IN TO LOVE—Bonnie Boyer—Col
DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic

For The Record Celebrates



Top music industry representatives recently joined Judy Weinstock, president of New York's For The Record disco pool, celebrate the disco pool's eighteen-month anniversary. Pictured backstage after a performance by Betty Wright are (from left): Valerie Simpson, Frankie Crocker, program director for WBLS, Nick Ashford, Ray Caviano, president of RFC Records, Judy Weinstock, president of For The Record disco pool, and Betty Wright.

Black Music Report

(Continued from page 49)

contributions to the community by setting a positive example in the field of entertainment media. For the last nine years, Jones has been involved in Motown's publicity and press departments beginning as a manager of the department, and working his way to the title of director of press and publicity. Jones was the first syndicated entertainment editor of Los Angeles, servicing 80 black papers across the U.S. Jones was also the first black from the west coast to be selected to Who's Who in public relations. Congratulations Bob Jones . . . What was to be an interview with P.I.R. recording artist **Edwin Birdsong** turned into a visit down memory lane. Sr. VP of RW, **Spence Berland** and Birdsong go back over ten years in the industry. I heard stories of how Birdsong followed Berland (in his Polydor days) from Manhattan to Long Island, begging for Spence to take a listen to what he had. Unfortunately for Berland, at that time Birdsong didn't have any lollipops to pass out, as he is now, promoting his newest single release, "Lollipop," from his namesake LP . . . Last Friday, July 27th, a sunny afternoon salute for renowned flutist **Hubert Laws** and **Claude Bolling** took place on the plaza level of the ABC entertainment center with a handful of Laws in attendance—**Ronnie, Eloise, Debra, and Blanche**. The afternoon entertainment was provided by the **Joe Farrell Quartet** . . . on August 17-18 the first International **Jackie Wilson** Tribute, sponsored by Black Ladies Productions and Universal Life Church will take place at the Apollo West. Wilson, a stroke victim for the last five years, lies in a New Jersey hospital today. The tribute includes **Memories**, a ten-piece band; **Sweet Dreams**, and **Donald Woods**; a singer who has aroused crowds singing Jackie's hits. A percentage of the donations will go to the Jackie Wilson Foundation. For information contact Mr. Taylor at 213-462-9355.

Gettin' Together



When Junior Walker and The Undisputed Truth shared the bill at the Whisky A Go Go in Hollywood last week, they had more in common than a stage. Both acts record for the Warner Bros. distributed Whitfield Records label. Between sets, they got together with producer Norman Whitfield. From left: Norman Whitfield, Undisputed Truth members Lloyd Williams, Herschel Kennedy, Melvin Stewart, Trey Stone, Marcy Thomas, William Kennedy, Junior Walker and Joe Harris and Cornell Robinson of Undisputed Truth.

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ASCAP Sets Deadline For Disco Workshop

■ NEW YORK—The final date for submitting tapes for entry in the ASCAP East Coast Disco Writers Workshop is August 10. All participants will be notified the week of August 20, according to Karen Sherry, ASCAP publicity director.

The Disco Workshop, the first of its kind, begins Tuesday, Sept. 4 at ASCAP's New York Headquarters and will meet once a week from 7 p.m. to 9 p.m. under the leadership of Roxy Myzal, national disco promotion director for Atlantic Records.

Labels Cautious with Tour Support

(Continued from page 3)

that marginal acts in particular will be worst hit this summer, he sees careful packaging as one safeguard, and concludes, "We know this market condition will end. If we quit developing new artists, who will we have in 1981 or 1982?"

Agrees Warner Bros. Records' Bob Regehr, vice president, artist development, "I think it will be much more selective with respect to which acts go out, not in terms of how much support can be pledged. A lot more pre-planning will be going into each tour that does go out."

A number of executives also see greater cost consciousness as one budgetary trend that actually preceded the current industry-wide effort to offset soft sales and their impact on fiscal bottom lines. Many respondents stressed that policy on blanket tour subsidies began shifting toward a fully recoupable basis throughout the trade several years ago, and noted that management and label strategies have likewise zeroed in on closely tying any concert activity to album release plans.

Noted Arista's vice president of artist development, Rick Dobbis, "I don't think that our philosophy has changed at all as far as touring is concerned. We're anxious for the acts that can help themselves by touring to go on the road. If a tour seems to be an essential part of breaking a particular act, then in the course of putting together the entire program for the artist, we'll provide support as long as it is presented reasonably."

A&M's Martin Kirkup, vice president, artist development, also stresses budget control as a long term objective, not a reaction to current market ills. "We've done it consistently over the last two years," he says of A&M's efforts to control talent dollars, "not the last six months. I felt there was a position where the relationship between an artist and their record company changed: it went from the artist asking, 'Why shouldn't I go out on the road' to the label asking, 'Why should you go on the road?'"

Kirkup typifies a number of label and agency sources who view the greater emphasis on cost-cutting as ultimately positive in its long-term prospects. "I think, in the long run, it will have very positive benefits," he told RW. "We're being smacked in the face with problems that we should've dealt with much earlier, in terms of finding ways to be more cost-efficient in our operations."

At RSO Records, Janis Lundy, executive assistant to the presi-

dent/artist development, reported, "I can't say we're unaffected by the soft market, but at the same time we had a great year last year. We made plans accordingly then, with regard to determining those acts that should go out and how we should support them."

Thus, RSO is having a fairly busy concert season via tours for John Stewart, Suzi Quatro, the Rockets and other acts signed to the label during the past year, along with the Bee Gees, Eric Clapton and Alvin Lee. Lundy says that by not staffing up in the bullish aftermath of its success with "Saturday Night Fever," the label has avoided extensive cuts internally. "Certainly we would not send an artist out on the road without current product," she observes, "since that's clearly a waste of money in most cases, especially in the current market."

"Acts may or may not be taking limos to the gigs, but we are supporting those tours. Why, if we had a great year last year, should our artists have to suffer now?"

One area where several labels are actually asserting a more aggressive stance appears to be the emerging circuit of newer rock clubs geared to developing acts. At Elektra/Asylum, Mark Hammerman, national director, artist development, notes, "In the midst of the doldrums, we're putting out a package for August with Louise Goffin and the Greg Kihn Band. With everyone watching his moves so carefully, there's still excitement building for certain projects."

At the same time, Hammerman

admits most live talent sources are adopting the "general feeling that you have to play it closer to your chest." In particular, papered houses—club or concert dates where most of the ticket dollars represent label buys, not box office sales—are being frowned upon. "We want record buyers and concert-goers in the audience, in order to sell the record," he says.

A&M's Kirkup also cites the new club scene as an important area where labels are learning to spend support dollars sparingly. Kirkup notes that label acts like Joe Jackson and the Police have been able to mount U.S. tours without resorting to massive label subsidies because of the British industry's current emphasis on eliminating excessive expenditures on hotel lodgings, limousines, parties and other tour-related factors often inflated through label largesse in the past.

Arista's Dobbis likewise reports special attention to club dates, noting that despite the soft market, Arista is exploring new approaches to tour subsidies for the club level. For a new act, the A's, Dobbis notes that the label took an unusual tack by committing to a tour prior to album release.

During the past few months, the group was booked extensively throughout the northeast, with Arista supplying a special poster for the club dates and releasing a special ten-inch EP in a limited edition designed to further spread their impact inside the tour region.

"That club circuit that's developing is very healthy," notes Dobbis, "because it's no longer a question of having just one club available for new talent in a major market."

While overall budgets are being cut, then, most label artist development executives are being backed in their new stance by talent agencies. That leaves managers and some club owners formerly accustomed to large label ticket buys to provide the only significant cries of dismay over the record companies' greater caution. For fledgling acts trying to break directly into the concert market without following the club route emerging for new wave-styled acts, higher equipment and travel costs are cutting deeply into profits.

Complained one manager of the labels, "Last year they were so much looser with their tour support. There was no problem. This year, you have to go over it fully, and even fly to the label's headquarters. It's ridiculous. When you submit a budget, they try to cut it at least in half. We have a 20-foot truck, and the gas is killing us."

Perhaps. Yet that same manager inadvertently undercut this assessment by reporting that an original request for \$10,000 in subsidiaries was cut by the label to \$6,000, then upped to \$8,000—considerably more than half.

Wonderling Appointed To New Arista Post

■ LOS ANGELES—John Wonderling, formerly general professional manager east coast of the Arista music publishing group, has been promoted to director, creative affairs, east coast, it was announced by Billy Meshel, vice president and general manager of the Arista group.

Chip DiNigris Returns To Atlanta for CBS

■ NEW YORK — Roger Metting, vice president, marketing, southeast, CBS Records has announced the appointment of John (Chip) DeNigris to the position of branch manager, Atlanta, CBS Records.

Most recently, DeNigris was branch manager, Cincinnati, CBS Records before returning to Atlanta where he previously held the position of sales manager.

Vanwarmer Gold

■ LOS ANGELES — "Just When I Needed You Most", the single from Bearsville recording artist Randy Vanwarmer debut album "Warmer" has been certified gold by the RIAA.

Wet Willie Rocks The Exit/In



The Nashville music community and public turned out for Epic's Wet Willie at the Exit/In recently where the group worked with the club's new and improved sound system, broadcast live over WKDF radio. Gathered backstage to celebrate following the show are (from left, kneeling) Joe Mascheo, director of affiliate relations, BMI Nashville; Larry Berwald and T. K. Lively, Wet Willie; Ron Huntsman, vice president of artist promotion, Sound Seventy (Wet Willie's management firm); (standing) Jack Hall and Mike Duke, Wet Willie; Joe Sullivan, president of Sound Seventy; Ann Peterson, ATI (Wet Willie's booking agency); Marshall Smith, Wet Willie; Robert Stewart, president of Sound Seventy Productions; Jimmy Hall, Wet Willie; Epic artist Marshall Chapman; and Jerry Smith, assistant director of writer relations, BMI Nashville.

Record World Latin American

Latin American Album Picks

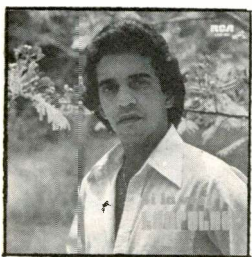


EN CASTELLANO VOL. II

DEMIS ROUSSOS—Mercurio MER 1911

Arreglos a gran orquesta con un toque especialísima, respaldan al intérprete griego Demis Roussos en este paquete en Española. Su muy característica voz se luce en "Diez años," (Revaux-Sardou-Billon-Toro) "Ojos que no ven," (Barbelivien-Constandinos-Toro) "Romántica" (Grego-Barbelivien-Toro) y otras.

■ Backed by very characteristic and different arrangements, Greek performer Demis Roussos offers here excellent performances in Spanish. Very good are "Romantica," "Rio Salvaje," (Gretu-Cross-Toro) "Si me dices te quiero," (Barnell-Jouveaux-Toro), more.

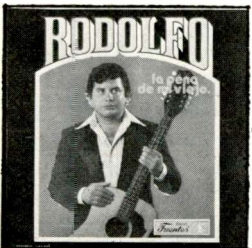


SI LA VES

LEOPOLDO—RCA LPVS 1831

Con arreglos y dirección de Rubén Lorenzo, Leopoldo de Venezuela logra excelentes interpretaciones de temas muy comerciales que pudieran dar fuerte si el sello se movilizara internacionalmente a su favor. "Si la ves," (L. Ojeda) "Qué pena," (T. Fundora) "Perdoname," (Morales-Napier-Bell) "Así me paga tu corazón." (Arbizu-Tuaro-Requena).

■ With arrangements and direction by Ruben Lorenzo, Leopoldo from Venezuela could make it big with this excellent production in which are included "Ah, el amor," (R. Lorenzo) "Toda vez que te pienso," (R. Lorenzo) "No me digas más" (Jordan-Gamoso-Suber," others.



LA PENA DE MI VIEJO

RODOLFO—Fuentes 201223

Con arreglos de Julio García G. y José Rivero, Rodolfo de Colombia vuelve a la actualidad internacional con "The vas, te vas" (L. Ocegura) y "Naila" contenidas en este paquete. Otras son "La pena de mi viejo," (German-Calero) "Recuerdos," (A. Avila) y "Amor manchado," (V. Esteves).

■ With arrangements by Julio García and José Rivero, Rodolfo from Colombia is starting to move internationally on this catchy package. "Naila," "Mi ultimo beso," (L. Barrera) "La pena de mi viejo" and "Llorando," (V. Maldonado).



EN EL TIEMPO DE LA COLONIA

LOS HABANEROS—Discolor 4404

Con verdadero sabor a pasado, Los Habaneros interpretan con Edwin en las partes vocales, páginas del ayer con su sonido característico. "La múcura," "A la loma de Belén," "Obesesión," "En la ventana" y otras.

■ With that special flavor of the past, Los Habaneros performs here great tunes that move to dance as they used to. New recording. "En la ventana," "Un poquito de tu amor," "A la loma de Belen" and "En el Tiempo de la Colonia."

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

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



■ Se me han acercado varios ejecutivos y propietarios de empresas discográficas de Estados Unidos, entre los cuales llevaba la voz cantante el amigo Mateo San Martín de Kubaney y Discolor, pidiéndome me hiciera eco de la iniciativa planteada a personalidades de la radio, relacionada con la conveniencia de establecer un día a la semana, en el cual los programadores radiales recibiesen ya sea a los promotores de cada sello o a los propietarios de los mismos, con el objeto de darle a

todo el proceso un poco más de calor humano, así como la oportunidad de suministrar información y datos que ayudasen a los programadores a hacer su selección final de los temas que irían al aire. En la radio norteamericana se lleva este proceso sistemáticamente y aunque hay muchos programadores, que por estar ubicados en posiciones envidiables, ni se molestan a veces en estar presentes, la realidad es que en línea general, el sistema funciona. En lo latino es necesario un proceso similar en que liberados de complejos cada uno se siente a conversar. La radio depende de la industria discográfica y viceversa y me luce que todo lo que sea intercambio de opiniones es conveniente en la vida. Lo que sucede es que en la

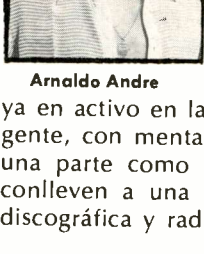


Alberto Vera

mayoría de las áreas, los programadores y disc-jockeys se maravillan cada vez que llega a sus estaciones un promotor o un simple mensajero, sin contar la alegría de hasta recibir un disco por correo. La verdad es que prácticamente nadie en la industria latina está preparado promocionalmente para dar más que un muy mediocre servicio a las estaciones latinas. Por otra parte, en los grandes conglomerados latinos, los programadores musicales le tienen pánico a todo lo que sea promotores, dueños de sellos o representantes. Si se inclinan a través de ciertas producciones, se les acusa de vendidos, si rechazan las que consideran malas, en lo cual están en perfecto derecho en todo el mundo, se les tilda de "payoleros." Y es que, el día en que la industria, a través de algunos de sus miembros, atacó a la radio por primera vez, en cualquier zona, el divorcio quedó para siempre. Se necesitan años de acercamiento, demostración de sinceridad, de servicio y desinterés, para captarse de nuevo a los programadores radiales. Los que están totalmente reacios, no por miedo, sino por "egos a la altura de pseudo-dioses," a esos no los va a convencer nadie, no ya de recibir un día a la semana a alguien en particular, sino por el contrario, ni un instante al año a cualquiera que lleve honestamente una buena producción a su consideración.



Valdes y Dominguez



Arnaldo Andre

Esos, que son los muy menos, son la vieja estirpe que provocó por su parte, una reacción negativa de sellos que por decenios, se vieron privados de promoción por arreglos entre los "omnipotentes" de ambas partes, que generalmente siempre ví cargados de oro a expensas de una industria, que aunque floreciente, estaba desde el inicio podrida en sus entrañas. De todas maneras, ni unos y otros, están ya en activo en las industrias entrañas. De todas maneras, ni unos y otros, están ya en activo en las industrias radiales o discográficas. Son a la nueva gente, con mentalidad más profesional, digna y edificante, tanto de una parte como de la otra, a los que corresponde dar pasos que conlleven a una más amplia y satisfactoria relación entre empresa discográfica y radioé ¡Ellos tienen la palabra!

(Continued on page 57)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. ATE PARECE QUE FOI SONHO
FABIO/TIM MAIA—Odeon
2. NAO CHORE MAIS
GILBERTO GIL—WEA
3. SONHO MEU
MARIA BETHANIA—Polygram
4. POR MUITAS RAZOES EU TE QUERO
JANE/HERONDY—RCA
5. GOT TO BE REAL
CHERYL LYNN—CBS
6. ALLOUETTE
DENISE EMMER—Tapcar
7. I'D RATHER HURT MYSELF
RANDY BROWN—Tapcar
8. TOO MUCH HEAVEN
BEE GEES—Polygram
9. PAI
FABIO JUNIOR—Som Livre
10. BORN TO BE ALIVE
PATRICK HERNANDEZ—CID

Houston

1. HASTA QUE AMANEZCA
JOAN SEBASTIAN—Musart
2. PA' ESO ME GUSTABAS
GRUPO ALPHA—Epsilon
3. EL AMOR DE MI VIDA
CAMILO SESTO—Pronto
4. CAMAS SEPARADAS
YOLANDA DEL RIO—Arcano
5. EL AMULETO
SUPER ESTRELLA—Viza
6. TERCOPELO Y FUEGO
JOSE DOMINGO—Mericana
7. NOCHES DE SANTA MARTA
LOS TAMY TEX—Ramex
8. BUENOS DIAS SENOR SOL
JUAN GABRIEL—Pronto
9. QUE ME PERDONE TU SENORA
MANOELLA TORRES—Caytronics
10. LO QUE NO FUE NO SERA
JOSE JOSE—Pronto

Phoenix

1. LA DE LA MOCHILA AZUL
PEDRITO FERNANDEZ—Caytronics
2. UN DIA TU, UN DIA YO
JULIO IGLESIAS—Alhambra
3. AMOR NECIO
RUBEN NARANJO—Discolando
4. QUIERO QUE ME QUIERAS
EDDIE OLIVARES—Freddie
5. RUEDITAS DE AMOR
GRUPO ALPHA—Epsilon
6. BUENOS DIAS SENOR SOL
JUAN GABRIEL—Pronto
7. PA'QUE Y POR QUE
HERMANOS PRADO—Arriba
8. ME GUSTAS MUCHO
ROCIO DURCAL—Pronto
9. YO NO TENGO CORAZON
TIERRA TEJANA—Tierra Tejana
10. AMANTES DE MEDIO TIEMPO
ALBERTO VAZQUEZ—Gas

Hartford

1. PEDRO NAVAJA
WILLIE COLON/RUBEN BLADES—Fania
2. SIN PODERTE HABLAR
WILLIE COLON—Fania
3. ME OLVIDE DE VIVIR
JULIO IGLESIAS—Alhambra
4. QUIERO VIVIR
CARMIN—Orfeon
5. PEDACITO DE MI VIDA
LEONARDO PANIAGUA—Discolor
6. LA VITAMINA
CONJUNTO QUISQUEYA—Liznel
7. SOMBRAS NADA MAS
HECTOR LAVOE—Fania
8. LA VIRGEN DEL CARMEN
FUERZA LATINA—Combo
9. HOGUERA DE AMOR
EL GRAN TRIO—Algar
10. LA PUERTA FALSA
EL SUPER TRIO—Algar

Ventas (Sales)

Puerto Rico

By KQ-FM (HECTOR MARCANO)

1. SIN PODERTE HABLAR
WILLIE COLON
2. TARTARA
JOE CUBA
3. RING MY BELL
ANITA WARD
4. A CARMEN SANTIAGO
ELADIO JIMENEZ
5. HOT STUFF
DONNA SUMMER
6. QUE FALTA TU ME HACES
GILBERTO MONROIG
7. EL PREGONERO
ORQUESTA LA MASACRE
8. LIBRO DE AMOR
BOBBY VALENTIN
9. RE-UNITED
PEACHES & HERB
10. BAD GIRLS
DONNA SUMMER

Denver

By KBNO (ALBERTO VERA)

1. EL TAHUR
LOS TIGRES DEL NORTE—Fama
2. ME OLVIDE DE VIVIR
JULIO IGLESIAS—Alhambra
3. YA PARA QUE
JUAN GABRIEL—Pronto
4. CAMAS SEPARADAS
YOLANDA DEL RIO—Arcano
5. TRISTE AMANECER
MANUEL EDUARDO—Fama
6. EQUellos BOLEROS
ROLANDO OJEDA—Alhambra
7. NO LASTIMES MAS
ROCIO DURCAL—Pronto
8. AMIGO
ROBERTO CARLOS—Caytronics
9. DE ESTA SIERRA A LA OTRA
GLORIA PHOL—Hurricane
10. BOLEROS
LA PEQUENA COMPANIA—Alhambra

San Francisco

By KRBG (OSCAR MUNOZI)

1. PA'QUE SEPAS QUE TE QUIERO
MARCO ANTONIO VAZQUEZ
2. MI AMIGO
PUNTO SUR
3. AGUA DE CLAVELITO
JOHNNY PACHECO & HECTOR
CASANOVA
4. ALGUIEN COMO TU
MANOLO MUNOZ
5. CUBA
THE GIBSON BROTHERS
6. OHHH, BABY BABY
DEBORA
7. ALBRICIAS
LOS TUKAS
8. BRUJERIA
ALVARO DAVILA
9. POR SI VOLVIERAS
JOSE LUIS
10. SE ME PERDIO LA CADENITA
SONORA DINAMITA

Bakersfield, Cal.

By KWAC (HUMBERTO ROMO)

1. ANGEL DE MI VIDA
SUPER ESTRELLA—Viza
2. PA'ESO ME GUSTABAS
GRUPO ALPHA—Epsilon
3. LAGRIMAS DEL ALMA
CHELO—Musart
4. LOS TRES CAMPESINOS
HERMANOS BARRON—Joey
5. BAILEMOS ESTA CANCION
LOS RIVIERA—Fama
6. OHHH, BABY BABY
DEBORA—OB
7. ALGUIEN COMO TU
MANOLO MUNOZ—Gas
8. ME OLVIDE DE VIVIR
JULIO IGLESIAS—Alhambra
9. POR SI VOLVIERAS
LOS TERRICOLAS—Discolando
10. MI ESTADO QUERIDO
LOS CASTIGADORES—Viza

Nuestro Rincon

(Continued from page 56)

Julie Sayres, de la Operación Latinoamérica de CBS, Coral Gables, ha pasado a formar parte del "staff" de WEA Internacional . . . Me visitó esta semana Gerardo Rodríguez Yebra, Gerente General de Distribuidora Sonográfica Venezolana C.A., empresa formada por el conglomerado de Radio Caracas Televisión para la distribución y promoción discográfica en Venezuela. Con la apertura de muy moderna planta de prensaje, personal dirigido por el capaz Gerardo y la fuerza enorme promocional del conglomerado, no dudo que la nueva empresa se convierta en un gigantón discográfico en tiempo record. Claro, hace falta nueva gente en la industria, que piense y actúe diferente . . . El grato amigo Alberto Vera acaba de ser nombrado Programador Musical de KBNO Radio del 1601 West Jewel Avenue, Denver, Colorado 80223. Alberto, también conocido como "Brown Bear" está cargado de optimismo en cuanto al desenvolvimiento de sus funciones, puestas a su cargo por Ed Romero, presidente y gerente de la dinámica estación radial. ¡Saludos a ambos amigos y éxitos!

Amenaza Musexpo con un éxito espectacular este año. Más de mil ejecutivos, representando a más de 450 empresas discográficas estarán presentes. La asistencia de Europa es impresionante. Latinoamérica está reaccionando fuerte a este evento que se celebrará en Miami Beach del 4 al 8 de Noviembre próximo . . . Liberado por Coco Records de su contrato con la empresa, es muy posible que Fajardo firme con Fania . . . Oscar D'Leon se presentará en el "Kool New York Salsa Festival" que se celebrará en el Madison Square Garden el día 1ro. de Septiembre . . . El amigo Conrado Domínguez, Gerente General de Discos Fuentes, Colombia, me visitó esta semana, en ocasión de la firma de los derechos de prensaje y distribución de su sello a la firma Sunshine Records Distributors, de la cual es presidente el, de nuevo muy activo, Eliseo Valdés . . . Quedó muy exitosa la presentación "La Historia Fono-Musical de México" que nuestro colega mexicano "Discoméxico" presentó en Los Angeles . . . Excelente el long playing "Yo . . . yo te quiero conmigo" que en interpretación

de Arnaldo André, lanzó Cordica en Venezuela, en producción de Ruben Lorenzo . . . Y ahora . . . ¡Hasta la próxima!

Several record company owners and executives, among them Mateo San Martín from Kubaney and Discolor, have asked me to reach radio personalities about the convenience of establishing one specific day of the week on which Latin radio programmers could have a direct contact with label's promoters and owners with the purpose of supplying new releases and information which will help radio programmers in doing the best selection of tunes to be aired. This system is already working out in American radio. It is necessary to have a similar system with Latin radio. The truth is that in the Latin industry most are prepared to give only a mediocre service to Latin stations. On the other hand, in the big Latin areas, Latin programmers just panic with the idea of getting together with promoters or label's owners. It will take time to ease the tension between programmers and promoters, through a lot of understanding, sincerity and amicable service toward the programmers. This new system is aimed at those with a professional mentality, in order to step forward with a new system that will develop in a better relationship between record and radio industries. They have the word!

Julie Sayres, formerly with CBS's Latinamerican Operation, has joined the staff of WEA International . . . Gerardo Rodríguez Yebra, general manager of Distribuidora Sonográfica Venezolana C.A., visited my offices this week. The new record enterprise is related to Radio Caracas Television, and will very shortly open pressing facilities and the distribution and promotion of records in Venezuela. With the huge promotional strength of Radio Caracas Television and the abilities of Gerardo Rodríguez, I don't doubt this new record company will become one of the most important in Venezuela . . . Alberto Vera, also known as "Brown Bear," has just been appointed musical programmer for KBNO Radio, 1601 West Jewel Avenue, Denver, Colorado 80223, by its president Ed Romero. My congratulations to Alberto!

Record World en Puerto Rico

By FRANKIE BIBILONI

■ Es probable que en el curso del próximo mes haya importantes cambios en las principales empresas disqueras de Puerto Rico. Seguiremos informando en nuestro próximo despacho . . . **Johanna Rosaly** (Velvet) artiz y ahora cantante ya puede darse el lujo de poder decir que el público ya la conoce bien, y ahora todo lo que hace se comenta. Encontró su estilo, y ha sabido cacarle jugo a su corta carrera como cantante . . . "Nuestra Plaza" en su voz comienza a interesar al público comprador de discos . . . **Rosita Rodríguez** regresó a las grabaciones para continuar su carrera artística con más ganas que nunca. Ha grabado temas estupendos, en los que se nota la madurez interpretativa que ha adquirido y se perfila como un hit el tema titulado "Ayer Contra Vineto y Marea" (de la autoría del cantautor puertorriqueño **Edwin Oliver**) Rosita pertenece como artista al nuevo sello disquero El Sonido . . . **Tony Croatto** ya tiene un nuevo elepé en el mercado titulado "Yo Habito una tierra Luz" con el que esperamos obtenga tantos éxitos como con los anteriores . . . **Guido Del Verdi**, conocido en America Latina, pero desconocido por completo en nuestro mercado, ha despertado como un gran vendedor, con el tema de su propia autoría "Chau cariño Chau" . . . **Guido del Verdi** graba en exclusiva para el sello Orfeón . . . Un tema salsoso que puede resultar de mucho impacto, es el de "Se necesita Rumbero" en la sabrosa interpretación de **Oscar de León** con la orquesta la

Crítica.

Con este disco puede imponer en forma definitiva su estilo, como uno de los representantes de este género . . . **Tommy Olivencia** (TH) con su orquesta y su interpretación al número "Que dichoso Es" ha logrado otra de sus grandes creaciones y seguramente será uno de los mayores éxitos de su carrera . . . **Willie Rosario** (TH) está logrando buenas cifras de venta con su interpretación de "Ojalá que te Vaya bonito" . . . Arriba a cifras gordas la venta del elepé "Willie Colón Solo," en el cual **Willie Colón** (Fania) vuelva a los desfiles de éxito, está vez cantando su propia melodías. "Sin Poderta Hablar" resultó un gran cantazo . . . **Gilberto Monroig**, (Artomax) cubre su "Que Falta Tu Me Haces," con otro hitazo "Súplica," el cual se está colocando en los primeros lugares de popularidad y con la misma consistencia que su anterior éxito . . . Muy bien **José Luis Rodríguez**, en su posible nuevo éxito "Angelica." La difusión es intensa y el tema gusta . . . **Wilkins cosechatro** "jit" más con su creación a "Amantes" . . . "Será Varón . . . será mujer" es una de las canciones que más se escucha en la radio actualmente, en la interpretación de **Chucho Avellante** . . . En unas cuantas semanas "Será Varón . . . Será Mujer" se ha colocado en el 5, lugar en la lista de las 50 canciones populares del parade . . . **Rudy Márquez** de Venezuela puede llegar a algo grande con "Cuando Muere El Amor" . . . ¡Hasta la próxima desde Puerto Rico!

Cougar Prowls L.A.



Phonogram, Inc./Mercury Records hosted a party for Riva Records' John Cougar, to kick off the west coast portion of his national tour. The party was held at The Starwood in Hollywood, before Cougar's first show, and members of the press and radio were also on hand. Pictured from left: Carolyn Broner, Phonogram local promotion; Damion, KLSO P.D.; John Cougar; Mike Gill, Riva Records.

Album Analysis

(Continued from page 8)

midwest and the east coast as well as some racks; and Elton John (MCA), whose three-song 12" continues to be helped by sales of the "Mama Can't Buy You Love" single and which showed enough upward movement to retain a bullet in what was a relatively slow sales week.

Last week's Chartmaker, Casablanca's "Studio 54" package, enjoyed an excellent week, moving 22 places to #60 bullet on the basis of healthy jumps at rack and retail strength in such disco centers as NY, Miami, L.A. and Boston. Also bulleting in the sixties are Michael Henderson (Buddah), at #61 with a good retail/one-stop spread that includes such areas as Indianapolis, Philadelphia, Detroit, Denver, Phoenix, Washington and Milwaukee; Cameo (Chocolate City), at #64 with a situation similar to Henderson's, with the exception that Cameo is also doing well in the southeast and has some rack action as well; and Bram Tchaikovsky (Polydor), at #67 with a retail spread that includes Boston, NY and Indianapolis.

In the seventies, REO Speedwagon (Epic) is at #74 bullet with rack action in the midwest, one-stop action in LA and Memphis, and retail in Milwaukee, Detroit, Washington and especially Indianapolis. This week's Chartmaker, the Little River Band (Harvest), checks into the top 100 at #75 bullet, on the basis of retail strength in such areas as LA, Miami, Washington, Indianapolis and the northwest, as well as racks in the southwest, Denver, St. Louis and Chicago. Also bulleting in the seventies is Sun (Capitol), at #77 with retail/one-stop action in Washington, Phoe-

nix and the southeast.

In the eighties, bullets include Nick Lowe (Col), at #84 with steady retail growth; Billy Thorpe (Capricorn), at #85 with retail strength building in Indianapolis, Minneapolis and St. Louis, as well as some racks and one-stops; and Mass Production (Cotillion), at #88 with one-stop/retail action in Washington/Baltimore, New Orleans, Denver, Philadelphia and Milwaukee. Rounding out the bullets in the top 100 are the B-52's (WB), at #93 with retail in such areas as NY, Washington, LA and Cleveland, and Sniff 'n' the Tears (Atlantic) at #99.

Cachet Appoints Two

■ LOS ANGELES—Sol Greenberg, general manager of Cachet Records in the United States, has announced the appointments of Randy Lavigne as director of operations—Nashville and Patricia Paul as assistant to the general manager—Los Angeles.

Singles Analysis

(Continued from page 3)

nine spots to #48 on the basis of multi-action at the BOS, disco and pop levels.

Bram Tchaikovsky (Polydor) heads the second half of the Top 100 with a bullet at #51 behind a host of new adds. Rickie Lee Jones (WB) at #53, The Rockets (RSO) at #56, Maureen McGovern (Warner/Curb) at #57, Nick Lowe (Col) at #60, Stephanie Mills (20th Century-Fox) at #61, Billy Thorpe (Capricorn) at #62, Bonnie Boyer (Col) at #63, Herman Brood & His Wild Romance (Ariola) at #64, Journey (Col) at #67, the Beckmeier Brothers (Casablanca) at #68 and Herb Alpert (A&M) for #69, round out the bullets in the fifties and sixties.

Other big records entering or showing heavy upward movement are Bad Company (Swan Song) at #77 bullet, Jennifer Warnes (Arista) at #78 bullet, F.C.C. (Free Flight) at #79 bullet, The Doobie Brothers (WB) entering at #75 bullet, Cheap Trick (Epic) entering at #70 bullet, Gerry Rafferty (UA) entering at #82 bullet, Brenda Russell (Horizon) entering at #89 bullet, Mary MacGregor (RSO) entering at #90 bullet, and Switch (Gordy) moving to #83 bullet.

An interesting sidelight on The Knack story is that their producer, Mike Chapman, has scored his fourth #1 single during the past ten months. Going back to last September, Chapman has mastered Exile, Nick Gilder, Blondie, and The Knack while also moving Suzi Quatro to #3.

Arista Purchase

(Continued from page 3)

Columbia Pictures president Francis T. Vincent, Jr. said the sale would give the company "substantial flexibility in planning its future growth," on which a company spokesman would not elaborate. He denied, however, published reports that Arista was being sold because it had been losing money.

Vincent's statement added that Ariola and Columbia Pictures "intend to work together in the future in the music industry and other areas of the entertainment business," an indication that the Arista sale may only have opened the door for other ventures between the two corporations. Columbia Pictures will now have, for example, no in-house outlet for soundtrack albums, videotapes or videodiscs.

Arista's revenues for fiscal 1978 (1979 figures have not been released) were \$65,997,000.

Bob Fead

(Continued from page 3)

and to whom Fead will report, praised Fead for his work during his six months with the company, and called him "precisely the executive needed for this demanding position."

"He is a professional record man to the core, knowledgeable in every facet of this complex industry," Summer continued.

Summer said that Fead would have responsibility for all U.S. commercial record activities, "including artists and repertoire and marketing. Summer had held those duties, and Fead's new title, "in an acting capacity" since Summer's appointment as president in April 1978, according to an RCA statement.

Fead said he will now spend about two-thirds of his time in New York and one-third in California, a reversal of his previous routine.

There should be no more major staff cuts at RCA, Fead continued: "I'd like to think we'd already made our contribution." He was cautious about prospects for the record business in general, saying he does not envision "an immediate upswing in consumer response" to records.

The result, Fead said, will be a somewhat more conservative industry. "I think we can look forward to some very controlled growth in the future, with the direction coming from the internal side," he said. "Every record company today should certainly be spending a great deal of time evaluating how they should be marketing music in the future."

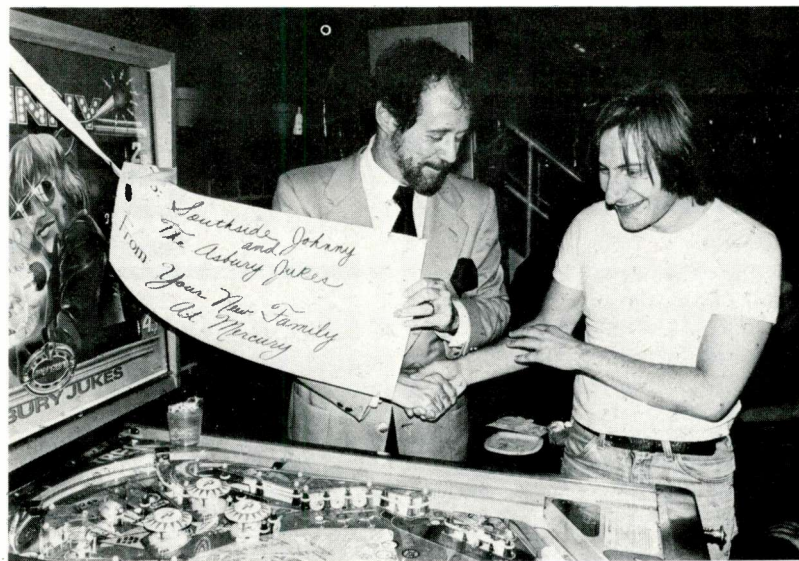
Fead said he would draw on his experience at A&M in pursuing a policy of developing talent rather than bidding for expensive superstars. "I would like to think we have the capability within this company to develop talent without involving ourselves in the high price of music," he said. "We all work with the same radio stations, the same stores. It falls back on our ability to do those same things internally."

Fead pointed to a number of records bulleting on the pop, country and black music charts as evidence that an RCA upswing was already in progress.

The decision to take the new RCA post was not an easy one, Fead said. "I'm still dealing with the decision to leave A&M. But there comes a time in everybody's career when you have to say, 'Who am I, what do I want to be, and where do I want to do it?'"

"I'd like to add," Fead continued, "that I'm having as much fun (since coming to RCA in February) as I've ever had in the music business."

Havin' a Ball



Southside Johnny and the Asbury Jukes recently played two shows at the Dr. Pepper Festival in New York City, where they performed songs from their Mercury Records debut album, "The Jukes." At a post-concert party following the first performance, Bob Sherwood (left), president of Phonogram, Inc./Mercury Records, presented Southside Johnny (right) and the Asbury Jukes with a specially designed Bally pinball machine.

The Coast

(Continued from page 24)

yet, is a youngster named **Diva**, the fourth child of **Frank and Gail Zappa**. The young lady, who was born July 30 in Los Angeles, narrowly avoided being named **Clint Eastwood**, we're told; had it been a boy, chances are it would have been called **Burt Reynolds**.

LOCALIZING—To most folks, the idea of putting together a new record label in such troubled times as these—when heads are rolling left and right and diskeries, as the film trades like to put it, are shuttering with alarming regularity—would be sheer folly. But a fellow named **Bob Levebvre** is convinced that the L.A. talent pool is deep enough, and sufficiently thriving, to support his new venture, Local Records.

Levebvre is handling most aspects of his new operation himself: he's producing recordings in a 16-track studio to which he already had access; he's absorbing printing and pressing costs; and he plans to distribute records himself, hoping that various large chains will eventually stock them, even on a consignment basis. He has a photographer and a graphic artist in his corner, and apparently an independent promo man has offered his services for a percentage of a given record's sales (providing sales happen, of course). Levebvre is also investigating booking and publicity possibilities for his acts as well—so he seems to have the proper bases covered.

Levebvre's first record, due in September, will be by a family band (two brothers and a sister) called the **Pipers**. After that, he says, "I'm open to any other acts; but I'll only take them on one at a time, and make sure that each is well on its way before I get into a new one." We wish him luck. (He can be reached at 1680 N. Vine St. in Hollywood, Suite #515, 467-0768.)

Radio Replay

(Continued from page 29)

plates. The traditional drive times and the distances traveled are being determined by the fact that you're odd or even. If this practice were to be continued into other parts of our life, we could reach that 1984 mode of all being numbers soon. Top 40 stations would be playing the charts on odd days from 39 to 1, and on even days 40 to 2; time checks would also correspond to the odd-even system, and so on. The great calorie counters would be limited to the same set of rules; speed limits would be 55 one day and 56 the next; the public would honor the dial positions of radio and the channels of TV in the same manner. Imagine all the lifestyle research people going wacko trying to figure the odds and evens of the listening audience. Of course a strict set of laws would be drawn up to prevent offenders and encourage compliance. The question wouldn't be so much is big brother watching you, but more is he listening to the station on the right days. Well, it's all a little too bizarre, it could never happen here; the odd and even system will fade away in due time, the gas shortage is the beginning and the end of all this business. I think I'll relax and listen to the Eleventh of Never.

CBS Credit Policy

(Continued from page 3)

that the giant's sales team has been instructed to hold returns at 18 percent for one-stop and rack accounts, and 13 percent for retail accounts. All returns exceeding those levels will be refused, according to informed sources.

Those ceilings don't indicate a new policy, though. Those levels—which pertain only to unsold merchandise, not defective product—were set in 1974. CBS' current position is to enforce those levels.

CBS is also reportedly holding selected accounts with sizeable unpaid balances past due to a two-for-one schedule whereby any new product must be paid for in advance. Accounts under those terms will need to double that payment to work down past due balances before any product will be shipped. CBS is also said to be one of several majors avoiding special programs for new releases.

Retail response to the tougher stance is thus far minimal. Said one chain owner, heading one of the largest retail operations in the west, "I really think it has come to that out of necessity. I think the retailer must start taking some responsibility for his own business.

"Their buyers should start being real buyers again, not just order-taking clerks. I think we've all been expecting this, and it will take one major to start resolving the problem by taking such a stand."

PDQ Directions Bows

■ **LOS ANGELES**—PDQ Directions has been established as a new, Los Angeles-based company to provide artist management services to the record industry. President of the new firm is Leo Leichter.

Leo Leichter has been director of contemporary services for the Jim Halsey Organization, executive director of west coast operations for Variety Artists, and west coast vice president of ATI.

'Alien Worlds'

(Continued from page 29)

writer keeps you wondering whether the last song our heroes will hear is indeed their own deathsong.

Alien Worlds has completed its first 13 week series and is halfway through their second series of programs.

For more information on Alien Worlds contact Watermark, Inc. at (213) 980-9490 or write to 10700 Ventura Blvd., North Hollywood, Calif. 91604.

U.K. Dealers, Labels, Discuss Differences

By VAL FALLOON

■ LONDON—August 7 is the date set for a meeting between retailers and record company chiefs to try and reach some agreement in the continuing battle over price rises, margin reductions and other company decisions of the past weeks.

The more militant retailers state they are not buying product from representatives of companies with which they have disagreements over trading terms. Some are refusing to buy "risk" product—certain new releases and new artists' titles, and sticking to sure sellers. This applies to albums and singles. While the multiples are still selling singles at 99 pence, independents must do so as well.

"If young buyers think we are an expensive store they will avoid us—and these are the customers of the future," said Laurie Krieger, head of the 45-store Harlequin group. "We are being as difficult as we can. We object to the cavalier way record companies are treating dealers."

Krieger has instructed staff in all his stores to limit purchase of new releases and told Polydor reps, in particular, that he does not want to deal with them. He sees this as a warning to other majors not to try and follow

Polydor's example in reducing dealer margin. Another store boss said "We are being about as helpful as the record companies."

City Electronics, a small chain, has instructed its managers to stop buying new artist releases from Polydor because of the discount reduction. Other shops state they are only ordering direct or from one-stops. One small independent has said he will only buy imports because they are cheaper.

Some smaller stores are operating a non-cooperation policy. Said one shop manager, "We are returning free 'promotional' product or giving it back to the rep and being much tougher on those attempting to push new releases."

However, the major record companies such as EMI, WEA and CBS, seem not to be affected by the ban. Any concessions to be made—and it is thought that EMI and WEA are considering changes in their trading terms—will be discussed at the meeting. Polydor MD Tony Morris, who last week agreed to bring singles prices down to 99p, has now said that from September 1, the reduced dealer margin will only apply to 40 selected releases and new product, while back catalogue will be offered at 35 percent.

Japan

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ **England Dan & John Ford Coley** have recently recorded a commercial song in Los Angeles for Maxwell Blendy, a Japanese coffee maker company. **Paul Newman** will appear in the commercial. The song is called "Keep Your Smile," and is composed by the group themselves. It is refreshing and has a very catchy melody as well. It will be on TV from mid-August for a one year contract and will be released on August 25 from Warner Pioneer. In Japan, in order to appear on TV commercials, the first condition is to be a big star.

Iggy Pop visited Tokyo from July 15 to 21 for the promotion of his new album "New Values" which will be released on July 25. Since his visit to Japan with **David Bowie** two and a half years ago, he has become quite familiar with Japan. Enjoying his favorite Sake and Sushi, he casually complied with radio appearances and interviews.

Ongakusha, **Al Stewart's** promoter, and RCA records gave a tea party for Al on July 20th. What is strange to us was the T-shirts which all the members of the band wore. On their backs was written in Japanese in Chinese characters "Nippon Enso Ryoko" (which means Japan concert tour). The words "Concert tour" have already become Japanese, hence we seldom use those words. They said that they made those T-shirts in Los Angeles. This clearly illustrated their eagerness to please the Japanese fans, consequently it gave the press people a good impression.

England

By VAL FALLOON

■ LONDON—The fight against cheap imports goes on. Last week, one importer went to the high court and unsuccessfully tried to stop Polydor and RSO Records from sending out warning letters over imports from Portugal. Still awaited is the resolution of the case in which Polydor and RSO are trying to prevent a **Bee Gees LP** being brought in from Portugal. This is a test case because of the terms of Portugal's trade agreement with the U.K. Importer Simons lost an earlier case brought by the mechanical copyright protection society and Black Neon Ltd. over the import of **Jean Michel Jarre's "Oxygene" LP**. Simons had to pay 655 pounds and give an undertaking not to sell the LP without a Black Neon license and the appropriate MCPS royalty stamp . . . Record company expenditure on TV may be heavy but in general terms it is infinitesimal. A survey by Media Expenditure Analysis Ltd. for the advertising industry weekly campaign shows that last year's top-spending TV advertiser, Rowntree Mackintosh, paid out 12.1 million pounds while K-Tel International, the most lavish of the record companies on TV, spent 2.3 million. EMI was a close second with just under two million, followed by Ronco, Warwick, Dacrop (mail order) and CBS. Other record companies spent under 700,000 pounds . . . The four-day London jazz festival held last month looks like it's becoming an annual event, though it didn't make a profit. The festival was backed by Capital Radio and was heavily promoted by the station, with some of the concerts recorded for future transmission. The event was held in the open air at Alexandra Palace . . . Capital Radio has just topped the five-million listener mark, according to a recent survey and is the first U.K. independent station to do so.

BRUSSELS SHUFFLE: K-Tel International is to transplant its European headquarters from Brussels and sprout up in London in the immediate future. European president **Raymond Kieves** is due to move here next week, and vice president **Tony Johnson** is in London now. Though the Brussels office will be kept going it is expected that Brussels chief **George Lukan** will also be returning here soon. The move is a recognition of London as the capital of the European
(Continued on page 61)

Canada

By ROBERT CHARLES-DUNNE

■ **TORONTO—HE STILL DOES IT HIS WAY:** Those of us who sit behind typewriters and radio mikes are usually recipients of all sorts of poop designed to squeeze out a drop of free ink or three minutes of airtime. It's very easy to get jaded, not to mention bored by the inevitable lack of imagination displayed. On the other hand, however, there are packages such as one which arrived the other day. **Paul Anka** wanted to remind us that he's coming back here for a date soon and as an advance warning he sent a little golden box filled with cinnamon covered pecans. Not merely mortal pecans, mind you; these came from New York's Plumbridge's candy store, serving top drawer types (from the **Roosevelts** to **Jackie O.**) since 1883. Delicious. Thank you Paul. Hope you come back more often.

WHY DA WAKE?: Stiff/Epic recently held a little soiree to introduce the U.K. label surrounding a **Rachel Sweet** date at the El Mocambo. Tongue planted firmly in cheek, the event was billed as a Resurrection (sic) Wake and featured neat video of several Stiff acts. Up for the occasion as well was former RW staffer/free lunch eater **Barry Taylor**, now general manager ad head loon for Stiff U.S. Nattily attired in a white doc smock, Barry was anxious that something nice about the event should appear in this column. Good hot dogs Barry, but next time bring some pecans, OK?

CLIMB OF THE CENTURY: Four years ago **Supertramp** played their debut Ottawa gig at a high school. At time of writing, the act is undertaking three nights at the Exhibition Stadium for a total of about 120,000 people. The band has been taking special care in doing
(Continued on page 61)

Chappell-Intl. Signs Pickett



Writer/artist Wilson Pickett has signed a publishing agreement for all territories outside of the U.S. and Canada between his Erva Music Publishing Company and Chappell-International. The agreement covers Pickett's existing catalogue and new compositions including those on the forthcoming album on Big Tree. Shown above in Chappell-New York's offices are (from left): Pickett's attorney Martin Rindsberg; Sandy Miller, Chappell-International Repertoire Coordinator; Pickett, and Chappell president Irwin Robinson.

Canada (Continued from page 60)

soundchecks and arranging equipment because, as soundboss **Russell Pope** says, "This is Toronto and Toronto is important to us." However, a number of the Canadian dates are being recorded and insiders hint that a Canuck-only live album is a good possibility.

ART SCHOOL ROCK NEWS: In 77 it was punk, last year it was power pop for two minutes and new wave the rest of the year. We don't know how to pigeonhole what's happening now, but it sure is interesting. Hamilton's CKOC is leading the radio pack by playing local faves like **Joe Jackson**, **Teenage Head** and **The Knack**, up 'til now hardly considered average AM fare. Cabaret acts like **The Doppler Brothers** and **The Nylons** are being met with good audience response and several new low-key rooms have opened, such as The Rock Palace and The Cabana Room. The latter is in a crusty old warehouse--area hotel which will feature weird music, video, strippers and various "performance art." Opening night featured **The Units** (an all synthesizer band), **Elektra** (a stripper) and **Judith Doyle** (who recites poetry during a video show). Capacity is 100 people; it's only open on Friday and Saturday nights and there's no advertising for the room at all. The time's are still a-changing, eh Bob?

BITS'N'PIECES: **Manny Charlton** received a platinum award for producing **Streethart's** "Under Heaven, Over Hell" when **Nazareth** appeared here recently. Virgin England has signed **Martha & The Muffins** who have since crossed the pond to begin work on their debut album. **Peter Frampton's** Canadian dates have been cancelled with insiders claiming it's a result of insubstantial ticket sales. London Records has named **Armand Guadagno** national marketing manager. **Mike Reed** is reportedly moving to InterGlobal Music, having recently vacated his GRT post.

England (Continued from page 60)

music business. K-Tel International will put down new roots in central London. The present U.K. international A&R staff will move to these premises while K-Tel Records (including the Lotus label) will continue in the Action, West London, offices . . . Things are not so rosy over at EMI. Four members of the MOR division found out last Friday that they were redundant, including one press officer, the national promotions manager, one of the admin. staff and a secretary.

FOOTNOTE: Several thousand people attended the first live music show held at London's Olympia last week. Almost all the leading manufacturers showed their most up-to-date instruments—both traditional and revolutionary—and various recording artists called in to check out the wares, sign autographs and in some cases, perform. Jazz musicians and composer **John Dankworth** opened the show, which was introduced by Parliament's best-known music lover, MP **Edward Heath**. Previously such exhibitions have been for trade only; two days of this fair were for the public. Top artists demonstrated new instruments: some of these were **Georgie Fame**, **Big Jim Sullivan** and **Harry Stoneman**, while the **Boomtown Rats' Bob Geldorf** was seen viewing the merchandise. Other visitors were hit band the **Police**, **Rod Argent**, **Gordon Giltrap**, **Kit Hain** of **Marshall Hain**, the members of **Phoenix** and some of **Status Quo**. Publishers such as Chappell and EMI Songs had stands for sheet music and folios and several well-known record retailers were seen looking for ideas to expand their businesses.

England's Top 25

Singles

- 1 I DON'T LIKE MONDAYS BOOMTOWN RATS/Ensign
- 2 SILLY GAMES JANET KAYE/Scope
- 3 ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
- 4 GIRLS TALK DAVE EDMUNDS/Swan Song
- 5 CAN'T STAND LOSING YOU POLICE/A&M
- 6 WANTED DOOLEYS/GTO
- 7 VOULEZ-VOUS/ANGEL EYES ABBA/Epic
- 8 C'MON EVERYBODY SEX PISTOLS/Virgin
- 9 BEAT THE CLOCK SPARKS/Virgin
- 10 GOOD TIMES CHIC/Atlantic
- 11 MY SHARONA KNACK/Capitol
- 12 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 13 BORN TO BE ALIVE PATRICK HERNANDEZ/Gem/Aquarius
- 14 THE DIARY OF HORACE WIMP ELO/Jet
- 15 IF I HAD YOU KORGIS/Rialto
- 16 LADY LYNDA BEACH BOYS/Caribou
- 17 WE DON'T TALK ANYMORE CLIFF RICHARD/EMI
- 18 BAD GIRLS DONNA SUMMER/Casablanca
- 19 HARMONY IN MY HEAD BUZZCOCKS/United Artists
- 20 LIGHT MY FIRE AMII STEWART/Ariola
- 21 NIGHT OWL GERRY RAFFERTY/UA
- 22 DUKE OF EARL DARTS/Magnet
- 23 BABYLON'S BURNING RUTS/Virgin
- 24 HERE COMES SUMMER UNDERTONES/Sire
- 25 STAY WITH ME TILL DAWN JUDIE TZUKE/Rocket

Albums

- 1 BEST DISCO ALBUM IN THE WORLD VARIOUS/WEA
- 2 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 3 REPLICAS TUBEWAY ARMY/Beggars Banquet
- 4 DISCOVERY ELO/Jet
- 5 PARALLEL LINES BLONDIE/Chrysalis
- 6 VOULEZ-VOUS? ABBA/Epic
- 7 I AM EARTH, WIND & FIRE/CBS
- 8 OUTLANDOS D'AMOUR POLICE/A&M
- 9 LIVE KILLERS QUEEN/EMI
- 10 BRIDGES JOHN WILLIAMS/Lotus
- 11 LODGER DAVID BOWIE/RCA
- 12 THE BEST OF THE DOOLEYS THE DOOLEYS/GTO
- 13 NIGHT OWL GERRY RAFFERTY/UA
- 14 COMMUNIQUE DIRE STRAITS/Vertigo
- 15 RUST NEVER SLEEPS NEIL YOUNG/Reprise
- 16 BACK TO THE EGG WINGS/Parlophone
- 17 DO IT YOURSELF IAN DURY & THE BLOCKHEADS/Stiff
- 18 20 GOLDEN GREATS BEACH BOYS/EMI
- 19 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 20 MANILOW MAGIC BARRY MANILOW/Arista
- 21 DIRE STRAITS DIRE STRAITS/Vertigo
- 22 BAD GIRLS DONNA SUMMER/Casablanca
- 23 STREET LIFE CRUSADERS/MCA
- 24 MORNING DANCE SPYRO GYRA/Infinity
- 25 RICKIE LEE JONES RICKIE LEE JONES/WB

(Courtesy: Record Business)

Book Review

'Triple Platinum' — A Good Read

By DAVID FINKLE

■ Because I graduated from Yale, bummed around Europe for a while before joining *Record World*, and now live in a ground-floor apartment in the East 30s, I was eager to read Stephen Holden's paperback original, "Triple Platinum" (Dell, \$2.50), the hero of which, I'd been alerted, graduated from Yale, bummed around Europe for a while before joining *Record World*, and now lives in a ground-floor apartment in the East 30s; I wondered whether this novel about today's record business might be the story of my life, and if so, how I could expect it to turn out—such fortuitously-vouchsafed info might save me many a trip to astrologers, psychics and therapists.

No luck; Holden's Yalie, Nick Young, leaves *RW* to move on to a cushy A&R post at IMC Records where he is encouraged by his boss, Craig Morrison, to indulge in voluptuous sex in many positions and at least two cities with Mrs. Morrison, a sort of ex-model type.

No, "Triple Platinum" is not my story, I realized almost immediately after swan-diving into its 430 pages (I am told it might be closer to a *RW* staffer who arrived at the trade's offices after what might be called "my time"), but I read on anyway, always interested in what authors might be able to add to the things Honore de Balzac, Jacqueline Susann, et cetera, have said about innocents in the big city discovering all that glitters isn't gold, even if it sometimes is platinum: after all, disillusionment is an ongoing theme of life and therefore has a good chance of making for hot fiction.

Holden would have us believe that the record industry draws people to it not because of any commitment to art—or even commerce—but because it looks like any easy place to earn the kind of money needed to support a cocaine habit; "snow," "blow," "flake" is "tooted up" through rolled hundred-dollar bills and from platinum spoons just about once a page, and sometimes twice. To keep up the status all these numb nostrils bespeak executives, like protagonist Morrison, are prepared to stop, as they say, at nothing, not even murder.

Which, without giving all the details of the plot away—Morrison thinking of a way to make a seven-million-dollar contract he has with fading superstar Lance Macon pay-off—is what the book is about; and which is why the initially bland title eventu-

ally becomes sinister (you reach the last page paranoically wondering whether the bodies of dead superstars of the past couple of decades shouldn't be exhumed to check for evidence of foul play).

There will undoubtedly be many recordzics who argue that Holden has put his finger right on it; more than once recently I've had it explained to me by industry-watchers hipper than I that one of the reasons for the current soft market is record minds being elsewhere during business hours. And Holden supports his thesis by sharing, in broad strokes, his knowledge of the everyday workings of the business, the deal signings, the parties, the backstage time-killing. Much of his writing is vivid and reaches beyond the mere telling of the story, like this description of a drugged Nick Young driving around Los Angeles: "There were millions of them on the road, connected to each other by the top twenty singles blasting from space like cosmic static; each one was a tiny miracle of electronics, each squawk a nugget of the American dream . . ."

What, however, ultimately places Holden's book closer to the above-mentioned Susann rather than the above-mentioned Balzac on my literary scale is his belief that people are no more than stereotypes, talking to each other only in jargon, talking narrowly about how they "go back," how they want to "get close to," how they want to "hang out." In hustling after what they want—a hit album, a snort, a roll in the hay—couldn't one of them have at least a stray off-beat thought, express him- or herself idiosyncratically. Lord knows the business has always clung to a monkey-see-monkey-do *modus operandi*, but along the way there have been innovators, artists, the occasional (dark) genius. Couldn't a few of these have been depicted along with all the high- and low-class saps? Villainy, obsession, benevolence can frequently be—often is much subtler, more complex.

Holden said on the Barry Gray show recently that he doesn't expect record people to like his book. I think he's wrong. It's a juicy read, and that's a kick (of the unchemical sort, and also kicky is the running quiz the book gives—just who in real life are these fictional characters standing in for? If Holden is right, however, if record people don't like the book, it's because of the low estimation he has of just about everyone's savvy. Why,

even the social-climbing Craig Morrison ought to know, as he does not on page one, that one frequents El Morocco, not "the" El Morocco.

I recommend "Triple Platinum" for one of those nights when you don't feel like going to Studio 54 (the story takes place about eight months ago when people still did, but if you finish it unsatisfied and still, like me, crave something more profound, like the David Finkle story between covers, I'm going to have to send you back to "Portnoy's Complaint."

Congrats to Buffett



Congratulations to MCA recording artist Jimmy Buffett on his sold out performance at the Universal Amphitheatre from label President Bob Siner; vice president of a&r, Denny Rosencrantz and vice president of marketing, Stan Layton.

12-inch Discs

JIM CAPALDI—RSO RPO 1014 (4.98)



SHOE SHINE (prod. by J. Miller) (writers: Capaldi-Bonas) (Chappell, ASCAP/Unart, BMI) (7:39)

Jim Capaldi was the drummer and lyricist for the British rock band Traffic. With a chord progression similar to ELO's "Evil Woman," Capaldi turns out a surprisingly forceful vocal. Story line, rock hook and guitar solo add pop elements to the disco beat. Song also features impressive conga drumming.

CERRONE—Atlantic DK 4802 (4.98)



ROCK (prod. by Cerrone) (writers: Cerrone-Wisniak) (R&M, ASCAP) (6:52)

This record may be indicative of where mainstream music is going. While maintaining a disco beat, the record features a number of rockish elements. Guitar lines resemble, at different points, Donna Summer's "Hot Stuff" and some of Chuck Berry's well known stylings. Cerrone has been a star in Europe for several years.

A&M Promotes Harris

■ LOS ANGELES — David Kershbaum, A&M vice-president of A&R, announced today the appointment of Jordan Harris to the newly created position of director of A&R product management. Harris previously held the post of director of product management. In his new capacity, he will supervise the day to day administrative operations of the A&R department as they apply to creative co-ordination, budgeting, and scheduling. In addition, he will be responsible for all product management which has, with his appointment, been integrated into the A&R department.

GENE CHANDLER—Chi-Sound TCD 80 (4.98)



WHEN YOU'RE #1 (prod. by C. Davis) (writers: Thompson-Dixon) (Cachand/Gaetana, BMI) (8:59)

Gene Chandler's voice has a pleasingly gritty edge in this lively composition. Chandler gives a full vocal exposition, stretching out syllables and adding vibrato in a manner that may remind some of Sly Stone. An extended instrumental section and chanting chorus, à la Gap Band, augment the arrangement.

TOUCH OF CLASS—Roadshow JD-11664 (4.98)



I NEED ACTION (prod. by Charres-P.&G. Jackson) (writers: P.&G. Jackson) (Libra Bros./Desert Moon, BMI) (4:31)

From the people who brought you Vicki Sue Robinson's "Turn The Beat Around," a light catchy number distinguished by arrangement and production. A spry horn section suggests Earth, Wind & Fire. Disc works with various solo instruments fading in and out rather than emphasizing steady repetition.

Club Review

Hotel Rocks Atlanta

■ ATLANTA — Hotel, a rock 'n roll group hailing from Birmingham, Ala., staged its "grand opening" with a performance at Alex Cooley's Capri Ballroom here to promote its debut MCA album. From what was offered to the audience, composed of radio, retail, press and MCA personnel, Hotel showed itself to be in full operation as a powerful recording and touring act.

The six-man group (two guitars, bass, piano, keyboards, and drums) opened with "Right On Time," one of the catchier tunes on the album to the enthusiastic audience. The full sound, with plenty of bass and keyboard activity, filled the newly-refurbished club with ease. The group also proved to be visually effective as each member showed plenty of enthusiasm and flair but at the same time concentrated on the task at hand, which was kicking out full-bodied rock and roll, following up the opening song with "Not Wise To Say" and "Summer."

Influenced by Kansas

"Hold On To The Night," a more mellow romantic song, relaxed the pace a little while keeping the band's full sound intact and building to the end. Lead vocalist Marc Phillips' work, with straining intensity, along with the group's harmonies did as much for the impact of the group as the instruments, which themselves were quite strong, similar in style to Kansas.

After a couple more songs from the album, Tommy Calton launched into an impressive guitar solo which broke into "City Lights" as the rest of the band joined in. "You've Got Another Thing Coming," a strong, steady pop rocker, closed the show with enough precision and enthusiasm for the audience to insist on an encore, a new song entitled "To Right The Wrong."

The band is mainstream rock 'n roll with powerful keyboards and guitars backing up energetic vocals and full harmonies. An impressive debut performance for an equally impressive LP.

Walter Campbell

Roberts Forming His Own Company

■ LONDON—Tony Roberts, creative director of Chappell Music UK is to leave the company—the UK's top publisher last year—to form his own outfit, Tony Roberts Music.

The company will be launched on September 3 and it is understood that two British and one American writer will be named on that date.

'Broadway Opry '79' Opens

By JEFFREY PEISCH

■ NEW YORK—"Broadway Opry '79: A Little Country In The Big City," the 59-concert series now in residence at New York City's St. James theater, is well on its way to becoming one of the musical events of the summer.

The first series of concerts (Floyd Cramer, Don Gibson, Mickey Newberry and Tanya Tucker) sold poorly, but last week's (Aug. 1, 2) Waylon Jennings dates both sold out and were critically acclaimed. The Buck Owens shows that were to follow Jennings' stand were cancelled, however.

Last week, the show's producers announced that ticket prices for the rest of the concerts would be slashed from a \$19-9 scale to a \$12-10-8 scale. Part of the reason for the slashed prices is the lukewarm advance sales, but according to executive producer David S. Fitzpatrick, "We wanted to bring Broadway to the people. We wanted to bring it to the level where people can come and not have to feel as if they have to wear a coat and tie."

Dilemma

The producers faced a dilemma in that they wanted to make the concerts something special by putting them on Broadway; but by using a Broadway theater, they were forced to use Broadway prices. The high prices scared many of the potential fans away. Prior to the ticket price reduction, none of the concerts had sold near half capacity. Since the price slash, according to the St. James theatre box office, sales have "picked up considerably."

"Broadway Opry '79" is produced by Family Affair Enterprises, Inc., a partnership between Fitzpatrick and Edward J. Lynch, Jr. Spyros Venduras and Joseph D'Alesandro are associate producers; the Niles Siegel Organization, Inc. is acting as talent buyer for the group.

Fitzpatrick and Lynch thought of the concept of country music on Broadway several months ago. "We looked at the theatre district," said Fitzpatrick, "and saw that people were doing very well with black music shows. So we took another indigenous, American music—country—and decided that if we could present it properly, there are a lot of closet country music fans that would come out. Our concept is that these shows are not just country music shows, but Broadway shows. Broadway has allowed us to put the acts on a much better level; the performers are fascinated with Broadway. There is a certain aura about a Broadway show."

Fitzpatrick said that a large part of the problem the shows had in their early stages had to do with getting people to believe that the project was serious. "A lot of agents, artists, and fans didn't believe us," he said. "Nobody understood."

Country music concerts have not traditionally done well in New York City. Fitzpatrick and his partners believe that the trend is now starting to change. "WHN (NYC's largest country music station) and the Lone Star (a country night club) have made a lot of people in New York aware of country music," said Siegel, a former manager of country musicians. "They've developed an audience and begun to create an excitement about country music."

"There are a lot of people in Queens, New Jersey, Long Island and Staten Island who love the music," said Fitzpatrick. "And these people are by no means hicks who like country. Stockbrokers, lawyers, all kinds of people like country music." In order to reach a wide range of people, the producer's advertising campaign covered dozens of suburban newspapers, besides the major New York City media. Papers like the Bergen, New Jersey Record and Long Island's Newsday were covered extensively.

The production, to run through September 16, is made up of 15 series of concerts (most with 3 artists) presented four times apiece: 59 concerts in 52 days. Some of the upcoming shows are: Conway Twitty (Aug. 7-9), George Jones (Aug. 21-23), Kitty Wells (Aug. 28-30), Johnny Paycheck (Sept. 4-6), Ronnie Milsap (Sept. 11-13) and Donna Fargo (Sept. 14-16).

The theme of the concerts—a little country in the big city—is highlighted visually at the concerts themselves. As a backdrop on the stage is the front of a house, with a "country" design. The drum set is raised on the front porch and the rest of the musicians stand in front of the house, on the front lawn, so to speak. Porchlights and colored lights from bedroom windows of the house are used in coordination with the theatre lighting system. At times during each concert an image of a Manhattan skyline is projected onto a screen above and behind the house. The set and lighting design for the concerts is done by Michael Hotopp and Paul DePass.

In the tradition of the Grand Ole Opry, an on-stage master of ceremony/personality runs the show. Lee Arnold, a disc jockey at WHN, is MC for the concerts.

FM's Rise Threatens WMAL-AM Jazz Show

By BILL HOLLAND

■ WASHINGTON—There's a war going on in Washington-area radio and the most recent victim is Felix Grant, a certified D.C. Radio Institution who has hosted an evening jazz and pop radio show on WMAL-AM for 25 years.

Grant's program, "The Album Sound," is scheduled to be removed from its present 8 to midnight timeslot at the end of this month. The station management says FM radio is to blame.

FM listening now accounts for 67 percent of the radio audience in the Federal town, and more and more of the remaining non-rock AM stations are finding it impossible to compete with the sort of programming they have used in the past.

Grant, who was the sole remaining radio personality to be able to "get away with" middle-of-the-road jazz and fusion and Latin music on AM radio before midnight, is not only one of D.C.'s most respected broadcasters and jazz broadcasters, but a man credited with introducing the bossa nova and other forms of South American contemporary music to America's airwaves.

When the station decision was made public, both Washington dailies ran front page photo-and-text stories in their arts sections, and both stories suggested that the listener reaction to the move will be "enormous and organized," as one veteran broadcaster told a Washington Star reporter.

Shakeup Inevitable

For the past five years or so, everybody concerned, Grant, the station management, the music community and listeners knew that the shakeup was inevitable, and it was just a matter of time before Grant would be shifted to FM for special programs. WMAL-AM was not able to compete with the FMers with MOR music programming that was profitable.

Monaghan to Pickwick

■ NEW YORK—C. Charles Smith, president of Pickwick International, the Minneapolis based record wholesaler/retailer, has announced the election of David W. Monaghan as vice president, finance. Monaghan, who will locate in Pickwick's Minneapolis Corporate Headquarters, will be responsible for all financial and strategic planning functions within Pickwick.

Monaghan comes to Pickwick from City Products Corporation in Illinois, the merchandising subsidiary of Household Finance Corporation, where he served as Corporate Controller since 1975.

Country Radio Strongholds Get Stronger

By WALTER CAMPBELL

■ NASHVILLE — Country radio stations fared well in the April/May Arbitron ratings books, with a healthy majority showing increases on over-all shares this time out, and at least three country strongholds, KVET (Austin), WMC (Memphis), and WBAP (Ft. Worth) held the top spots in their respective markets. Not every country station went up, and at least three major market stations are changing formats following declines, but the strong ones are getting stronger.

Austin Market

In Austin, a traditionally strong country market right in the middle of Texas, KVET came up with a 15 share (12+, 6 to midnight, Monday through Sunday), according to pd Joe Ethridge, after the station trailed its sister station KASE (beautiful music) in the previous book. "We have been number one and two, KVET and KASE, for the last five years," Ethridge explained, "but KOKE FM came up some this time with a 7.7. FM is doing better all the time."

Success Formula

Although a 15 rating is impressive for KVET, the station had a 19.7 in April-May, 1977, Ethridge said. In subsequent books, KVET dropped to a 5.2, then a 12.6, and is now back up at 15. "We go back and play oldies now and then, and then of course we play current singles," he said. "It's a mix of the old and new stuff. I feel like you have a blend, especially in a country format, but I see a trend coming back to where they're playing fiddles instead of violins."

Country Stronghold

With a playlist that hovers around 65 records, the programming is heavily personality oriented, Ethridge says. "We try to entertain the folks along with playing good music for them, and

we do a lot of on-air promotions. All in all the Austin market did very well in country; when you take KOKE and us and put them together, you've got well over a quarter of the market. That says a lot for country music here."

Memphis Gains

WMC in Memphis also received good news this time around with a 14 share, according to pd Les Acree. The station has been number one on the market for the past three rating

(Continued on page 66)

Bob Neal Resigns from William Morris

■ NASHVILLE — Bob Neal, long-time veteran of booking and management in country music circles, has announced his resignation as manager of the Nashville office of the William Morris Agency, Inc., effective August 11.

Superstar Manager

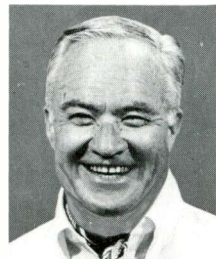
While a radio personality at WMPS in Memphis in the mid-50's Neal became the first manager of Elvis Presley. Later he was co-owner of Stars, Inc., a Memphis talent agency that directed the early careers of Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis and

others. Then, for several years he was sole manager-agent for Johnny Cash. In 1962 Neal moved to Nashville to become associated with the Wilhelm Agency, and in 1963 founded The Neal Agency. After ten successful years The Neal Agency was acquired by the William Morris Agency in 1973.

Management of the William Morris Nashville Office will be assumed by Neal's son, Sonny Neal who has been associated with him since 1963. The Nashville office is also the headquarters of the agency's National Fair Department which is headed by Dave Douds.

Nashville Report

BY RED O'DONNELL



■ NASHVILLE—Tom T. Hall, Barbara Mandrell, Loretta Lynn, Mel Tillis and Ronnie Milsap are all slated for interviews on NBC's Today show in October. Segments will be taped at the entertainers' homes in September and early October. Jane Pauley will do the interviewing . . .

Lew DeWitt of the Statler Brothers is undergoing treatment for stomach problems in U. of Virginia Hospital, Charlottesville. Pending his recovery —maybe in a week or so—the other Brothers (Har-

old Reid, Phil Balsley and Ron Reid) put their bookings on hold . . . "We feel it would cheat the public to try to perform with one of us missing," said Harold. It's first time in the Mercury foursome's 16-year career they have canceled a performance because of illness.

Monument instrumentalist Charlie McCoy, wife Susan and their family are back from a month's vacation in Japan. Just had a yen to see the Orient, no doubt?

Cousin Minnie Pearl knows how to beat the heat and humidity, if only for one day. She's booked for show Aug. 28 at Al's Frozen Custard Drive-in Restaurant in Milwaukee. (Minnie gets a fee—and all the custard she can eat!) . . . Report out of Bakersfield advises that Buck Owens and his show played to a 40,000 turnout recently in Libertyville, Ill. A benefit long-play sponsored by radio WMAQ to raise money for a mentally retarded adults campaign. (Is 40,000 a record paid for a country music show?)

By the time you're reading this, Hank Williams Jr. will have under-

(Continued on page 66)

Halsey Inks Sun

■ CHICAGO—Ovation recording artist Joe Sun has signed with the Jim Halsey Agency.

The agreement, which takes effect immediately, commences with an August 10 appearance at the "Broadway Opry" in New York's St. James Theatre, and a July 28 date at the Illinois State Fairgrounds with the Atlanta Rhythm Section and Sea Level.

Owen Bradley Honored



Owen Bradley, one of the founders of Nashville's Music Row and a pioneer in the development of the city's music industry, was honored Tuesday (31) with a plaque set in Music Square Park. Recognized "for his leadership and vision as one of the pioneers who paved the way for music to become a major industry in this city," Bradley and his wife Katherine are congratulated by Nashville Mayor Richard Fulton (left).

PICKS OF THE WEEK

SINGLE THE OAK RIDGE BOYS, "DREAM ON" (prod.: Ron Chancey) (writers: D. Lambert/B. Potter) (Duchess, BMI) (3:12). Richard Sterban's deep bass vocals lead off, followed by the group's full harmonies on this song which gathers momentum as it progresses. Another hot one from the Oaks which could cross over. MCA 41078.

SLEEPER PHIL EVERLY, "LIVING ALONE" (prod.: Snuff Garrett) (writer: P. Everly) (Peso/Bud's Red Hot, BMI) (3:04). Everly's vocals are easily identifiable from earlier records with his brother Don, and he sounds as good as ever on this medium tempo tune. This one also has potential on more than one format. Elektra 46519.

ALBUM RAYMOND FROGGATT, "CONVERSATIONS." Froggatt uses a modern, but not too homogenized country style with touches of rock and jazz on his debut album, produced by Larry Butler. He keeps the mood laid-back without falling into the traps of tedium. All songs are self-penned with "Me And My Ideas," "Cold As a Landlord's Heart" and the title cut as standouts. Jet 35729.



Country Covers Abound

■ NASHVILLE—Cover versions of earlier pop hit songs have often been turned into hits by country artists through the years, but lately there has been a rash of revived hit songs hitting the RW Country Singles Chart.

The highest such song this week was also one of the biggest hits by one of the biggest stars ever. "Heartbreak Hotel," by Willie Nelson and Leon Russell on Columbia, now at 11 with a bullet, was first cut by Elvis Presley and was the first of an unprecedented string of hits.

At number 15 (after peaking at 2) is "(Ghost) Riders In The Sky," recorded by Johnny Cash on Columbia, originally a hit by Frankie Lane years ago. Lynn Anderson is next with "I Love How You Love Me" on Columbia at number 20, a song previously cut by the Paris Sisters as well as several other artists. Kenny Dale on Capitol is at 34 with a bullet with "Only Love Can Break A Heart," also previously cut by several artists, including Jerry Butler and Dionne Warwick.

Emmylou Harris has released "Save The Last Dance For Me" on Warner Bros. (now at 37 after going to 4), a hit several years earlier for the Drifters. Just below that, at 44 with a bullet, is Sammi Smith's version of "The Letter" (Cyclone), a song which has been covered several times and was originally a big hit for the Box Tops in the 60's.

"Reunited," which put Peaches and Herb at number one on the pop chart several weeks ago, was cut by R. C. Bannon and Louise Mandrell for Epic shortly afterwards and is now at 48 after going

to 10 on the Country Singles Chart. Another more recent pop hit, "Just When I Needed You Most," by Randy Vanwarmer, was cut by Diana for Elektra and is now 53 (after going to 40) on the country chart. Vanwarmer's own version also crossed over to the country charts and is now at 76 after peaking at 66. At number 83 this week, after going to 15, is "Since I Fell For You," a song that has been cut by several artists including Lenny Welch, now by Con Hunley on Warner Bros.

There are also some variations to the practice of covering songs, such as going for an earlier country hit. Kenny Rogers and Dottie West (United Artists) are now at 14 with a bullet with "Till I Can Make It On My Own," an earlier hit for Tammy Wynette; "Don't Let Me Cross Over," now at 12 by Jim Reeves on RCA, was previously cut by Carl and Pearl Butler; and Waylon Jennings had a number one record on RCA several weeks ago with "Amanda," and earlier hit for Don Williams on JMI Records.

To make the whole situation even more complicated, previous successful songs have become the subject of other songs, such as "Play Together Again Again" (Warner Bros.), recorded by Buck Owens with assistance from Emmylou Harris, now at 90 after going to 8. The song title refers to "Together Again," a song which brought Owens and Harris each a number one single with their respective recordings. The latest such single is Jeanne Pruett's just-released "Please Sing Satin Sheets For Me," referring to her previous hit, "Satin Sheets."

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Razzy Bailey — "I Ain't Got No Business Doin' Business Today"

Oak Ridge Boys — "Dream On"

Bellamy Brothers — "You Ain't Just Whistlin' Dixie"

The Kendalls — "I Don't Do Like That No More"

Ronnie Milsap — "In No Time At All"



Razzy Bailey

Razzy Bailey is drawing early attention at WQQT, WFAI, WBAM, WDEN, KCKC, WGTO, KKYX, WHOO, WUNI, WTSO, KSOP, KXLR, WCXI, KD JW, KRMD, KWKH, WXCL, KFDI, KERE, WTOD, WPNX, WYNN, KGA, WWVA.

Randy Barlow is an instant add with "Another Easy Lovin' Night" at KWKH, WXCL, WHOO, KKYX, WVOJ, KRMD, KSO, KFDI, KBUC, KSSS, WPNX, WNYN, WSLC, KSOP, WTMT, WOKO, KRAM, WFAI, KYNN, WIRE, KLLL, KRAK, WGTO, KHEY, KVOO, KXLR, WBAM, KGA, KAYO.

Newcomer Penny Hamilton is making waves with "You Lit The Fire, Now Fan The Flame" at KEEN, WKKN, KVOO, WVOJ, KLLL, KYNN. Likewise, Max Brown's "Take Good Care of My Love" is moving at KAYO, WQQT, KRMD, KFDI, KVOO.



Randy Barlow

Jess Garron is getting play on the timely "It's Summer Time" at KERE, WBAM, KRMD, WFAI, KYNN, KSO, KKYX, WHOO, WTMT, KMPS, KGA, WWVA, KFDI, KVOO, KSOP, KXLR, WPNX. "I Did The Right Thing" is doing the right thing for Bobby Braddock at KD JW, KKYX, WFAI, WSLC, KVOO, KRMD, WDEN.

New action on Dandy's "I Don't Want To Love You Anymore" this week at KSSS, WESC, WKKN, KRMD, WVOJ, KAYO, WFAI, KLLL, WSLC, WOKO, WIRE. Albert Lee is showing adds at KERE, KWMT, WHOO, KCKC (#22), KSOP, WBAM, KGA on "Country Boy."

Freddy Weller getting runaway response on "That Runaway Woman of Mine" at WHOO, KHEY, KRAK, KTTS, KKYX, WVOJ, WUNI, KBUC, WDEN, WTOD, WSLC, KSOP, WTMT, KRMD, WCXI, KFDI, WBAM, KMPS, WPNX, WFAI, KVOO, KERE, KGA.

RCA has put out a previously unreleased master of Bobby Bare's "Hurricane Shirley" is new at WWVA, WIRK, WBAM, KSSS. Bobby Hood is getting early adds on "Easy" at WDEN, WPNX, KSOP, WQQT, WBAM, KVOO, KRMD.

Paul Schmucher's "Rainy Days and Rainbows" playing at KRMD, KVOO, KSSS, WNYN, KLLL, WTMT.

SURE SHOTS

Ronnie Milsap — "In No Time At All"

The Kendalls — "I Don't Like That No More"

Oak Ridge Boys — "Dream On"

Bellamy Brothers — "You Ain't Just Whistlin' Dixie"

LEFT FIELDERS

Phil Everly — "Living Alone"

Charlie Louvin — "Who's Gonna Love Me Now"

AREA ACTION

Raymond Froggatt — "All Because of You" (WBAM)

Roger Wilhoit — "When I Climb Back Up To Living" (WHK)

Arthur Blanch — "Maybe I'll Cry Over You" (KFDI)

Country Radio

By CINDY KENT

■ CHANGES AT WWSW: Jim Durham is the new program director at WWSW in Pittsburgh. He replaces Terry Wood, who told RW: "Our parting was due to a difference of opinion with the management over the direction the station should take—and a planned format change effective September 1." The station, which adopted the country format a year ago, experienced a ratings decline in the latest survey. Wood, who was with the Group One organization fifteen years before his move to WWSW, will take over as program director at WSAI/Cincinnati, effective August 6, replacing Jonathan Fricke.

WWOK in Miami has moved its studios to share quarters with sister station Y-100. The new address is: 2741 North 29th Avenue, Suite 300, Hollywood, Florida 33020. Their new phone numbers are 305/921-4000 and 305/625-4000. Their transmitter remains in Miami. Programmer Dave Donahue advises they are now looking for an all-night personality.

RATINGS: Good news for WMC/Memphis, which came in #1 in the market with 14.0 from 11.6 (see separate story). Also in Memphis, WMPS is up to 3.8 from 3.6. WPLO/Atlanta is up to 5.0 from 4.5; WMNI/Columbus, Ohio has a 7.0 from 5.1.

MOVES: KLAQ/Denver has a new GM, Ray Sherwood . . . Ben Peyton, PD, WJEZ-FM has left that post.

WIRK-FM in West Palm Beach ended its softball season on a winning note, defeating the Wellington Jaycees 14 to 13 in a Muscular Dystrophy benefit game. The win was the result of a ninth inning homer from WIRK's morning man, Breakfast Barry. \$1,000 was raised.

Country Single Picks

COUNTRY SONG OF THE WEEK

BELLAMY BROTHERS—Warner/Curb 49032

YOU AIN'T JUST WHISTLIN' DIXIE (prod.: Michael Lloyd) (writer: D. Bellamy) (Famous/Bellamy Brothers, ASCAP) (3:18/4:22)

The Bellamys follow up their last number one single with a song in praise of life in the South. The sound is smooth and easy with a slightly haunting tone, especially on the chorus.

RONNIE MILSAP—RCA PB-11695

GET IT UP/IN NO TIME AT ALL (prod.: Ronnie Milsap/Milsap & Tom Collins) (writers: T. Brasfield & R. Byrne/A. Jordan & R. Leigh) I've Got The Music/ASCAP/Chess/United Artists, ASCAP) (3:33/3:42)

Milsap's double-sided single offers the best of both worlds: a funky, rousing tune with a touch of disco in "Get It Up" and a sound similar to previous singles in "In No Time At All," in the same vein as "Almost Like A Song." Both offer top quality material and performance.

CRISTY LANE—United Artists X1314-Y

SLIPPIN' UP, SLIPPIN' AROUND (prod.: Charlie Black) (writers: B. Wyrick/T. Woodford) (I've Got The Music, ASCAP/Song Tailors, BMI) (2:46)

Lane uses a light touch on a cheatin' song to give it a whole new sound. The delicate production work complements her style nicely.

TOMMY OVERSTREET—Elektra 46516

WHAT MORE COULD A MAN NEED (prod.: Bob Millsap) (writer: C. Rains) (ATV/Rainsongs, BMI) (2:44)

The tempo is steady and easy here as Overstreet sings a mellow love song backed by tight, balanced production touches. A solid song for late summer moods.

CHARLIE LOUVIN—Little Darlin' 7922

WHO'S GONNA LOVE ME NOW (prod.: Jimmy Capps) (writers: R. Oates/E. Penney) (Acoustic, BMI) (2:55)

Louvin does a love ballad in classic cry-in-your-beer style complete with steel guitar and country blues phrasing. Emmylou Harris helps out on the flip side with "Love Doesn't Care Whose House It Lives In."

DORSEY BURNETTE—Elektra 46513

HERE I GO AGAIN (prod.: Bob Millsap) (writers: D. Burnette/J. Cunningham) (Six Continents, BMI/World Song, ASCAP) (3:09)

A fast-paced rhythm track backs up the artist on his debut Elektra single as he sings of falling back into love. Guitars, strings and keyboards provide a smooth flow to the sound.

AUDREY LANDERS—Epic 9-50751

YOU THRILL ME (prod.: Buddy Killen) (writers: M. Chapman/N. Chinn) (Chinnichap, BMI) (3:16)

The artist's smooth, soft vocals are backed by some quick, tight guitar chops between verses with a touch of steel guitar to even out the sound. Drum and bass tracks meanwhile keep the pace even.

BOBBY HOOD—Chute 0008

EASY (prod.: Gary Lamb) (writer: J. Fuller) (Blackwood/Fullness, BMI) (3:28) Hood's latest is a soulful love ballad which starts off quietly and builds to a more intense chorus. A sax instrumental break adds a smooth, slick touch to the sound.

ALABAMA—SLI 7906

I WANNA COME OVER (prod.: Sonny Limbo) (writers: M. & R. Bredi) (Blackwood, BMI) (3:51)

A tender love song is offered here with smooth vocals backed by nicely arranged instrumentals. An impressive debut for the group.

E/A Taps Gilmer

■ NASHVILLE — Carolyn Gilmer has been named A&R coordinator for Elektra/Asylum Records in Nashville, it was announced by Jimmy Bowen, E/A vice president/general manager of Nashville operations.



Carolyn Gilmer

Tillis to E/A



Mel Tellis (left), whose first appearance on Elektra/Asylum vinyl occurred on the "Every Which Way But Loose" soundtrack, but now, newly signed to the label, is recording his E/A debut album. Due in September, the album reunites him with long-time producer Jimmy Bowen, E/A vice president and general manager of Nashville operations.

Nashville Report (Continued from page 64)

gone oral surgery to correct problems resulting from his near-fatal mountain-climbing accident in Montana several years ago. Hank Jr. recuperates at his Cullman, Ala. home until next Sunday when he is scheduled for a concert at St. Louis.

If you were at Lake Tahoe's Sahara the past Thursday (2) you were on hand for the 1,000th performance of **Eddie Rabbitt's** professional career. And yes that was California's lieutenant-governor **Mike Curb** at a table down front.

Jim Ed Brown and **Helen Cornelius** are definitely aware (by experience) of the whys and wherefores of a rigorous schedule. The RCA recording duo this month is set for 22 personal appearances in 15 different states. And what are they doing the other nine days of August? Traveling to and from those appearances!

Kitty Wells' current single, "Thank You for the Roses," is on the Ruboca label, which she, husband Johnny Wright and their family recently established. The unusual name is from first two letters of their three children—**Ruby, Bobby** and **Carol Sue**.

Guess who showed up for the christening party of **Waylon Albright Jennings?** Heavyweight boxing champ **Muhammad Ali**. But even Ali didn't upstage the 2-month-old son of Ole Waylon and his wife **Jessi Colter**.

Country Radio Strongholds

(Continued from page 64)

periods, and this is the highest one of the three books.

A personality-oriented approach is also used by WMC, Acree notes. "We've got people that have been on the air here for five and six years, and I've been on the air in the market for eight years. We're very stable to say the least." Hal Jaye (music director), on the morning shift, and Larry Nobles, on the air 7 to midnight, are the station's heaviest personalities, Acree said. "Larry also does the weekend weather on one of the TV stations which doesn't hurt a bit in terms of exposure and familiarity to the public."

WMC's closest competitor this time was WEZI, a beautiful music station. "Our FM top 40 station was third with a 10.1, so we got two of the top three," Acree said, "so the building here is real happy right now."

Also taking first and third in the market were WBAP-AM and KSCS-FM respectively in Ft. Worth, another country market stronghold. Both stations are country but are separately programmed.

"We've been predominantly number one since 1970," said WBAP md Art Davis. "The last book we slipped to number two, but now we're back to number one this time. Before that we've been number one since we went full-time country in August 1970."

KSCS has been making steady progress, according to Davis, "like FM everywhere. They're predominantly music oriented, not personality, with a completely separate playlist. At WBAP (a 50,000 watt clear channel station) we have the personality approach, and we carry Texas Ranger baseball games and University of Texas football in the fall." Davis also notes the presence of Bill Mack, a well-known DJ in country music in explaining WBAP's dominance.

At presstime, KSO (Des Moines) program director Jarrett Day reported a 17.6 rating (12 overall) for the station, now number one in the market from a 14.9 in the previous book. Day attributes the station's success to the station's "total involvement in the community." The station is also personality-oriented.

Record World Country Albums



AUGUST 11, 1979

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

AUG. 11	AUG. 4		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (27th Week)	35
2	2	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	15
3	3	ONE FOR THE ROAD WILLIE AND LEON/Columbia KC2 36064	8
4	4	LOVELINE EDDIE RABBITT/Elektra 6E 181	11
5	9	WE SHOULD BE TOGETHER CRYSTAL GAYLE/United Artists LA 969 H	4
6	6	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751	14
7	5	GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361	8
8	7	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318	14
9	11	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	82
10	10	IMAGES RONNIE MILSAP/RCA AHL1 3346	9
11	8	STARDUST WILLIE NELSON/Columbia KC 35305	66
12	12	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	19
13	14	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	26
14	13	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	18
15	16	THE BEST OF DON WILLIAMS, VOL. II /MCA 3096	12
16	26	THE LEGEND AND THE LEGACY, VOL. I ERNEST TUBB/ Cachet CL 3 3001	2
17	17	THE TWO AND ONLY THE BELLAMY BROTHERS/Warner/ Curb BSK 3347	5
18	18	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	59
19	19	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 6E 194	12
20	20	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	78
21	24	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	184
22	51	MAKIN' MUSIC ROY CLARK & GATEMOUTH BROWN/ MCA 3161	2
23	27	CROSS WINDS CONWAY TWITTY/MCA 3086	10
24	28	SERVING 190 PROOF MERLE HAGGARD/MCA 3089	10
25	49	MR. ENTERTAINER MEL TILLIS/MCA 3167	2
26	22	HONKY TONKIN' VARIOUS ARTISTS/RCA AHL1 3422	4
27	23	THE BEST OF BARBARA MANDRELL /MCA AY 1119	27
28	44	THE VERY BEST OF LORETTA AND CONWAY /MCA 3164	2
29	25	MOODS BARBARA MANDRELL/MCA AY 1088	43
30	21	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	17
31	29	SERVED LIVE ASLEEP AT THE WHEEL /Capitol ST 11945	6
32	32	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	39
33	30	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	96
34	15	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC 34326	37
35	35	A RUSTY OLD HALO HOYT AXTON/Jeremiah JH 5000	3
36	36	EXPRESSIONS DON WILLIAMS/MCA AY 1069	48



WKS. ON CHART

CHARTMAKER OF THE WEEK

37 — **TODAY AND FOREVER**
EARL SCRUGGS REVUE
Columbia JC 36084

EARL SCRUGGS REVUE TODAY-FOREVER



38	31	THE TEXAS BALLADEER FREDDY FENDER/Starflite 36073	4
39	41	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	70
40	40	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35623	37
41	—	3/4 LONELY T. G. SHEPPARD/Warner Bros. BSK 3353	1
42	34	JUST TAMMY TAMMY WYNETTE/Epic KE 36013	9
43	43	PROFILE—THE BEST OF EMMYLOU HARRIS EMMYLOU HARRIS/Warner Bros. BSK 3258	37
44	39	ALONE TOO LONG CHARLY McCLAIN/Epic KE 36090	3
45	54	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	39
46	33	TNT TANYA TUCKER/MCA 3066	38
47	45	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	41
48	42	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	27
49	58	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696	80
50	38	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	34
51	60	RODRIGUEZ JOHNNY RODRIGUEZ/Epic KE 36014	11
52	46	LAUGHING AND CRYING, LIVING AND DYING BILLY "CRASH" CRADDOCK/Capitol ST 11946	6
53	47	RANDY BARLOW /Republic RLP 6024	3
54	57	I DON'T LIE JOE STAMPLEY/Epic KE 36016	11
55	63	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	24
56	37	REFLECTIONS GENE WATSON/Capitol ST 11805	25
57	52	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177	17
58	56	RUNNING LIKE THE WIND MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	12
59	68	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	60
60	50	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	94
61	70	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35444	40
62	59	LEGEND POCO/MCA AA 1099	19
63	72	JERRY LEE LEWIS /Elektra 6E 184	17
64	73	BEST OF DOLLY PARTON /RCA APL1 1117	167
65	48	GREAT SONGS OF THE BIG BAND ERA DANNY DAVIS & THE NASHVILLE BRASS/RCA AHL1 3415	3
66	66	IF LOVE HAD A FACE RAZZY BAILEY/RCA AFL1 3391	9
67	64	GARY GARY STEWART/RCA AHL1 3288	22
68	67	VARIATIONS EDDIE RABBITT/Elektra 6E 127	71
69	61	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	101
70	75	BURGERS & FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/ RCA APL1 2983	39
71	53	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	20
72	55	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789	14
73	62	THE AMAZING RHYTHM ACES /Columbia JC 36083	19
74	65	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779	21
75	69	JIM ED AND HELEN JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3258	22

The Very Best of LORETTA and CONWAY

MCA 3164

A compilation of 14 of
Conway Twitty's and Loretta Lynn's
best songs from their 8 duet albums.

Produced by Owen Bradley

©MCA RECORDS





Record World Country Singles

AUGUST 11, 1979

TITLE, ARTIST, Label, Number

AUG. 11
AUG. 4

WKS. ON
CHART

1	3	SUSPICIONS EDDIE RABBITT Elektra 46053		9
2	1	YOU'RE THE ONLY ONE DOLLY PARTON/RCA 11577		10
3	5	COCA COLA COWBOY MEL TILLIS/MCA 41041		9
4	7	FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046		10
5	9	PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723		10
6	6	NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722		10
7	13	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND/Epic 8 50700		6
8	11	BARSTOOL MOUNTAIN MOE BANDY/Columbia 3 10974		9
9	10	LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033		11
10	12	STAY WITH ME DAVE & SUGAR/RCA 11654		7
11	16	HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL/Columbia 3 11023		6
12	14	DON'T LET ME CROSS OVER JIM REEVES/RCA 11564		9
13	15	ALL AROUND COWBOY MARTY ROBBINS/Columbia 3 11016		8
14	18	TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST/United Artists 1299		6
15	2	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961		13
16	21	I MAY NEVER GET TO HEAVEN CONWAY TWITTY/MCA 41059		5
17	23	HERE WE ARE AGAIN STATLER BROTHERS/Mercury 55066		6
18	24	YOU'RE MY JAMAICA CHARLEY PRIDE/RCA 11655		5
19	19	THAT'S THE WAY TO SAY GOOD MORNING RAY PRICE/Monument 283		11
20	20	I LOVE HOW YOU LOVE ME LYNN ANDERSON/Columbia 3 11006		8
21	25	FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ/Epic 8 50735		6
22	26	JUST GOOD OL' BOYS MOE & JOE/Columbia 3 11027		5
23	31	YOUR KISSES WILL CRYSTAL GAYLE/United Artists 1306		3
24	28	LET'S TRY AGAIN JANIE FRICKE/Columbia 3 11029		6
25	29	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES/Arista 0430		7
26	27	YOURS FREDDY FENDER/Starlite 8 4900		8
27	22	SLIP AWAY DOTTSY/RCA 11610		9
28	33	DADDY DONNA FARGO/Warner Bros. 8867		4
29	34	PLAY HER BACK TO YESTERDAY MEL McDANIEL/Capitol 4740		7
30	39	MY SILVER LINING MICKEY GILLEY/Epic 8 50740		4
31	36	THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE/Mercury 55054		6
32	35	SOMEDAY MY DAY WILL COME GEORGE JONES/Epic 8 50684		7
33	38	ALL I WANT AND NEED FOREVER VERN GOSDIN/Elektra 46052		6
34	42	ONLY LOVE CAN BREAK A HEART KENNY DALE/Capitol 4746		3
35	43	IT MUST BE LOVE DON WILLIAMS/MCA 41069		2
36	41	FOOLS JIM ED BROWN & HELEN CORNELIUS/RCA 11672		2
37	4	SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/Warner Bros. 8815		11
38	46	WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS/Elektra 46067		4
39	44	YOU ARE MY RAINBOW DAVID ROGERS/Republic 042		6
40	45	ONCE IN A BLUE MOON ZELLA LEHR/RCA 11648		6
41	58	LAST CHEATER'S WALTZ T. G. SHEPPARD/Warner/Curb 49024		2
42	47	I COULD SURE USE THE FEELING EARL SCRUGGS REVUE/Columbia 3 10992		7
43	48	TOWER OF STRENGTH NARVEL FELTS/MCA 41055		6
44	51	THE LETTER SAMMI SMITH/Cyclone 104		4
45	50	LOW DOG BLUES JOHN ANDERSON/Warner Bros. 8863		5
46	8	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716		12

CHARTMAKER OF THE WEEK

47 — BEFORE MY TIME
JOHN CONLEE
MCA 41072



48	17	REUNITED R. C. BANNON & LOUISE MANDRELL/Epic 8 50717		11
49	59	IF I FALL IN LOVE WITH YOU REX ALLEN, JR./Warner Bros. 49020		2
50	57	THE DREAM NEVER DIES BILL ANDERSON/MCA 41060		3
51	71	ROBINHOOD BILLY "CRASH" CRADDOCK/Capitol 4753		2
52	63	I CAN'T SAY GOODBYE TO YOU BECKY HOBBS/Mercury 55062		6
53	40	JUST WHEN I NEEDED YOU MOST DIANA/Elektra 46061		7
54	65	GOODBYE EDDY ARNOLD/RCA 11668		2
55	30	LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562		11
56	—	THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY/RCA 11679		1
57	64	THE ROOM AT THE TOP OF THE STAIRS STELLA PARTON/Elektra 46502		3
58	61	LORELEI SONNY JAMES/Monument 288		4
59	81	DANCIN' 'ROUND AND 'ROUND OLIVIA NEWTON-JOHN/MCA 41074		2
60	87	LIVIN' OUR LIFE TOGETHER BILLIE JO SPEARS/United Artists 1309		2
61	—	FOOLED BY A FEELING BARBARA MANDRELL/MCA 41077		1
62	69	GUESS WHO LOVES YOU MARY K. MILLER/RCA 11663		3
63	70	I'M JUST A HEARTACHE AWAY DICKEY LEE/Mercury 50068		3
64	74	WE GOT LOVE MUNDO EARWOOD/GMC 107		3
65	73	IT'S TOO SOON TO SAY GOODBYE TERRI HOLLOWELL/Con Brio 156		3
66	—	ANOTHER EASY LOVIN' NIGHT RANDY BARLOW/Republic 044		1
67	67	SECOND HAND EMOTION FARON YOUNG/MCA 41046		6
68	68	CAN'T YOU HEAR THAT WHISTLE BLOW SONNY THROCKMORTON/Mercury 55061		6
69	72	BESIDE ME STEVE WARINER/RCA 11658		2
70	—	THAT RUN-AWAY WOMAN OF MINE FREDDY WELLER/Columbia 1 11044		1
71	—	EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER/RCA 11671		1
72	90	I'VE GOT A RIGHT TO BE WRONG B. J. WRIGHT/Soundwaves 4589		2
73	37	MIDDLE AGE MADNESS EARL THOMAS CONLEY/Warner Bros. 8798		9
74	32	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706		13
75	49	AMANDA WAYLON/RCA 11596		13
76	66	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Bearsville 0334		5
77	60	THE LOVE SONG AND THE DREAM BELONG TO ME PEGGY SUE/Door Knob 9 102		7
78	54	DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/Orlando 103		10
79	62	MAKE LOVE TO ME THE CATES/Ovation 1126		7
80	88	I'M TURNING YOU LOOSE BOBBY WRIGHT/United Artists 1300		3
81	86	BLUE RIVER OF TEARS MICKI FUHRMAN/MCA 41057		2
82	92	YOURS AND MINE MARY LOU TURNER/Churchill 7741		2
83	52	SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812		12
84	97	PLEASE SING SATIN SHEETS FOR ME JEANNE PRUETT/IBC 0002		2
85	—	I DON'T WANT TO LOVE YOU ANYMORE DANDY/Warner/Curb 8880		1
86	55	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021		15
87	53	WASN'T IT EASY BABY FREDDIE HART/Capitol 4720		12
88	—	IT'S SUMMER TIME JESS GARRON/Charta 136		1
89	89	SUPER LADY RAY PILLOW/MCA 41047		4
90	56	PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830		14
91	100	LOVE WOULDN'T LEAVE US ALONE BILL WOODY/MCA/Hickory 41070		2
92	77	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000		15
93	96	MAKE BELIEVE YOU LOVE ME REBECCA LYNN/Scorpion 0581		2
94	94	TELL ME I'M ONLY DREAMING LORRIE MORGAN/MCA/Hickory 41052		3
95	91	A GOOD GAL IS HARD TO FIND HANK SNOW/RCA 11622		3
96	76	MAZELLE GARY STEWART/RCA 11623		5
97	79	WHAT I FEEL IS YOU BILLY THE KID/Cyclone 103		8
98	98	I CAN'T DANCE RON SHAW/Pacific Challenger 1635		2
99	—	BACKSLIDER'S WINE MICHAEL MURPHY/Epic 8 50739		1
100	75	WE'VE GOT TO GET AWAY FROM IT ALL TOM GRANT/Republic 143		7

BEST SINGLE YET!

GUESS WHO LOVES YOU

inergi

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FOR INERGI PRODUCTIONS.*

MARY K MILLER **RCA**

PHOTOGRAPH BY KENT KNUDSON



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