Dedicated to the Needs of the Music/Record Industry

JULY 14, 1979 $2.25

Con Funk Shun

Singles


Little River Band, "Lonesome Loser" (prod. by Boylan-group) (writer: Briggs) (Screen Gems -EMI, BMG (3:29). This may be remembered as the summer of '79 song. The brilliant a cappella intro explodes into an infectious rock'er. Harmonies & lead guitar are primed for AOR-pop. Capitol 4748.

Company, "Gone, Gone, Gone" (prod. by group) (writer: Burrell) (Badco, ASCAP) (3:45). From their Top 5 LP comes this second consecutive hit. The tribal beat, Rodgers' classic rock vocals and stinging guitars make an unbeatable AOR-Top 40 brew. Swan Song 71000 (Atlantic).

Dan Hartman, "Boogie All Summer" (prod. by Hartman) (writer: Hartman) (Silver Steed, BMI) (3:45). Hartman's carefree message/hook will please the party crowd. The action-packed song with its mid-tempo beat & multi-format appeal is destined for hit status. Blue Sky 2776 (CBS).

The Records, "Starry Eyes" (prod. by Birch-Weinreich) (writers: Birch-Wicks) (Virgin, ASCAP) (3:30). A smashing debut by this British quartet, it abounds with youthful rock innocence & vitality. Beatlesque vocals, melody & guitars will take this to the top. Virgin 67000 (Atlantic).

Nick Lowe, "Cruel To Be Kind" (prod. by Lowe) (writers: Lowe-Gomm) (Anglo-Rock/Albion, BMI) (3:26). The father of Power Pop shows how it's done on the first release from his new "Labour Of Lust" LP. Thoughtful vocal overlays, driving percussion & lilting guitars shine. Columbia 3-11018.

Blackjack, "Love Me Tonight" (prod. by Dowd) (writers: Bolotin-Kulick-Kulick) (Embryo/Robert Bruce/lon, ASCAP) (2:50). Michael Botkin has the voice & style to become a driving new force in rock as demonstrated on this energetic disc. An attention grabber. Polydor 14572.

Sniff 'n The Tears, "Driver's Seat" (prod. by Salvoni) (writer: Roberts) (Complacent Toonz ASCAP) (3:44). Their unique name is a good tip for this creative group's music, which spotlights crystalline vocals, inventive guitar/synthesizer colors & tempo changes. Atlantic 3604.

Sleepers

The Records, "Starry Eyes" (prod. by Birch-Weinreich) (writers: Birch-Wicks) (Virgin, ASCAP) (3:30). A smashing debut by this British quartet, it abounds with youthful rock innocence & vitality. Beatlesque vocals, melody & guitars will take this to the top. Virgin 67000 (Atlantic).

Curtis Mayfield, "Heart" (3:30). This modern song master here releases his first album in some time. He tries out the disco mood (with the help of producers Bunny Sigler and Norman Harris) while still maintaining the integrity of his earlier work. Curtom/RSO RS 1-3053 (7.98).

Ian Dury & The Blockheads, "Do It Yourself." Dury's "New Boots and Panties" LP established him as one of the most interesting new wave artists and this follow-up continues his r&b/cockney rhythms and rhymes. The oft heard "Hit Me With Your Rhythm Stick" is in the package. Stiff/Epic JE 36104 (7.98).

Third World, "The Story's Been Told." The group had a long chart run with the single "Now That We Found Love" and should have the same with the prime cut here, "Talk To Me." The beat is modified reggae with smooth vocal interplay the centerpiece. Island ILPS 9569 (WB) (7.98).
Let Us Move You

LaRoy Gomez
I Got It Bad NBLP 7154
Produced by LaRoy Gomez & Sam Onuekala
for LaRoy Gomez Prods., Inc.

D.C. LaRue
Forces of the Night NBLP 7160
Produced, Arranged & Conducted by Bob Esty

Sam The Band
Play It Again, Sam NBLP 7156
Produced by Hank Medress/Dave Appell
for Medress/Appell Prods., Inc.

Meco
MOONDANCER NBLP 7155
Produced & Arranged by Meco Morelli

New York City Band
SUNNYSIDE NBLP 3002
Executive Producer: Buddy Esteskin
Produced by Alan Douglas for Douglas Brothers Prods.

CasaBlanca
Record and FilmWorks
Mayor Koch Endorses
RW New York Issue
BY KEN SUNSHINE
NEW YORK—New York City Mayor Edward I. Koch has announced his support for the upcoming Record World special, 'New York: A Universe of Music.' In a statement issued to Record World, Mayor Koch said: "The music industry is a vital part of the economic growth of our great city. We applaud Record World Magazine for saluting the music and cultural capital of the world. This is a time of major economic revitalization for New York City, and the record and music industry is a major element in our growth.'

Motown Expands in Films, Hardware; Ellis, Orgolini, Morris To New Posts

LOS ANGELES — Motown Industries last week announced the largest expansion in the company’s two-decade history. Michael Roshkind, vice chairman and chief operating officer of Motown, confirmed that Don Ellis, formerly national vice president of A&R of Columbia Records, will assume his new post as executive vice president, creative, of Motown Records effective July 23 (see RW, 7/7). Ellis will thus be working in tandem with Mike Lushka, executive vice president, marketing, with both reporting directly to Roshkind.

Simultaneously, Roshkind announced that Arnold Orgolini, who produced the soon-to-be-released special effects film "Meteor," will head Motown’s motion picture and television operations as executive vice president, Motown Productions. He is assisted by Peter Nelson, vice president.

In the first formal announce

"The New Rock’ Part IV

Radio Says New Rock Is 'Just Good Songs'

BY MARC KIRKEBY
NEW YORK — Sure, FM rock programmers say, we’re playing a lot of back-to-basics rock ’n’ roll records by new artists. But punk? No way! Never heard of them. Many stations, not all of them "progressive," have quietly added new-rock records in recent months, but they have done so without suggesting to their listeners that those records fall into any category except "good."

Emphasis

Abrahams has modified his "Superstars" FM rock format this year to accommodate the new rockers, putting "a little more emphasis on new stuff, and de-emphasizing"

Tony Martell:

Associated Labels Thriving in '79

BY STEVEN BLAUNER
NEW YORK — While most of the record industry has been experiencing a soft first half, CBS Records’ Associated Labels have succeeded in building on past momentum, and virtually all of the individual labels are now being represented on the top selling album and single charts.

Tony Martell, vice president and general manager of the Associated Labels, says that sales in looking at significant revenues in a very short time which will allow us to branch out into blank tape manufacturing and other allied lines.

Motown is manufacturing its own stereo parts in a plant located in Connecticut.

Broadway

“One of our most exciting new projects is a Broadway show which we are financing and which was written by two of our publishing contract writers, Ron Miller and Ken Hirsch. Miller wrote the book and the lyrics, and Hirsch composed the music,” Roshkind said.

The show is called "Daddy Goodness" and will be on Broadway this coming season.

"Of course we will do the soundtrack album and if the show (Continued on page 55)
**Court Chides FCC**

**On Format Challenges**

*By BILL HOLLAND*

**WASHINGTON** — The U.S. Court of Appeals severely scolded the Federal Communications Commission list week for what it termed the FCC’s “deep-seated version” to a decision requiring hearings for challenged radio format changes.

In a reiteration of a 1974 case involving WEFM of Chicago, the court chastized the FCC for misinterpreting “the law of the land,” which requires hearings when listeners claim a certain format is unique and financially viable and should not be discarded.

An FCC legal spokesman told RW this week that since 1975 the Commission has been trying to seek comments on the implementation of the ruling as well as seeking to determine “whether the court decision made any sense—it had to be thorough through.”

Part of the problem of the matter is that the FCC doesn’t want to be in the business of “forcing people into formats that the nation people don’t want and that listeners might not want to hear. Such changes should be left to, and best dealt with, in the commercial marketplace,” the FCC source said.

Also at stake are very real difficulties in the court’s demand for the FCC, state as “reasoned principle decision making,” or, more simply, to know what (Continued on page 59)

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**Motown Names Davis Sr. of VP of Promotion**

**LOS ANGELES**—Danny Davis, vice president and assistant to the president of Motown Records the past year and a half, has been upped to senior VP of promotion, it was announced by Michael Roshkind, label vice chairman and chief operating officer.

Danny Davis

Prior to joining Motown, Davis was vice president and director of exploitation at Screen Gems/EMI Music for 11 years. He also helped form Music Express, the industry delivery and limousine service.
Con Funk Shun has things jumping. Both their album, "Candy." (SRM-1-3754) and their single, "Chase Me," (#74059) have made the king-sized jump from the soul charts to the pop charts.

"Candy"

6 — Record World Black Oriented Album Chart
36 — Record World Pop Album Chart

Produced by Con Funk Shun and Skip Scarborough for Relmarc Productions, Inc.

"Chase Me"

9 — Record World Black Oriented Singles Chart
70 — Record World Pop Singles Chart

PHONOGRAM, INC., A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.
In her new position, Blond will be responsible for the creation and development of overall press strategies on a nationwide basis for all artists on the Epic, Portrait, and CBS Associated Labels.

Blond joined CBS Records in 1974 as east coast manager, press and public information, Epic and CBS Associated Labels. In 1975 she was named associate director, press and public information, Epic and CBS Associated Labels, and in 1977 was promoted to director, national press & public information, E/P/A.

Names Brokaw VP

Los Angeles—Michael Brokaw has been named president of Kragen & Company Management and Television Production, it was announced by Ken Kragen, the firm's president.

Prior to joining Kragen & Company, Brokaw held a personal management position for 1 ½ years with Management III. He came to that position from ICM.

Elton To Tour

Los Angeles—Elton John will embark on an extensive 40-concert tour of the United States this fall, according to John Reid, John's manager.

Warner/RFC Relocates

NEW YORK — Warner/RFC Records has relocated to expanded quarters at the New York office of Warner Brothers Records at 3 East 54th Street, on the 9th floor.

ABC Bows Video Enterprises Div.

By SAM SUTHERLAND

Los Angeles—ABC, Inc., is gearing up for the software trade once again—sort of.

After divesting itself of its red ink record and tape division, ABC, Records, at the beginning of this year, ABC's top corporate management last week announced the formation of a new corporate division to develop and market programming for the burgeoning video field emerging between its existing network operations.

ABC Video Enterprises was unveiled Thursday (5) as the corporation's entry into the realm of pay and cable TV and prerecorded video software such as videocassettes and videodiscs.

The move makes ABC the first network to directly enter the field: although CBS is said to be exploring similar plans, and NBC's corporate parent, RCA, has its own SelectaVision division for cassette and disc technology, ABC's venture is the first with close ties between its network division and software programming arm.

Although the two divisions will be separate, reflecting a somewhat competitive relationship, ABC brass apparently feel they can supplement each other.

Accordingly, newly appointed VP in charge of the Video Enterprises sector Herbert A. Granath will report to Frederick S. Pierce, president of ABC Television and executive vice president of ABC, Inc.

The move was forecast some time during a May, 1978, shareholders meeting where chairman Leonard H. Goldenson told staff and stockholders, "We believe that broadcasting will remain the primary national medium of communication for the foreseeable future. So I do not want to give you the impression that we are interested in these new areas because of any concern about the long-term future of the broadcasting business. Just the contrary is true: The new technologies are best suited for more narrowly defined audiences and for forms of programming more specialized than those appropriate for the mass medium of broadcasting.

"Consequently, these new technologies will ultimately succeed as services that supplement and add to broadcast programming."

Beyond establishment of the division itself, though, more detailed plans remain largely unknown. Thus far, the only clue to probable programming sources is an internal memo to department heads, from ABC president Elton Rule, noting the division will utilize "existing and potential programming material not only within ABC Television but also ABC Radio and ABC Publishing for presentation on the new means of distribution."

That means of distribution, however, has not been disclosed, nor have any specific software formats been discussed.

As division head Granath, he has been vice president of ABC and assistant to Rule since October, 1976. He has held a number of other ABC posts prior to that appointment, including stints as vice president and director of sales for ABC Radio Network, VP of sport sales at ABC-TV and VP of programming development and marketing for ABC Sports.

Col Names Antman VP

NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Hope Antman to vice president, press & public information, Columbia Records.

In her new position, Antman will be responsible for the creation and development of overall press strategies on a nationwide basis for all artists on the Columbia label.

Since 1977 Antman has served as national director, press and public information, Columbia Records. Prior to that, she was associate director, press and public information east coast, Columbia Records. She came to Columbia from Elektra/Asylum Records, where she was manager of east coast publicity for two and a half years.

CBS Names Slaughter Jazz/Prog. Mktg. VP

NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Vernon Slaughter to vice president, jazz/progressive marketing, CBS Records.

In his new capacity, Slaughter will be responsible for the marketing of all jazz/progressive music releases on the Columbia, Epic, Portrait and CBS Associated Labels.

Slaughter joined CBS Records in 1970 as a college representative at the Univ. of Nebraska. In 1973 he was promoted to local promotion manager for the Baltimore/Washington and Virginia markets. In 1976 he moved to New York as associate director of album promotion, black music marketing, CBS Records. In 1977 he was named director, jazz/progressive music marketing.
### Triumph's Tour Dates

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<th>Date</th>
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**Note:** All locations are in the United States. Triumphant Live极限摇滚

**Includes Their Electrifying New Hit Single “HOLD ON”**

**Plug into TRIUMPH’S High Energy Rock ‘n’ Roll NOW ON TOUR**

**Produced by Mike Levine and Triumph for Attic Records Ltd.**

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**Diversified Management Agency/Southfield, MI**

**AFL1-2982**
**Lester Sill:**

**Screen Gems-EMI Eyes Hottest Year**

*By JEFFREY PEISCH*

NEW YORK — Screen Gems-EMI Music Inc. held its fourth annual meeting June 5 and 6 in Los Angeles' Beverly Hilton Hotel. Over 30 people from the professional, administrative, management, copyright, legal and accounting departments attended the affair. Representatives from Screen Gems-EMI Music's affiliates in France, Germany, England and Japan attended the meeting also.

Prior to the two-day meeting, an "internal professional workshop" was held on Tuesday, June 5. Chaired by Paul Tannen, vice president, director of professional activities, and Ira Jaffe, vice president, creative affairs, the forum focused on the functions of the professional department and the coordination of the departments in Los Angeles, New York and Nashville. The forum also included discussion of the writer and writer/artist rosters, acquisition of new talent, and current musical directions in the industry.

According to Tannen and Lester Sill, president of Screen Gems-EMI Music Inc., the informal preconference workshop was representative of the strong emphasis the organization is giving to education, both within and among departments.

In the company's Los Angeles office, a meeting is held once a month among the copyright, legal, accounting and professional staffs. Each department informs the other of its activities and new developments. According to Sill, this inter-departmental exchange of ideas is important for the development of the organization. Tannen echoed these feelings when he said, "Communication is daily. Whenever we get an opportunity to get together, we do it."

"Education is important," said Sill, "because there are no colleges for music publishing. You have to live the business, work it, panic with it and go crazy with it. (It's a business) you have to learn on the street. Within our organization we have kids who have started in the shipping rooms or mailroom who are in professional positions now. There is nothing like in-house training. "What we've done is taken the kind of informal training that has been going on for years and instituted it into our organization for our young people. Our people have done so well learning by doing that we're turning this process into a formal education. There is always the question of where do you get good new people."

During the June 5 and 6 meeting, reports were heard from each of Screen Gems-EMI Music Inc.'s departments on a variety of subjects. Comptroller Jerry Isaason reviewed the results of fiscal year 1979 and stated the financial objectives for 1980. 1979 was Screen Gems' most successful year to date; Sill predicted that 1980 would be better.

Jack Rosner, VP, administration, talked about synchronization licenses and the increased usage of catalogue material for commercials. Fred Wilms, VP, business development and assistant to the chairman for Capitol Industries, EMI Inc., presented an update on current EMI corporate developments. Ira Jaffe, VP creative affairs, announced the recent signings of Ron Wood, Gambler and Face Dancer. New

(Continued on page 58)

**Polydor Fetes Gaynor**

Polydor recording artist Gloria Gaynor is shown receiving a platinum album for "Love Tracks" at a luncheon thrown in her honor recently at the 12 Club in New York. On hand to congratulate Gloria on her accomplishment are (from left): Harry Anger, senior vice president, marketing, Polydor Records; Linwood Simon, manager, Gloria Gaynor; Fred Konyn, president, Polydor; Richia Kaczar, DJ at Studio 54; Dick Kline, executive vice president, Polydor; David Steel, disco promotion, Polydor.

**CBS Names Wilford To Vice Pres. Post**

NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Win Wilford to vice president, press & public information, black music marketing, CBS Records.

In his new position, Wilford will be responsible for the creation and development of overall press strategies on a nationwide basis for all black and black-oriented artists on the Columbia, Epic, Portrait and CBS Associated Labels.

Since 1977 Wilford has held the position of director, press & public information, black music marketing, CBS Records. He joined CBS Records in 1975 as manager, press, information and artist affairs, black music marketing, and in 1976 was named as associate director, press information and artist affairs, black music marketing.

**RCA Launches Anka Campaign**

LOS ANGELES—Elektra/Asylum Records has signed Phil Everly and will release his solo album, "Living Alone," on July 11. The album, produced by Snuff Garrett, contains a number of original tunes by Everly, written in collaboration with longtime Everly Brothers associate Joey Paige and Garrett staff writer John Durrill.

**Regional Breakouts**

**Singles**

**East:**
- Wings (Columbia)
- Barbra Streisand (Columbia)
- Maxine Nightingale (Windsgon)
- Knock (Capitol)
- Cars (Elektra)

**South:**
- ABBA (Atlantic)
- Barbra Streisand (Columbia)
- Cars (Elektra)
- Robert John (EMI-America)

**Midwest:**
- Maxine Nightingale (Windsgon)
- Wet Willie (Epic)
- Knock (Capitol)
- Charlie Daniels Band (Epic)
- Supertramp (A&M)

**West:**
- ARS (Polydor/BOQ)
- Knock (Capitol)
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**RCA Launches Anka Campaign**

LOS ANGELES—RCA Records has launched a multi-media campaign to support Paul Anka's new album, "Headlines," and single, "As Long As We Keep Believing."

**A/C Stations**

Keying off the release of the single, an intensive blitz of adult contemporary stations has taken place. This will be followed up with a multi-faceted campaign that will concentrate on radio and print advertising, retail in-store play and display not only in those markets that have shown a traditional acceptance of Anka music, but in the cities of his summer tour schedule.

**Poster**

A key part of the overall display material for the tour and album is a specially prepared "Headliner" poster which will contain a large space for concert/club dates and times. "Headliner" contests and promotions will also be run with accounts in the cities visited.

**E/A Inks Everly**

LOS ANGELES—Elektra/Asylum Records has signed Phil Everly and will release his solo album, "Living Alone," on July 11. The album, produced by Snuff Garrett, contains a number of original tunes by Everly, written in collaboration with longtime Everly Brothers associate Joey Paige and Garrett staff writer John Durrill.

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**Singles**

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- Queen (Elektra)
- Blue Oyster Cult (Columbia)
- Blue Oyster Cult (Columbia)
- Neil Young (Reprise)
- Robin Williams (Casablanca)

**South:**
- Queen (Elektra)
- Blue Oyster Cult (Columbia)
- Blue Oyster Cult (Columbia)
- Neil Young (Reprise)
- Roseanne Cash (Capitol)

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- Earth, Wind & Fire (ARC/Columbia)
- Spyro Gyra (Infinity)
A&M's Dickies Find A Home Abroad

By SAM SUTHERLAND

LOS ANGELES—While U. S. re-
tailers and radio programmers are making room for British label talent as Joe Jack-
son and the Police, Derek Green, manage-
ing director of A&M's Records' English company, is at least as excited by the Dickies, an American act that has achieved the reverse: according to Green, the Los Angeles group's recent success on English singles charts echoes the acceptance there for other U. S. punk and new wave acts as yet confined to cult stature here.

British Roots

Green's interest is more than casual, since it was his enthu-
siasm for the Dickies that led to their contract. Signed directly to A&M Records, Ltd., rather than the American parent com-
pany, the Dickies were readied for market via the same promotion and distribution approach taken for domestic British new wave acts. And for Green, the resulting singles sales, capped most recently by top 25 chart status here, underscore the no-frills econ-
omics and greater creative lati-
tude characterizing England's rock scene.

"Almost first saw them, it was at the Whisky," Green recalled of his involvement with the Dickies. "This was about April of '78, and I was just amazed. For the first time, I'd seen a band in L. A. with intimations of the London scene. There were a lot of other bands playing around town then that had some links to it, but they seemed deter-
mined to keep one foot in each camp."

Retail Push

What seemed prudent for American audiences wasn't Green's idea of a potent English sales item, though. While he saw the Dickies' rough-and-
tumble delivery as a risk state-
side, he saw the style as already geared to British rock. "They could've been at the Marquee," he commented. "And, of course, at that point what they were doing was something of a parody of the Sex Pistols, which was an interesting side light for A&M and me."

Green's chuckle is understand-
able, given A&M's short-lived contractual involvement with the new defunct punk band. If he saw an existing British audience ready for the Dickies, Green also says he knew well that market: those listeners almost exclusively through re-
tail. Radio airplay was never viewed as a likely strong point for the band, and early press re-
action was likewise negative. "The press hated them," he says candidly. "They thought they had kids of movie stars —they were from Hollywood, right?—so we didn't have the press, which you need in Britain to help you get airplay."

A&M's support, then, focused on the Dickies' potential fans as the teen and pre-teens market, and sought to reach them at ret-
ial and via concert tours. To Green, the basic push "was ex-
cessively retail, going straight to the consumer. Initially, it's like selling a toy, really, in terms of trying to excite buyers. The main investment really was in the package itself, in using colored vinyl, and in playing up the logo and cover art."

U.K. Tour

Additionally, the Dickies were booked on three successive U. K. tours toward the most prominent teen concert areas. Here, too, Green notes economics as differing vastly from the U. S. "They did it exactly the way our bands lack-
ting American contracts come over here," explains Green. "They got Laker tickets, carried their own bags and instruments, and did it totally on the cheap."

Album production also fol-
lowed the singles-oriented pat-
tern seen in a number of new wave-influenced careers, with an emphasis on cutting fast sessions, releasing singles, and completing a whole album only after an early audience has been identified through singles sales. "Over the last two years, the economics in the U. K. were such that it just didn't make sense to invest heavily in new mainstream bands," says Green.

Red Heads

"I could take 50 punk bands in to record, and get singles to market, for what it would cost to complete LPs without generating the initial debt common to rockers here, whose debut efforts frequently hit six figures on re-
tro production and manufactur-
ing costs alone. "In that area, I wouldn't even budget an album for more than 10 thousand pounds," says Green. "For the next Police album, for example, I don't expect them to spend more than five or six thousand —on some mainstream sessions, that's closer to the size of just the tape bill, let alone the whole album."

To Green, though, "The big-
gest benefit you get if you take this approach, and take it cor-
rectly, isn't just the savings. More important, you don't have to constantly second-guess the band to protect your investment, because you haven't taken the same degree of risk. They retain complete creative control as a re-
sult. And you can thus afford to let them cut longer, since they don't have to make back that investment right away."

Green also sees room for more U. S. new wave and punk bands to establish British audi-
ciences, and cites word-of-mouth inter-
est in such acts as the Sex Pistols, next Police album, for example, as preceding the groups' first record releases.

(Continued on page 18)

RCA Names Starmer Music Service VP

NEW YORK — The appoint-
ment of Rodney Starmer as division vice president, music service, RCA Records, has been announced by Robert D. Sum-
er, president.

Starmer was division vice president, marketing, RCA Music Service, a position to which he was elevated in May of 1977. He joined RCA Records in 1968 in the area of financial operations, record club, in 1973, he became director, music service adminis-
tration and recording operations, and in 1975 was named director, marketing, music service, which position he held until being named division vice president, marketing.

Before joining RCA Records, Starmer had been associated with the Stewart Warner Corp.

WEA Taps Two

WASHINGTON—Brent Gord-
one, district manager of WEA's Baltimore / D.C. / Virginia sales office has announced two ap-
pointments: Douglas C. Daniel as r&b promotion person represent-
ing Elektra/Asylum product, and Bruce Hamilton as a field mer-
chandiser.

Background

Prior to his appointment, Daniel had been national college promotion coordinator for Elek-
tra/Asylum, and he had been active in radio with WCLX-FM.

Prior to joining WEA, Hamilton had been a buyer and manager for E.J. Korvette and a salesman for Handelman.

Piracy Indictment

By N.Y. Grand Jury

NEW YORK — A New York County Grand Jury has handed up a 20-count indictment against Paul Winley, doing business as Paul Winley Records, for manu-
facturing pirated sound recordings with the intent to sell them for profit and with advertising and sale settings unauthorized sound recordings, in violation of Sec-
ctions 275.05 and 275.10 of the Penal Law, the New York State Anti-Piracy statute.

Rodney Starmer
The Gibson Brothers' disco hit "Cuba" won the top of the charts in England, France and the rest of the Continent. Now Cuba invades America as an album and a single (ILPS 9579). It's a revolution that won't stop until it gets to the top.

Produced by Daniel Vangarde for Zagora Productions.
Black Promoters Vow to Fight Black Acts Shunning Their Services

By SAMUEL GRAHAM

LOS ANGELES — A group of black concert promoters announced at a press conference here last Tuesday (3) that they will employ such "direct action" as picketing concert facilities and boycotting radio stations and talent agencies to force such acts as Teddy Pendergrass until they can reclaim the control that they say is "spiritually and morally" theirs.

Present at the Los Angeles gathering, chaired by Solar Records president Dick Griffee, were promoters Louis Grey (L.A.), Quintin Perry (Atlanta), W.G. Garrison (Baton Rouge, La.), Lee King (Jackson, Miss.), Pablo Davis (Columbus, Ohio) and Paul Biagas (Dallas). All are members of the newly formed United Black Concert Promoters, an organization whose membership reportedly includes "90 percent of those black concert promoters currently active in cities around the nation."

Typically, said the Los Angeles group in a statement released after the conference, "white promoters are getting the majority of the concerts of (an) artist who is . . . capable of selling out large concert halls throughout the country," to the exclusion of the black promoters who "take and promote the artist and develop his career in smaller concert halls until he becomes more successful."

The statement continued, "The reason our situation is as grave as it is at not the lack of professionalism in our ranks, but the overwhelming presence of racism throughout the entertainment industry."

Griffee added that "there are only six black acts that can do business at the Forum, and we only have maybe two of 'em," in part due to what he described as the inavailability to black promoters of certain arenas, such as the Spectrum in Philadelphia and the Riverfront facility in Cincinnati. "The black problem," said Griffee, "is the fact that when tours go out, they call white promoters to do the dates," even though "no white promoter in the country can promote a black act any better than the guys on this panel," while the black promoters are never offered white superstars such as Rod Stewart, the Bee Gees and The Strokes.

Some black artists are at fault themselves, Griffee continued, including Pendergrass, "whose (white) representatives have taken what we feel is an unfair position."

Griffee, "I hold Teddy Pendergrass directly responsible. He should say, 'My concerts should be promoted by black people.'" The situation with Pendergrass is "not unique," he added—"next month it may be LTD, or maybe Earth, Wind and Fire."

Griffee said, "If there are exceptions, such as Stevie Wonder and the Commodores; but at present, since Pendergrass is currently on tour, the promoters announced that they are refusing to promote his concert appearances, "despite the financial losses we will undoubtedly suffer as a result."

"It is our hope," said the UBCP statement, "that through our actions more and more black artists will become aware of what we feel are their responsibilities to the black community from which they derived their support."

"We're going to take some of these niggers out of their Rolls Royces and put 'em back on the subway" if the artists don't comply with concert boycotts, Griffee said.

Alive Enterprises, Pendergrass' management firm, later issued a statement decrying "the malicious, self-seeking controversy" and noting that "to suggest that black performers should only do business with, or align themselves to black managers, agents or promoters, seem racist to us. Reverse racism, if you will."

Moreover, "every major black promoter in the major markets (Continued on page 58)"

Phonogram Ups Black Music Commitment

By LAURA PALMER

LOS ANGELES — Under the realigned Phonogram/Mercury banner, Mercury Records' revitalized black music department, headed by VP Bill Haywood, and national R&B promotion director Ron Ellison, is gaining momentum in the black music field.

Mercury's artist roster has expanded to include Lonnie Simons' Gap Band and Heaven & Earth, billing with George Benson, Johnny Guitar Watson, Esther Phillips, Bozannah, David Oliver, Carolyn Crawford and Kool and the Gang.

Ellison told RW last week that Mercury's goals are to "establish records as fast as we can, in order to build the momentum quickly, thereby maximizing the sales potential of the artists more quickly."

"Mercury has stepped up its approach to the marketplace, not only in the promotion area," according to Ellison, "but by also creating a totally professional marketing team together involved in all facets of the marketing and promotion of product, as well as sales, merchandising, and advertising."

Mercury's black music division is organized by region—with Willie Tucker, west coast; Tommy Young, west coast; Luther Terry, southeast; Marcus Martin, mid-Atlantic; Walter White, Ohio valley; Deke Atkins, Chicago and Earlene Fisher Ward, east coast making up the promotion staff.

The group appointed Jack Stapp, chairman of the board and chief executive officer of Tree, Don Gant, Tree VP; D'Imperio; songwriter and publisher ASCAP Hails Hoagy

Hoagy Carmichael (right), composer of "Stardust," was honored by the American Society of Composers, Authors and Publishers (ASCAP) during the Newport Jazz Festival tribute to him at Carnegie Hall on the occasion of his 80th birthday. The musical legend was presented with a hand engraved sterling silver voice by ASCAP's president Stanley Adams on the stage of Carnegie Hall. A concert featuring Carmichael's music preceded the presentation. In addition to "Stardust," Hoagy Carmichael's works include "Sky tall," "The Nearness of You," "Heart and Soul," "In the Cool, Cool, Cool of the Evening," "Easy Winner," "Little Old Lady" and "Two Sleepy People."

Tree Bows West Coast Office

Tree International officially opened its Hollywood office recently by hosting over 300 people to a reception at Chasen's Restaurant to introduce the president of its newly formed west coast division, Joe D'Imperio, to members of the Los Angeles music community. Pictured offering a toast to the future of the new division are (from left) songwriter Hank Cochran, songwriter Red Lane, and songwriter and songwriter and songwriter Dan Cook; Buddy Killen, president of Tree; Terry Chaote, Tree staff; Don Wilson, Tree staff; and Chris Dodson, Tree staff. In the photo at right are Don Gant, Hank Cochran, Jack Stapp, Frances Preston, Red Lane and Merle Haggard.
Third World
The Story's Been Told

Other people have told the story, but never like Third World. "Talk to Me" (IS 8822) is the hit single that begins the story of Third World's new album. "Now That We Found Love" put the group's last album on the map. The story continues with The Story's Been Told and "Talk to Me."

Produced by
Third World.
Assistant Producer:
Youth Sound.
Executive Producer:
Chris Blackwell.
Robert Palmer
Secrets
The most exciting album of Robert Palmer’s career.
The Secret’s out now, and it’s meant to be shared.
Produced by Robert Palmer.

WELCOME TO THE ISLANDS
THREE NEW ALBUMS FROM ISLAND RECORDS THAT ARE GOING STRAIGHT TO THE TOP OF EVERYBODY’S CHARTS.
GOODBYE STRANGER...

The logical choice to follow "The Logical Song" is now the new single from SUPERTRAMP...

"GOODBYE STRANGER."

From the #1 album in America, "BREAKFAST IN AMERICA" on A&M Records and Tapes.

Produced by Supertramp & Peter Henderson.
Hot Chocolate's

Follow-up to "EVERY 1's A WINNER" is the title track off their new album. These folks are not just going through the motions, they're on it.

TOP 40
KFRC KTLK WRZ WCUE
WZUU (Disco) KEWI WBBF WFLB WORD
WWWD WCOS WFRG WJPR
KSUG WCXK WAXY (Disco) WKNX

R & B
KCOH WGGI WAWA WCHB KDJIA WCAU
Wplx WGGI WOGO WRDD MXZL WYGO
WTCG-FM KYAC WMAK WRGB WORC
WWDM-FM WYNN WXYZ-FM WWIL WPDQ
WMPP WOKV (Disco)

Produced by Mickie Most

ON INFINITY RECORDS AND TAPES
Record World: While WEA, like other majors, traditionally declines cost increases, some pertinent issues are underscored by WEA’s recent move. Granted that any cost increase will be an unpopular move, it’s significant that you’re attempting to sustain the $7.98 price point in listing catalogue.

Vic Faraci: We could’ve gone to $8.98, which would’ve brought us greater revenues, of course. But we feel its important to have a variety of list prices, because we are concerned about pricing ourselves out of the marketplace. We don’t want to raise prices to the point where people can no longer afford to buy records and tapes.

We feel very strongly that there should be a $7.98 list price on some of our catalogue.

RW: Is that emphasis influenced by the downturn in catalogue sales seen more or less industry-wide at the end of ’78?

Faraci: Absolutely. And a raise of another dollar on top of that could be disastrous. Until we’re forced to do otherwise, we feel the $7.98 level is very, very important.

RW: That leads to the broader issue of cost efficiency and marketing. WEA has grown into a giant distributing organization, and obviously a very successful one. Without asking you to play the role of industry prophet, how has recent business affected your outlook?

Faraci: Well, more than anything today, we need to be certain that everyone, from branch managers down, is approaching business in terms of the realities of today; that we’re really reflecting 1979’s business, not 1977 or 1978. It’s a new era, and we’ve got to deal with that era by doing what makes sense in today’s marketplace.

RW: WEA’s growth since its inception is nowhere more apparent than here in Burbank, where you’re gearing up for a move to your own headquarters. Yet even with that burgeoning home office staff, you’ve had to place at least as much, if not more, emphasis on developing greater depth in the field. Is that due to the increasing competition at the retail level and a resulting need for greater planning within each market?

Faraci: There’s no question of it. We are geared to deal with many priorities, and each new project requires more special handling than ever. Things just don’t happen by themselves, we have to make them happen.

You see, we work on a variety of projects. We have national priorities, and we have local priorities as well. For those that are ready for market penetration on a national basis, we plan a national campaign and we also attack those projects that are beginning to get started on the local level. From a marketing point of view, our goal is to create a focus and not lose sight of what’s happening on a day to day basis.

RW: How will those projects be coordinated in the field?

Faraci: By branch sales and sales support staffs.

Among the newest group of people that we’ve appointed at the branch level are the special projects coordinators who report directly to our sales managers. Mary Helfer is national coordinator of that, and we’ve built that group from key people who already have a solid marketing/sales background. People who came off the street as sales or promotion reps. The mix of eight people appointed as SPC’s came from that caliber of record people, and, most important, from within our branch system.

RW: How is their role in these projects structured?

Faraci: In the simplest terms, the special project coordinator is really an extension of the sales managers. The sales managers generally have several priorities at a given time, most of which are selected by each of our labels and some are passed on as top priorities to the special project coordinators around the country.

Each SPC then preplans the marketing thrust for each of their local markets for each project and takes it to the sales managers—either in their branch office or district sales offices—to begin implementation. They must coordinate all aspects for maximum exposure from promotion to sales. Once the promo staff starts getting play, the SPC must see that albums and tapes are in the marketplace in highly visible locations, that there’s an advertising plan, and that there’s visibility by merchandising and displays.

RW: What types of projects are being designated for these special projects campaigns?

Faraci: They are the kinds of projects that need special effort when the time is right. It’s really special handling in terms of providing maximum attention for breaking newer acts.

We feel very strongly that there should be a $7.98 list price on some of our catalogue.

RW: Over the past few years, you’ve developed more specialized marketing in another sense, due to the overall shift in musical styles represented by the three label rosters. I’m thinking of the black music field, which has become a more important area due to Warner Bros. and Elektra/Asylum, both of whom have dramatically increased their involvement there.

Faraci: Oscar Fields heads up our WEA black music marketing group, which consists of sales, promotion, and field merchandisers on local and regional staffs.

The field merchandiser concept has been very meaningful and necessary as a very important penetration group for us. We have a staff in every market to be sure that we have instore displays as part of our total marketing effort. Merchandising and display play a vital role in that effort. We want to be sure that when we deliver airplay, when certain groups are on tour, whether it be a question of placing advertising or developing new display ideas, a given area has total penetration.

The field merchandisers thus go into their markets to make sure we have that visibility at the largest retail locations and small locations, at rack, and even into our one-stop serviced accounts. We go much deeper than just dealing with those customers buying directly from us. We go into many, many racked departments to help set up displays, as well as into many retailers who buy from one-stop.

RW: Apart from the extent of support, though, you’ve also had to tailor your coverage more to type of product. One special case is

(Continued on page 43)
Rena Scott is a super singer...

and "Super Lover" is a super single.

Rena Scott. You first heard her captivating voice on Michael Henderson's "Take Me I'm Yours." Now, she's dazzling America with her brilliant debut single—"Super Lover." A sizzling disco excursion, it's only one highlight from "Come On Inside"—Rena's exciting first album. Produced by hitmakers James Mtume and Reggie Lucas, it covers every base, from dancin' to ballads—all showcasing Rena's extraordinary vocal talents. So "Come On Inside"...and hear a super single by a super singer—Rena Scott!!


Marketed and Distributed by Arista Records, Inc.
IN HOLD ON, THEY'RE COMIN': Once in a while an evening comes along that reminds even the most jaded among us that music is still what it used to be in the first place. Such a night came July 1, when the Doobie Brothers celebrated their 10th anniversary (and their imminent seven-day stint at the Universal Amphitheater) at the Friars Club in Beverly Hills.

The word was out that something, um, unusual would be happening, but it's safe to assume that precious few of the hundreds of folks jamming into the place were expecting an onstage reunion of a good portion of the classic Stax/Volt soul revue, together for the first time in more than a decade. As the Memphis Horns and a four-piece rhythm section laid down a groove that just wouldn't quit (pay attention, disco mongers), the likes of Rufus "Funky Chicken" Thomas, daughter Carla "B.A.B.Y." Thomas, Eddie "Knock on Wood" Floyd and the incomparable Sam and Dave proceeded to simply lay the place out. When we finally left, a good three hours into it, the entire crew was working on a version of "Soul Man" that was at least half an hour long—they might still be doing it, for all we know—with Michael Jackson, the Doobies' Michael McDonald (now those two were cooking), Bonnie Raitt, Kenny Loggins and many others joining the Stax/Volt regulars for some serious honking and shouting. A truly incredible evening—we don't know how the Doobies and their people pulled this one off, but no one who was there will soon forget it.

MORE THAN WILLIN—We'd been looking forward to a different kind of fireworks this year, the prospect of the musical variety from a proven demolition expert, Lowell George. But Friday (29) brought the news that we'd lost much more than a hot night at the Roxy, as Warner Bros. confirmed that the Los Angeles native had died that morning in his Washington hotel room, and radio stations began bumping their picks to click to make room for some of his best songs as recorded on his own and with Little Feat, the band's band that he founded at the beginning of the decade.

George's death of an apparent heart attack followed a series of chronic health problems since the mid-'70s, yet recent months had brought his long-awaited (and worth it) solo debut, the prospect of a tour itself.

It's significant that early reports varied widely on his age, if only because George had covered enough bases in L.A.'s sprawling rock scene that it was hard to believe he was still only 34. Enough other musicians have borrowed liberally from Little Feat's style that it was hard not to think of the band, and its feisty slide guitarist and front man, as prime source points.

Rather than reel off the obvious achievements, the most appropriate tribute to Lowell George might be to underscore the impact of his passing on other musicians, as reflected here over the weekend. At Saturday's (30) Graham Parker/Rachel Sweet concert, both acts felt compelled to dedicate songs to the good rock'n'roll doctor. In particular, Parker and the Rumour paid tribute the best way they knew how: instead of opting for an easy tear with "Willin'," the signature tune with which George snared Little Feat's first contract, or any of his other ballads, Parker and his partners tackled the breakneck "Tin Foil Boogie," for years the climax of any live Feat show.

As Braden Schwartz spared his solo into the stratospheric run that was always George's moment to shine, the audience got a taste of what Little Feat and Lowell George himself were always about, undiluted rock energy.

MENTAL NOTES: COAST mistakenly implied a couple of issues ago that Dennis Tufano, former lead singer of the Buckinghams, was fulfilling that same function for the J.T. Connection. It turns out that Tufano is not formally with the group—he is only a featured vocalist on their first record. "But that stuff you put in about rock 'n' rollers turning shamelessly to disco is OK," said Dennis . . . Unanimous choice for weirdest cover of the week (year?): Freddy Fender's version of The Who's "Squeeze Box." The discord "In a Gadda Da Vida" on a record called "Disco Circus" is a close second . . . We offer you now the space of the "Host City" (you remember, they're the ones whose fan club is in Furnace Creek, California), without comment:

Major Koch Endorses RW N.Y. Special
(Continued from page 3)

Mushroom Releasing 'Magazine' Single

The logo celebrates the unity between the City of New York and the music of the City of New York.

A&M's Dickies Aim For U.S.
(Continued from page 14)

"The Reds are one group I see we could virtually do the Dickies trip with," he concluded, "although they're a conventional signing via the American company. The Dickies were a bit peculiar, in that I came over and signed them and did it in the middle of the home county, Los Angeles. But that's one of the nice things about this company. They're flexible enough that we can do that without stepping on each other's toes."

CTI Taps Two

NEW YORK—CTI Records has announced the appointment of Jack Kreisberg as eastern regional manager for sales and marketing.

Jack Kreisberg
Kreisberg comes to CTI from Arista Records where he was special projects manager. Prior to that he was national FM promotion director for Buddah Records.

CTI has also announced the appointment of Andre La Corbiere to the promotion staff. La Corbiere comes to CTI after being in independent promotion.

Platinum Pizza
The leader of a growing, dynamic 19 store record chain is constantly being grilled. Store managers and field reps need answers.

Stu knows that timely, accurate information is the life blood of the industry. That's why Stu and 579 other people at Harmony Hut look to Record World, for up-to-date, on-target answers.

Answers that have helped Harmony Hut triple sales in the past five years.

We couldn't make Stu sing - but when he sees a happy customer, he does hum a little.

Record World

Dedicated to the Needs of the Music/Record Industry.
**B.B. KING**—MCA 41062
**RECORD WORLD JULY 14, 1979**
**MACA RECORDS**

**better not look down** (prod. by Levine-Feldman-Knaggs-Sample) (writers: Sample-Jennings) (living/Four Knights) (3:22)

From King's upcoming, "Take It Home" LP is this cool, mid-tempo collaboration with Crusaders' Felder, Hooper & Sample. His light blues guitar talks with jazz inflections while the living legend gives the jet set advice about fast livin'. This has multi-format appeal & strong hit potential.

**THIN LIZZY**—Warner Bros.

**49019**

**DO ANYTHING YOU WANT TO** (prod. by Vicanti-group) (writer: Lynch) (Piegan The Friendly Ranger/Southbound) (ASCAP) (3:30)

The Gorham-Moore guitar team grows and soars over a bulldozed rhythm as Lynch's vocals take charge on this initial release from their "Black Rose/A Rock Legend" LP. One of rock's most prolific groups should hit with AOR-Top 40 listeners.

**THE GAP BAND**—Mercury 74080

** OPEN UP YOUR MIND (WIDE)** (prod. by Simmons) (writers: Wilson) (Total Experience, BMI) (3:59)

This Tulsa group is following their Top 5 BOS single, "Shake" with another skilfully arranged side that should appeal to an even wider audience. The funky theme highlights fantastic horn chops and swells, passionate lead vocals, a strong chorus hook, and intelligent tempo changes.

**RAY SAWYER**—Capitol 4747

**I WANT JOHNNY'S JOB** (prod. by Hoffman) (writers: Sawyer-Stevens) (Horse Hairs/DeDeove, BMI) (2:57)

Sawyer, one of Dr. Hook's lead singers, scores with this humorous tune about wanting to host the "Tonight Show." The light reggae beat and smart guitar make this right for pop-a/c.

**MARY WELCH**—20th Century-Fox—4214 (RCA)

**WHEN IT WAS GOOD** (prod. by Dietz) (writer: Welch) (2:05)

Another gifted female vocalist makes her mark here with this lavish love ballad. Welch's graceful presence dominates the easy-flowing melody & touching lyrics.

**SERGIO MENDES BRASIL '88**—Elektra 46064

**LOVELY WOMAN** (prod. by Mendes) (writer: Louro) (ASAPAC) (3:22)

Lovely lead vocals and punchy horn charts make this a thoroughly refreshing excursion into Latin-pop. Mendes should break big with pop and a/c audiences.

**CRYSTAL GALE**—United Artists

**1306**

**YOUR KISSES WILL** (prod. by Reynolds) (writer: Stephens) (House Of Gold, BMI) (2:55)

Take one pretty melody, add some good lyrics with piano colorings, arrange suitably, deliver via the voice of Crystal Gale, and you've got the recipe for a hit record.

**SAMMI SMITH**—Cyclope 104

**THE LETTER** (prod. by Morris) (writer: Carson) (East Boston, BMI) (2:27)

Smith's one of the bright new success stories in the country market and with this excellent cover version, she should do equally well with a pop audience.

**RAY PRICE**—Monument 283

**WHO WILL BE THE NEXT FOOL** (prod. by Howes) (writer: Rich) (Knox, BMI) (3:20)

Lewis belts the blues with plenty of piano magic on this country tinged killer. The background gospel chorus is outstanding. A turntable necessity.

**TAKA BOOM**—Ariola 7761

**RED HOT** (prod. by Ryman) (writers: B-5-Souzou/Firebrand/Cottage Grove, ASCAP) (3:25)

The crafty percussive intro hitches a whirlwind ride on the speeding bass while Booth's tiny falsetto enthralls on this disco dancer. From the clubs to the radio, a hit.

**B.S./Pop**

**WAR**—MCA 41061

**I'M THE ONE WHO UNDERSTANDS** (prod. by Goldstein) (writers: Allen-Brown-Dickerson-Jordan-Miller-Osair-Scott-Goldstein) (Fox For Out, ASCAP) (3:59)

Standout performances by vocalist Tweed Smith and Lonnie Jordan on keyboards pace this romantic ballad. Snappy percussion underscores the melody.

**LARRY GRAHAM WITH GRAHAM CENTRAL STATION**—WB

**DANCIN'** (prod. by Jefferson) (writer: VanDyke) (Cafe Americana, ASCAP) (3:35)

A male-female vocal trade sings the verses while a falsetto chorus, keyboards and strings swell into a gargantuan climax. The disco beat will keep the feet moving.

**SYLVIE VARTAN**—RCA 11578

**I DON'T WANT THE NIGHT TO END (Red Admiral, BMI) (3:58)

This outing from Vartan's upcoming LP shows why she's already a hit in France. Alluring vocals and a strong hook glide on a light disco beat with heavy pop-rock appeal.
In a music world full of rock, jazz, disco, fusion, funk, R&B, salsa, and a dozen other categories, Gato Barbieri has re-invented something new.....It's called popular.

EUPHORIA! The newest album from GATO BARBIERI

Produced by Jay Chattaway  Associate Producer: Michelle Barbieri ©1979 A&M Records, Inc. All Rights Reserved.

ON A&M RECORDS & TAPES

TOUR DATES:
RECORD WORLD JULY 14, 1979

THIS TIME BABY-Jackie Moore-Col
LOVE MAGIC-John Davis and the Monster
I’VE GOT THE NEXT DANCE-Deniece
DISCO CHOO CHOO-Nightlife Unlimited-
CHANCE-Candi Staton-WB (entire 1p)
BAD GIRLS-Donna Summer-Casablanca
BAD, BAD BOY-Theo Vaness-Prelude
AIN’T NO STOPPIN’ US NOW-McFadden

SAHARA/NEW YORK
DJ: ELLEN ROGEN
AINT NO STOPPIN’ US NOW—McFadden
and Whitehead—Phila. ntl.
BAD GIRLS—Donna Summer—Casablanca
CHANCE—Candi Staton—WB (extere lp)
DISCO CHOO CHOO—Nightlife Unlimited—
Casablanca
DON’T YOU WANT MY LOVE/HOT HOT/
UNDERCOVER LOVER—Debbie Jacob—MCA
GET UP AND BOOGIE—Freddie James—WB
HERE COMES THAT SOUND AGAIN—De La Sox—WB
I’VE GOT THE NEXT DANCE—Deniece
Williams—ARC/Col
LOVE MAGIC—John Davis and the Monster
Orch.—Sam/Col
RING MY BELL—Anita Ward—TK
SWEET MELODIES/DON’T GIVE IT UP—
Linda Clifford—Custom (3c)
THIS TIME BABY—Jackie Moore—Col
YOU CAN DO IT—Al Hudson and the
Partners—MCA
YOU GONNA MAKE ME LOVE SOMEBODY
ELSE—Jones Girls—Phila. Ind.

THE RITZ/HOUSTON
DJ: KEN SMITH
ROD TO BE ALIVE—Patrick Hernandez—Col
CRANK IT UP—Peter Brown—TK
DANCING IN THE STREET—Hodges, James
and Smith—London
GET ANOTHER LOVE—Chantel Curtis—Key
GET READY—Smokey Robinson—Motown
GOOD TIMES—Chic—Atlantic
M.A.P.P. RADIO—Edwin Starr—20th Century
MUSIC HAPPEN:地图 Set—Black
MUSIC HAPPEN:地图 Set—Black
HERE COMES THAT SOUND AGAIN—Love
De Luxe—WB
I’VE GOT THE NEXT DANCE—Deniece
Williams—ARC/Col
TEXAS ATTACK—Ferara—Midtown Int.
LOVE WILL BRING US TOGETHER AGAIN—
Roy Ayers—Polydor
NIGHT RIDER—Venino Dawson—WB/RFC
SAVAGE LOVER—The Ring—Vanguard
THIS TIME BABY—Jackie Moore—Col
WANT ADS—Ullanda—Ocean/Ariola

HIS CO. DISCO/PHOENIX
DJ: HUBERT CHARLES
COME AND GET IT ON—Soccer—Soul
crunk it up—Peter Brown—TK
IT’S TOO FUNKY IN HERE—James Brown—
WARNER BROS.
GET UP BOOGIE—Leroy Gomez—Casablanca
GIVE ME YOUR BODY WHILE WE’RE DANCIN’
Jessie Torres—Kick
GOOD TIMES—Chic—Atlantic
HERE COMES THAT SOUND AGAIN—Love
De Luxe—WB
IN THE MOOD—Puff—Willpower
LIFE IN TOKYO—Japan—Ariola
MOVING ON: Philippe—Chic—Atlantic
MUSIC HAPPEN:地图 Set—Black
MUSIC HAPPEN:地图 Set—Black
Ready” (4:05), the B side of the commercial pressing and “You’ve
GOTTA GET OFF—Soccer—Soul
HIS CO. DISCO/PHOENIX
DJ: HUBERT CHARLES
COME AND GET IT ON—Soccer—Soul
CRANK IT UP—Peter Brown—TK
DANCING IN THE STREET—Hodges, James
and Smith—London
GET ANOTHER LOVE—Chantel Curtis—Key
GET READY—Smokey Robinson—Motown
GOOD TIMES—Chic—Atlantic
M.A.P.P. RADIO—Edwin Starr—20th Century
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HERE COMES THAT SOUND AGAIN—Love
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LOVE WILL BRING US TOGETHER AGAIN—
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NIGHT RIDER—Venino Dawson—WB/RFC
SAVAGE LOVER—The Ring—Vanguard
THIS TIME BABY—Jackie Moore—Col
WANT ADS—Ullanda—Ocean/Ariola

SOMEPLACE ELSE/PHILADELPHIA
DJ: CARMEN NATARA
BORN TO BE ALIVE—Patrick Hernandez—Col
FIRST TIME AROUND/THIS GROOVE IS BAD—
Ruff Ryder
GOOD, GOOD FEELING—War—MCA
GOOD TIMES—Chic—Atlantic
HAPPINESS—Painter Stainless—Philot
HERE COMES THAT SOUND AGAIN—Love
De Luxe—WB
IT’S TOO FUNKY IN HERE—James Brown—
Polydor
MOTOWN REVIEW—Phillip Cream—
Fantasy/W MOT
RING MY BELL—Anita Ward—TK
THE BOSS—Diana Ross—Motown
WHEN YOU WAKE UP TOMORROW—Candi
Star—WB
WHY LEAVE US ALONE—Five Special—
Electric
YOU GONNA MAKE ME LOVE SOMEBODY
ELSE—Jones Girls—Phila. Ind
YOU KNOW WHAT TO DO—Irene Davis—
Col

Ashford + Simpson Have “Found A Cure”...

Their brand new single from
the forthcoming album Stay Free
12" Disco "Found A Cure" (DWBS 5074)
7" "Found A Cure" (WBS 8870)
Produced & written by
Ashford & Simpson & Victor Simpson
for Toppack & Silk Productions, Inc.
on Warner Bros. Records.

RECOMMENDED NEW MUSIC: Machine’s self-titled album appears
Hologram/RCA this week, leading with a revised mix of their
controversial hit, “There But for the Grace of God Go I,” now
timing 4:47, with a longer piano intro, and dispensing with the
disco disc’s edited return. Although some advance word suggested
that the album might be rock music, it’s in fact a fusion of rock
with R&B/disco, with a sharp, angular feel stemming from spare
but aggressive playing. Lyrically, as is generally the case with pro-
ducer August Darnell’s work, the songs exhibit a division between
humble, devotional love songs and tactlessly real street scenes,
with no compromises made in the purity or conviction of either.
The cut immediately chosen by DJs is “Marisa” (6:46), one of
the loveliest of the variety, with a subtle organ and guitar arrangement
that stretches out nicely—at the last half of the cut, and in a really lifting
moment, segues into a short handicap segment. “Get Your Body
Ready” (4:05), the B side of the commercial pressing and “You’ve
Come A Long Way, Baby” (7:26) both emphasize the no-nonsense
approach of the group, using a synthesizer bottom to syncopate
skelatal rhythm arrangements, while energetic singing provides an
above-average amount of energy, “It’s the Last Time Again” (4:29),
in modified Latin rhythm, carries fairly downbeat lyrics with a guitar
solo of the sort that powered the Isley’s “That Lady,” it’s the fourth
viable cut on this consistently excellent album. Machine’s dance
songs (written by Darnell and group members Kevin Nance and Jay
Stovall) all hold to a high standard of articulation that’s just about
unique on the disco scene and are performed with the spirit and
flash of true believers.

The week’s other uncategorizable pleasure: Fern Kinney’s “Groove
Me,” on TK disco disc (8:51). King Floyd’s 1972 original, one remem-
ers, was a daring top ten entry that along with Jean Knight’s “Mr.
Big Stuff,” was as much a rhythmic departure from that period’s R&B
as Kinney’s new version is from current disco. Like the original,
produced at Mississippi’s Malaco Studios, this “Groove Me” is
a vivid melange of sounds—southern-style horns, mechanized syn-
thesizer bottom (replacing the kickdrum, among others), an
vivid melange of sounds—southern-style horns, mechanized syn-
thesizer bottom (replacing the kickdrum, among others), an

(Continued on page 23)
WBOS/Boston/Jane Dunklee
#1 BAD GIRLS/HOT STUFF—Donna Summer—Casablanca

Prime GOOD TIMES—Chic—Atlantic
Movers: CRANK IT UP—Peter Brown—TW
AINT NO SOMETHING ELSE—Jones Girls—Phil.; Intl.

WRMZ/Columbus/Ken Pugh
#1 AIN'T NO STOPPIN' US NOW—McFadden and Whitehead—Phil. Intl.

Prime GOOD TIMES—Chic—Atlantic
Movers: YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phil.; Intl.
THIS TIME BABY—Jackie Moore—Col.

Pick Hits: DO IT GROOVY—A Taste of Honey—Capitol
ROCK BABY—Tower of Power—Columbia
GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kix

WCAU-FM/Philadelphia/Roy Perry
#1 BAD GIRLS/SUNSET PEOPLE—Donna Summer—Casablanca

Prime WHEN YOU WAKE UP—Candi Staton—WB
BEST IN TOWN—Switch—Motown
GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kix

Pick Hits: I'VE GOT THE HOT STORMS FOR YOU—Double Exposure—Salsoul
WHATCHA' GONNA DO ABOUT IT—Rozalin Woods—A&M
BOOGIE CITY—Phil Hurl—Fantasy

WDRO/Detroit/Jim Ryan/Debbie Stachel
#1 HOT STUFF/BAD GIRLS—Donna Summer—Casablanca

Prime GOOD TIMES—Chic—Atlantic
Movers: CRANK IT UP—Peter Brown—TW
THE MAIN EVENT—Barbra Streisand—Col.

Pick Hits: PUT YOUR BODY IN IT—Stefanie Mills—Century
CHANCE—Candi Staton—WB
GET UP AND BOOGIE—Freddie James—WB

All records played are 12" discs unless otherwise indicated.

Disco File (Continued from page 22)

The smash new 12" single from PETER ("Dance With Me") BROWN

Watch for "Crank It Up!" LP coming soon!

The Music Makes You Do It (new Disco Discs): AKB stands for Andy Kahn and Kurt Borusiewicz, who broke "Hot Shot" around this time last year; this project is called "Stand Up—Sit Down." Like "Hot Shot," the cut has an aggressive come-on with lots of treble percussion, adding phasing effects throughout. The song, largely piano-based, is merely an excuse for the breaks, but what's to complain when they're so good? The string section, especially, commands attention, making the listener really concentrate on its leaps and swirls amid the percussion. At first listening, I preferred the no more concise five minute mix to the long eight minute mix, but it's likely that we'll be getting used to the longer version, as "Stand Up-Sit Down" is well liked by the DJs who have been playing test pressings in the last few weeks. "Give Your Body Up to the Music" by Billy Nichols (West End) was just outside the chart this week—it's another one of the slightly off beat but totally fascinating records this New York label has a knack for finding. Interestingly, two alternative mixes of the cut are offered: one by New York's Larry Levan (7:40) and the other by Washington's Vince Michaels (8:43). Levan's mix is rawer, rougher, placing a long break and build in the second half of the cut. Nichols sounds like a half-crazed Rick James here, but sounds more like a mellowed-out

(Continued on page 52)
WJR Again Tops Detroit ARB;
Boston, SF, Prov., Ratings Issued

By NEIL McINTYRE

NEW YORK—The Detroit Arbitron advances in 12-plus shares kept WJR on top of the market, with the station holding steady from January/February 13.4 to April/May 13.3.

The current album-rock leader, WWWW (W-4), continued its upward trend moving into second place in the market from 4.9 to 6.1. Commenting on the book, general manager Bart Walsh said, "It's a great book, and the fourth from ARB with upward motion. We knew we were going to take a big jump, Mediatrend, RAM, and Burke show us doing well. The reaction at the station was good with strong feedback."

Other stations making positive moves were WCZV up from 2.6 to 3.8, WMJIC from 2.2 to 5.5, WMOC from 4.1 to 4.5, WLB in (recently purchased by Inner City Broadcasting, owners of WBLN in New York) from 0.3 to 1.2.

Golden West Broadcasting's stations also did well, with the country AM, WCA, moving up from 1.2 to 2.6, while the FM WTWR was up from 1.1 to 2.0.

The following stations were fairly steady, WRJ from 4.6 to 4.5, WDEE from 2.7 to 2.6, WRIF from 4.8 to 4.6, WZZ from 3.1 to 3.2, WJIB stayed at 3.8, and WXYZ was the same at 5.2. WRDQ with their first book reflecting disco programming was off from 3.4 to 2.7, WABX from 4.2 to 3.9, WWJ dropped from 8.1 to 4.8, CKW was down from 6.2 to 5.6, WNIC was off from 4.0 to 3.3, and WCHB was down from 1.9 to 1.5.

The San Francisco advances kept KGO on top from 8.8 to 8.9, as KRC moved a full point from 6.8 to 5.8 while, KNBR moved up drastically from 3.2 to 5.8 tying them for second place overall.

Other stations moving up were KION from 3.1 to 3.7, KDIA from 2.7 to 3.1, KFOG jumped from 2.7 to 4.1, KYUU up from 2.1 to 2.8, KYA-FM from 2.4 to 2.5, KME from 2.2 to 2.3, KABL-AM was off from 3.7 to 3.5, while the FM was down from 2.8 to 2.5, KNEW was down from 3.4 to 2.5, KOIT off from 4.1 to 3.7, KSOL also off from 4.1 to 3.7 (Continued on page 54)
Dave Edmunds' new album repeats on you.

"Repeat When Necessary"

On Swan Song Records and Tapes.

Produced by Dave Edmunds

Reprise Productions

THE DAVE EDMUNDS TOUR:

July
1  Boston, MA - Symphony Hall
2  St. Louis, MO - Fox Theater
3  Chicago, IL - Chessland Tent
5  St. Paul, MN - Municipal Auditorium
6  Milwaukee, WI - Winter Theater
7  Minneapolis, MN - Pantages Theater
8  Seattle, WA - Westlake Center
9  Portland, OR - CAP Center
11  San Francisco, CA - Cow Palace
12  Los Angeles, CA - Forum
13  San Diego, CA - Santa Ana Civic Auditorium
14  Mexico City, Mexico - Gran Rex
15  Houston, TX - Convention Hall
17  New Orleans, LA - Convention Center
18  Atlanta, GA - Fox Theater
19  Charlotte, NC - Armory
20  Nashville, TN - Ryman Auditorium
21  New York, NY - Madison Square Garden
22  Providence, RI - Cranston Civic Center
23  Boston, MA - Fleetwood Music Hall
24  Hartford, CT - Bushnell Theater
25  Philadelphia, PA - Commodore Ballroom
26  Pittsburgh, PA - Civic Arena
27  Cleveland, OH - Public Auditorium
28  Detroit, MI - Fox Theater
29  Minneapolis, MN - Pantages Theater
30  Kansas City, MO - Kemper Arena
31  St. Louis, MO - Municipal Auditorium
32  Dallas, TX - Convention Center
33  Houston, TX - Convention Hall
34  San Antonio, TX - Convention Center
35  Oklahoma City, OK - Municipal Auditorium
36  Kansas City, MO - Kemper Arena
37  Milwaukee, WI - civic Auditorium
38  Chicago, IL - Civic Opera House
39  Detroit, MI - Fox Theater
40  Cincinnati, OH - Music Hall
41  Cleveland, OH - Public Auditorium
42  Pittsburgh, PA - Civic Arena
43  New York, NY - Madison Square Garden
44  Boston, MA - Auditorium
45  New Orleans, LA - Convention Center
46  Houston, TX - Convention Hall
47  Dallas, TX - Convention Center
48  San Antonio, TX - Convention Center
49  Oklahoma City, OK - Municipal Auditorium
50  Kansas City, MO - Kemper Arena
51  Milwaukee, WI - Civic Auditorium

August
1  Honolulu, HI - Tsongas Center
3  San Francisco, CA - Civic Auditorium
4  Oakland, CA - Fox Theater
5  Los Angeles, CA - Forum
6  San Diego, CA - Santa Ana Civic Auditorium
7  Phoenix, AZ - Convention Center
8  Dallas, TX - Convention Center
9  Houston, TX - Convention Hall
10  New Orleans, LA - Convention Center
11  Miami, FL - Miami Auditorium
12  Atlanta, GA - Fox Theater
13  Charlotte, NC - Armory
14  Nashville, TN - Ryman Auditorium
15  St. Louis, MO - Municipal Auditorium
16  Chicago, IL - Civic Opera House
17  Chicago, IL - Civic Opera House
18  Detroit, MI - Fox Theater
19  Cincinnati, OH - Music Hall
20  Cleveland, OH - Public Auditorium
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50  Milwaukee, WI - Civic Auditorium
51  Chicago, IL - Civic Opera House
52  New York, NY - Madison Square Garden
53  Boston, MA - Auditorium
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FROG, SPROUTS, CLOGS AND KRAUTS
THE RUMOUR—Arista AB 4235 (7.98)
This English band is best known for their work with Graham Parker but this second solo album proves they are just as interesting and exciting on their own. "Emotional Traffic" is the prime cut.

LAZY RAZER
A&M SP 4768 (978)
This new English/American collective, under the direction of Glyn Johns, creates a mellow rock sound, not entirely unlike Fleetwood Mac. John's production gives the disc a uniquely character and songs such as "Keep On Running Away" and "Safe Harbor" have good single potential. This is a powerful debut.

I WANNA PLAY FOR YOU
STANLEY CLARKE—Emperor KZ 2 35680 (11.98)
Over the past few years Clarke has worked with the cream of jazz/fusion. Now, on this solo album, they pay him back. His bass playing adds support to performances by Stan Getz, Jeff Beck, George Duke, Airto, Freddie Hubbard and a host of others. It's a double album with, literally something for everyone.

THE REDS
A&M SP 4772 (7.98)
While English groups seem to be dominating the new wave field, American artists are obviously catching up. This new group from Philadelphia got the expert touches of producer David Kershenaum (Joe Jackson) for a completely energized package. The tunes drive from the opening notes and this should be an AOR staple.

LIFE'S A PARTY
MICHAEL ZAGER BAND—Columbia JC 35771 (7.98)
Zager's "Let's All Chant" was an international hit last year and he continues here with his now patented brand of smooth as silk disco arrangements, featuring big choir-like vocals. Recorded here and in England.

THE ORIGINAL DISCO MAN
JAMES BROWN—Polydor PD-1-6212
Brown's claim that his music was the first inspiration for disco music is substantial and he here illustrates it with an ultra-slick collaboration with Brad Shapiro. Popwise this is his most accessible album in some time.

MOONDANCER
MECO—Casablanca NLBP 7155 (7.98)
Meco's blend of electronic wizardry with sophisticated instrumental arrangements have made him a unique and demanded artist. This new set of space theme tunes are bound for the disco floor/airwaves with 'Love Me, Dracula' the prime cut.

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A NIGHT AT STUDIO 54
Various Artists—Casablanca NLBP 2-7161 (13.98)
This two-record set features some of the best disco recordings to hit the charts in the last year. Specially engineered and sequenced at the famed disco, it's the perfect addition to any contemporary collection.

THE EDGAR WINTER ALBUM
Blue Sky JC 35989 (CBS) (7.98)
This new Winter album should come as quite a surprise to his long-time fans. Instead of the driving blues/rock of the past, he here dishes up a powerful combination of disco and rock, perfectly realized in Tom Moulton's mixes.

GATO BARBIERI
A&M SP 4774 (7.98)
While Barbieri established his reputation in the jazz field, each release spreads his popularity far beyond that field. This new disc is another superior effort with "Sophia" just right for AOR as well as jazz play.

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DON'T STOP THE MUSIC
JOE RAPOSO—Casablanca NBLP 2-7221 (13.98)
This last set features Joe Raposo tunes as quite a surprise to MCA Records with a host of others.

Machines
HOLLYWOOD AFGHAN—A&M SP 4771 (7.98)
This new group scored big at the discos with the controversial "There But For The Grace of God Go I" and the rest of this disc is equally interesting. It's disco for sure but with an R&B, reggae undertone.
John Cougar on tour.

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7/17 The Old Waldorf/San Francisco, CA.
7/23 The Roxy/San Diego, CA.
7/24 Dooley's/Tempe, AZ.
7/26 The Blue Note/Eau Claire, CO.
7/28 Lawrence Opry/Lawrence, KS.
7/31 The Palladium/Dallas, TX.
8/1 Texas Opry House/Houston, TX.
8/3 Stages/Madison, IL.

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BILLBOARD  CASHBOX  RECORD WORLD
POP  37'  33'  49'
R&B  60'  80'
A/C  1

R&R-BACKPAGE BREAKER
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<td><strong>HOT STUFF</strong></td>
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<td>1</td>
<td><strong>1979</strong></td>
<td><strong>13</strong></td>
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<td><strong>I WANT YOU TO WANT ME</strong></td>
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<td><strong>DO IT OR DIE</strong></td>
<td>ARS/ Polydor/BGO</td>
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<tr>
<td><strong>BOOGIE WONDERLAND</strong></td>
<td>EARTH, WIND &amp; FIRE</td>
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<tr>
<td><strong>GOLD</strong></td>
<td>JOHN STEWART/ISO</td>
<td><strong>9</strong></td>
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<tr>
<td><strong>CHRISTIE</strong></td>
<td>RICKIE LEE JONES/Warner Bros</td>
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<td><strong>HEART OF THE NIGHT</strong></td>
<td>POCO/MCA</td>
<td><strong>9</strong></td>
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<tr>
<td><strong>I WAS MADE FOR LOVIN’ YOU</strong></td>
<td>KISS</td>
<td><strong>11</strong></td>
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<tr>
<td><strong>AIN’T NO STOPPIN’ US NOW</strong></td>
<td>MCAFADDEN &amp; WHITEHEAD/Phil, Int.</td>
<td><strong>13</strong></td>
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<tr>
<td><strong>JUST WHEN I NEEDED YOU MOST</strong></td>
<td>RANDY VANWARMER</td>
<td><strong>17</strong></td>
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<td><strong>DAYS GONE DOWN</strong></td>
<td>[STILL GOT THE LIGHT IN YOUR EYES]</td>
<td><strong>19</strong></td>
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<td><strong>YOU CAN’T CHANGE THAT</strong></td>
<td>RAY DIX/Arista</td>
<td><strong>13</strong></td>
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<td>ELTON JOHN/MCA</td>
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<td>CHIC/Atlantic</td>
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<td>ANNE MURRAY/Capitol</td>
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<td><strong>DO IT OR DIE</strong></td>
<td>ARS/ Polydor/BGO</td>
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<td>WINGS/Columbia</td>
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<td><strong>I CAN’T STAND IT NO MORE</strong></td>
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<td><strong>DOES YOUR MOTHER KNOW</strong></td>
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<td>PEACHES &amp; HERB/Polydor/MVP</td>
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<td><strong>SHAKE YOUR BODY</strong></td>
<td>[DOWN TO THE GROUND]</td>
<td><strong>24</strong></td>
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<td><strong>THE MAIN EVENT/FIGHT</strong></td>
<td>BARBRA STREISAND</td>
<td><strong>3</strong></td>
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<td><strong>ONE WAY OR ANOTHER</strong></td>
<td>BLONDIE/Chrysalis</td>
<td><strong>6</strong></td>
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<td><strong>IS SHE REALLY GOING OUT WITH HIM?</strong></td>
<td>JOE JACKSON</td>
<td><strong>7</strong></td>
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<tr>
<td><strong>DANCE THE NIGHT AWAY</strong></td>
<td>VAN HALEN/Warner Bros</td>
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<td><strong>MINUTE BY MINUTE</strong></td>
<td>DOBBIE BROTHERS/Warner Bros</td>
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<td><strong>YOU LOVE INSIDE OUT</strong></td>
<td>BEE GEES/ISO</td>
<td><strong>13</strong></td>
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<td><strong>UP ON THE ROOF</strong></td>
<td>JAMES TAYLOR/Columbia</td>
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<td>KANSAS/Krishner</td>
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<td><strong>ROCK ‘N’ ROLL FANTASY</strong></td>
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<td>MAXINE NIGHTINGALE/ Windsong</td>
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<td><strong>WEEKEND WET WILLIE?</strong></td>
<td>Epic</td>
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<td><strong>MY SHARONA</strong></td>
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<td><strong>IN THE NAY</strong></td>
<td>VILLAGE PEOPLE/Capitol</td>
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<td><strong>LET’S GO</strong></td>
<td>THE CARS/Elektra</td>
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<td><strong>SAD EYES</strong></td>
<td>ROBERT JOHN/EMI America</td>
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<td><strong>SHAKEDOWN CRUISE</strong></td>
<td>JAY FERGUSON/Asylum</td>
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<td><strong>HONESTY</strong></td>
<td>BILL JOE/Columbia</td>
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<td><strong>SUSPICIONS</strong></td>
<td>EDDIE RABBIT/Elektro</td>
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<td><strong>HEART OF GLASS</strong></td>
<td>BLONDIE/Chrysalis</td>
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<td><strong>USED TO IT</strong></td>
<td>ROGER VOUDOURI/Warner Bros</td>
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**SINGLES**

**JULY 14, 1979**

**TITLE, ARTIST, LABEL, NUMBER**

| **1** | **3 BAD GIRLS** | DONNA SUMMER | Casablanca 988 |
| **2** | **RING ME** | ANITA WARD/Anita/3422 (TK) |
| **3** | **HOT STUFF** | DONNA SUMMER/Casablanca 978 |
| **4** | **I WANT YOU TO WANT ME** | CHEAP TRICK/Epic 8 50680 |
| **5** | **YOU TAKE MY BREATH AWAY** | REX SMITH/Columbia 3 10908 |
| **6** | **SHE BELIEVES IN ME** | KENNY ROGERS/United Artists 1273 |
| **7** | **WE ARE FAMILY** | SISTER SLEDGE/Capitol 44251 (Arh) |
| **8** | **SHINE A LITTLE LOVE** | ELIO/Jen 8 5057 (CBS) |
| **9** | **THE LOGICAL SONG** | SUPERTRAMP/A&M 2168 |
| **10** | **MAKIN’ IT** | DAVID NAUGHTON/ISO 916 |
| **11** | **WE ARE FAMILY** | SISTER SLEDGE/Casablanca 983 |
| **12** | **GOLD** | JOHN STEWART/ISO 931 |
| **13** | **CHRISTIE** | RICKIE LEE JONES/Warner Bros 8825 |
| **14** | **HEART OF THE NIGHT** | POCO/MCA 41042 |
| **15** | **I WAS MADE FOR LOVIN’ YOU** | KISS 11 |
| **16** | **AIN’T NO STOPPIN’ US NOW** | MCAFADDEN & WHITEHEAD/Phil, Int. 8 2681 (CBS) |
| **17** | **JUST WHEN I NEEDED YOU MOST** | RANDY VANWARMER |
| **18** | **DAYS GONE DOWN** | [STILL GOT THE LIGHT IN YOUR EYES] |
| **19** | **YOU CAN’T CHANGE THAT** | RAY DIX/Arista |
| **20** | **MAMA CAN’T BUY YOU LOVE** | ELTON JOHN/MCA 41042 |
| **21** | **GOOD TIMES** | CHIC/Atlantic |
| **22** | **SHADOWS IN THE MOONLIGHT** | ANNE MURRAY/Capitol 4716 |
| **23** | **DO IT OR DIE** | ARS/ Polydor/BGO |
| **24** | **GETTING CLOSER** | WINGS/Columbia |
| **25** | **I CAN’T STAND IT NO MORE** | PETER FRAMPTON/ A&M 2148 |
| **26** | **DOES YOUR MOTHER KNOW** | ABBA/Atlantic 3574 |
| **27** | **REUNITED** | PEACHES & HERB/Polydor/MVP |
| **28** | **SHAKE YOUR BODY** | [DOWN TO THE GROUND] |
| **29** | **THE MAIN EVENT/FIGHT** | BARBRA STREISAND |
| **30** | **ONE WAY OR ANOTHER** | BLONDIE/Chrysalis |
| **31** | **IS SHE REALLY GOING OUT WITH HIM?** | JOE JACKSON |
| **32** | **DANCE THE NIGHT AWAY** | VAN HALEN/Warner Bros |
| **33** | **MINUTE BY MINUTE** | DOBBIE BROTHERS/Warner Bros |
| **34** | **YOU LOVE INSIDE OUT** | BEE GEES/ISO |
| **35** | **UP ON THE ROOF** | JAMES TAYLOR/Columbia |
| **36** | **PEOPLE OF THE SOUTH WIND** | KANSAS/Krishner |
| **37** | **ROCK ‘N’ ROLL FANTASY** | BAD COMPANY/ Swan Song |
| **38** | **LEAD ME ON** | MAXINE NIGHTINGALE/ Windsong |
| **39** | **WEEKEND WET WILLIE?** | Epic 8 5071 |
| **40** | **MY SHARONA** | DEXY/Capitol |
| **41** | **IN THE NAY** | VILLAGE PEOPLE/Capitol |
| **42** | **LET’S GO** | THE CARS/Elektra |
| **43** | **SAD EYES** | ROBERT JOHN/EMI America |
| **44** | **AFTER THE LOVE HAS GONE** | EARTH, WIND & FIRE/ARC |
| **45** | **SHAKEDOWN CRUISE** | JAY FERGUSON/Asylum |
| **46** | **HONESTY** | BILL JOE/Columbia |
| **47** | **SUSPICIONS** | EDDIE RABBIT/Elektro |
| **48** | **HEART OF GLASS** | BLONDIE/Chrysalis |
| **49** | **USED TO IT** | ROGER VOUDOURI/Warner Bros |

**PRODUCERS & PUBLISHERS ON PAGE 34**
The Radio Marketplace

Hottest:

Rock Cars, Knack, Supertramp
Disco Patrick Hernandez, Diana Ross
Country none
B.O.S. EW&F, Diana Ross, Dionne Warwick
Adult none

LP Cuts
ELO (Don't ...) WHBO, WRKO, KFI, KFRC, KRTH, KSLQ, F105, 94Q
RICKIE LEE JONES (Youngblood) WHBO, WRKO, KFRC, KILT
A VERY SPECIAL HAPPENING
EMI FILMS
PRESENTS

NEIL DIAMO
AS
THE JAZZ SING

A JERRY LEIDER PRODUCTION
A SIDNEY

Screenplay by HERBERT BAKER and STEPHEN H. FOREMAN

Produced by JERRY LEIDER Directed by SIDNEY J. FURIE

From FOR CHRISTMAS 1980
J. FURIE FILM

Original Score by NEIL DIAMOND

Original Soundtrack Album Exclusively on CAPITOL RECORDS and TAPES World-Wide
Record World / Stalking the latest news

The source for research, news and marketing information
3
Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.

Cars: a WTEM, a WGCL, d23 WZWP, on KBED, 33-30 KSLO, on 130, a 92X.

Cheap Trick: 8: 4 CKLW, 2-0 WEFS, 9: 1 WOYK, 7: 2 WGE, 2: 3 WLS, 1: 8 WOKY, 9: 6 WPEZ, 1: 3 WWJU, 2: 2 WZWP, 1: 6 KSLO, 9: 7 KJUI, 2: 1 92X, 3: 3 96KX.

Chic: 10: CKLW, 29-23 WEN, 21-6 WGCJ, a WLS, 27-24 WNOE, 30-27 WOKY, 22-14 WSP, a KBED, 27-24 KSLO, 16-11 130, 40-23 92X, d25 96KX.

C. Daniels Band: a WIFE, a WNOE, a WOKY, 31-28 WPEZ, 1-1 KBED, 22-11 KSLO, 29-25 92X, a 96KX.

Dr. Hook: 24-14 CKLW, 30-27 WEN, 16-15 WGCJ, 13-9 WIFC, 6-4 WNOE, 21-13 WOKY, 17-11 WPEZ, 8-10 WWJU, 20-16 WZWP, 25-22 KSLO, 17-15 XKOK, 18-15 130, 23-23 130, 14-6 92X.


Kiss: 27-25 WEFS, 8-8 WGCJ, 16-14 WIFE, 34-26 WLS, 28-23 WNOE, 28-25 WPEZ, 22-11 WZWP, 12-9 WSP, 34-31 KBED, 28-30 KSLO, 30-23 KJUI, on 130, 36-32 92X, 13-11 96KX.

Knack: d24 WGCJ, d27 WIFE, 30-25 WNDP, a WOKY, a WPEZ, a KBED, 37-32 92X, a 96KX.

Little River Band: a WIFE, a WZWP, a KBED, a KSLO.


D. Naughton: 8: WTEM, 5: 2 WGCJ, 2: WIFE, 4-3 WLS, 2-2 WNOE, 20-12 WZWP, 7-4 WPEZ, 4-3 KBED, 28-24 KJUI, 11-10 92X.

M. Nightingale: a WTEM, a WZWP, a KBED, a 33-30 KSLO, on 130, a 92X.

R. Rahbitt: d28 WGCJ, a WZWP, a KBED, a 92X.

M. Rafferty: 24-23 WTE, 22-19 WOKY, 9-4 WPEZ, 13-13 WZWP, 12-6 WSP, 6-1 WZWP, 12-7 WOKY, 14-18 32-18 KZWP, 22-19 KCPX, 23-19 KJUI, 7: 5 KSLO, 13-10 KSP, 10-8 KTFX, 19-18 92X.


R. Raydio: 22-16 WED, 29-25 WUG, a WSP, 21-6 WZWP, 4-2 KGW, 26-35 KJUI, 11-8 92X.


J. Taylor: d6 WCPX, 16-14 KZWP, 22-21 KGW, 18-14 KSP, d31 92X.

6
Racked area, reacts to strong R&B/disco product, strong MOR influences.

Abba: 23-25 JYSD, 23-24 KSLO, 26-4 WHE, 24-16 WZWP, 24-15 92X.

C. Daniels Band: a 40 WTE, a KDJN, a KSS, a 92X.

Chic: 33-33 KL, 36-33 KSLO, 92X.


P. Frampton: d27 JYSD, 11-6 KL, 37-13 KSLO, 14-17 KOD, 13-6 KTFX.

J. Jackson: a 32-30 KL, 26-16 KSLO, 32 KOT, 21-17 KOD, 32-35 KGW.

R. John: 17-21 KL, 38-26 KSLO, a KOD, a 25-15 KTFX.

Kiss: 25-21 KSLO, 33-26 KGW, 16-9 KSLO, 24-16 KZWP, 24-15 KTFX, 2-3 KTFX.

M. Nightingale: 24-23 WED, 22-19 WOKY, 9-4 WPEZ, 13-13 WZWP, 12-6 WSP, 6-1 WZWP, 12-7 WOKY, 14-18 32-18 KZWP, 22-19 KCPX, 23-19 KJUI, 7-5 KSLO, 13-10 KSP, 10-8 KTFX, 19-18 92X.

G. Rafferty: 24-23 WED, 19-19 WOKY, 9-4 WPEZ, 13-13 WZWP, 12-6 WSP, 6-1 WZWP, 12-7 WOKY, 14-18 32-18 KZWP, 22-19 KCPX, 23-19 KJUI, 7-5 KSLO, 13-10 KSP, 10-8 KTFX, 19-18 92X.


Dr. Hook: d28 WCPX, 16-14 KZWP, 22-21 KGW, 18-14 KSP, d31 92X.

5
R&B and country influences, will test records early. Good retail coverage.

ARS: 22-17 WITX, d40 KLOT, 20-15 92X.


Chic: d5 WITX, 37-28 KGW, d5 KSLO-FM.

Dr. Hook: 15-8 WITX, 30-22 KSLO-FM, 18-12 KJUI, 6-3 Magic 91.
### Reporting Stations

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<thead>
<tr>
<th>Reporting Stations</th>
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<tbody>
<tr>
<td>94Q-Atlanta</td>
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<tr>
<td>WSGA-Savannah</td>
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<td>WRJZ-Knoxville</td>
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disco, which didn’t really get broad airplay coverage until last year.

Faraci: We really became involved with disco when Atlantic exploded with disco. We found that we could sell records that were not being played on radio. The discs created a whole new approach and certainly opened the doors for a new kind of exposure to the consumer that we hadn’t had before. And, let’s face it, no matter what, somehow you must whet the consumer’s appetite by having them hear the music you want them to buy. They’re not going to purchase a new album or tape because of consumer that we hadn’t had before. We took a full page ad in the paper saying, “This is the greatest music since whatever.” That’s not going to whet their appetite. We need to get that sound to their ears, to whatever it is that turns that consumer on and gets them to turn on the buy. That’s what disco is doing. People attending discos hear music that isn’t being played on the radio, for the most part, but they hear it often enough and like it enough to purchase.

RW: Before radio accepted disco, that field had its own network for exposure via the discs and the disco pools. Part of the area’s identity originally rested with its origins among mostly independent labels, rather than with the majors, and that aspect extended to promotion and marketing. Has WEA had to bring on more outside, independent firms as its member labels have extended their disco involvement?

Faraci: Well, I don’t know that we’re working with them any more because we’ve always worked with independents. There were some new stars in that area that emerged as a result of this new trend. People who became quickly identified with the disco scene. They developed the contacts and the necessary rapport with the pools, so, yes, we are working with this group. But, we’ve always worked with many independents besides our own staffs.

RW: Disco also raises another aspect of record marketing, one that’s often a bit tricky. Certain trends come along and by merit of their growth dominate industry thinking, from talent signings through to marketing. Sometimes, though, “the next big thing” doesn’t arrive on quite the schedule predicted: disco itself gained a lot of support and exposure via the discos and the disco pools. Part of the area’s identity originally rested with its origins among mostly independent labels, rather than with the majors, and that aspect extended to promotion and marketing. Has WEA had to bring on more outside, independent firms as its member labels have extended their disco involvement?

Faraci: It’s been very helpful in our organization. For example, when Warner purchased multi-market packages on artists like Rod Stewart, they experienced tremendous crossover reaction spilling over into Disco, Black, and Pop, it became more difficult to pin down exactly what type of advertising worked for us. But in the case of Pryor, because of its content, airplay and instore play was very limited. This promotion indicated clearly to us that TV can spur consumer reaction and sales: in every market where a TV package was purchased, sales exploded.

In most cases, though, it’s more of a mix. When Warner purchased multi-market packages on artists like Rod Stewart, they experienced tremendous crossover reaction spilling over into Disco, Black, and Pop, it became more difficult to pin down exactly what one type of advertising worked for us. But in the case of Pryor, there was no question about what created the sales.

Faraci: At this particular point, WEA’s involvement in television advertising is comparatively minimal. The pieces are produced and directed by our labels. And yes, because of the tremendous costs involved in doing television, there is great forethought and research utilized before dollars are committed for a television package.

I must say that we’ve found a few situations where TV’s impact was clearer and more isolated. One successful project was on Richard Pryor. Because of its content, airplay and instore play was very limited. This promotion indicated clearly to us that TV can spur consumer reaction and sales: in every market where a TV package was purchased, sales exploded.

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Faraci: Although the labels produce the spot, it is accurate to characterize the overall TV creative strategy as oriented more toward single release campaigns as opposed to multi-product label spots? I’ve noticed that with the exception of some multi-title holiday campaigns, the thrust is more toward single artists, with artist identification. — (Continued on page 55)
Capitol, Columbia Raise Singles Prices

(Continued from page 3)

further profit shaving and higher shelf prices at the risk of reduced volume.

Meanwhile, retailers were nervously mulling rumors of impending price hikes elsewhere. Other major branch distributors have yet to report any imminent increases, though.

CBS Records will increase the suggested list price of all seven-inch discs released after July 9 to $1.49 from $1.29, and will also eliminate its free goods policy — 25 free for every 100 billed — as part of the pricing policy. Sub-distributor prices for CBS Records will be $6, dealer prices will be $7. All singles released prior to July 9 will continue to carry a $1.29 suggested list price, and free goods will remain in effect for these releases, as will the current sub-distributor and dealer prices ($5.60 to 6.50, respectively).

Accepting The Inevitable

Immediate reaction to the Capitol and Columbia announcements was remarkably sanguine in comparison to the outrage that accompanied WEA's price hike announcement of two weeks ago. Most retailers polled by Record World felt that with three majors now going to higher prices on new singles they were being given the green light to raise all singles prices in the stores, the conventional wisdom behind this move being that it is only a matter of time before the rest of the manufacturers follow the trend.

"To some degree I welcome this," National Record Mart's Jimmy Grimes said of the week's events. "I have a feeling that the discrepancy between album and singles prices is way too great; maybe this is holding album sales down. If your albums are priced at $8.98 list with a dollar, dollar-and-half off, and the customer is only paying a buck for a single, it makes sense for him to buy six or seven singles for the same price as he pays for one album. I checked our singles business and found it's been up over the last few months, while the album business has been off. There's got to be a reason."

Record Bar's head buyer Fred Traub called the latest series of price hikes "the beginning of a landslide," but had no complaints about single prices. "Once you break the dollar retail price barrier on singles," he explained, "you can't be too concerned about whether the price is $1.19 or $1.29. I hope it's $1.29. I'm comfortable with that."

Creative Selling

What Traub called for, though, was more "creative selling" on the part of manufacturers. "Recently there's been a tendency to assume that programs and deals are not creative, not constructive, that they lead to returns," he said. "Perhaps by the manufacturers getting back a bit more of a fixed margin they'll begin to work on these things again instead of cutting personnel, raising prices, eliminating deals and cutting back on promotions. Maybe we can get some positive things out of this, get some campaigns going, some promotional efforts underway, some publicity on the positive side. Right now all we hear is price increase in vinyl, price increase in paper, price increase in list price, price increase in cost price. Everything isn't negative; things aren't totally at the bottom of the barrel. When you get major companies announcing that they're not going to have conventions, that they won't participate in retailers' conventions, that they won't have summer deals—all these things are bad vibrations. Those vibrations occur not only within their own company, which must have a tremendous morale problem, but they radiate to the racks and retail organizations as well. It would do everybody's morale some good if they would emphasize the positives at this time."

Big Band at Bottom Line

Lew Tabackin and Toshiko Akiyoshi, who co-head the RCA Records Akiyoshi/Tabackin Big Band, brought their aggregation to New York recently for its debut at the Bottom Line. Shown here, between shots, are Lew Tabackin, Toshiko, RCA Records president Bob Summer and fellow band leader Larry Elgart.

RETAIL RAP

NEW ARRIVALS—With its two largest stores yet just opened in Canoga Park and Huntington Beach, Licorice Pizza can't really be blamed for leaving their current radio and promotion plans behind. But if the stork figures prominently in the chain's newspaper layouts and an infant's cry punctuates their airwave spiel, the stores are anything but baby-sized.

Advertising director Lee Cohen says the Canoga Park location, on the site of a former supermarket, is now the biggest Licorice Pizza at around 7,000 square feet, while the Huntington Beach store has between 5,000 and 6,000 square feet. Both carry over the natural wood decor of the chain's other outlets while adding some new touches, including a special stage area designed for larger free-standing displays and instore appearances and autograph sessions.

Cohen adds that the promotion for the openings, which began with ticket and record giveaways, is continuing through the current ad campaign and will draw added momentum from upcoming artist appearances and promotions. Among those already set: MCA's John Hiatt, who's being boosted via a special joint push by Licorice Pizza and KROQ-FM, with a "Radio Girl" contest named for his current single; and Hiatt's onstage partner, headliner and bon vivant Ian Hunter (Chrysalis), due for an instore appearance Monday (9) at the Hollywood store.

As for the Hiatt push, winning "radio girls" will be selected, and will join Hiatt for an instore "celebration" at the Canoga Park outlet.

ROCKETS STONED: At Rolling Stone Records in Phoenix, the combination of hot new AOR album with local tour stop made RSO's Rockets a natural candidate for instore support. In this case, Rolling Stone teamed with RSO and radio station KUPD-FM for a five-day "Rocket Through Rolling Stone" contest combining autograph session and record run. KUPD held hourly album giveaways while collecting all entries for a final drawing awarding a 98-second (you guessed it right if you said "frequency") "record-run" through the store. Rockets' own lead singer Dave Gilbert provided the hand of fate for the drawing.

Seen below at the promotion's climax are, from left, Jeb Bocher, PolyGram Distribution; Rockets Jim McCarty and Dan Keylon; Rolling Stone Records chief Jeff Lake; Rocket John Badanjek; "record run" winner Rick Romero; Rockets Donnie Backus, Dave Gilbert (kneeling) and Dennis Robbins; KUPD program director John Sebastian; and Rolling Stone Records' promotion director Jim Zelisko.

REAL McCOYS: Retailers who've been bitten by the spread of counterfeit records and tapes already know that the problem is an increasingly complex one. And while the incidence of pirate versions of major hits tends to follow the natural contours of the business itself with reports of counterfeit goods most widespread on the heels of multi-platinum monsters the ultimate loss to legitimate business has become a central industry concern in recent years.

At least one solution may be in the works, though. As reported earlier in RW (June 2, 1979), Armstrong, the industrial giant, is currently mulling manufacturing applications of a new product identification system that would involve special iridescent colors thus far immune to duplication by conventional inks and printing techniques.

Now we're told interest in development of that process has been muted to a number of companies, as reflected during recent summits between Armstrong execs and leading businessmen in New York.

Call it cold comfort, but the nation's banks, credit card services and premium merchandisers are themselves alarmed by counterfeiters'}

(Continued on page 58)
**Domino Theory**

St. Tropez, who just released their new single, "Fill My Life With Love," as a follow up to their "One More Minute" on Butterfly Records, distributed by MCA, recently visited Boston as part of their national promotion tour. Stops included San Francisco, Miami and New York with press and radio interviews, TV tapings and guest appearances at name discos. The highlight of St. Tropez's Boston visit was the "Domino Drop" contest held at Strawberries' Dedham store. Domino would Bob Speca, Jr., who will attempt to set a Guinness world record later this year, set up 6,600 dominoes, which spelled out "68 RKO" (co-sponsors of the contest), "Strawberries" and "St. Tropez." Before a packed store, St. Tropez members Teresa Burton, Kathy Deckard and Phyllis Rhodes tipped over the first domino, setting off a chain reaction that lasted two minutes and forty four seconds. The contest winner was Kevin Sousa of Lowell, Mass., who garnered the top prize of coming closest to predicting the actual domino "fall time" (his guess was 2:42). Sousa won a trip for two to St. Tropez (the city), France, courtesy of Butterfly Records. Pictured from left: (standing) Mark McKay, PD WRKO; Teresa Burton and Kathy Deckard of St. Tropez and Harry Safer, general manager, Strawberries Records, (kneeling) Harold Fein, MCA regional products; Nancy Souvedra, MCA Boston promotion manager, and Neal Levy, Strawberries Records assis- and general manager.

**Casablanca Cutback**

(Continued from page 3) that several other labels are nulling similar cost-saving moves.

Casablanca's cut reportedly eliminated some 25 staffers from various departments, focusing on lower echelon employees. Although the label itself withheld additional comment, the cutback is believed to represent about a 10 percent reduction in overall staff size.

Staffers were terminated Friday (29), coinciding with the CBS Records staff cutback (RW, July 7, 1979), which also marked the second quarter's conclusion.

With A&M Records and RCA Records also making recent staff cuts and realign-

**Polydor Fetes Brown**

Polydor Records recording artist James Brown celebrated the release of his latest album, "The Original Disco Man," at a party thrown for him at a New York discotheque. The new record, produced by Brad Shapiro, features the single "It's Too Funky In Here," and marks a major departure for James Brown, as it is the first time he has worked with an outside producer. Gathered around the "Godfather of Soul" to congratulate him on his latest effort are (from left): Fred Haugen, president, Polydor Records; Harry Anger, senior vice president; marketing, Polydor; Susan Taylor, vice president, special markets, Polydor; Dick Kline, executive vice president, Polydor; Brown; Brad Shapiro; Steve Salmansohn, vice president, finance, Polydor; and Dr. Ekke Schnabel, senior vice president, business affairs, Polydor.

**Natalie Cole Bows Pubberies**

Gould has been named general manager of the publishing arm with Olivia Bower appointed professional manager.
Van McCoy, while being rushed to an Englewood, N.J. hospital on Friday, June 29th, suffered a heart attack that left him in a coma and apparently caused some brain damage. At press time RW learned that McCoy died on Friday July 6 at 3:06 a.m. Information on funeral services was not available.

The Tokyo International Music Festival awarded one of its two silver disc awards to Al Jarreau for his single “All” from the Warner LP “All Fly Home.”

Black owned and oriented station WPC-AM in Chicago is about to go to a 24-hour operation in a few weeks now that it had obtained approval from the FCC. What makes this action unusual is that the FCC is also allowing the station to function at increased power at night, from 1 kw to 5 kw.

WBLS, Frankie Crocker and model Beverly Johnson will present “Cabaret Evenings,” four benefits for the Black Theatre Alliance. The affairs will be held for four Mondays, July 9, 16, 23 and 30 at the BTA Center, 410 W. 42 St. and will feature entertainment from Carol Douglas, Marlena Shaw, Oscar Brown, Jr., Wardell Piper, Gregory Hines and others. WBCR-FM information call 212,564-2220.

The hot production team of Jerry Love and Michael Zager is in the studio with Atlantic recording group the Spinners working on the group’s new LP, “Dancin’ and Lovin’,” which is slated for release in September.

During a recent interview, Nancy Wilson, who is in her 26th year as a professional singer, talked about changes in the music business in her 26th year.

“Dancin’ and Lovin’,” which is slated for release in September.

Laura Palmer reports from L.A.: Black Radio Exclusive’s third annual convention, “An Acquisition of a Heritage,” brought together an estimated 1500 radio communicators, record company executives, retailers and merchandisers for five days of seminars to help promote the survival and the continued growth of black radio as the most important communications media to black people.

Saturday evening was sponsored by Motown Records and just happened to be awards night. The awards ceremony was hosted by Don Cornelius of “Soul Train” fame, with a moving speech from Atlanta’s mayor Maynard Jackson. Jackson proposed the formation of a black radio “freedom train” that would take artists on the road to earn money for a mutual fund to help save black radio. The idea drew support from comedian Flip Wilson, who found himself in the spotlight right after the Mayor’s speech. Entertainment in the musical arena was provided by Motown’s Platinum Hook, whose brand of music is on the verge of “Mellow funk.” Elsewhere in events: the second annual “Communicators with a Conscience” awards dinner is to be held in L.A., set for July 21. The theme “I Am Woman” will pay tribute to Maya Angelou, Joan Baez, Pearl Bailey, Jane Fonda, Aretha Franklin, Lena Horne, King Minnie Riperton, Jean Stapleton, and Cicely Tyson. Diahann Carroll will serve as chairperson/co-host with Helen Reddy as honorary charperson. The event is sponsored by the Rod McGrew Scholarship Fund, Inc., which is a non-profit corporation designed to give financial aid to communication students. Singer-songwriter Kiki Dee is headliner.

Black Music Report
By KEN SMIKLE

JULY 14, 1979

1. TEDDY PENDERGRASS/Phil. Int. FZ 36003 (CBS)
2. I AM EARTH, WIND & FIRE/ARC/Columbia PC 35730
3. BAD GIRLS DONNA SUMMER/Cassadaga NBLP 2 3530
4. WINNER TAKES ALL ISLEY BROTHERS/Tneck FZ 26077 (CBS)
5. SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)
6. CANDY CON FUNK SHUN/Mercury SMR 1 3754
7. MCFADDEN & WHITEHEAD Phil. Int. FZ 35800 (CBS)
8. LET ME BE GOOD TO YOU LIONEL RAVAS/Phil. Int. JZ 36006 (CBS)
9. STREET LIFE 300 5 CHICAGO/MCA 3094
10. THE JONES GIRLS Phil. Int. JZ 35737 (CBS)
11. SWITCH II Gordy G 98811 (Motown)
12. WHAT CHA GONNA DO WITH MY LOVIN’ STEPHANIE MILLIS/20th Century Fox 1 503 (RCA)
13. DEVOTION LTD/AM (JP) 471
14. WE ARE FAMILY SUGAR SLEDGE/Cassadaga SD 5209 (Atl)
15. THE GAP BAND Music SM 1 378
16. WILD AND PEACEFUL TEENA MARIE/Gordy G 988111 (Motown)
17. THIS BOOT IS MADE FOR FONK-N-BOOTY’S RUBBER BAND/Warner Bros. 2500
18. THE ROSS DIANA Ross/Motown M 7 92931
19. ROCK ON RAY/Draco/Atlantic FZ 4121
20. MINNE DIONNE WARREN/Capitol SV 19036
21. DISCO NIGHTS G.Q./Arsia 4225
22. DIONNE DIONNE WARWICK/Arts 4230
23. DO YOU WANNA GO POP” KC & THE SUNSHINE BAND-411
24. FEVER ROY AYERS/Polydor PD 1 6204
25. DESTINATION: SUN SUN/Capitol St. 1914
26. ANY TIME, ANY PLACE DRAMATICS/MCA 1125
27. LOVE CURRENT LENNY WILLIAMS/MCA 3155
28. INSPIRATION MAJE FEATURING FRANCIE BEVERLY/ Capital SV 19112
29. P.Y.T LOU RAWLS/Phil. Int. PZ 35800 (CBS)
30. SKYY Adlib Sa 8197 (RCA)
31. SECRET Omen CAMEO/Chocolate City CCLP 2008 (Cassadaga)
32. CHANCE CANDY STATON/Warner Bros. BS K 3303
33. STAR WALK AREtha FRANKLIN WITH GRAHAM CENTRAL STATION/Warner Bros. BS K 3303
34. ANOTHER TASTE LIONEL RAVAS/Motown 2500 (CBS)
35. INVITATION NORMAN CONNORS/Arsa 4216
36. WHEN LOVE COMES CALLING GENIECE WILLIAMS/ARC/Arcadia JC 3094
37. BUSTIN’ OUT OF L SEVEN BOSS/Carla/Carla JC 3755
38. WITH A LITTLE LOVE DONETI/Capitol SV 19036
39. TOO HOT TO HOLD JOHNHANN/Mercury SM 1 3778
40. UNWIND BEDFORD/MCA 3098.

Black Oriented Album Chart

DO IT ALL
Mavis Staples—Warner BSK 3319

This is an impressive debut for this talented singer and composer. The LP contains a variety of tempos and settings with some excellent production work from the up-and-coming Michael Stokes, who also co-authored all of the tunes. The title track is strong, followed by the lovely ballad “I Can’t Forget About You.”

For her first solo album in quite some time, producers Jerry Wexler and Barry Beckett have placed Mavis’ unique vocal style in a Memphis sound setting reminiscent of her days at Stax Records. The track “Tonight I Feel Like Dancing” is made for gettin’ down and is certain to be a “hot” BOS chart item. The ten selections offer something for both old and new fans.

On Henderson’s newest album, he makes full use of all his musical influences: jazz, r&b, disco, etc. A skillful singer, composer and bassist, he successfully explores a number of musical settings, which are further enhanced by the arrangement of Johnnie Allen and David Van De Pitte. Bound for a/c airplay are “To Be Loved” and “In The Summertime.”

PIECES OF THE WEEK

BLACK AND WHY SHE HAS REMAINED WITH CAPITOL RECORDS FOR HER ENTIRE RECORDING CAREER—20 YEARS TO BE EXACT. “THAT’S UNUSUAL, UNUSUAL IS THAT THE FCC IS ALSO ALLOWING THE STATION TO FUNCTION AT INCREASED POWER AT NIGHT, FROM 1 KILOWATT TO 5 KILOWATTS.”

RECORD WORLD JULY 14, 1979

Ken Smikle

This week's record set contains six tracks, three of which are in extended play form and take up three entire sides. As the title implies, dancin’ is the theme of the game here and producers Moses Dellard and Jesse Boyce have put together a half-an-hour worth’s of music that is sure to keep them on their feet.

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<th>JULY 14</th>
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<td><strong>2 BAD GIRLS</strong></td>
<td>DONNA SUMMER</td>
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<td><strong>1 RING MY BELL</strong></td>
<td>ANITA WARD/Juana 3422 (TK)</td>
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<td><strong>3 TURN OFF THE LIGHTS</strong></td>
<td>TEDDY PENDERGRASS/Phila.Intl. 8 3696 (CBS)</td>
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<td><strong>4 YOU GONNA MAKE LOVE SOMEBODY ELSE</strong></td>
<td>THE JONES GIRLS/Phila. Intl. B 5680 (CBS)</td>
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<td><strong>11 GOOD TIMES</strong></td>
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<td><strong>3 AIN'T NO STOPPIN' US NOW</strong></td>
<td>McFadden &amp; Whitehead/Phila. Intl. B 3681 (CBS)</td>
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<td><strong>7 BOOGIE WONDERLAND</strong></td>
<td>EARTH, WIND &amp; FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956</td>
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<td><strong>8 HOT STUFF</strong></td>
<td>DONNA SUMMER/Casablanca 978</td>
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<td><strong>9 CHASE ME CON Funk SHUN/Mercury 74059</strong></td>
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<td><strong>10 LET ME BE GOOD TO YOU</strong></td>
<td>LOU RAWLS/Phila. Intl. B 3684 (CBS)</td>
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<td><strong>15 WHAT CHA GONNA DO WITH MY LOVIN'</strong></td>
<td>STEPHANIE MILLS/20th Century Fox 2403 (RCA)</td>
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<td><strong>12 WE ARE FAMILY</strong></td>
<td>SISTER SLEDGE/Columbia 44251 (Atl.)</td>
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<td><strong>17 MEMORY LANE</strong></td>
<td>MINNIE RIPERTON/Capitol 4706</td>
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<td><strong>20 I'M A SINNER FOR YOUR LOVE</strong></td>
<td>TEENA MARIE/Gordy 7169 (Motown)</td>
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<td><strong>22 IT'S TOO FUNKY IN HERE</strong></td>
<td>JAMES BROWN/Polydor 14557</td>
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<td><strong>21 IF YOU WANT IT</strong></td>
<td>NITEFLYTE/Arista 7774</td>
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<td><strong>22 YOU CAN'T CHANGE THAT</strong></td>
<td>RAYDIO/Arista 0399</td>
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<td>FIVE SPECIAL/Elektra 40032</td>
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<td>CANDI STATON/Warner Bros. 8821</td>
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<td><strong>34 GEORGY PORGY</strong></td>
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<td>RICK JAMES/Gordy 7167 (Motown)</td>
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<td>SWITCH/Gordy 7148 (Motown)</td>
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<td><strong>39 THE BOSS DIANA ROSS/Motown 1462</strong></td>
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<td><strong>32 DISCO NIGHTS</strong></td>
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<td>DIONNE WARWICK/Arista 0419</td>
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By ROBERT PALMER

■ Now I understand. It says right in the liner notes to the album "Eastern Rebellion" that Timeless is a European label being distributed in the U.S. by Muse. So that’s why these records on the Timeless Muse label keep turning up in my mail! Now that I’m reasonably certain Muse’s Joe Fields hasn’t flipped and decided all his records are Timeless/Muse, they certainly are... I can relax and enjoy the music. And pianist Cedar Walton’s "Eastern Rebellion," with the formidable and vastly under-rated George Coleman on tenor and the nonpareil rhythm team of Sam Jones and Billy Higgins, is a good place to start. Then there’s the "Rise of Atlantis" by saxophonist Carter Jefferson, produced by his current employer Vassie Pablove and featuring the likes of John Hicks and Terumasa Hino. "ichi-Ban" is a wonderful album by the 1976 quintet of Louis Hayes, Junior Cook, Woody Shaw, Ronnie Mathews and Stafford James, with Guilherme Franco added on percussion. The highlights include a relatively short and boppy rendering of Shaw’s "The Moontrane" and, as a ballad feature for saxophonist Cook, the lovely and rarely recorded Monk tune "Pannonica." Bassist Rick Laird’s "Soft Focus" was produced by tenor saxophonist Joe Henderson, who plays on a couple of the tunes. "Free Fair" is by a Dutch fusion group, the members of which must have been (or at least should have been) appalled when they saw the cover proclaiming "an assault of bearded, long-haired fat people rolling joints!"

Finally, on Muse’s DeLuxe label, is pianist Earl Hines in the Legend-ary Little Theater Concert of 1964, Volume 1."

The late Howlin’ Wolf, whose amplified Chicago blues was always leavened with his Mississippi delta roots, is the subject of two new LPs on the Blues Ball label collecting rare and unreleased recordings from 1951 through 1972. Volume One, "Heart Like Railroad Steel," includes a side of raw Memphis recordings and a side of early Chicago performances, while Volume Two, "Can’t Put Me Out," traces Wolf’s music through successive transformations in Chicago.

The LPs are $7 each plus $1 postage from Rescue Records, P.O. Box 1301, Queens, N.Y. 11101. Rounder Records has released "Step It Up and Go," the latest in an excellent series of recordings by the Virginia guitarist, banjoist and singer-songer John Jackson... "Horners and Screamers," the sixth volume in Arista’s continuing series of Savoy reissues devoted to "the Roots of Rock ‘N’ Roll," is devoted to R&B saxophonists of the forties and fifties. Big Jay McNealy, Paul "Huckebuck" Williams and Lee Allen are among the horners and screamers featured, and the notes are by yours truly. Other new reissues from Savoy are "Billy Eckstine Sings," a welcome compilation of National sides from the mid-forties; "Solo Piano," by Hank Jones, from 1956; "The Progressive Al Cohn," featuring the thoughtful trumpetist with the lithe guitarist, Cal Tjader, and great piano players, Roy Eldridge and Horace Silver; and "The Trumpet Album," a couple of all-star trumpets-plus rhythm dates featuring Art Farmer, Donald Byrd and Charlie Shavers, among others.

As if the Muse/Timeless Muse business wasn’t enough, we now have Pablo Live, Pablo Today, and Pablo Today. Under this last and latest label, Pablo Live, RCA Records has released "Step It Up and Go," the latest in an excellent series of recordings by the Virginia guitarist, banjoist and singer-songer John Jackson... "Horners and Screamers," the sixth volume in Arista’s continuing series of Savoy reissues devoted to "the Roots of Rock ‘N’ Roll," is devoted to R&B saxophonists of the forties and fifties. Big Jay McNealy, Paul "Huckebuck" Williams and Lee Allen are among the horners and screamers featured, and the notes are by yours truly. Other new reissues from Savoy are "Billy Eckstine Sings," a welcome compilation of National sides from the mid-forties; "Solo Piano," by Hank Jones, from 1956; "The Progressive Al Cohn," featuring the thoughtful trumpetist with the lithe guitarist, Cal Tjader, and great piano players, Roy Eldridge and Horace Silver; and "The Trumpet Album," a couple of all-star trumpets-plus rhythm dates featuring Art Farmer, Donald Byrd and Charlie Shavers, among others.

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RECORD WORLD JULY 14, 1979

RECORD WORLD JULY 4, 1979

wax. On Chart

1 2 BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia (12") 23 10987 8
2 1 BAD GIRLS/HOT STUFF/SUNSET PEOPLE DONNA SUMMER/ Casablanca (12")* NBLP 2 7150 12
3 3 WHEN YOU WAKE UP TOMORROW CANDI STATION/- Warner Bros. (12")* ESK 3333 8
4 5 I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia (12") 23 10991 5
5 9 DON'T YOU WANT MY LOVE/UNDERCOVER LOVER/HOT HOT DEBBIE JACOBS/MCA (12") 13920 6
6 7 GOOD TIMES CHIC/Atlantic (12") 4801 4
7 4 RING MY BELL ANITA WARD/T/K 124 12 13
8 10 THIS TIME BABY JACKIE MOORE/Columbia (12") 23 10994 5
9 6 CRANK IT UP (FUNK TOWN) PETER BROWN/TK (12") TKD 151 6
10 13 THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS/Motown (12") 026 4

11 12 H.A.P.P.Y. RADIO EDWIN STAR/20th Century Fox (12") TCD 0076 (RCA) 5
12 15 HERE COMES THAT SOUND AGAIN LOUIS DE-LUXE/ Warner Bros. (12") WBSD 8827 4
13 7 LOVE MAGIC JOHN DAVIS AND THE ORCHESTRA/ Casablanca (LP cut) NBLP 2 7156 9
14 11 HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown (12") 020 10
15 14 YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES Girls/Phil. Intl. (12") ZSS 3862 (CBS) 10
16 17 PUT YOUR BODY IN IT STEPHANIE MILLS/20th Century Fox Fox (12") TCD 86 (RCA) 4
17 18 BOOGIE WONDERLAND EARTH, WIND AND FIRE WITH THE EMOTIONS/ARC/ Columbia (12") 23 10950 7
18 16 DISCO CHOO CHOO NIGHTLIFE UNLIMITED/Casablanca Casablanca (LP cut) NBLP 7139 6
19 19 LET ME TAKE YOU DANCING BRYAN ADAMS/A&M (12") SP 12014 7
20 20 NIGHT RIDER VENUS DODSON/Warner/RC (12") RCD 8824 5

* non-commercial

(Continued from page 29)

Disco File

Gene Chandler on Michaels' mix. The flavor is subtler, groovier, almost lush. It brings home again the importance of the mix in creating a record's atmosphere; offering two mixes of the same song is a clever way of making "Give Your Body" a part of the same thing. But whether it's before, after or during the disco, "Yellow Magic Orchestra" is an immensely appealing album. I SAID I WOULDN'T SCREAM AND CARRY ON, BUT I DID ANYWAY: Judy and the Offtones made a rare singing appearance recently at a Greenwich Village hot spot whose owner and patrons insisted that I keep its location in confidence, lest the place be deluged by thrill-seekers. (Speaking of thrill-seeking, DISCO FILE extends heartfelt regards to one and all at the New York Hilton, on the occasion of our summer bacchanal weekend—see you there.)

Spinners in Action

Atlantic recording group The Spinners are currently in the studio working with the production team of Jerry Love and Michael Zager. The resulting LP, titled "Dancin' and Lovin'," is slated for September release. Shown going over a tune in the studio are, from left: Michael Zager; Jerry Love; and Henry Fambrough, Bobbie Smith, Billy Henderson, John Edwards and Parris Jackson of the Spinners.
MAHLER: SYMPHONY NO. 4
HENDRICKS, MEHTA
London Digital

BEST SELLERS OF THE WEEK*
MAHLER: SYMPHONY NO. 4—London
MAHLER: SYMPHONY NO. 4—London
MAHLER: SYMPHONY NO. 4—London
FAURE: REQUIEM—Popp, Davis—Columbia
BEETHOVEN: SYMPHONY NO. 3—Giulini—Columbia
SPECS/MIAMI
RAVEL: BOLERO, OTHER WORKS—Gould—Columbia
MASSENET: CENDRILLON—Columbia
MAHLER: SYMPHONY NO. 4—London
GLAZUNOV: KING OF THE JEWS—KOTO FLUTE—Wilson—Angel
KING KAROL/NEW YORK
GERSHWIN: SOUNDTRACK FOR
VERDI: UN BALLO IN MASCHERA—
PUCCINI: TOSCA—London
MASSENET: CENDRILLON—Von Stade, Pavarotti, Mihalas, Rassy—Columbia
LEVY, WELLS
KING KAROL/NEW YORK
GERSHWIN: SOUNDTRACK FOR
MASSENET: CENDRILLON—Columbia
MASSENET: CENDRILLON—Columbia
PARIS SYMPHONY ORCHESTRA AND CHOIR—
KING KAROL/NEW YORK
GERSHWIN: SOUNDTRACK FOR
MASSENET: CENDRILLON—Von Stade, Pavarotti, Mihalas, Rassy—Columbia
MASSENET: CENDRILLON—Von Stade, Pavarotti, Mihalas, Rassy—Columbia

SHOSTAKOVICH: SYMPHONY NO. 15—MTSENSK—Angel
P.I.ACHELBEL: KANON—Muenchinger—London Digital
MOZART: CONCERTOS TRANSCRIBED FOR VIOLIN—Zukerman, Mehta—Columbia
COPLAND: SYMPHONY NO. 3—Columbia
MONTSERRAT CABALLE SINGS WAGNER—
BRAHMS: SERENADE NO. 2—Boult—Angel
ODYSSEY RECORDS/S.F.
JOHN WILLIAMS PLAYS GUITAR FROM
CHOPIN: POLONIASEK—Levine—London Digital
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Rostropovich—Angel

KORVETTES/EAST COAST
BRUCKNER: VIOLIN CONCERTO NO. 1—Zukerman, Mehta—Columbia
GERSHWIN: SONGS—Morris, Balcom—Columbia
LEHAR: THE MERRY WIDOW—Sutherland, Baryshnikov, Modler—Washington
MASSENET: CENDRILLON—Columbia
NEW YEAR’S IN VIENNA—London Digital
PIPA CONCERTO—Ozawa—Philips
PIPA CONCERTO—Francescatti—Capuano—Columbia
FREDDIE VAN STADE IN RECITAL—Columbia
VERDI: UN BALLO IN MASCHERA—Caballe, Carreras, Davis—Philips
KING CAROL/NEW YORK
KOTO FLUTE—Wilson—Angel
GERSHWIN: SOUNDTRACK FOR
NEW YEAR’S IN VIENNA—London Digital
PIPCUNICI—Tosca—London
PIPA CONCERTO—Philips
GERSHWIN: SONGS—Morris, Balcom—Columbia
GLAZUNOV: KING OF THE JEWS—KOTO FLUTE—Wilson—Angel
ALICIA DE LARROCHA: GOLDEN JUBILEE RECITAL—London
ALICIA DE LARROCHA: GOLDEN JUBILEE RECITAL—London
ALICIA DE LARROCHA: GOLDEN JUBILEE RECITAL—London
ALICIA DE LARROCHA: GOLDEN JUBILEE RECITAL—London
MASSENET: CENDRILLON—Columbia
PIPA CONCERTO—Philips
RAVEL: BOLERO, OTHER WORKS—Gould—Chalfont Digital
SHOSTAKOVICH: LADY MACBETH OF MTSENSK—Angel
SPECS/MIAMI
BEETHOVEN: SYMPHONY NO. 3—Guzik, Gering—Columbia
BRITTEN: PETER GRIMES—Vickers, Harper, Summers, Davis—Philips
FAURE: REQUIEM—Popp, Davis—Columbia

MARK FORDEY
SHOSTAKOVICH, CARUSO AND VERDI
BY SPEIGHT JENKINS

NEW YORK — A recent release from Columbia, each work, should not be overlooked. The record contains two of Shostakovich’s sonatas for strings, his Violin Sonata (Opus 134) and his final work, the Viola Sonata (Opus 147). They are interesting as music and rare on disc, and the performances are spectacularly good. The Violin Sonata is a gentle, mysterious work and is given a virtuosic performance by Gidon Kremer, the young Soviet violinist, the one whose debut has caused the most stir in the West in the last few years. In recital and concert in New York he has showed the superb tone, command of the bow and overall musicality of this record.

The Viola Sonata is a more romantic, warmer work, and it receives a simply marvelous performance from Fedor Druzhinin, a violinist who was a favorite of the composer in the last decade of his life. This is warm, rich, expressively musical playing that should be heard by anyone who loves the sound of string instruments. In both cases the accompanists are extraordinary, with Karin Leinthal going slightly to Andre Gavrilov, the violinist’s accompanist. Gavrilov, it may be remembered, was the soloist on the fine Ravel and Prokofiev record released by Simon Rattle for Angel, which appeared last year. But Mikhail Muntyn, Druzhinin’s accompanist, does an expert job as well.

Caruso fortunately is always with us. Several years ago in this column I praised the Stockham/Soundstream Computer Process on RCA which removed from Caruso (and any other records) the distortions but kept the originality of vocal timbre. RCA has been steadily reissuing more of its Caruso catalogue, and the last two volumes are particularly interesting. Hearing four sides of the great Neapolitan confirms again Caruso is unsurpassed and still the best known of singers almost 60 years after his death. These recordings come from the 1909 and 1910 periods.

They also offer vintage portraits of Geraldine Farrar as Marguerite in Faust and Marcel Journet as Mephistopheles. The Caruso sound on these records is now expected: he obviously had a more lyric voice than the older records would imply; Far- rar, who like most sopranos sounded tinny on the old recordings, shows a limpid quality G: voice, hard to duplicate today, and she is infinitely appealing. Retailers, incidentally should remember that there are many young people now who never heard much of the great tenor and for whom the new releases would be really new.

(Continued on page 62)
"The New Rock' on Radio
(Continued from page 3)
the first-generation superstars a little bit to make room for it."

The artists Abrams considers his stations' new-rock successes—among them the Cars, Graham Parker & the Rumour, Ian Hunter, the Police and the Knock—give some idea of how broadly FM-rock programmers are defining the new rock 'n' roll movement. Politics, or an artist's attitude toward what he does, makes little difference to these programmers; what matters is the performers' shared interest in turning out short, punchy pop-rock songs with strong melodic hooks.

"We've tried to program new wave and not very successfully," says Alex Demers, program director of WIOQ-FM in Philadelphia. "I've been real disappointed in a lot of the harder bands. The real new wave is this sort of American Brit-Dance thing, like the Knack. We're really more interested in bands that are putting out nice three-minute pop songs.

"There's unacceptable new wave just as there is unacceptable any other genre," says Denis McNamara, PD of WLIR-FM on Long Island. "There are certain records that work and certain ones that don't. We can get away with playing Charlie Daniels and Willie Nelson and not Johnny Cash?"

More than one program director spoke of a conflict between his audience's demands and rock-press raves for such new-wave bands as the Sex Pistols and the Clash. "We did not use the Clash album," says John Platt, PD of WXRT-FM in Chicago, "not willing to believe they're a great band, but don't think the record has come out yet to prove it."

"As the "new wave" and "punk" distinctions blur at FM rock stations, disc jockeys are becoming more adept at mixing new-rock records with more familiar fare. As McNamara puts it, "They're figuring out what the bands they can get away with playing Charlie Daniels and Willie Nelson and not Johnny Cash."

"It may sound primitive, but if you put it together with early Stones or Who, it fits in well," Platt concurs.

With such singles as the Police's " Roxanne" and Joe Jackson's "Is She Really Going Out With Him?" appearing on top 40 playlists, programmers are also having to deal with the new rock, and are even less willing than their album-oriented counterparts to call it a musical category.

"I hate to say anything is a trend," says Dave Sholin, national music coordinator for the RKO chain. "I don't think the audience knows as much about that as we do. They just know they either like the song or they don't. There may be better rock songs out now, but it's summer, and summer's always a good time for 'up' rock 'n' roll music."

Pop radio's growing concern with hit songs over proven performers may also be helping the new rockers. "Take 'Sultans of Swing,'" Sholin says. "There was something unusual and special about it. It couldn't have been the band, because who had heard of Dire Straits? The track record of the artist is less and less important."

Acceptance of the new rock varies from region to region, programmers say, and group PDs are treating it differently in each of their markets. "It receives more attention in San Francisco (KMXE) than it does here (KWST in Los Angeles)," says Bob Burch, national PD for Century Broadcasting's four FM rockers. "But then, our Detroit (WABX) and St. Louis (KSHE) audiences have always demanded a lot of rock 'n' roll."

The most active new-rock markets remain New York, Boston and San Francisco: artists perform there more often than in other cities—small-label singles and imports receive airplay and sell well in stores; and a few stations have made strong commitments to something new (or is it a return to something old?) in rock 'n' roll. But even the more enthusiastic stations want catchy tunes rather than rock-as-politics or rock-as-art.

"To some people, punk is Joe Jackson or Elvis Costello," says Meg Griffin, who recently left WNEW-FM here for cross-town rival WPIX-FM, where she is music director. "To others, including myself, punk rock was four or five bands who cared about it and stuck with it. We have a lot of listeners who were not affected by that scene, but who are still into what we play. Records here are not added because our ears tell us they're good."

"WPIX, which calls itself 'New York's rock 'n' roll,' has made the most thorough commitment to the new rock to any major-market station. From four p.m. to four a.m. Fridays and Saturdays the station now broadcasts the "Pix Penthouse Party," which Griffin describes as "non-stop rock 'n' roll dance music with a lot of oldies." WPIX also airs a Saturday morning program called "The No - Major - Record - Label Show," which showcases music by unsigned rock bands.

What sets these stations apart? "It's just a matter of the energy level," says Kate Ingram, music director of KSAN-FM in San Francisco, "a progressive-rock pioneer which has strongly supported the new rock. "It's a really energetic kind of radio that I haven't seen since the early sixties. The sound has a lot of commercial credibility.""

Brooker Flies High
Chrysalis recording artist Gary Brooker stopped by WNEW-FM in New York during his recent promotional tour in support of his first solo album, entitled "No More Fear Of The Dark." Pictured from left are: Jerry Ross, promotion for Malverne Distributors; Mary-Anne McIntyre, music director, WNEW-FM; Gary Brooker, Scott Muni, PD at WNEW-FM.

Wolf-Rissmiller Names Scher VP

 ■ LOS ANGELES—Jim Rissmiller, president of both Wolf-Rissmiller Concerts and Wolf/Rissmiller Productions, has announced the appointment of Ken Scher to the position of vice president to both firms.

Scher joins Wolf/Rissmiller from the position of senior account executive at KMET.

Bloom Ups Zax

 ■ NEW YORK—Andrea Zax has been promoted to publicist at the Howard Bloom Organization, Ltd.

Zax joined the HBO in 1978 as an administrative assistant. She came to the HBO from CBS Records' artist development department. Before CBS, she worked for Cellular Door Productions in Washington, D.C.

Ratings
(Continued from page 24)

3.7, KFSO was down from 4.1 to 3.4, KCB5 was off from 5.9 to 5.1. KSAN wasn't able to gain moving from 1.9 to 1.8, KSFX was down from 3.8 to 2.7, and KYA-M took a dip from 2.1 to 1.6.

Boosted figures continued to give WHDH the number one position, as the station was still solid in double numbers from 11.9 to 11.2 WIBB was down from 10.8 to 8.4, WZB was off from 9.4, to 8.5, WEEI-AM was down from 7.5 to 6.4, WYBF moved up slightly from 6.1 to 6.3. The battle of the disco stations showed WXKS coming out on top moving up from 5.3 to 5.7, while WBOS was down from 4.1 to 1.3, WRKO recovered from 4.7 to 5.3, WITS moved up sharply from 2.8 to 4.5, WCOZ was up to 4.3.

WBCN is still ahead in the album-rock race, moving from 4.7 to 5.1. The station's former music director and now program director Berardini was a little modest in his reaction to a very good book for BCN. Berardini stated, "It's a nice start." Berardini recently took over for Charlie Kendall.

WFEW was down from 3.4 to 3.0 and WRDR-FM was off from 3.5 to 3.3. WHUE-AM&FM took a big jump, with their good music format from 2.5 to 4.6.

ARBS for the Providence area have WCLK-FM on top from 11.4 to 10.1 WPRO-AM next from 11.1 to 9.9. This set of advances is comparing the April/May to Oct./Nov. WPRO-FM moved up more than a point from 7.1 to 8.3, WPJG was up from 6.8 to 7.2, WJAR up sharply from 4.1 to 5.8, WHEM was up from 5.0 to 5.4, WHJY was up from 5.0 to 5.5.

WEA Ups Korte

 ■ CHICAGO—Al Abrams, WEA Chicago regional branch manager, has announced the appointment of Ed Korte as marketing coordinator in the St. Louis/ Kansas City Minneapolis market. Prior to joining WEA in 1978 as a promotion person representing Elektra/Asylum product, Korte's professional background was in sales, including stints with radio stations in St. Louis and Kansas City, General Electric and New York Life.

A&M Promotes Dillon-Hawley

 ■ LOS ANGELES—Edie Dillon-Hawley has been promoted to executive assistant to Dave Alpert, A&M vice president, operations, planning & development. Along with her appointment, she also becomes office manager.
Motown Expansion
(Continued from page 3)

is the smash we all think it will be, we'll produce the movie as well," Roshkind said.

In the works at Motown Productions are an original musical to be personally directed by Berry Gordy; a Josephine Baker bio-type epic designed to star Diana Ross; an original film based on the life of Regine and her worldwide string of ultra discotheques; a feature based on the life of Susan B. Anthony, written by Caryn Ledner; a film called "The Mercenaries" written by Jon Bradshaw; a three-hour TV movie for ABC based on the life of actress Gene Tierney and starring Jaclyn Smith; and a three-hour movie called "Friends and Enemies" with John Cassavetes as writer-director. Still another theatrical film, a remake of "Nightmare Alley," was postponed pending the completion of Billy Dee Williams' acting chores in "Star Wars II".

Roshkind said despite the fact that the record industry has been experiencing the softest market in recent memory, Motown has been more than holding its own.

"During the first part of 1979, we did not release an album by any of our established superstars. We are doing very well with new stars we helped develop like Rick James and Jermaine Jackson's discovery, Switch. Both are platinum artists virtually right out of the box," Roshkind said.

He added: "Other new, exciting, selling artists are High Inergy, Teena Marie, Tata Vega, Syreeta, Billy Preston, Jermaine Jackson, and Bonnie Pointer. Now we are adding to our releases blockbuster like Diana Ross ('The Boss'), Smokey Robinson, Marvin Gaye, The Commodores and Stevie Wonder. By the fourth quarter, Motown Records will be explosive."

Roshkind pointed to the fact that Berry Gordy's final decision to stay with independent distributors and not cave in to the popular trend of going with a major, was a decisive factor in the company's success in the face of industry failure.

"Our 'Declaration of Independents' gave the distributors the inspiration they needed in a depressed market to go out there and do their thing like never before. Once again, Motown was proud to be the leader, not the follower," Roshkind said.

Indicating Motown's solid position in the industry, Roshkind pointed out that it is building a brand new pressing plant, now in its final stages of construction in Phoenix, giving the company pressing plant locations in key areas all across the nation.

Polydor Names Fine East Coast A&R Dir.

- NEW YORK — Stu Fine has been named director of east coast A&R Polydor Records, according to Rick Stevens, vice president, A&R Polydor.

In his new position, Fine will be responsible for all east coast A&R activities, working out of Polydor's New York offices.

Fine has been with Polydor Records since November, 1977, rising from an A&R consultant to manager for east coast A&R. Formerly, he was manager of east coast A&R for Arista Records and publicity writer for RCA.

Cachet Gathering

Ed LaBucik, president of Cachet Records, got together with three of his label's Nashville-based artists during a recent visit to that city. From left: LaBucik; Ferlin Husky, newly-signed to the label; Ernest Tubb, whose "Ernest Tubb: The Legend and the Legacy" is Cachet's first country album release in the United States; Ronnie Prophet, whose album is gold in Canada, while yet to be released in the U.S.

Give 'em the Axe

Recently signed MCA/Curb recording artists Axe visited with MCA executives, including MCA Records president Bob Siner (seated on couch), to discuss their debut album, "Axe." Axe includes: Bobby Barth, lead vocals and lead guitar; Michael Osborne, rhythm guitar; Ted Mueller, drums; Edgar J. Reilly, Jr., keyboards and Michael Turpin, lead vocals and bass.

E/A Albums Set

NEW YORK — Elektra/Asylum Records have announced the release of 11 albums in July. Titles will include Roy Acuff's "Greatest Hits Volume Two," Phil Everly's "Living Alone," Bob Nolan's "The Sound Of A Pioneer" and Pink Lady's self-titled album. Elektra/Asylum will distribute two Beserkley albums, "Back In Your Life" by Jonathan Richman and "Back To The Drawing Board" by the Rubinoos.

Also planned for July release are: Five Special's self-titled debut, an album by Suzi Lane, Bruni Pagan's "Just Bruni," Stanley Turrentine's "Betcha" and "Magic Lady" by Sergio Mendes' Brasil 88.

Dialogue
(Continued from page 43)

.......

The bottom line, as far as merchandising is concerned, is getting that visibility at retail... even tougher. So, we're going to have to be better. The bottom line, as far as merchandising is concerned, is getting that visibility at retail, and that really depends on the quality of the merchandising displays that are being provided by our three respective creative services departments at Warner Bros., Elektra/Asylum, and Atlantic. Also important, obviously, is the creative of our local staffs. We feel our people are the best on the street. I'm constantly amazed when I see the displays.

It's no longer a case of going out there and putting in 22 windows in a city and then saying you're all through. We do everything from windows to back walls, from floors to ceilings, from stand-ups to sit-downs; you name it, we do it all. We'll continue to be innovative in the area of creative displays, and in coming up with new items like 4x4's or black & white's. As long as we continue to go the retailer with displays that are eye catching and have mass appeal that can motivate the consumer, we're going to continue to win the battle for display space.

Record World July 14, 1979
Joel Gets Japanese Gold

CBS Records International recording artist Billy Joel is shown above receiving a gold disc award for his album "52nd Street" from Toshio Ozawa, vice president, CBS/Sony, during his recent tour of Japan. Japanese sales for "52nd Street" have already exceeded 250,000 units.

By ROBERT CHARLES-DUNNE

TORONTO—AIN’T LOVE A POOCH: Some stations are somewhat nervous about Rod Stewart’s "Ain’t Love A Bitch:" love the song, won’t mention the title. Toronto’s CFRY simply sideslips mentioning the record by referring to it as “the latest from Rod Stewart.”

One evening on-air man, Jerry Forbes, thought he had a better solution and announced the tune as “Ain’t Love A Female Dog.” Station management, we hear, was not amused.

I GOT EVERYTHING I NEED (ALMOST): It was a semi-private party promoted by Roots Shoes’ Michael Budman. Word of mouth was frothing with the news of The Blues Brothers’ suspected attendance.

After all, it was a gig by The Stink Band, led by Peter Ackroyd, younger bro to Dan. Donald Sutherland, David Steinberg and David Clayton Thomas were also present as Belushi guested on drums. The venue? The Palais Royal, used very little since it played host to the likes of The Dorsey Brothers’ orchestras and Frank Sinatra.

MUSTA BIN THE RIGHT PLACE, MUSTA BIN THE WRONG TIME: Paul McGrath, pop reviewer for the Globe & Mail, put his pen into it recently. Returning from Ontario Palace to his typewriter, McGrath proceeded to “review” Zon’s gig at the venue. Using savage language to make his point, McGrath sliced the act to the quick repeatedly. However, our intrepid reporter wore a slightly red face when it came to light that he had left the venue before Zon even hit the stage. Paul, you see, had reviewed the opening act without realizing it wasn't Zon. The band and its label were not happy. The Globe & Mail was not happy. Zon will be getting a personal apology from McGrath.

SPEAKING OF ONTARIO PLACE: It’s an island playground with a good venue and a four month concert season with new acts of all kinds each night. However, as it’s provincially funded, it’s operated by some highly un-civil servants. Case in point: An artist hits town the night before an Ontario Place gig and asks the local record company rep to give a latenight tour. A day later an Ontario Place minion calls the label to state that the company has been cut off of backstage passes because the label had kept the artist out until 5 a.m., thereby depriving the artist of the sleep necessary to guarantee a good show. Don’t be too surprised if one label is conspicuous in its artists’ absence next season.

BITS’N’PIECES: GRT has named Shan Kelly Ontario sales manager and Elizabeth Knox production manager. . . . Anthem has named Lorne Lichtman a national sales management post. . . . A mass defection from CFTR finds Les Sole and Connie Sinclair going to (Continued on page 57)
England's Top 25

Singles

1. ARE "FRIENDS" ELECTRIC? TUBEWAY ARMY/Beggars Banquet
2. UP THE JUNCTION SQUEEZE/A&M
3. RING MY BELL ANITA WARD/TK
4. THE LONE RANGE QUANTUM JUMP/Electric
5. C'MON EVERYBODY SEX PISTOLS/Virgin
6. DANCE AWAY ROXY MUSIC/Polydor
7. SUNDAY GIRL BLONDIE/Chrysalis
8. BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/CBS
9. THEME FROM THE DEER HUNTER SHADOWS/EMI
10. NIGHT OWL GERRY RAFFERTY/UA
11. BABYLON'S BURNING RUTS/Virgin
12. LIGHT MY FIRE AMII STEWART/Ariola
13. WE ARE FAMILY SISTER SLEDGE/Atlantic
14. LIVING ON THE FRONT EDGAR GRANT/Ensign
15. WHO WERE YOU WITH IN THE MOONLIGHT DOLLAR/Carrere
16. LADY LYnda BEACH BOYS/Caribou
17. H.A.P.P.Y. RADIO EDMON STARR/RCA
18. MASQUERADE (EP) SKIDS/Virgin
19. GO WEST VILLAGE PEOPLE/Mercury
20. CAVATINA JOHN WILLIAMS/Cube
21. SILLY GAMES JANET KAYE/Scope
22. AIN'T NO STOPPIN' US NOW MCADDEN & WHITEHEAD/Philad. Intl.
23. STRANGEHOLD O.K. SUBS/Gem
24. GOOD TIMES CHIC/Atlantic
25. SHINE A LITTLE LOVE ELO/Jet

Albums

1. DISCOVERY ELO/Jet
2. PARALLEL LINES BLONDIE/Chrysalis
3. REPLICAS TUBEWAY ARMY/Beggars Banquet
4. 1 AM EARTH, WIND & FIRE/CBS
5. LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
6. BRIDGES JOHN WILLIAMS/Lotus
7. VOLEZ-VOUS? ABBA/Epic
8. COMMUNIQUE DIRE STRAITS/Vertigo
9. BACK TO THE EGG WINGS/Parlophone
10. NIGHT OWL GERRY RAFFERTY/UA
11. DO IT YOURSELF JAN DURY & THE BLOCKHEADS/Shiff
12. LODGER DAVID BOWIE/RCA
13. BREAKFAST IN AMERICA SUPERTRAMP/A&M
14. MANIFESTO ROXY MUSIC/Polydor
15. LIVE KILLERS QUEEN/EMI
16. MANILOW MAGIC BARRY MANILOW/Arista
17. THE VERY BEST OF LEO SAYER/Chrysalis
18. SKY SKY/Aria
19. THE LONE RANGER QUANTUM JUMP/Electric
20. THE LONE RANGER QUANTUM JUMP/Electric
21. THE LONE RANGER QUANTUM JUMP/Electric
22. THE LONE RANGER QUANTUM JUMP/Electric
23. THE LONE RANGER QUANTUM JUMP/Electric
24. THE LONE RANGER QUANTUM JUMP/Electric
25. THE BEST OF THE DOOLEYS THE DOOLEYS/GTO

(Courtesy: Record Business)
Lester Sill
(Continued from page 8)

writers Casey Kelley, Julie Didier, Beth Nielson and Barry Volk have also been signed to the company. Writers Gerry Goffin, Richard Supa, Jeff Pollard, Walt Meskell, Phyllis Brown, Frank Saulino, Jim Valentini and Rayburn Anthony have been signed.

Paul Tannen spoke of the activities of the professional department during 1979, emphasizing that the firm’s catalogue had been very active during the past year. Tannen also announced Screen Gems-EMI Music Inc.’s involvement with two upcoming theatrical projects: “Sayonara,” with music by George Fischoff and lyrics by Hy Gilbert; and “Really Rosie,” by Carole King and Maurice Sendak.

Also reporting at the meeting were: VP and general council Vince Perrone; attorney Gary Wishik; copyright manager Joan Schulman; west coast professional manager Geri Duryea; general manager, Nashville, Charles Feldman; east coast professional manager, Bob Currie; and director of promotion, Lindy Meskell.

Preceding his closing comments, Sill spoke of the increasing importance of music in motion pictures and television, pointing out that the theme from “Close Encounters of A Third Kind” had $6.9 billion versions in Japan.

Talking in New York after the meeting, Sill laid to rest recent rumors that he may be leaving Screen Gems for a job with Jobete (SP), Motown’s publishing company. “Yes, I was offered the job, and I considered it for 10 seconds. (But) there is no way in the world I’m going to leave this company,” said Sill.

Garrett Tour Set

NEW YORK — Leif Garrett, Scotti Brothers recording artist, will embark on his first national concert tour, commencing with a July 27 appearance in St. Petersburg, Florida. The headlining tour will visit state and county fair and major arenas in more than 30 cities from coast to coast.

Black Promoters
(Continued from page 13)

(included in the Pendergrass tour) has been approached by International Tour Consultants, national tour coordinators for Teddy Pendergrass.

Griffey also read a message delivered earlier in the day in Philadelphia by George Woods, chairman of the UBCP. Prominent in Woods’ remarks was a list of demands applying specifically to the Philadelphia area but echoed by the Los Angeles group, including the following: “Black shows must be promoted by black promoters; black promoters have the right to secure a concert without any connection with white promoters or sharing dates with white promoters; the blacks must be offered a fair market price for the facilities, and others.”

Garrett Rap
(Continued from page 18)

success in illegally duplicating their products. If Armstrong’s process does reach the commercial marketplace, expect a wide range of products to transfer that new I.D. technology to their packaging. Don’t hold your breath, though: the company’s negotiations with the retail and rack trade association reaching 22 different markets alert the upcoming summer regional conferences, which will see the retail and rack trade association reaching 22 different markets for its most ambitious schedule yet. The point here is simply that those regional agreements have become synonymous with the establishment of smaller retail operations and new businesses.

NARMED FORCES: By now, NARM members have already been alerted to the upcoming summer regional conferences, which will see the retail and rack trade association reaching 22 different markets for its most ambitious schedule yet. The point here is simply that those regional agreements have become synonymous with the establishment of smaller retail operations and new businesses.

August will see west coast presentations kicking off the series, beginning with Seattle (13) and continuing to San Francisco (14) and Los Angeles (15).

Cynics should be reminded that the one-day sessions are offered free. And this year’s regions, like the NARM Convention preceding them, will take advantage of the most comprehensive investment in new audio-visual presentations yet. With the regions slated to hit other major markets across the country, retailers interested in participating should contact NARM at its national headquarters (1060 Kings Highway North, Suite 200, Cherry Hill, N.J. 08034)

The Coast
(Continued from page 16)

“Date me, rape me, crepe me/Ain’t love grand/Bait me, mate me, hate me/Ain’t love grand”... Dr. John, currently working on his new “Tango Palace” LP with producer Tommy LiPuma, was distressed to find that various valuable-in particular the charts for some of the tunes—were stolen from his vehicle when he stopped for a few minutes to pick up guitarist Hugh McCracken at his hotel... On the rockabilly front, Ray Campi, Jimmy Lee Maslin and Rip Masters are working together on a project for Rollin’ Rock, which may be released through the Rounder label. Meanwhile, Levi and the Rockats will be appearing on the TV show “Louisiana Hayride”—the first rockers to do so since Elvis, or so they tell us—and Campi’s old band, now called the Rebels, may be opening for Tom Petty on some upcoming dates.

MORE: Congratulations to Songwriters Resources and Services (SRS), the non-profit organization providing an impressive range of services for pro and amateur writers alike, on the addition of their three thousandth member a month or so ago... Also congrats to producer/engineer Greg Ladanyi (Jackson Browne, Warren Zevon, Andrew Gold etc.) and wife Karen on the birth of daughter Camille, born June 23.

E/A Signs Shoes

Elektra/Asylum has signed Shoes, whose self-produced debut album is “Black Vinyl Shoes.” Shoes’ E/A debut, produced by Mike Stone at the Manor in England, is tentatively scheduled for September release. Pictured from left: Jeff and John Murphy, Shoes; Dan Bourgeois, Shoes management; Joe Smith, E/A chairman; Skip Meyer and Gary Klebe, Shoes, and Ken Butts...
Tony Martell
(Continued from page 3)
organization. Their companies and their product, are not lost in the vast expanse of the CBS machinery. It is understood by CBS president, says Martell, "that material from the smaller labels should receive equal treatment, and should not be assigned a lower priority than records stamped with the Columbia or Epic label."

In face of a "general business slump," the Associated Labels are responsible for numerous heavyweight artists and records. On the current Record World Album Chart, Jet Records' "Discovery" by the Electric Light Orchestra occupies the number 15 position with a bullet, "Monolith" by Kansas on Kirshner number 13, and the Isley Brothers possess the number 16 spot with "Winner Takes All" on their own T-Neck label. Philadelphia International Records is getting into the action with "Teddy" by Teddy Pendergrass holding the number 7 position with a bullet.

Gold & Platinum
The Associated Labels are also taking a large share of gold and platinum albums. "Pendergrass" album is close to platinum status, a tradition that began with his debut solo album, McFadden & Whitehead's debut single, "Ain't No Stopping Us Now," which Martell reveals, functions as a theme song for the Associated Labels, shipped gold.

Kansas has an extremely successful history on the CBS affiliated Kirshner label. "Kitchen Of Know Return" reached triple platinum status with sales of two million in 1978, and the new album, "Monolith," only weeks after its release, is rapidly approaching the million mark. Electric Light Orchestra, whose "Discovery" album on Jet is their first with the Associated Labels, has already achieved a platinum record. Barry White, also with a first-time CBS affiliation through his Unlimited Gold Label, has gained a gold record for "The Message Is Love" album. The Isley Brothers with their own T-Neck label, who, according to Martell, are capable of selling one to two million records "out of the box" are nearing their own platinum success with "Winner Takes All." In the disco world, former Edgar Winter Band member, Dan Hartman, went gold with "Instant Replay" on Blue Sky.

Martell provides several examples of successful records and artists on each of the labels, but emphasizes the individual character of the Associated companies. From Starlite, which specializes in country music, to Philadelphia International, led by Gamble and Huff, each of the labels presents its own "musical point of view" and thus creates, says Martell, "personal and separate forms of excellence."

Custom Labels
Many of the labels are directed by people who have established their own identities as artists, managers and producers in the music business. Martell states that a deal was made with Jet Records, which is run by Don Arden, rather than with the group ELA label. The label will handle additional acts. Martell regards the Associated Labels as "members of the CBS family" and has a special pride and confidence in the judgment of the company heads. "These people are artists themselves," he acknowledges. A hit record begins with a singer and a song, and Martell directly credits to the label heads for these crucial decisions. The A&R departments of these companies continually distinguish themselves, and Martell says that if one is working with excellent material, even a bad economy cannot stand in the way of a hit record.

The Associated Labels are enjoying continued success, says Martell, "because of the quality of the product that the Associated Labels are creating and discovering. Also, the small label arrangement allows artists and producers the chance to develop without the pressure of a large company structure. They are not trapped in the corporate structure, spending hours in financial meetings," says Martell. "Their time and talents are best utilized in the creative process."

"The CBS organization is what gives the product visibility, and while some of the Associated Labels have their own promotion staff as well as studios, it is the smooth operation of the parent company that is essential in transforming a good song and performance into a large-scale hit, and developing that new act."

Martell pointed out that "the CBS Associated Labels are carving an impressive path in the record business. Even with the economy and other record companies, large and small, undergoing hard times, the Associated Labels are able to continuously report progress from the previous quarter or year and sure-footed optimism for the future."

Martell ultimately credits Walter Yetnikoff, president of the CBS Records Group, Bruce Lundvall, president, CBS Records Division, and Don Dempsey, senior vice president and general manager of Epic, Portrait and Associated Labels, for the success of the Associated Labels: "Without their confidence and total support we could not be as successful as we are. The mutual respect we enjoy is essential."

Martell and the Associated Labels staff have through a combination of skill, imagination, dedication and keen sense of balance created a unique, and in some ways, spectacular success story.

Don Dempsey, senior vice president and general manager of E/P/A, remarked on the importance of the Associated labels. "Through their striking individuality and breadth, the CBS Associated Labels have made an enormous impact on the marketplace. The rosters of these labels encompass an incredible range of creative talent and diversity of talent. As a result, we are providing radio and consumer with some of the most important music available today."
Las canciones de este número de la orquesta del mismo nombre, el Merengue de Canecao, fueron escuchadas en el Madison Square Garden de Nueva York, el cual fue objeto de una reseña extensa en el periódico "Record World," donde se destacan los momentos más destacados de la actuación de la banda.

La banda "Disco Samba" es mencionada en el mismo artículo, destacándose su origen en Brasil y su popularidad en el mercado internacional. Se mencionan nombres como "Mongo Santamaría" y "Rafael Cartagena," quienes son destacados por su trabajo en la música del samba y el merengue.

En el artículo se mencionan otros artistas como "Myrta Silva" y "Tomas Fondona," quienes también han tenido un papel destacado en el mercado musical puertorriqueño. La banda "Vivora" también es mencionada, y se destaca su popularidad en el mercado internacional.

En resumen, el artículo destaca el éxito y el impacto de la música puertorriqueña en el mercado internacional, destacando a varios artistas y bandas que han tenido un papel destacado en el mismo.
RECORD WORLD JULY 14, 1979

**Todos**

1. TE PERDI, ME PERDISTE HERNANDO ORTIZ—Latín Int.
2. QUIEREME JULIO IGLESIAS—Alhambra
3. SAN JUAN DE LOS PUENTES ESTRELLAS DE PLATA—Gas
4. SOY POBRE LA LEYENDA—Fieste
5. ES QUE ESTAS ENAMORADO ANITA DE LA MUÑE LA MuyMarket
6. TRISTEZA Y DOLOR SONIDO DE FUEGO—Anahuate
7. NADA, NADA, NADA JUAN GABRIEL—Pronto
8. ME QUIERES TODAVÍA CARLOS MORENO—Falcon
9. ARREPENTIDO EL PODER—Loma
10. A LO OSCURO BUSH—Libra

**Ventas (Sales)**

**Hartford**

1. PEDRO NAVAJA WILLIE COLON/RUBEN BLADES—Fania
2. ME QUIDE DE VIVIR JULIO IGLESIAS—Alhambra
3. COMO ME GUSTA TÚ ROCIO DURCAL—Ariola
4. SIN PODERTE HABLAR WILLIE COLON—Fama
5. SALUDO CELESTIAL CELIA Y JOHNNY Vaya
6. POPEYE EL MARINO ADALBERTO SANTIAGO—Fania
7. CUANDO ESTES CON EL CHUCO AVELLANET—Velvet
8. LA SUEGRA JOHNNY VENTURA—Comodo
9. NUEVA YORK NO ES ASI PATRULLA QUINCE
10. ELMETRO VARGAS—Karen

**New York**

1. PEDRO NAVAJA WILLIE COLON/RUBEN BLADES—Fania
2. SUPERCA GILBERTO MONROIG—Artoman
3. ME LLEVANDO LA CARTERA PAOCHE—Fania
4. QUIERO VIVIR CARMIN—Orfeon
5. CUANDO ESTES CON EL CHUCO AVELLANET—Velvet
6. LA SUEGRA JOHNNY VENTURA—Comodo
7. ME QUIDE DE VIVIR JULIO IGLESIAS—Alhambra
8. SIN PODERTE HABLAR WILLIE COLON—Fama
9. ATREVIDA TOMMY OVIEDO/T.H.
10. NUEVA YORK NO ES ASI PATRULLA QUINCE—Gema

**Sao Paulo**

1. TU JULIO CESAR—RGE
2. TOO MUCH HEAVEN BEE GEESS—Polygram
3. NAO CHORE MAIROS GILBERTO GIL—WEA/ Warner
4. BORN TO BE ALIVE PATRICK HERNANDO CRID—CIGN
5. OS TEMPOS MUDARAM BLANCA—RGE
6. PORQUE TE VAS (FILME) JEANNETTE—Continental
7. PETITCIDA CARLOS ALEXANDRE—RGE
8. STUMBLIN' IN SUSI QUATRO/CHRIS NORMAN—EMI
9. YOU JOSEPH CAINE—Chantelle/Pye
10. YOU NEEDED ME ANNE MURRAY—Capitol

**Mexico**

1. BRUJERIA ALVARO DAVALA—Melody
2. DISCO SAMBA LOS RIOS—Disco Samba Group—Orleon
3. POR AMORES DE TOM ESTRELLA NUNEZ—Ariola
4. QUIETITITA GILBERTO MONROIG—Ariola
5. QUE ME PERDONGE TU SENORA MANDELLA TIRES/CRIB—CBS
6. TERCOPEYO Y FUEGO JOSE DOMINGO—Melody
7. EL AMOR DE MI VIDA CAMILLO SITO—Ariola
8. SOY YO LOS YONICO Polyly
9. SINFONIA INCONCLUSA PIERO—RCA
10. SOLO UNO YOJIs LUPITA D'ALESSIO—Orleon

**Nuestro Rincon**

(Continued from page 60)

esante y favorable . . . Otra visita que ha disfrutado es la de la gran amiga de los años, Myrta Silva, con un muy amplio y fructivo historial como compositora, figura de la televisión en Estados Unidos y Puerto Rico y dinamo promocional de grandes talentos, Myrta me anunció la reactivación de su sellos discográfico Oro Records, que presentará excelentes producciones de Charlie Palmieri y el nuevo talento boricua Alejandro Primero. A juzgar por las pruebas grabadas a gran orquesta que he oído de Alejandro, y con el respaldo de la misma hasta ahora, lo cual me garantiza grandes cambios en este año . . . Vayan mis mejores deseos al grato amigo Joe Vias, y ahora . . . Y ahora . . . Y ahora. . . . hasta la proxima! . . . No sin antes destacar el tremendo impacto de la presentación de los Fania All Stars en el Madison Square Garden el pasado domingo. Aunque mucho se habla de la capacidad del Madison Square Garden ultimamente, la verdad es que comodamente siente a plena capacidad alrededor de unos 22,000 fanáticos. Fania All Stars superó esta cifra, lo cual demuestra ampliamente, que sigue la "salsa" siendo reina de la Babel de Hexro.

Julio Iglesias will be performing this week at the Miami Beach Theater of the Performing Arts where he will have three shows, one on Friday and two on Saturday. . . . I chatted for a while with Roberto Carlos from Brazil during Julio Iglesias' performances at Madison Square Garden in New York, and there's no doubt at all that Roberto Carlos is one of the top performers in the Latin markets due to his talent, charisma, simplicity and honesty. . . . Roberto Carlos from Brazil during Julio Iglesias’ performances at Madison Square Garden in New York, and there's no doubt at all that Roberto Carlos is one of the top performers in the Latin markets due to his talent, charisma, simplicity and honesty. . . . Carlos Vidal from La Discooteca, Venezuela, informed us of the opening of another enterprise affiliated with La Discooteca in Colombia, under the management of Carlos Navarro and representing all the labels produced by La Discooteca S.A. and Top Hits, as well as several international labels . . . I enjoyed lunch with Provi Garcia from Peer International, who is totally recovered from her cardiac problems. Provi will spend the winter in Puerto Rico where she will keep her duties on behalf of Peer International. My sincere salute to her . . . Miguel Angel Pastor has been appointed personal manager of Juan Bau, the Spanish singer, who also has a new record label and a new LP that seems to be the best one he ever recorded.

There is a campaign to release more Puerto Rican productions from now on, especially from labels owned by Puerto Ricans. The new ideas have been building up and reflect a total effort through their product. This is the case of Tomás Figueuera from Artomax Records, who has placed Gilberto Monroig at the top of the priority. On a visit to my offices, Figueuera showed me new releases from Valdo Negro and Orquesta La Temística, recorded at Ochoa Recording Studios (Continued on page 62)
Gambler Time

EMI-America recording artists Gambler recently played a concert at San Francisco's old Woldorf club in support of their debut LP, "Teenage Music." Pictured (from left) are: Sandy Louis, KFRC; Paul Rose, S.F. district sales manager, Capitol; Nathan Shaffer and Bruce Breckenfeld of Gambler; Kenny Moore, KMLE; Sheila Ward, KSAN; John Benson, national album promotion director, EMI-America/United Artists Records; Doug Bonker, Gambler's manager; (kneeling) Beverly Wilshire, KSAN and Frank Martin, KMLE; Ciriele Marcus, promotion manager, San Francisco, EMA/UA; Warren Moys, Del Breckenfeld; Chuck Schwartz of Gambler and Bobby Cole of KMEZ.

Black Music Report

(Continued from page 49)

writer/producer Minnie Riperton received a letter from McGrew which said, "You were chosen...because of the openness and candor...vice.

LOS ANGELES-MCA Records Josie's talents nearly three years ago, and has used her for several Stevie Wonder on her own material. Stevie became interested in featured vocalist, Josie James, is working hard to secure her durability doubt a "Communicator With A Conscience." ... George Duke's featured vocalist, Josie James, is working hard to secure her durability in the marketplace. She has performed with Flora Purim, Eddie Henderson, Patrice Rushen, Ashford and Simpson, Freddie Hubbard and Robert Goulet, among others, and is now collaborating with Stevie Wonder on her own material. Stevie became interested in Josie's talents nearly three years ago, and has used her for several projects, including the mysterious "Secret Life Of Plants" LP... Philadelphia International's Jones Girls returned to Henry's Palace in Detroit, Michigan for the benefit performance raising money for the North Western High School Jazz Band, North Western High has qualified for the Montreux Jazz festival for three years, but were unable to participate due to lack of the almighty dollar. This year, the Jones Girls came to the rescue and earned the eight band members approximately $5,000, enough for them to go to Montreux.

MCA Promotes Feder

LOS ANGELES—MCA Records vice president of promotion Larry King has announced the promotion of Linda Feder to regional promotion manager for the west coast.

Prior to her promotion, Feder was local promotion manager for the San Francisco Bay Area for MCA. She also worked as a promotion department assistant for Warner Bros. Records in San Francisco.

Vlasic Re-JoinsATI

NEW YORK — Jeff Franklin, president of American Talent International, has announced that Marsha Vlasic has re-joined the agency as a senior agent. Vlasic began her career at ATI. She was most recently associated with the ICM agency.

Shostakovich

(Continued from page 53)

And finally a reissue of La Traviata from Deutsche Grammophon on the Privilege series is for peculiar reasons fascinating. Antonino Votto is a good conductor, Gianni Raimondi at that time was a fine, mellifluous Al- fredo and Ettore Bastianini makes quite the most expressive Ger-mont imaginable. The peculiar interest of the recording comes in the delivery of Violetta by Renata Scotto. Here is the young soprano who had every note of the part with ease, but who had not brought to her singing the kind of passion and involvement which defines her art today. It is really a bel canto, bela voce Violetta, and should make a comparison in terms of art and interpretation to the Violetta she will record this summer.

Nuestro Rincon

(Continued from page 61)

in Puerto Rico, which are at the top of productions being recorded. He's also working hard trying to place his label in the international market. Another good example is Ralphy Cartagena, responsible for the successes of Rico Records, Combo Records and Mega Records through their productions done in Puerto Rico and New York, which have had a strong impact on the east coast of the U.S. As long as the promotion and distribution system of Latin product in these areas is going through big changes, I wouldn't be surprised if Puerto Ricans, Chicanos and Mexicans will change patterns and concepts in the market, which will be very interesting and favorable too... Myrta Silva, the well known Puerto Rican composer, also visited my offices. She informed me of the releases on her label, Oro Records, including productions from Charlie Palmieri and the new Puerto Rican talent Alejandro Primero, who really deserves the best in promotion. Congratulations to Myrta on her new goals... Another company working hard in favor of its product is Lizard Records from Puerto Rico, owned by Nelson Velazquez. The LP by Conjunto Quisqueya has shown strong sales in the market, as well as the new LP by Blanca Rosa Gil and the one entitled "Simplemente... Guelo."

My congratulations to Joe Vias, director of RCA Regional in Miami, for his wedding to Mary Ann Vias... I must mention the tremendous sold-out impact of Fania All Stars at the Madison Square Garden in New York last week, where they surpassed the 22,000 capacity at the Madison, proving once more that "salsa" is still the "queen" in New York.

Latin American Album Picks

(Continued from page 60)

YOLANDA DEL RIO

Araya DK1 3448
En realización de Felipe "Indio" Jiménez, la gran voz ranchera femenina de México está moviendo fuerte "Camas Separadas" (L. Castillo-T. Fundora) incluida en este paquete de muy comerciales temas. Otros son "El perdón de la hija de nadie" (F.J. Jimenez), "Ojalá" (Pedro Riguay), "Si amaneces" (M. Alejandro-A Magdalena) y "La Sirventa" (L. Villavicencio).

With "Camas Separadas" topping the charts on the west coast and in Mexico, the superb female ranchera voice of Yolanda del RIO is selling heavily with this new LP. Other tunes are "Los dos hermanos" (J. Mendoza), "Para que te quedas" (G. Olivores-Juan Luis) and "El perdón de la hija de nadie."

LA EXPLOSIVA

SONORA DINAMITA—Fuentes MFS 3367
Con Lucho Argain en las partes vocales, la Sonora Dinamita de Colombia esta vendiendo bien en los mercados salseros. Aquí se incluyen entre otras "Del Montón" (L. Perez Cedrón), "La loca Genoveva" (J. M. Peñaranda) y "Presagio" (L. Pérez Cedrón).

Sonora Dinamita from Colombia is starting to move nicely with this package in the salsa markets. Spicy, Colombian salsa at its best. "Bongo, bongo" (L. P. Cedrón), "Maucito a otro pollo" (L. Villanueva).

COMBINACION LATINA NO. 4

DIMENSION LATINA—Vesuvio FF 3001
Dimension Latina de Venezuela está cargada de ritmo y sabor y vendiendo fuerte, como siempre. Aquí se lucen entre otras "Del Montón" (L. Perez Cedrón), "La loca Genoveva" (J. M. Peñaranda) y "Presagio" (L. Pérez Cedrón).

Sonora Dinamita from Colombia is starting to move nicely with this package in the salsa markets. Spicy, Colombian salsa at its best. "Bongo, bongo" (L. P. Cedrón), "Maucito a otro pollo" (L. Villanueva).

SALSA NO. 4

DIMENSION LATINA—Vesuvio FF 3001
Dimensión Latina de Venezuela está cargada de ritmo y sabor y vendiendo fuerte, como siempre. Aquí se lucen en "Combi-

nación Latina No. 4" (Quiereme mucho-Cuban), "Arrané" (C. Monje) y "Rumberos de ayer" (D.R.), Cantan Argenis Carruyo y Andy Monta-

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Cover Story:

Con Funk Shun Climbs To The Top

With their "Candy" album still climbing the pop and black-oriented charts and closing in on gold certification, Con Funk Shun continues as one of the premier black acts in America. Already the group has two gold albums ("Secrets" and "Loveshine") to their credit, along with two number one black-oriented singles ("Fun" and "Shake & Dance With Me"). The "Candy" album has already spawned one hit in "Chase Me."

Project Soul

Although the group didn't sign with Mercury Records until 1976, the group's lineup had been intact since the early 1970s. Then as now, Con Funk Shun's roots date back a decade to the first group formed by Cooper and McCall, called Projectsoul. The group was based in the San Francisco area, although in 1972 they moved to Memphis and changed their name to Con Funk Shun.

Con Funk Shun's first album, entitled simply "Con Funk Shun," sold well over a period of time and paved the way for "Secrets," although Con Funk Shun's roots date back a decade to the first group formed by Cooper and McCall, called Projectsoul. The group was based in the San Francisco area, although in 1972 they moved to Memphis and changed their name to Con Funk Shun.

Con Funk Shun's first album, entitled simply "Con Funk Shun," sold well over a period of time and paved the way for "Secrets," although Con Funk Shun's roots date back a decade to the first group formed by Cooper and McCall, called Projectsoul. The group was based in the San Francisco area, although in 1972 they moved to Memphis and changed their name to Con Funk Shun.

Defendants' Motions

Denied In Piracy Case

NEW YORK—Motions by Super Dupers, Inc., and its principal, George Tucker, to suppress evidence of sound recording piracy gathered by FBI agents in a raid on a tape duplicating plant in Hasbrouck Heights, N.J., and to dismiss nine counts of a subsequent indictment charging wire fraud, were dismissed by Judge Thomas C. Platt, of the U. S. District Court for the Eastern District of New York.

Argument

The defendants had argued that the Government's affidavit in support of the search warrant failed to set forth facts and circumstances from which the Magistrate could conclude that probable cause existed; that the information in the affidavit was too "stale" to support a finding of probable cause; that the Government made intentional false statements in the affidavit, and that nine counts of wire fraud should be dismissed for being based on contrived jurisdiction.

New York, N.Y.

(Continued from page 48)

long-ball hitting Lenner has yet learned how to beat the Boudreau shift. We do know that ever since being confronted by the shift in a softball game with the Flashmakers three years ago, Lenner's appearances on the diamond have been increasingly rare. Hint: take two and hit to left.

JOCKEY SHORTS: Sherry Ring has left Columbia Records. She can be reached at (212) 242-5203... Carly Simon is reportedly ready to announce plans for her first national tour in more than two years. Her last "tour," in May of 1976, encompassed only ten dates, all in the northeast... Gatemouth Brown is on the move: following dates this month at the Montreux Jazz Festival, the Donk on Theatre in London and the Brussels Millenium Celebration, Brown will embark on a six-week tour of the Soviet Union. He'll visit major concert halls in Leningrad, Rostov, Baku, Erevan, Tbilisi, Sukhumi, Sochi and Moscow... American Import Music Distribution Center is opening a rock and roll division, thus becoming the first record pool to service both rock and disco DJs. The pool already services disc jockeys at the Mudd Club, Studio Zero, Speaks and Hurrah. For information contact Ron Palastro, president and founder of A.I.M.D.C. at (212) 431-5875... The title of John Prine's next album for Elektra/Asylum has been changed from "storm Windows" to "Pink Cadillac." In addition to six of his own songs, Prine performs Warren Smith's "Ubangi Stomp," "Baby Let's Play House" and "No Name Girl," the latter featuring guest vocalist Billy Lee Riley... Talking Heads' third album is due August 3. Title: "Fear of Music"... producers: Brian Eno and the band. The group will begin an American tour with an August 10 date at the Dr. Pepper Music Festival in Central Park... Bill Haley celebrated his 52nd birthday last week. He and the Comets are all set for a tour of England... Janis Schact Public Relations is now representing Bomb Records and its subsidiary labels, Vox and Rollin' Rock.

- NEW YORK — Dick Asher, president of CBS Records International, has announced the creation of a new department at CBS Records International to be called the CRI market research department. CRI market research will be charged with designing and coordinating market profiles of all major international record markets and artists, including those where future potential growth is expected. Additionally, the new department will initiate consultations with subsidiary companies on market service and information, including the coordination of special research projects as these arise.

Director of market planning and research for CBS Records International will be Caroline Moore, who will oversee the initial development and definition of a market research capability for CRI. She will report directly to Asher. Moore assumes her new position while continuing her present post as executive assistant to the president, CRI. She joined CBS Records International in 1977 as manager of the area desk department.

Country Radio

By CINDY KENT

- NEW FICAP BOARD: A new board of directors for FICAP was elected at the recent radio mini-clinic in Roanoke, Va. Newly elected are: King Edward Smith IV, president; Dale Turner, WSAI, first vice president; Jerry Adams, KFDI, secretary/treasurer; Tiny Hughes, WROZ, sergeant at arms; and Carl Wendleken, WMNI, parliamentarian.

MORE FICAP NEWS: The date for the October FICAP banquet has been changed to Friday, Oct. 12 at the Hyatt Regency. Georgia Twitty reports that the first annual radio mini-clinic was a success, and plans are already underway for the next one. Many thanks to host King Edward Smith IV for providing entertainment, and to agenda chairman Bob Cole, KOKE.During the course of the event, the key to the city was presented to FICAP by the mayor of Roanoke, and various luncheons and parties were sponsored by Elektra/Asylum, RCA, Warner Brothers and Columbia, with MCA and Capitol providing writing materials. One last note: Chris Taylor of KYNN/Omaha remembers Roanoke very well—especially since he arrived on the wrong weekend for the clinic. We’ve got one on you, Chris! may you never live it down!

MOVES: WHK/Cleveland has added Dennis Thatcher to the staff as account executive, replacing Gil Hoba, who has accepted a position with parent company Malrite Broadcasting. ... Staci Rivers has joined the aircast of WDEE/Detroit from 2-6 a.m., replacing Paul Russell, who has gone into full time production. Rivers comes to WDEE from KVEG/Las Vegas, where he was PD.

CONCERTS: WHK/Cleveland plans to bring a bit of the Opry to that fair city June 28. Performers include Stonewall Jackson, Linda Nail, Charlie Walker, and Jim Owen.

Charley Pride is set to perform the national anthem July 14 at the Lyle Alzado/Muhammad Ali fight in Denver, according to KEKE’s Jay Hoffer (the fight was originally set for an earlier date, as reported a few weeks ago in RW).

MORE SKYLAB: Denver’s KLAK is offering $1,000 to the person guessing the closest time and date of the first Skylab landing.

AFTRA To Meet In Nashville

- NASHVILLE—The 42nd annual convention of the American Federation of Television and Radio Artists is scheduled for Thursday, July 12, through Sunday, July 15, at the Opryland Hotel here. The 300 delegates attending represent each of the union’s more than 40 locals and chapters nationally.

Members and non-member performers in radio, television and recordings within a radius of 300 miles of Nashville have been invited to sit in on the convention sessions.

Lorimar Taps Levy

- NEW YORK — Jay Levy has been named a vice president of Lorimar Productions and general manager of Lorimar Records, it was announced by Lorimar chairman of the board Merv Adelson and president Lee Rich.

Levy will oversee Lorimar’s music arm, with responsibilities to include coordinating the soundtrack albums for Lorimar’s feature films. Levy has been associated with the Robert Stigwood Organisation for the last three years, most recently heading RSO Records’ Los Angeles-based A&R department.

Most recently Levy co-wrote and co-produced the music for Paramount Television Productions’ “Making It” series for ABC.

CBS Ups Norton

- NEW YORK — Mike Martino-

chievous, vice president, merchandising, CBS Records, has announced the promotion of Joseph T. Norton to the position of managing director, marketing services, CBS Records.

Between 1947 and 1957, Norton was with Columbia Records Distribution and held various positions including sales analysis manager, assistant to VP of sales, sales administrator, advertising and promotion manager.

In 1957, Norton came to New York and until 1967 held the following positions with CBS Records: product manager, sales promotion manager, trade advertising manager and field communications manager.

Downing To Top Billing

- NASHVILLE — Tandy Rice, president of Top Billing, Inc., has announced the signing of Warner Bros. artist Big Al Downing to an exclusive booking agreement.

Radio Shack Gets Gold

- Capital Records, Inc. recently presented Radio Shack with a gold record in recognition of the chain’s sales of more than a million dollars’ worth of “Put The Hammer Down,” on LP that was produced by Capitol’s special markets exclusively for sale through the chain on its Realistic label. Benny Martini, Capitol’s director, special markets, made the gold LP presentation to Bernard S. Appel, Radio Shack’s senior vice president of merchandising and advertising. Martini (center) is pictured presenting Bernard Appel (left) with a gold copy of “Put The Hammer Down.” Radio Shack buyer Rob Koop is pictured at the right.
**PICKS OF THE WEEK**

KENNY DALE, "ONLY LOVE CAN BREAK A HEART" (prod. Bob Moog- 

gomery) (writer: H. David/B. Bacharach) [World Song, ASCAP] (2:54). Dale's mellow vocal treatment on this classic tune makes a pleasant sing-along complemented by an easy tempo and lush arrangement. MOR possibilities are strong. Capitol 4746.

STEVE WARINER, "BESIDE ME" (prod. Chet Atkins) (writer: R. Good- 


CRYSTAL GAYLE, "WE SHOULD BE TOGETHER" (prod. Dickey Lee) (Chappell / Sailmaker, ASCAP) (2:39). Gayle, a long-term contract with the label, released a report showing the occupancy rate at "tourist-oriented hotels and motels" was down 18 percent the last week in June as compared to the same week in 1978. He also released figures showing attendance at five unspecified Nashville attractions down 38 percent for the week. The hotel-motel occupancy figures came from a survey of 4000 of the city's 9000 available rooms, he said.

The sightseeing and tour guide business was also off 38 percent, he said, and campground business was off 37 percent. The commission agreed to monitor the situation closely after the advertisements began running July 8 and meet again July 30 to decide if additional money will be re-

By WALTER CAMPBELL

**E/A Names Roussell Nashville Oper. Dir.**

NASHVILLE - Ewell Roussell was named Nashville oper. dir. by Elektra/Asylum Records, Nashville, has announced the appointment of Ewell Roussell to the newly created post of director of Nashville operations.

In his new position, Roussell will be responsible for the day-to-day operation of the Nashville office as well as overseeing the division's sales and marketing departments.

Roussell joined Elektra/Asylum in early 1978 as sales manager. Later that year he was promoted to director of sales and marketing for the Nashville division. Prior to joining E/A Roussell was based in Memphis where he was associated with Stax Records, TMI Recording Studios, and Hot Line Record distributors.

**Ads Stepped Up To Offset Tourist Decrease**

By WALTER CAMPBELL

NASHVILLE - The Metro Tourism Commission here has allocated an extra $40,000 to a seven-state advertising campaign in an effort to halt the 18-38 percent downturn in tourist and travel business Nashville has experienced in recent weeks, following Fan Fair's record high of nearly 14,000 visitors. The commission had already spent $40,000 for ads in 12 cities within 375 miles of Music City to offset the effects of the gasoline situation, but officials said the independent truckers' strike worsened the situation.

Advertising officials said the quarter-page newspaper ads featuring Dolly Parton, inviting tourists to visit Nashville, and the 30- second radio spots (24 spots a week) are directed at the "impulse traveler" with a promise that gasoline is available in Middle Tennessee and that their Nashville hosts will direct them to supplies.

Richard Kinney, director of the Nashville Area Chamber of Commerce's convention and visitor's bureau, released a report showing the occupancy rate at "tourist-oriented hotels and motels" was down 18 percent the last week in June as compared to the same week in 1978. He also released figures showing attendance at five unspecified Nashville attractions down 38 percent for the week. The hotel-motel occupancy figures came from a survey of 4000 of the city's 9000 available rooms, he said.

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(Continued on page 67)

**WB Country Meet Keyed To LP Strategy**

NASHVILLE-Warner Bros. Records' country division met June 15-16 in Key 'Vest for a series of meetings to set plans and goals for the third and fourth quarters of this year. Top management personnel of the division attended, including Andy Wickham, WB vice president/country division Bob Kirsch, general manager/country; Robin Rothman, product manager/WB Burbank; Mark Maitland, WB singles sales manager; Pat McCoy, promotion/WB Burbank; Norro Wilson, A&R director/WB country; Stan Byrd, national country promotion director; Sam Cerami, national country promotion director; Welk Phonogram/Mercury/Richard Kinney, director of the Nashville Area Chamber of Commerce's convention and visitor's bureau, released a report showing the occupancy rate at "tourist-oriented hotels and motels" was down 18 percent the last week in June as compared to the same week in 1978. He also released figures showing attendance at five unspecified Nashville attractions down 38 percent for the week. The hotel-motel occupancy figures came from a survey of 4000 of the city's 9000 available rooms, he said.

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Bob Sherwood, president of Phonogram/Mercury Records, has announced the signing of Dickey Lee to a contract with the label. The signing is a return for Lee to the company where he first achieved success, including the release of "Patches" on Smash, a division of Mercury Records. His first Mercury lp, "Dickey Lee," to be released in late July, was produced by Allan Reynolds, Jerry Kennedy and Jim Vinneecu. At the signing are (from left) Sherwood; Bill Hall, division manager, Welk Music Group, Lee, Frank Leifley, national country promotion director, Phonogram/Mercury; and Jerry Kennedy, VP/A&R, country, Phonogram/Mercury.

The major goal set at the meetings is the development of album-selling artists with an emphasis placed on the coordination of sales, promotion, and publicity with the release of each album, according to Byrd. "We sat down with the release of each album, sales, promotion, and publicity figures showing attendance at five unspecified Nashville attractions down 38 percent for the week. The hotel-motel occupancy figures came from a survey of 4000 of the city's 9000 available rooms, he said.

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(Continued on page 67)
**Country Hotline**

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Donna Fargo — "Daddy"

Crystal Gayle — "Your Kisses Will"

Sonny James — "Lorelei"

John Anderson has a catchy tune in "Low Dog Blues" that's already moving at KNEW, WGTO, KTTS, WDS, WDEN, WDGY, WBAM, KYN, WSLC, WJWY, WHOO, WIRK, KKYX, W ITN, KRRD, KS0, KBU, KFDI, WPNX, KV00, WWQ, WTSO.

Randy Varnam is making the transition from pop to country charts with ease. While it's beginning to wane in Top 40 markets, country programmers are boosting it on the chart with a bullet. This week's action: WFN (#2), WMC (#8), KCK (#9), WJQS (#16), WMFS (#29), WWOK (#32), WTSO (#35), WDO (#4), WKO, WFLG, KDJW, WSE, WJS, KMKP, WKKX, WITX, WNYN, WSH, WSK, WHK, WUX (#30).

Newcomer Dusty James gets off to an early start at WWOJ, WSLC, WPAI, WPNX, KSO, WDEN, KFDI, KV00 with "You're All the Woman I'll Ever Need." Likewise, Micky Fuhrman's "Blue River of Tears" starting in Wichita, Shreveport and San Antonio.

Sonny James' unusual treatment of "Lorelei" seeing action at KRAK, KYY, WSLC, KV00, KER, KSO, WTN, KGA, WPAI, KKYX, KRMD. Bobby Wright shows adds in Orlando, Macon and Wichita on "I'm Turning You Loose."

Hank Snow has adds on "Good Gal Is Hard to Find" at KER, KMKP, KGA, WTM, KFDI, KV00.

Super Strong: Conway Twitty, Charley Pride, Kenny Rogers & Dottie West, Johnny Rodriguez.

Zella Lehr is moving strongly with "Once In A Blue Moon" at WEMP, WTOD, WESC, WSLR, KAYO, KRMD, KSO, KDJW, KFDI, WPNX, WPAI, KER, WDEN, KMKP, KRAK, WIVX, KEEN, KKYX, KV00, KSO, WWVA, KGA.

LP Interest: Billy "Crash" Craddock -- "When I Get Over You" (KSO); Billie Jo Spears -- "Rainy Days and Stormy Nights" (KWH); Dolly Parton -- "Great Balls of Fire" (WIRK).

SURE SHOTS

Kenny Dale — "Only Love Can Break A Heart"

Mary K. Miller — "Guess Who Loves You"

LEFT FIELDERS

Saami Smith — "The Letter"

Mickey Gilley — "My Silver Lining"

Mary Lou Turner — "Yours and Mine"

Steve Wariner — "Beside Me"

AREA ACTION

Bobby Wayne Loftis — "Red Red Rosie" (WPNX)

Penny Hamiton — "You Lit The Fire, Now Fan The Flame" (KEEN)

**WB Country Meet** (Continued from page 65)

Include new releases by the Bellamy Brothers, Con Hunley, T. G. Sheppard, Margo Smith, Donna Fargo and Al Downing. Immediate promotion emphasis was placed on July album releases by the Bellamy Brothers and T. G. Sheppard, along with current albums by Emmylou Harris, Con Hunley, Rex Allen Jr. and Margo Smith.

The effectiveness of radio station promotional tours by Buck Owens and Al Downing was demonstrated by the success of Owens' current single, "Play Together Again, Again" and Al Downing's emergence. According to Byrd, "Warner Bros.' country division has established a rapid and positive growth pattern in developing artists and establishing singles selling artists; the next step is developing these artists into major album sellers.

**Nashville Report**

By RED O'DONNELL

Loretta Lynn's debut in a dramatic role on a "Dukes of Hazzard" episode (filmed last week in Hollywood) came off so well, it may be the opener of the CBS series this fall. Loretta admits she was nervous at first but soon settled down. "Actually," she said, "it was no strain. I enjoyed it thoroughly."

Loretta's manager Dave Skepner advises that the "Dukes" producers want her back for another guest appearance, and she has received offers for other film roles.

Is there a film career in her future? "I would never want to leave my present lifestyle," Loretta says. "I enjoy living on our farm, the casual approach to recording and doing personal appearances. No way would I move from Nashville to Hollywood. I do not want to be a movie star. I'm happy the way things are now. Yet, if I'm offered some parts in films that I like I certainly would consider them. We'll see."

Is Casablanca Records starting a country division on the west coast, headed by Snuff Garrett?

The appearance of Roy Clark, Barbara Mandrell, the Oak Ridge Boys and B. B. King along with Gatemen Brown and Buck Trent at the Montreux International Jazz Festival in Switzerland July 7-8 has spawned several corresponding events planned by MCA Records and the Jim Halsey Co. The first evenings concert is billed as "The Best of Country" featuring Clark, Mandrell and the Oaks. A live LP on the Oaks will be recorded, plus a tape delayed broadcast of the entire July 7 performance will be aired via satellite throughout the world. The following night, blues night, will also have Clark performing with Brown and B. B. King. While in Montreux Radio Luxembourg will interview the country acts for a two hour special regarding the debut of country music at the 13th annual festival. MCA will fete the press and MCA licensees at a special yacht luncheon on Lake Geneva.

From there Clark, Mandrell, the Oaks and Brown will move on to London's Dominion Theater July 12 and also appear on "The Mike (Continued on page 67)

**E/A Inks Roy Head**

Jimmy Bowen, vice president and general manager of Elektra/Asylum Records, Nashville, has announced the signing of Roy Head to an exclusive long-term recording contract with the label. Shown during the signing ceremonies are (from left): Ewell Roussel, director of Nashville operations, E/A Records; Lee Savaggio, Roy Head's manager; Joe Smith, chairman of the board, E/A Records; Head; Norm Osborn, director of promotion; and Bowen.

**Rick Donovan Named Starflite Oper. Mgr.**

NASHVILLE — Rick Donovan has been named operations manager of Starflite Records, the new label which has been added to the family of CBS Records Associated Labels.

Donovan will work directly under label president Huey Meaux and will spearhead national promotion and marketing from Starflite's Houston offices.

**Rick Donovan**

RECORD WORLD JULY 14, 1979

Ewell Roussel

By RED O'DONNELL

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From there Clark, Mandrell, the Oaks and Brown will move on to London's Dominion Theater July 12 and also appear on "The Mike (Continued on page 67)
Tourist Decrease

(Continued from page 65)

and Montgomery. The ads will run in Sunday newspapers in all 12 cities for four weeks with the radio spots scheduled to run for two weeks.

Bill Ivey, director of the Country Music Foundation, said attendance at the Country Music Hall of Fame and Museum in the past few weeks has been 30 percent off compared to this time last year, and that total year's attendance is down about nine percent. "The total attendance for this year is roughly the same, or a little better than it was in 1977," he explained. "About 60 or 65 percent of our business is in the second half of the year, though, so things should get better unless something drastic happens."

'Broadway Opry '79' To Debut This Month

NEW YORK — David S. Fitzpatrick and Edward J. Lynch, Jr., executive producers of Family Affair Enterprises, Inc., along with associate producers Spiros Vendaras and Joseph D'Alesandro, will bring "Broadway Opry '79: A Little Country in the Big City" to the St. James Theatre (246 West 44th Street) here for a limited engagement beginning July 27.

The talent, coordinated by the Niles Siegel Organization, Inc., already confirmed to appear at the St. James between now and the opening, includes Conway Twitty, Waylon Jennings, The Bellamy Brothers, Donna Fargo, Danny Davis and the Nashville Brass, Floyd Cramer, Don Gibson, Ronnie Milsap, Dottie West, Vassar Clements, Louise Mandrell and Stonewall Jackson among others not yet finally scheduled.

The show's talent will revolve twice a week with no two shows alike.

The presentation, a precedent for Broadway that affords the theatergoer the best in country music, will be presented not as a series of concerts, but as a "Broadway Salute to the Country," with a format encouraging visits by a series of personalities who will participate in the festivities spontaneously. Broadway, political and other entertainment celebrities in the audience will be encouraged to come onstage and participate.

"Broadway Opry '79," scheduled to be presented annually on Broadway during the summer months, is designed to create a new listening audience for country music.

Country Album Picks

A RUSTY OLD HALO
HOYT AXTON—Jeremiah JH 5000
Featuring "Debra And The Dealer," presently bulleted at #13 on RW's Country Singles Chart, Axton's new LP has a number of other cleverly crafted songs, including "Tornado," "Evangelina," "Hotel Ritz" and the title cut. Axton's deep vocals, the characteristic female back-up, musicianship and production all set the mood for his laid-back yet entertaining style.

REBORN
ORION—Sun 1012
Shelby Singleton, in his unique way, has helped to keep the legend of Elvis Presley alive since death, and this LP is the latest twist. The artist, whoever he is, is one of the closest Elvis sound-alikes yet on this gold vinyl record. Interesting, with a touch of intrigue.

Country Single Picks

COUNTRY SONG OF THE WEEK
MARY K. MILLER—RCA JH-11665
GUESS WHO LOVES YOU (prod.: Vincent Kickerillo) [writer: R. VonROY/D. Allen] (Tree/Duchess/Posey, BMI) (2:44)

Catchy guitar lick's and a sax break standout on this bright, bouncy tune which fits right in with the summertime mood. Miller's vocal performance and the production have never been better.

MICKIE GILLEY— Epic 8-50740
MY SILVER LINING (prod.: Foster & Rice) [writers: R. Murrah/T. Murrah] (Blackwood/Magic Castle, BMI) (2:12)

A change in Gilley's vocal approach is evident here. His new sound rocks along with the positive feel of this upbeat single. Production touches amplify the mood.

SAMMI SMITH—Cyclone 104
THE LETTER (prod.: Johnny Morris) [writer: W. Carsons] (Earl Barton, BMI) (2:27)

Smith's version of this earlier pop hit by the Box Tops revives the sound and feel of the mid-sixties. Simple lyrics and a toe-tapping beat invite audience participation.

MARY LOU TURNER—Churchill 7741
YOURS AND MINE (prod.: Brien Fisher) [writer: D. Devaney/J. Wilson] (Music City, ASCAP) (2:40)

Turner's debut on Churchill is one of her strongest solo efforts in some time. Varied production touches and changes maintain interest throughout.

BILL ANDERSON—MCA 41060
THE DREAM NEVER DIES (prod.: Buddy Killen) [writer: R. Cooper] (Welbeck, ASCAP) (2:51)

Choral backup adds depth to Anderson's latest single. A talking insert builds upon the song's obviously positive theme. Sweeping production adds drama.

RAY SAWYER—Capitol 4747
I WANT JOHNNY'S JOB (prod.: Don Hoffkine) [writer: R. Sawyer/E. Stevens] (Horse Hairs/Debbrove, BMI) (2:57)

Sawyer's hit for four weeks without or with the group Dr. Hook is well known, and this single's bid for Carson's "Tonight Show" spot is a good example of his and Even Stevens' zany wit.

BILL STERLING—Jed 2-79
BLUE RIBBON BABY (prod.: John Denny) [writer: S. Sanders] (Cedarwood, BMI) (2:19)

Heavy western swing flavor creates the strong appeal here. Vocals, musicianship and production blend perfectly for an authentic offering of the old time style.

LEE MORGAN—Buzz 135
KISS AND TELL (prod.: Bob Witte/Lee Morgan) [writer: L. Morgan] (Quarterstaff, ASCAP) (2:46)

Reggae production touches add spark and interest to this uptempo number. The summery sound of the islands is perfect for the season.

Nashville Report

(Continued from page 66)

Douglas Show" among other radio and TV programs. The entourage (minus Mandrell—due to prior commitments) on the last leg of the three-country tour will perform at the Grand Place in Brussels as part of the Millenium marking the 1000th anniversary of the founding of the Belgian city.

Nashville-based Ray Sawyer, known to the rock-country set as a member of the group Dr. Hook, wrote and recorded a song titled "I Want Johnny's Job." The novelty's lyrics relate a story about Johnny Carson's successor on the "Tonight" show—and strongly recommend the singer for the job.

Sawyer intended the ditty to be included in his next album—but Capitol thinks so much about it, that "Johnny's Job" is being released pronto as a single!
**Record World**

**Country Albums**

**JULY 14, 1979**

<table>
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<tr>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
<th>WEEK ON CHART</th>
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<tbody>
<tr>
<td><strong>1 1 THE GAMBLER</strong> KENNY ROGERS United Artists LA 834 H (23rd Week)</td>
<td>31</td>
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<tr>
<td><strong>2 2 GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378</strong></td>
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<td><strong>3 3 ONE FOR THE ROAD WILLIE AND LEON/Columbia KC2 36064</strong></td>
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<td><strong>4 4 BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318</strong></td>
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<tr>
<td><strong>5 5 GREAT BALLS OF FIRE DOLLY PARTON/RCA AHL1 3361</strong></td>
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<tr>
<td><strong>6 6 STARLIGHT WILLIE NELSON/Columbia KC 35305</strong></td>
<td>62</td>
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<tr>
<td><strong>7 7 THE OAK RIDGE BOYS HAVE ARRIVED/MCA 1135</strong></td>
<td>15</td>
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<tr>
<td><strong>8 8 CLASSICS KENNY ROGERS AND DOTTIE WEST United Artists LA 946 H</strong></td>
<td>14</td>
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<tr>
<td><strong>9 9 WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2</strong></td>
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<td><strong>10 10 NEW KIND OF FEELING ANNE MURRAY/Capitol SW 19849</strong></td>
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<td><strong>11 11 TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H</strong></td>
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<td><strong>12 12 IMAGES RONNIE MILSAP/RCA AHL1 3346</strong></td>
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<tr>
<td><strong>13 13 WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H</strong></td>
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<td><strong>14 14 LOVELINE EDDIE RABBITT/Elektro 6E 181</strong></td>
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<tr>
<td><strong>15 15 MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751</strong></td>
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<td><strong>16 16 THE ORIGINALS THE STATLER BROTHERS/Mercury SRM</strong></td>
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<td><strong>17 17 SERVED LIVE ASLEEP AT THE WHEEL/Capitol ST 11945</strong></td>
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<td><strong>18 18 CROSS WINDS CONWAY TWITTY/MCA 3086</strong></td>
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<td><strong>19 19 THE BEST OF DON WILLIAMS, VOL II/MCA 3096</strong></td>
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<td><strong>20 20 WAYLON &amp; WILLIE WAYLON JENNINGS &amp; WILLIE NELSON/RCA AFL1 2596</strong></td>
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<tr>
<td><strong>21 21 LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743</strong></td>
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<td><strong>22 22 THE BEST OF BARBARA MANDRILL/MCA AA 1119</strong></td>
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<td><strong>28 28 LARRY GATLING'S GREATEST HITS/United Artists MG 7528</strong></td>
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<td><strong>29 29 Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993</strong></td>
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<td><strong>30 30 EXPRESSIONS DON WILLIAMS/MCA AA 1059</strong></td>
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<td><strong>31 31 JUST TAMY TAMMY Wynette/Epic KE 36013</strong></td>
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<td><strong>32 32 LAUGHING AND CRYING LIVING AND DYING BILLIE CRASH CRADDOCK/Capitol ST 11946</strong></td>
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<td><strong>33 33 FAMILY TRADITION HANK WILLIAMS, JR/Elektro 6E 194</strong></td>
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<td><strong>34 34 ROOM SERVICE OAK RIDGE BOYS/MCA AA 1065</strong></td>
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<td><strong>37 37 EVERY TIME TWO FOOLS Collide KENNY ROGERS &amp; DOTTIE WEST/United Artists LA 861 H</strong></td>
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**CHARTMAKER OF THE WEEK**

_The Bellamy Brothers_

Warner/4S 3347

---

**Don Williams expresses his own once again with his new single:**

**DON WILLIAMS Expressions**

**"IT MUST BE LOVE" MCA RECORDS**

---

**AV 1105**

---

**EXPRESSIONS**

---

**EAST WILLIAMS**

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**AV 1005**
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<td>3 SHADOWS IN THE MOONLIGHT</td>
<td>ANNE MURRAY</td>
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<td>8 YOU'RE THE ONLY ONE</td>
<td>DOLLY PARTON</td>
<td>RCA</td>
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<td>10 I CAN'T FEEL YOU ANYMORE</td>
<td>LORETTA LYNCH</td>
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<td>(GHOST) RIDE IN THE SKY</td>
<td>JOHNNY CASH</td>
<td>Columbia</td>
<td>3 10961</td>
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<td>IF I GIVE MY HEART TO YOU</td>
<td>MARGO SMITH</td>
<td>Warner Bros.</td>
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<td>2 NOBODY LIKES SAD SONGS</td>
<td>RONNIE MILSAP</td>
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<td>9 PLAY TOGETHER AGAIN Again</td>
<td>BUDDY OWENS</td>
<td>Emmylou Harris</td>
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<td>13 SAVE THE LAST DANCE FOR ME</td>
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<td>12 I DON'T LIKE JIM STAPLEY</td>
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<td>13 DELA AND THE DEALER</td>
<td>HOYT AXTON</td>
<td>Jersey</td>
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<td>12 REUNITED</td>
<td>R. C. BANNON &amp; LOUISE MANDRELL</td>
<td>Epic</td>
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<td>14 SENSUSIONS</td>
<td>EDDIE RABBITT</td>
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<td>17 YOU CAN HAVE HER GEORGE JONES</td>
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<td>16 SPANISH EYES</td>
<td>CHARLIE RICH</td>
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<td>26 PICK THE WILDWOOD FLOWER</td>
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<td>12 FAMILY TRADITION</td>
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<td>MARTY ROBBINS</td>
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<td>27 THAT'S THE WAY IT'S GOING TO BE</td>
<td>BAY PRIDE</td>
<td>Monument</td>
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<td>20 BREAKIN' IN A BRAND NEW BROKEN HEART</td>
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<td>Warner/Curb</td>
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<td>39 DON'T LET ME CROSS OVER</td>
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<td>33 LOVE ME LIKE A STRANGER</td>
<td>CLIFF COCHRAN</td>
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<td>42 I LOVE HOW YOU LOVE ME LYNNE ANDERSON</td>
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<td>3 11006</td>
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<td>33 SLIP AWAY</td>
<td>DOTTY/</td>
<td>RCA</td>
<td>11610</td>
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<td>34 HEARTBREAK HOTEL</td>
<td>WILLIE NELSON</td>
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<td>35 FELL INTO LOVE</td>
<td>FOXFIRE</td>
<td>NED 24</td>
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<tr>
<td>36 (WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE</td>
<td>JERRY REED</td>
<td>RCA</td>
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<tr>
<td>38 TIL I CAN MAKE IT ON MY OWN</td>
<td>KENNY ROGERS</td>
<td>DOTIE WEST</td>
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<td>35 SHE BELIEVES IN ME</td>
<td>KENNY ROGERS</td>
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<td>34 THE DEVIL WENT DOWN TO GEORGIA</td>
<td>CHARLIE DANIELS</td>
<td>Band/Epic</td>
<td>8 50700</td>
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<td>40 JULY FREDDY FENDER</td>
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<td>43 OH BABY MINE</td>
<td>I GET SO LONELY</td>
<td>BOBBY G. RICE</td>
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<td>50 FOREVER ONE DAY AT A TIME</td>
<td>DON GIBSON</td>
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<td>53 MIDDLE AGE MADNESS</td>
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<td>47 WORLD'S MOST PERFECT WOMAN</td>
<td>RONNIE McDOWELL</td>
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<td>48 TWO STEPS FORWARD AND THREE STEPS BACK</td>
<td>SUSIE</td>
<td>Allansson/Alektra/Curb</td>
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**CHART MAKER OF THE WEEK**

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**Record World Country Singles**

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<tr>
<td>TODAY</td>
<td>YOUR MAMA</td>
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<td>OVER</td>
<td>THE MOON</td>
<td>BILL PHILIPS</td>
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<td>THAT MAKES TWO OF US</td>
<td>R. C. BANNON &amp; LOUISE MANDRELL</td>
<td>Epic</td>
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<td>re</td>
<td>JANET</td>
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**SPECIAL REMARKS**

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**ARRANGEMENT OF THE WEEK**

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**JULY 14, 1979**

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It's a knockout!

The original soundtrack from the motion picture starring BARBRA STREISAND and RYAN O'NEAL

includes

BARBRA STREISAND'S HIT SINGLE

THE MAIN EVENT/FIGHT

*Produced by Bob Esty; Written by Paul Jabara, Bruce Roberts/Paul Jabara, Bob Esty
Album produced by: Barwood Films, Ltd. Executive producer: Gary Le Mel

A Warner Bros. Film

©1979 CBS Inc. on Columbia Records & Tapes