

# Record World

APRIL 28, 1979 \$2.25

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CANTON, OH.  
44714

Linda Clifford

## Hits of the Week

### SINGLES

#### ROD STEWART, "AIN'T LOVE A BITCH"



(Prod. by T. Dowd) (writers: Stewart-Grainger) (Riva, ASCAP) (4:07). Stewart's last disco single was #1 for weeks but this sounds more like a follow-up to "Maggie May." The rhythm is light and his vocals have a music hall quality. Warner Bros. 8810.

#### THE BABYS, "HEAD FIRST" (prod. by Nevison) (writers: Waite-Stocker-Brock) (Hudson Bay, BMI) (3:30).



"Every Time I Think of You" went Top 15 and this driving new disc has at least as much potential. The group is developing a style of their own and this is prime material. Chrysalis 2323.

#### CHUCK BROWN & SOUL SEARCHERS, "GAME SEVEN (Part 1)" (prod. by Purdie) (writers: group) (Ascent-Nouveau, BMI) (3:36).



"Busting Loose" went gold and charted pop and BOS. This slick but funky new disc, featuring warm sax parts, is the natural successor. Source 41013 (MCA).

#### LEIF GARRETT, "FEEL THE NEED" (prod. by M. Lloyd) (writer: Tilmont) (Bridgeport, BMI) (3:30).



Garrett's last single showed he had the pipes to be more than just a fanzine idol and this new one, in the disco-rock mold, should give him multi-chart presence. Scotti Bros. 407 (Atlantic).

### SLEEPERS

#### THE BOOMTOWN RATS, "RAT TRAP" (prod. by R. J. Lange) (writer: Geldof) (Athene, BMI) (4:55).



The Rats' first single for the label is a "new rock" perfect outing with much to say in the lyrics. Sax work and thick guitar parts add zest and it's already an AOR hit. Columbia 8-10960.

#### HEATWAVE, "EYEBALLIN'" (prod. by P. Ramone) (writer: Templeton) (Almo, ASCAP) (3:53).



The English group was one of the first to concoct a successful blend of BOS and mellow rock sounds and this new release, just a bit stronger than others, has a good shot at several charts. Epic 8-50699.

#### LINDA CLIFFORD, "DON'T GIVE IT UP" (prod. by Askey) (writers: Askey-Clifford) (Mayfield/Andrask, BMI) (3:54).



Clifford's good natured indictment of the male of the species has a bright disco rhythm and something for both BOS and pop listeners. It's clever and right. RSO/Curtom 927.

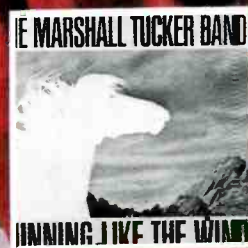
#### HIGH ENERGY, "SHOULDA GONE DANCIN'" (prod. by D. Jones) (writers: Jones-Mason) (Old Brompton, ASCAP) (3:53).



"You Can't Turn Me Off" went #1 BOS last year and this high spirited disco tune has equal power. The female vocals are sensual and energizing. Gordy 7166 (Motown).

### ALBUMS

#### THE MARSHALL TUCKER BAND, "RUNNING LIKE THE WIND."



The group's first album for the label (produced by Stewart Levine) is a stellar mix of their fluent instrumental style and breezy melodies that continues to make them a staple of AOR radio. Warner Bros. BSK 3317 (7.98).

#### MINNIE RIPERTON, "MINNIE"



The songsstress with the extraordinary vocal range makes her label bow with an assist from friends like Stevie Wonder and Jose Feliciano (who duets on "Light My Fire"). She has a way with ballad material that makes a song all her own. Capitol SO 11936 (7.98).

#### CHRIS REA, "DELTAICS"



The singer/songwriter with the reedy voice whose "Fool (If You Think It's Over)" was a high chart climber has put together another exceptional lp of songs pointing to his multi-faceted talents. Producer Gus Dudgeon has again surrounded Rea with a warm sound. UA LA959-H (7.98).

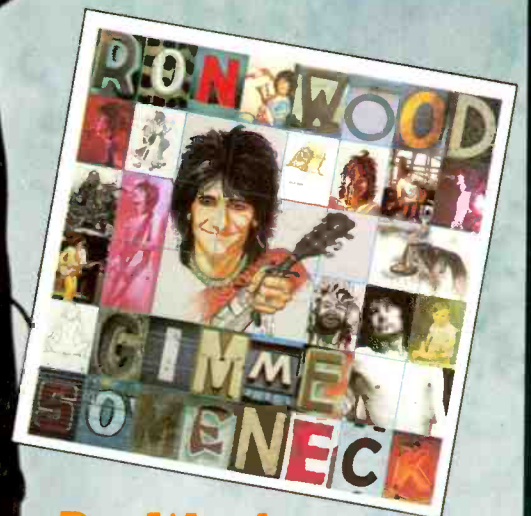
#### "FLASH AND THE PAN."



The branchchild of noted songwriter/musicians Harry Vanda and George Young, the project is a culmination of years of work. The two are responsible for all the music and voices, a major feat when one considers "Hey, St. Peter" and "The African Shuffle." Epic JE 36018 (7.98).


*Ron Wood  
goes for the neck!*

Ron Wood, along with some old mates of his and producer Roy Thomas Baker, wraps his fingers around the pulse of rock. Includes a blistering new Dylan song ("Seven Days") and ten more grabbers.



**Ron Wood.**  
**"Gimme Some Neck."**  
His new solo album on JC 35702  
**Columbia Records and Tapes.**

Management: Jason Cooper for Jabre, Inc.  
Produced by Roy Thomas Baker for RTB  
(Audio/Visual) Productions, Ltd.

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# Record World

APRIL 28, 1979

## 12" Discs Cut Into 7-Inch Single Sales

By SOPHIA MIDAS

■ NEW YORK—As 12-inch single sales continue to soar and disco maintains its reign over top 20 singles activity, an increasing number of retailers are citing the 12-inch as "the wave of the future." With the 12-inch accounting for as much as 50-75 percent of all single sales at some retail outlets, the survival of both the white and black 7-inch single has become a controversial topic.

Although retailers had initially viewed the 12-inch as an effective promotional tool which generated lp sales without hurting the sales of the 7-inch (RW 3/24), recent reports indicate a dramatic change of opinion. Music Stop's Deborah Guyton said, "A couple of weeks ago, we noticed that the sales of our 45's had seriously dropped; the decrease was very sudden, and we couldn't understand it until we examined our 12-inch sales; our 45 buyers are now buying the 12-inch."

(Continued on page 60)

## Supreme Court Decision Upholds Blanket License for TV Networks

By BILL HOLLAND

■ WASHINGTON—The Supreme Court ruled 8 to 1 last week that the blanket licenses issued to broadcasters by ASCAP and BMI are not in violation of the nation's price-fixing laws.

The decision ends—for the time being—a nine-year legal battle with CBS Inc., which filed its initial complaint with the U.S. District Court after a breakdown in negotiations with BMI on New Year's Eve, 1969.

CBS had alleged that blanket licenses, which authorize holders to perform any of the four million musical compositions in the ASCAP and BMI repertoire, were in violation of the anti-competitive provisions of the Sherman Act.

However, the Supreme Court, in its opinion, sent the case back to the Second U.S. District Court of Appeals for a determination of whether or not the blanket licenses violate what dissenting

Justice John Paul Stevens called "the rule of reason."

In his majority opinion for the Court, Justice Byron R. White called the Appeals Court ruling of price-fixing "literal" in the sense that it was, in this case, "overly simplistic and overbroad," adding that the Appeals Court should have taken into closer account the consent decree forged during the forties by the government and ASCAP and BMI, a historical indicator that showed the "challenged practice may have redeeming competitive virtues."

The opinion further stated that the old consent decree "is a fact of economic and legal life in this industry, and the Court of Appeals should not have ignored it completely in analyzing the practice."

(In 1977, the Appeals Court had reversed the District Court's ruling on the matter of the blanket license legality.)

The Supreme Court ruling fol-

lows more than a year of constant legal work, with both parties filing briefs, replies and finally presenting their oral arguments.

Perhaps one deciding factor in the case was the appearance last January of counsel from the Justice Department, who presented arguments to the bench in favor of the blanket license after the Court had asked for an opinion from the government.

Another factor that might have struck a responsive chord with the Justices was the fact that CBS had not paid any monies to

(Continued on page 57)

## Stark Meet Stresses 'Controlled Growth'

By FRANN ALTMAN

■ N. CANTON, OHIO — The high-spirited aggressive mood of the tenth annual Stark Record and Tape Convention was set by president Paul David in Monday (16) evening's opening address as employees and guests rallied together to preview the theme of this summer's promotional effort, "Breakin' The Sound Barrier." Described by David as "the most aggressive marketing campaign to date," the theme was chosen as "another way of reminding ourselves that the 'horse and buggy days' of our industry are over." Continuing, he added, "It's a harsh reality that like the sound barrier, we as a company, together with our industry, find ourselves moving at a supersonic rate of speed."

Stressing the company's attitude of success—not the price that makes it happen — as the

(Continued on page 68)

## Studio Execs Laud Digital Recording, But Process' Uses Are Still Limited

By SAM SUTHERLAND

■ LOS ANGELES—While enthusiasm for the advent of digital sound recording has spread beyond the audiophile sector via the first major label projects employing this much anticipated, computer-derived technology, record and tape mass marketers shouldn't gear up for an onslaught of digital product—yet.

According to an RW survey of

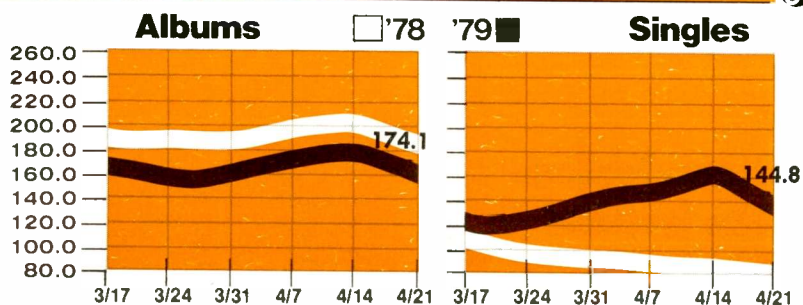
label a&r execs and selected engineering personnel, initial digital sessions by established pop and rock artists are indeed pointing up the potential benefits of what is generally agreed to be a major technical breakthrough for the trade. But until the first studios featuring digital records have been able to fully explore every facet of digital's impact on finished software, caution will pre-

vail.

While the practicality of digital recording and mastering has already reached the market via smaller audiophile labels, and mastering has already reached the market via smaller audiophile labels, and London and RCA are both planning classical titles recorded on digital equipment for release this spring, observers concur that mainstream projects likely to turn large sales volumes—and requiring extensive editing and overdubbing, essential to

(Continued on page 68)

## Record World Sales Index



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

## CBS Officers Defend Profit Slump At Nashville Shareholders Meeting

By WALTER CAMPBELL

■ NASHVILLE — Officers of CBS Inc., including president John Backe, CBS/Records Group president Walter Yetnikoff and CBS Records Division president Bruce Lundvall, defended first quarter record division profit declines at the CBS annual meeting of shareholders, held for the first time in Nashville Wednesday (18), and

chaired by William S. Paley, chairman of the board.

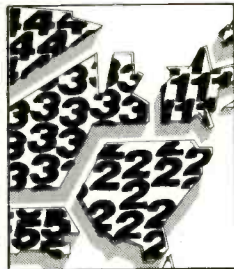
In a prepared statement, Backe predicted a bright future for the entire corporation despite a 47 percent decrease in first quarter net income from 1978 contrasted with an 11 percent rise in first quarter revenues.

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■ **Page 24.** Martin Bandier, co-founder of the Entertainment Company, made the move from real estate to the music business only four years ago, but in that time he and partner Charles Koppelman have built an impressive publishing and management company. In his Dialogue, Bandier gives some insights into how it was accomplished.



■ **Page 29.** This week Record World's Radio Marketplace undergoes its first major change since its introduction two years ago. The suggested playlists have been replaced with region-by-region breakdowns of activity on key records, combining the information of Action Music with that formerly used in the Marketplace.

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## Powerhouse Picks

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

**Olivia Newton-John** (MCA) "Deeper Than The Night." New airplay continues to come in on both the primary and secondary levels. Good upward chart movement is being reported along with breakout sales action.

## WCI Reports Record Quarter; Music Profits Slump

■ **NEW YORK** — Warner Communications Inc. last week reported that the first quarter of 1979 was the best quarter in the company's history, despite a six percent drop in operating income for WCI's recorded music and music publishing division.

WCI's first-quarter income from continuing operations was \$30,818,000, up 60 percent from the \$19,242,000 reported in the first quarter of 1978. Fully diluted earnings per share were \$1.54, up 54 percent from the \$1.00 of a year ago. Revenues were \$453,795,000, 45 percent higher than the \$312,497,000 reported in the first quarter of 1978.

Revenues for WCI's music division were up from \$138,695,000 in the first quarter of 1978 to \$174,827,000 in the quarter just completed, although operating income fell six percent to \$20,510,000 from \$21,867,000 a year ago.

Filed entertainment led WCI's strong showing, along with book publishing and cable communications. According to a statement by WCI chairman Steven J. Ross, "domestic record sales were up 14 percent and foreign revenues rose 47 percent" during the first quarter.

## WB Re-Signs Van Morrison

■ **LOS ANGELES** — Mo Ostin, chairman and president of Warner Bros. Records, has announced the re-signing of Van Morrison to an exclusive, long term contract. The re-signing continues an eleven year association between Warner Bros. Records and the legendary singer, songwriter and performer.

## Pickwick Gets London For Texas and Okla.

■ **NEW YORK** — Stu Marlowe, the national sales manager for London Records and Tapes, has announced a distribution pact with Pickwick, which will make them the exclusive distributor for the states of Texas and Oklahoma.

## RW Names Fundora Sr. Vice President

■ **Tomas Fundora** has been named senior vice president of Record World, publisher Bob Austin and editor-in-chief Sid Parnes announced last week Fundora will continue to oversee  
(Continued on page 58)

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*"You're Never Alone With A Schizophrenic"*

# IAN HUNTER

**THE FASTEST BREAKING  
ALBUM IN THE COUNTRY.  
BOTH OF THEM.**



The most added album in America for the last two weeks and now chartmaker this week!

This album is now playing on AOR stations across the country with immediate Top 30 retail sales.

**"When The Daylight Comes"**  
(CHS 2324), the new single is shipping May 1.



**Chrysalis**  
Records and Tapes

The album CHR 1214

Produced by Mick Ronson and Ian Hunter  
Management: Cleveland Entertainment Company Inc.

## Revamped Radio City Booking Pop Shows

By MARC KIRKEBY

■ NEW YORK—Radio City Music Hall, which has sporadically played host to popular music concerts over the last few years, will still be available to pop shows on a limited basis under the re-organization plan announced last week.

The troubled facility, which will be renamed Radio City Music Hall Entertainment Center this Thursday (26), will drop its favor of a more diverse package movie-and-stage-show format in favor of a more diverse package of family entertainment. Thursday evenings will be reserved for concert bookings, however, and a statement by Robert J. Fani, president of Radio City Music Hall Productions, held out the prospect of "late night concerts or weekend productions" as well.

The 6000-seat theatre has been seen by agents and promoters as an attractive, intermediate-sized venue for pop concerts, ever since declining revenues from its regular show opened the theater to outside bookings. The hall's enormous overhead, along with other cost factors, have made it difficult for Radio City to turn a profit on such shows, however. Lengthy engagements by Diana Ross and Frank Sinatra lost money for the theater last year despite SRO houses.

Radio City will close this Thursday as its Easter show ends its run. The theater will undergo an extensive, hurried, one-month renovation to restore it to "the magnificent art deco splendor it displayed on its opening night, December 27, 1932," according to Jani. The total budget for the

### Siciliano Jet VP

■ LOS ANGELES — Pat Siciliano has been appointed to the post of vice president, creative services for Jet Records, it was announced by Don Arden, President of Jet Records.



Pat Siciliano

In this newly created post, Siciliano will be involved in the a&r, advertising, merchandising and publicity areas of Jet Records' U.S. operation. Siciliano joined the Jet Records organization in 1978 as national director of publicity.

rehabilitation of the theater is \$5 million, he said.

When the theater reopens at the beginning of June, it will present a summer-long stage tribute to New York, without an accompanying feature film. Tickets will cost \$7.50 for general admission and \$10.50 for reserved seats, and will be made available nationwide through Ticketron.

Radio City will also introduce its own laser-light show June 1; the 45-minute performance will be given each Friday and Saturday night at 11 p.m. Weekday mornings during the summer the theater will show classic musical-comedy films combined with live entertainment, geared primarily to senior citizens.

Radio City's Wurlitzer pipe organ will be restored "to mint condition," according to Jani, and concert organists and choral groups will make appearances at the hall.

### Pine Joins MCA

■ LOS ANGELES — Lou Cook, vice president of international for MCA Records, has announced the appointment of Helen Pine to the position of director of artist development for MCA's International Department. Prior to joining MCA, Pine headed the International Division at ABC Records for 11 years.

## Oberman To Direct Columbia West Coast Product Mgmt., Artist Dev., Publicity Depts.

■ NEW YORK—In order to further strengthen Columbia Records' west coast merchandising arm, Joe Mansfield, vice president, marketing, Columbia Records, has announced that the label's west coast product management, artist development and publicity departments will report to Ron Oberman, vice president, merchandising, west coast, Columbia Records.

The Columbia west coast publicity and artist development departments will be managed through a matrix reporting structure, with Oberman assuming operating management responsibility while technical direction continues to come from the functional department heads, Arma Andon, vice president, artist development, Columbia, and Hope Antman, director, national publicity, Columbia. Ken Sasano, director, west coast, product management, Columbia, will continue to report to Oberman.

Oberman has held the position of vice president, merchandising,

## Atlantic Honors Chic



Atlantic recording group Chic recently made their first headlining concert appearance in New York City with a pair of shows at The Palladium. The New York shows came at the beginning of the current leg of the group's cross-country U.S. tour, which is scheduled to run throughout the spring and summer 1979. Coinciding with the New York shows, Atlantic Records took the opportunity to host a party for Chic at the Cotillion Room of 5th Avenue's Pierre Hotel. Atlantic also presented Chic with platinum and double platinum awards for both their current album, "C'est Chic," and the single "Le Freak" (the biggest selling single in the history of the WEA organization). Shown at the Chic party at New York's Pierre Hotel are, from left: Atlantic vice president/national promotion Vince Faraci; senior vice president/general manager Dave Glew; Chic's Niel Rodgers; Tom Cossie of MK Productions (rear); Chic's Luci Martin, Bernard Edwards & Alfa Anderson; Atlantic president Jerry Greenberg.

### Atkinson to Infinity for Coast A&R

■ LOS ANGELES—Michael Atkinson has been appointed to the newly-created position, director of artist and repertoire, west coast, at Infinity Records, it was announced by Ron Alexenburg, president.

Atkinson, who began his music business career over a decade ago, was most recently director of west coast a&r at Epic Records. He previously served at CBS Records, holding a succession of positions including west coast regional promotion and marketing manager for Columbia Records,



Michael Atkinson

prior to which he was Epic's Los Angeles promotion manager.

Atkinson will be based at Infinity's west coast offices.

### Mellilo Joins Arista As Finance Vice Pres.

■ NEW YORK — Aaron Levy, senior vice president, finance, Arista Records, has announced the appointment of Patrick M. Mellilo to the position of vice president, finance for the label.



Patrick Mellilo

Mellilo, in this capacity, will be responsible for the day to day organization and administration of the finance department, and will work in close cooperation with senior management on financial planning.

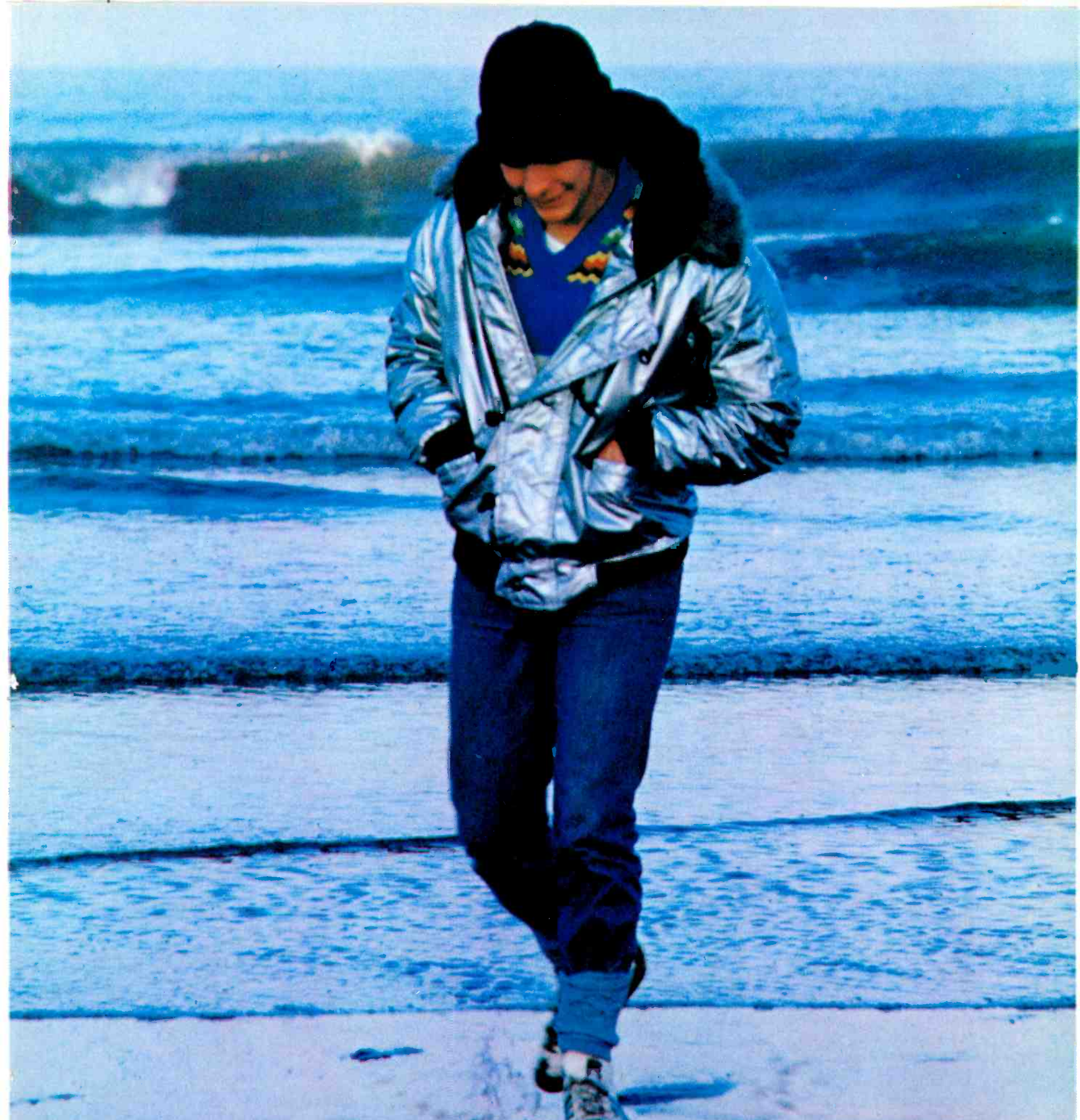
Mellilo comes to Arista from Columbia Pictures Industries, Inc., where he served as corporate controller since 1973, working closely with Arista Records.



Ron Oberman

west coast, Columbia Records since August, 1978. He joined Columbia in 1972 as associate director, press and information, and the following year was named director of the department. In 1975 he was appointed director, merchandising, west coast, Columbia Records.

Oberman entered the record business in 1967 with Mercury Records in Chicago, where he acted as director of the press department through 1971. He joined Columbia Records in New York in 1973.



**CHRIS REA.** His New Album. **DELTICS.**

UA-LA959-H

With **“DIAMONDS”**, His Dazzling New Single.

UA-K1285-Y

Produced by Gus Dudgeon. A Magnet Records Release On United Artists Records & Tapes.

 MAGNET



# Chart Analysis

## Blondie Disc Breaks into Top Singles Spot As Rod Stewart Takes Chartmaker Honors

By PAT BAIRD

Blondie (Chrysalis), a group that broke out of the punk rock clubs, drove into the #1 bullet position on this week's RW Singles Chart.

After first breaking in England, the record made it to the top of the chart here in 11 weeks and sold in big numbers this week. Peaches & Herb (Polydor), #1 bullet on the Black Oriented Singles Chart, is close to the Blondie record in sales and still selling big for #2 bullet. Village People (Casablanca) continued to sell in the rack accounts for #6 bullet and Suzi Quatro & Chris Norman (RSO) came into the Top 10 at #9 bullet on strong station moves and good sales. Cher (Casablanca), #21 bullet BOS, was added at Q102 and sold for

#10 bullet.

Rod Stewart (Warner Bros.) is this week's Chartmaker at #49 bullet on big first week adds on a good national spread.

Rounding out the top of the chart are: Frank Mills (Polydor) holding at #3; Amii Stewart (Ariola) #4; Chic (Atlantic) still #5; Gloria Gaynor (Polydor) #7 and Bee Gees (RSO) #8.

Just under the Top 10, Jacksons (Epic) sold well and took healthy airplay moves for #14 bullet and Wings (Columbia) filled in all airplay holes and moved where played for #17 bullet. George Harrison was added at WLS and WOKY for #20 bullet and Donna Summer (Casablanca), #41 bullet BOS and last week's Chartmaker and Powerhouse Pick, filled in the remaining airplay holes and moved well for #24 bullet. Randy Vanwarmer (Bearsville) was added at 99X, WHBQ, KHJ and WCAO and started sales

for #27 bullet, and the Bee Gees (RSO), another Powerhouse Pick last week, also filled in remaining airplay holes for #29 bullet. England Dan & John Ford Coley (Big Tree) had good adds and moves for #30 bullet.

Still moving well are: Orleans (Infinity), added at KFRC, #32 bullet; Styx (A&M), moving well where played and added at WLS, #33 bullet; G.Q. (Arista), Top 10 in New York and added at KSLQ, #34 bullet; Pointer Sisters (Planet) #35 bullet; Tycoon (Arista), still picking up adds, #36 bullet; Bad Company (Swan Song), added at KDWB and WAYS among others, #38 bullet; Billy Joel (Col) #42 bullet; Barbara Mandrell (MCA), added at WMBQ and moving well elsewhere, #45 bullet; Supertramp (A&M), added at WHBQ, Z100 and CKLW among others, #45 bullet and Olivia Newton-John (MCA), this week's Powerhouse Pick, was added at KOPA, 92Q, WAYS and KXOK among others for #50 bullet.

Taking strong chart moves on radio activity are: Foxy (Dash), #6 bullet BOS, #55 bullet here;

Kex Smith (Columbia), taking this week's biggest jump on a solid national spread, up 14 slots to #58 bullet; Kenny Rogers (UA) #59 bullet; Roger Voudouris (WB) #60 bullet; Narada Michael Walden (Atlantic), still Top 10 BOS, #61 bullet here; David Naughton (RSO) #64 bullet; Nigel Olsson (Bang) #66 bullet; Alton, McClain & Destiny (Polydor), #9 bullet BOS and breaking this week out of the Miami market, #70 bullet; McFadden & Whitehead (Phila. Intl), added at 99X and WRKO and bulleting at #39 BOS, #71 bullet; Gino Soccio (Warner/RFC), #57 bullet BOS and selling pop, #73 bullet; Dr. Hook (Capitol) #79 bullet and Cheap Trick (Epic) #80 bullet.

Also new on the chart this week are: Sister Sledge (Cotillion) #50 bullet BOS and on here at #52 bullet; Rickie Lee Jones (Warner Bros.) #65 bullet; Chris Rea (UA) #69 bullet; Van Halen (Warner Bros.) #72 bullet; Beach Boys (Caribou) #77 bullet; Toto (Columbia) #84 bullet and Space (Casablanca) #86 bullet.

## Bee Gees Bullet Back To Top of LP Chart; Top 10 Albums Aided by Singles Strength

By SAMUEL GRAHAM

After an absence of just one week, the Bee Gees (RSO) have resumed their hold on the #1 position. The group's "Spirits Having Flown" lp, the top rack album in the country, actually enjoyed a bit of an increase at that level this week, which combined with retail action to move it ahead

of last week's top album, the Doobie Brothers (WB), who now find themselves at a solid #2.

Elsewhere in the top 10—and all of the first ten records, incidentally, have achieved their lofty status with the aid of singles, some of them with more than one—Peaches and Herb (Polydor) remains at #3 with excellent cross-the-board sales with their new "Reunited" single now at #2 on the pop singles chart. Supertramp (A&M) moves to #4 bullet, with big jumps at the rack level and continually solid retail (#1 in several markets); the distance between the third and fourth spots, like that between the second and third,

continues to narrow.

The Village People (Casablanca), now at #7 bullet, has met with immediate acceptance at racks, as expected, with retail strength also improving as the effects of the recent trucking strike wear off. Van Halen (WB), now with a bulleting single, is at #8 bullet with huge retail sales and strong racks as well.

Other bullets in the top twenty include Sister Sledge (Cotillion), at #12 with two singles and a combination of rack and retail strength; George Harrison (Dark Horse/WB), who has regained momentum after a slow previous week and moves to #17; and Rick James (Motown), another album that has followed a relatively soft week (last week it had moved down seven spots, in fact) with a strong one, moving to #18 bullet with combined r&b and pop action.

An unusually high number of albums experienced very large jumps on the chart this week. Among them are G.Q. (Arista), which moved up 23 spots to #23 bullet, and Maze (Capitol) which jumped from #50 to #26 bullet; both lps showing heavy r&b action joined by a steadily

widening spread at retail and early rack moves as well, especially for the latter. Elsewhere in the twenties, Chic (Atlantic) is yet another album that has regained its momentum, moving to #27 bullet with the aid of a

hot single, while Kenny Rogers (UA) is at #29 bullet largely on basis of racks. Rogers' recently successful TV special may further help his cause in subsequent weeks.

(Continued on page 56)

## Regional Breakouts

### Singles

#### East:

Donna Summer (Casablanca)  
Randy Vanwarmer (Bearsville)  
G.Q. (Arista)  
Supertramp (A&M)  
Olivia Newton-John (MCA)

#### South:

Pointer Sisters (Planet)

#### Midwest:

Donna Summer (Casablanca)  
Randy Vanwarmer (Bearsville)  
Bee Gees (RSO)  
Tycoon (Arista)  
Olivia Newton-John (MCA)

#### West:

Orleans (Infinity)  
Styx (A&M)  
Olivia Newton-John (MCA)

### Albums

#### East:

Ian Hunter (Chrysalis)  
Grover Washington, Jr. (Elektra)  
Sylvester (Fantasy)  
Seawind (Horizon)  
Saint Tropez (Butterfly)  
Chocolate Milk (RCA)

#### South:

Ian Hunter (Chrysalis)  
Foxy (Dash)  
Grover Washington, Jr. (Elektra)  
Ohio Players (Arista)  
Hair (RCA)  
Rockets (RSO)

#### Midwest:

Ian Hunter (Chrysalis)  
Foxy (Dash)  
Grover Washington, Jr. (Elektra)  
Hair (RCA)  
Rockets (RSO)  
Triumph (RCA)

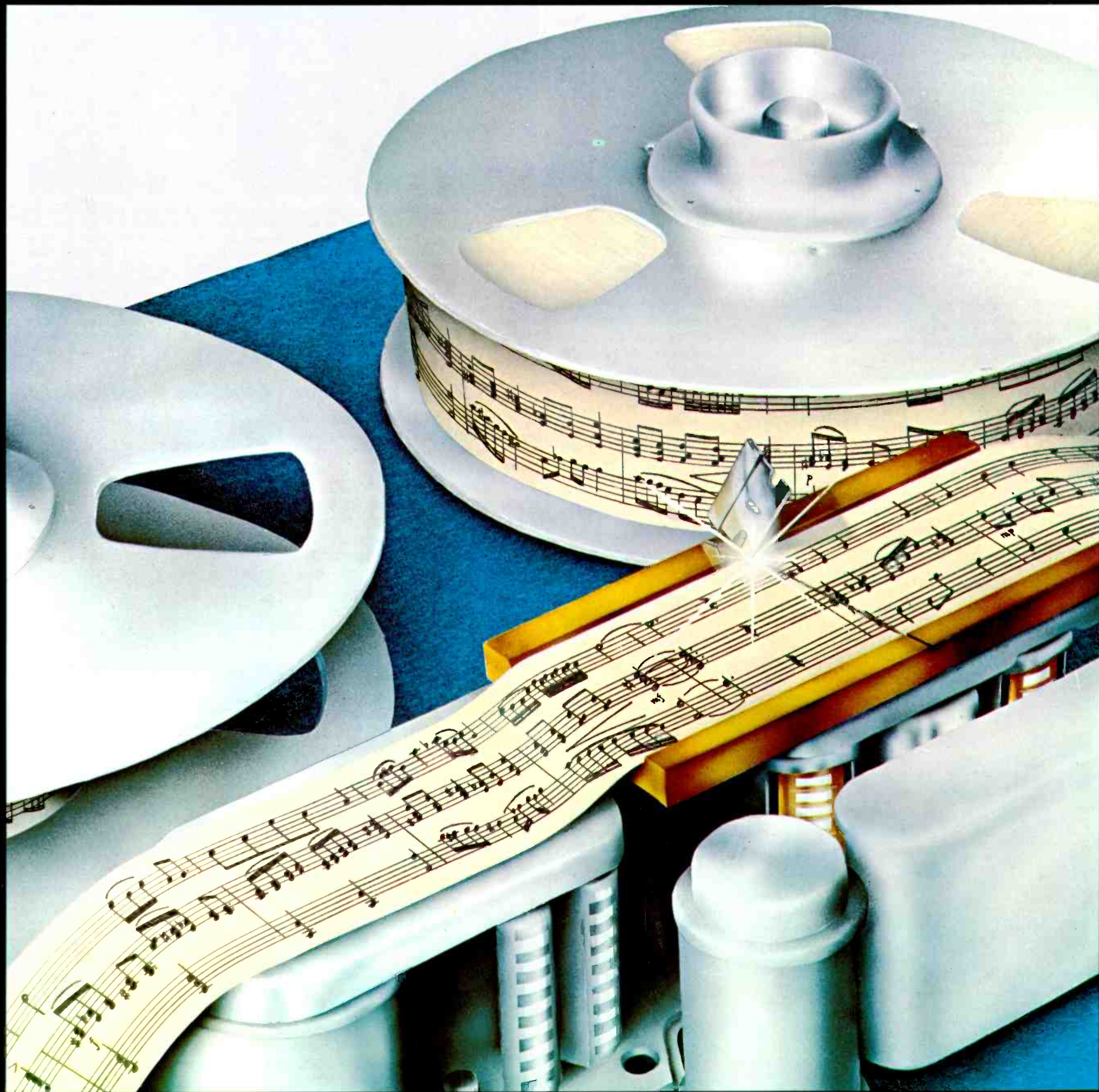
#### West:

Ian Hunter (Chrysalis)  
Grover Washington, Jr. (Elektra)  
Sylvester (Fantasy)  
Saint Tropez (Butterfly)



# Sweet

THEIR NEW ALBUM



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*CUT ABOVE THE REST* SO-11929

PRODUCED BY SWEET FOR CHINEBRIDGE LTD.



MANAGEMENT: ED LEFFLER,  
9229 SUNSET BLVD., LOS ANGELES, CA.  
(213) 550-8802



## New Supertramp Album Breaks Fast

■ LOS ANGELES—Three weeks after its worldwide release, Supertramp's latest album, "Breakfast in America," has proved to a major hit all over the world. After shipping platinum in the United States, the album is currently bulleted at 5 in *Record World*. The single from the album, "The Logical Song," is also bulleted and is a major add-on across the country. Paralleling this initial response in the U.S. is the reception "Breakfast in America" is getting overseas where total sales are already approaching one million copies.

The album shipped gold in Belgium, France, Holland, Norway, Canada and Australia; is double gold in Spain and Portugal; and is on its way to gold in Germany. In the band's native England, it has also turned gold. Since its release, the lp has turned platinum in Holland and Canada. The album's overseas chart positions are equally impressive. It entered the German charts at 6, the highest entry position ever achieved in that country by A&M product or by any product owned or distributed by CBS, which distributes A&M in Europe. "Breakfast in America" is currently 1 in Norway, 1 in Holland, 6 in Sweden, 4 in

Austria, 4 in Australia, 4 in England, 3 in Germany, 3 in Switzerland, and 4 in Denmark. "The Logical Song" is also making an extremely strong showing having already topped the charts in Holland.

All of this should come as no surprise: Supertramp's global success story began with the strong international sales racked up by its 1974 release, "Crime of the Century." The band has remained an international force ever since, and the pattern continued through its next two releases, "Crisis . . . What Crisis?" and "Even in the Quietest Moments." As an example of Supertramp's staying power, "Moments" stayed on the Spanish charts for 80 eighty weeks and was number one longer than any other record in the history of the Spanish music industry. "Crime of the Century" has been entrenched on the German charts for 93 weeks. Before the release of "Breakfast in America," Supertramp had sold a total of over six million albums outside the United States, 2 1/2 million of them in Europe. As of today, Supertramp has earned 21 gold albums in Europe and eight double-golds or platinum.

(Continued on page 66)

## CBS Fetes Barry White



CBS Records recently feted Unlimited Gold artist Barry White, who was in town for an appearance at the Felt Forum in New York. White's latest album is "The Message Is Love." Pictured from left: (top) Don Dempsey, Sr. VP & gen. mgr., E/A/P; Elmer Hill, VP, promotion, UGR; T. C. Thompkins, dir., E/P/A promotion, black music marketing; Tony Sepe, VP productions and tour coordination, UGR; Hosea Wilson, promotion consultant, UGR; LeBaron Taylor, VP black music marketing, CBS; Glodene and Barry White; Tony Martell, VP & gen. mgr., CBS Associated Labels; Paul Smith, Sr. VP & gen. mgr., marketing, CBS; Ron Piccolo, VP marketing, northeast region, CBS; Gordon Anderson, dir., promotion, CBS Assoc. Labels; (bottom) Danny Pearson, UGR artist; Paris Eley, VP, promotion, BMM, CBS Records; Stan Monteiro, VP, marketing west coast, E/A/P; Mike Martinovich, VP merchandising, CBS Records; and Frank Mooney, VP, marketing branch distribution, CBS Records.

## White Smoke Bows

■ LOS ANGELES—White Smoke, a new multifaceted full service artist development company has been formed by Harvey Cooper. The company will handle all areas of an artist's needs, including management, publishing, studio demo recordings, as well as all areas dealing with live performance including choreography, makeup and stage equipment needs.

The company will aid in the promotion and publicity efforts, PR!PR being the first associate to the new firm. Peter Bennett will head up all legal and international affairs for White Smoke.

Ritchie Fagan is the first artist affiliated with White Smoke.

White Smoke is located at 6363 Sunset Blvd., Suite 811, Los Angeles, California; phone: (213) 462-1634.

## Village People Tour; Film Set For Summer

■ LOS ANGELES — Casablanca Record and Filmworks group Village People have begun a 40-city tour, the first major venue tour for group. The tour began April 19 in Pittsburgh and will end at Madison Square Garden on June 24.

Village People will begin work on their first major film, "Disco-land (Where the Music Never Ends)," late this summer.

## MCA Promotes Oxley

■ LOS ANGELES — Joan Bullard, vice president of publicity for MCA Records, has announced the promotion of Suzi Oxley to east coast publicity director for the label.

## Columbia Names Cooke East Coast Merch. Dir.

■ NEW YORK — Joe Mansfield, vice president, marketing, Columbia Records, has announced the appointment of Barbara Cooke to director, merchandising, east coast, Columbia Records.



Barbara Cooke

In her new position, Cooke will be responsible for planning east coast merchandising efforts on behalf of albums and singles on the Columbia label, and will direct the activities of the Columbia Records east coast product management department. She will report directly to Mansfield.

Since 1977 Cooke has been director, east coast product management, Columbia Records. She began her career with Columbia Records as packaging coordinator in August, 1973 and has since held various positions.

## Three from RSO

■ LOS ANGELES — RSO Records has announced the April 25 release of three new albums: "Bombs Away Dream Babies," by John Stewart, "Ride On," by Alvin Lee/Ten Years Later, and "Highway One," by Australian recording group Highway.



Sensuous And Elegant—A Rare And Devastating Combination In Music

R I P E R T O N

# MINNIE



**MINNIE:** unmistakably Minnie Riperton, a voice like no other.

**MINNIE:** her first Capitol album contains the single "Memory Lane"

PRODUCED BY HENRY LEWY, DICK RUDOLPH & MINNIE RIPERTON.  
MANAGEMENT: KEN FRITZ, CONNIE PAPPAS, AND DENNIS TURNER.



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## Word Increasing Product Visibility Through Merchandising, Secular Radio

By MARGIE BARNETT

■ WACO, TEXAS—In the marketing areas of promotion and sales, Word, Inc. is undertaking aggressive strategies to push forward product visibility and awareness with the industry and consumers alike through secular radio promotion and an increased merchandising emphasis.

Dan Johnson, director of marketing for Word, explains the company's overall philosophy. "Word is convinced that if there are 60 to 80 million people out there who are classified as Christians they are listening to what we call secular radio," he said, "and they would enjoy hearing some music, of perhaps not the complete 100 percent gospel message, but at least from artists who do have religious feelings that play a very important part in their lives that these listeners would identify with. I cannot help but think that it would even be

## GRT Wins Calif. Tax Case

■ SUNNYVALE, CALIF. — GRT Corporation announced last week that a settlement had been reached in litigation between GRT and the California State Board of Equalization which will result in the payment of a refund of sales and use taxes and interest to GRT of approximately \$1 million.

The settlement resolves litigation filed by GRT to recover approximately \$1.5 million in sales and use taxes paid by GRT in 1976 and 1977. The total amount involved in the litigation, including interest on the amount previously paid by GRT, is approximately \$2 million. The taxes were assessed against GRT by the State Board on amounts which GRT paid to record companies, including advances and royalties, under tape license agreements during the tax years 1969 to 1975.

GRT had maintained in its lawsuit that such amounts paid pursuant to tape license agreements were exempt from taxation under the California Sales and Use Tax Law as it existed during the tax years in question. The State Board, on the other hand, maintained that until the Legislature changed the law, effective January 1, 1976, all such payments to record companies were subject to sales and use taxes. A judgment will be entered which will resolve all issues between GRT and the State Board with respect to the tax years in question.

A GRT spokesman added that the \$1 million settlement will be taken into income ending 1980.

an advantage for some stations to play this type of music. We're finding now that there are people who just love this type of music, but never knew it existed, even personnel at the radio stations."

At this point the secular airplay push is going on David Meece, "I Can't Believe It's True" (Myrrh), and Dan Peek, "All Things Are Possible" (Lamb & Lion), for Top 40, and the Imperials, "Oh Buddha" (DaySpring), oriented to the country market. According to Mike Cloer, Word's secular radio promotion coordinator, the David Meece single, the first to be released and worked, has garnered good coverage in Alabama, Georgia, North and South Carolina plus spots in Iowa, Illinois, Tennessee, Florida, Texas and Arizona.

"With the heavy southern concentration, I started working for that entire beach area to establish the Meece single and get it charted before Easter weekend when kids flock to the beach," explains Cloer. "We went back in with time buys Thursday through

(Continued on page 70)

## Jem/West Relocates

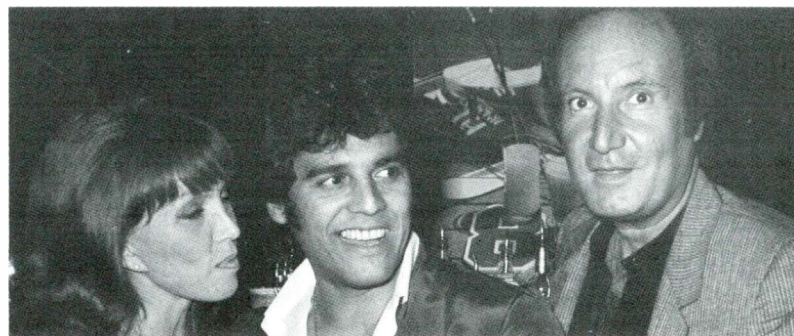
■ LOS ANGELES — Jem Records/West, the Western United States half of Jem Records, Inc., has moved its headquarters to a new and larger location.

Effective immediately, Jem Records/West will be located at 18629 Topham Street, Reseda, California 91335. The telephone number remains the same: (213) 996-6754.

## Dave Keller Dies

■ LOS ANGELES — Dave Keller, VP, finance and administration of Cream Records, died Friday, April 13, due to a heart attack. Memorial services were held for the 45 year old Keller at the Bel Air Presbyterian Church, Tuesday (17). He is survived by his mother, wife, Barbara, and daughter Karen.

## Celebrity Bartenders



A benefit party was held recently at N.Y., N.Y. disco to raise funds for U.S. athletes participating in the 1980 Olympics. Shown from left are celebrity bartenders: Alison Steele, Erik Estrada and Don Kirshner.

## Playing It Close To The Vest



Sire recording artists the Ramones played a benefit performance recently for the New York City Policemen's Bulletproof Vest Fund, at CBGB's in NYC. The event raised nearly \$2,500 for the vest fund. Pictured from left: Johnny Ramone; Charles Peterson, first vice president of the PBA; Dee Dee Ramone; Joey Ramone.

## WCI Awards Scholarship

■ LOS ANGELES — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the presentation of the first Joel Friedman Memorial Scholarship to Ms. Sue Lalich of Chicago. The scholarship, established by WCI this year, is one of 18 awarded by the NARM Scholarship Foundation.

### Journalism Pursuit

Ms. Lalich, a student employed by Rose Records/Sounds Good, will use the scholarship to pursue a career in journalism and communications.

Joel Friedman was the founder of WEA. The award was presented by Mrs. Joel Freidman and son, Michael Friedman.

## Benz Joins A&M

■ LOS ANGELES—Bob Reitman, A&M vice president of advertising and merchandising, has announced the appointment of Jim Benz as midwest regional merchandising director and Steve Leavitt as west coast regional director. Benz was previously advertising director at MS Distributors in Chicago.

## Schwartz Bros. Moves To New Maryland Site

■ WASHINGTON — Schwartz Borthers Inc., the Washington-based record distributor-wholesaler-retailer firm, plans to move its headquarters from Northeast Washington to a huge industrial building in nearby Prince George's County, Maryland.

The \$31.7 million-a-year firm plans to build an 86,800 square-foot building on four acres of land it owns in the Washington-area business park in Lanham, Md.

The Prince George's County Council's Fiscal and Planning Committee approved a special, bonding request to finance the project this past week, and sent it to the full council for a final vote soon.

Schwartz Brothers, which employs 470 people in its wholesale and retail enterprises, would employ an estimated 124 people at the proposed headquarters.

## Polygram Ups Rosen

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, has announced the promotion of Harvey Rosen to the position of Baltimore/Washington branch manager.

In his new capacity, Rosen will be responsible for the management and administration of the Baltimore / Washington sales branch and its field staff.

Rosen joined Polygram Distribution in 1976, first serving as New York branch salesman and most recently serving as New York branch sales manager.

In a related move, Jack Kiernan has announced the promotion of Jeff Brody to the position of New York branch sales manager. In his new position, Brody will be responsible for the day-to-day administration of the New York branch sales territory.

# THE MAN WITH THE GOLDEN GUN

GREATEST HITS



# Stark Convention

(Continued from page 3)

difference between profit and loss, David went on to say, "We make things happen. The big difference in Stark Record and Tape is that we've not only met, but welcome challenges. We've never limited ourselves to one segment of the market. Our product is sound — sound of every description, from every era, culture, ethnic group and age bracket. It's paid off in the soundness of our company. We've never been out to make a fast buck on a hot release and sit back and blame the industry when the sales cool off."

David—who began the Stark operation 22 years ago at a rack jobbing concern—spoke of the "well-planned, controlled growth" of the company. Citing the profit sharing's seven-fold increases over ten years, warehouse and office expansion, staff enlargements, classical club membership in excess of 30,000 a total departmentalized concept, plus Grapevines (super-stores) and free-standing Camelots (retail stores) as examples of Stark's aggressive posture and growth, David recognized the company's ability to "literally help break a new artist—Meat Loaf being a good case in point."

In keeping the management staff current with industry trends, David spoke of the inevitable move into video, adding "an entirely new dimension of sight to go with our sound," bar coding to provide an "almost instantaneous replenishment of industry, for higher turnover and increased sales," and a look at the "not-so-distant future" when "order catalogues will be a thing of the past and on-line computer terminals with TV screens and keyboards will tell us what we want to know about any piece of product instantly, in addition to complete sales analysis."

Alluding to the change in image of the industry from "beards, beards and sandals" to one of greater respectability with academic concern, David said, "Perhaps the most gratifying reform in our industry is its acceptance at the cultural level as a true art form." He cited Wednesday evening's country and rock performance at the Canton Cultural Center—a facility that until recent only staged symphonic performances and Broadway shows — as an example of this change.

David also felt that it was time to give back "something symbolic of a collective thank-you to the communities which have literally supported us" and announced that Stark will establish a scholarship fund to be awarded annually to a student in the busi-

ness field.

In closing, David once again recognized the importance of each Stark employee, adding that though the competition is getting tougher each year, it is up to everyone at Stark to "go about our business of breakin' the sound barrier."

What was most evident throughout the convention's seminars and presentations was the strong professional attitude maintained by each Stark attendee. Operations seminars which ran Tuesday and Wednesday stressed store appearance, maintaining and strengthening communications and company policy and procedure.

The "policy" factsheet, which will be sent out to manufacturers, redefines Stark's position on in-store displays constructed by label merchandisers. According to Larry Mundorf, VP of store operations, "The goal is to encourage label reps to visit our stores with the assurance that Stark managers will cooperate with them in constructing displays which best expose and promote their product within specified company guidelines. This should result in tasteful displays which yield maximum impact and sales of the product displayed." Parameters for displays were cited.

At the same Wednesday meeting, two new merchandising aids were unveiled. The merchandising tools, a plexiglass display cube and a 5' by 5' decor plaque, remained on display throughout the convention.

## Presentations

At press time, presentations by WEA, Capitol Records and MCA had been previewed. Presentations by CBS and RCA were set for Wednesday evening and Thursday afternoon, respectively. Highlights of the label presentations included exposure of new artists and product. WEA—Tuesday afternoon presented albums on each of their special project artists as well as awards to display contest winners. Capitol also presented their display contest winners with prizes, following a visual presentation Tuesday eve, spotlighting a recreational trailer as grand prize. MCA's Wednesday presentation on the videodisc was complimented by presenting each Stark staffer with a picture disc — one side showing Iron City House Rockers (Cleveland Int'l), the other a "thank you from MCA distributing Corp. to Camelot Music," which dated this year's convention and pictured everyone who attended last year's convention trip to Terre Haute, Indiana, the company's pressing plant.

# WEA Corp. Leads Stark Award Winners

■ N. CANTON, OHIO — Highlighting Stark Record and Tape Service's tenth annual convention held last week (16-19), the company presented honors to 14 staffers in recognition of five years in service and management. Salesmaker of the year, a manufacturer's award, was presented on Thursday evening (19) to WEA Corporation, a special gold award was given the same evening to Fisher Big Wheel, Stark's rack account.

## Recipients

Recipients of the five-year service awards presented on Thursday night include Nick Diamant, Doug Peifer, Mike Terlecky and Bob Varcho. This award which to date has been given to 20 Stark people totals 171 years in combined management and experience.

Monday night's awards were presented at Stark's profit-shar-

ing dinner. Bob David, VP of warehouse operations, and Joe Schott, VP of finance, presented awards to those employees who have worked with Stark for five years. They included Paul Christian, Sam Hayes, Bob Hill, Debbie Moore, Ann Penney, Marge Reynolds, Carol Satow, Rick Sayre, Cindy Sinclair and Marian Ritz. This service award brings the four-year total to 198 years in combined service. Tofic David, returns department chief, received a special return authorization award in front of a standing ovation audience. Also Monday night special recognition to Mrs. Carol David, wife of Stark president Paul David, was presented on behalf of the Stark organization.

Manufacturers WEA and Capitol Records made presentation to store managers for their winning displays.

# Pic Discs Potent Promo Vehicles in U.K.

By VAL FALLOON

■ LONDON—The power of the picture disc as a promotional vehicle has been proven again as all ten titles in WEA's 'Cruisin' series made the Record Business Top 120. All are reissues from the Fifties and Sixties.

The discs, on Lightning's Old Gold label and distributed and pressed by WEA, make up the UK's first picture singles series, and are priced at \$1.49. The marketing ploy was double-edged aimed at collectors and cashing in on the custom car cult. All pictures, supplied by Custom Car Magazine, are of autos owned by British drivers who are named on the label. They are mostly

Fifties / Sixties-modelled American-style cars.

The titles, too, are from that era, making chart placings all the more noteworthy. WEA is hoping that increased airplay will mean continued sales of the black vinyl singles after the picture disc supply is exhausted. 25,000 of each were pressed, a large number for such discs here, though WEA did set a precedent last year with 70,000 copies of the Cars' "My Best Friend's Girl."

The hits include Chris Montez' "Let's Dance," the Drifters' "Save The Last Dance For Me" and Bobby Darin's "Dream Lover."

# Falling for Susan



Rarely does a pop group make so splashy a debut as RCA/New York International Records artists Susan did recently. The Boston-bred quartet, whose first album "Falling In Love Again" has just been released, made their premiere appearance in Los Angeles with four nights at the Roxy. Celebrating backstage are: Randy Hoffman, general manager of Champion Entertainment/New York International Records; Joshua Blardo, director of national albums promotion for RCA; Mick Leland, Charles Leland, Ricky Byrd, and Tom Dickie of Susan; Frank O'Donnell, manager, national field merchandising; Don Burkheimer, division vice president, artists development and Tommy Mottola, president of Champion Entertainment/New York International Records.

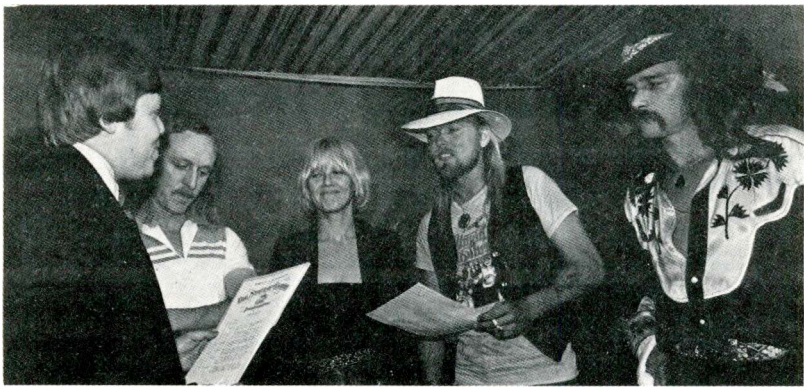
# THIS IS PLATINUM WITH AN EDGE.

"Toto." Their debut album on Columbia Records and Tapes.





## Georgia Lauds Allman Bros. Band



Sen. Ed Johnson of Georgia, representing Gov. George Busbee, awards the Allman Brothers Band a certificate at the Fox Theatre in Atlanta citing their accomplishments and civic benevolence. Pictured are (from left) Sen. Johnson, Butch Trucks, Bonnie Bramlett, Gregg Allman and Dickey Betts.

## Reddy TV Special Now Up for Grabs

■ LOS ANGELES—Personal manager Jeff Wald is reportedly screening "The Helen Reddy Special," a television special featuring the Capitol recording artist with guest stars Jane Fonda and Elliot Gould, for both the CBS and ABC networks this week, following his purchase of the property from NBC-TV, originally slated to air the show.

Wald's original deal with NBC was made prior to Fred Silverman's take over at NBC. Reddy finished taping on April 4, with expectations of a May air date, but found the show to be scheduled to air August 21. The special, reportedly bought back from NBC for more than half a million dollars, was never seen by NBC before scheduling its network showing, claims Wald.

Wald stated that Reddy was available to do interviews in the various key Nielsen markets and that she was prepared to take out ads in those same cities, but was ignored by NBC.

## Amazing Rhythm Aces Signed by Columbia

■ LOS ANGELES—The Amazing Rhythm Aces have signed with Columbia Records. The Aces' deal with Columbia includes their catalogue of five albums, among them the current album, "The Amazing Rhythm Aces," which was first released by ABC Records in January. Columbia will be revising the album package, to include some modification and a new back cover photo, and will be shipping it under their own logo as soon as possible.

## WEA Promotes Two

■ LOS ANGELES—WEA Los Angeles branch manager George Rossi announced the following appointments: Jody Raithel as marketing coordinator in the Los Angeles branch, and Mark Goldstein as a sales representative transferred from San Francisco to the Los Angeles market.

## London Reorganizes Pop Departments

■ NEW YORK — London Records has announced the reorganization of the pop product department and promotion department, and has named Bob Paiva the pop product/promotion manager.

Anne Adams, the pop product administrator, will take on the duties of the national press, coordinate the artwork for the upcoming pop product releases and act as the advertising liaison to trade and consumer publications.

Garrison Leykam, the a&r production director, will now coordinate his a&r and production duties within this department.

This new department will be responsible for all promotion activities with Tom Mazzatta, west coast regional promotion; John Boulos, northeast regional promotion; Roger Raimond and Joann Jelly, national secondary promotion and Billy Smith, national disco promotion.

## Rod Linnum Joins MCA Distrib Corp.

■ LOS ANGELES — Al Bergamo, president, MCA Distributing Corporation has announced the appointment of Rod Linnum to the position of branch manager, Detroit Branch, MCA Distributing Corporation.

For the past year, Linnum has been regional promotion manager, midwest region, Twentieth Century Fox Records. Previously, he held positions with Music Stop, Inc. in Detroit, as both director of operations and director of merchandise.

## Pickwick Expands HQ

■ MINNEAPOLIS — Pickwick International has expanded its corporate world headquarters facility here by adding 439,400 square feet of working space. This additional space, together with Pickwick's existing 90,000 square foot structure, gives Pickwick a grand total of 529,400 square feet of operating space.

## E/P/A Field Staff Blends Promo and Merchandising

By STEVEN BLAUNER

■ NEW YORK—Field promotion of albums at Epic, Portrait and Associated labels is being handled with increased efficiency thanks to the efforts of Bob Feineigle, director of national album promotion and Harvey Leeds, associate director, who report to Al Gurewitz, vice president of promotion.

What has been accomplished is the set-up of a network of communication from "street"-local level, to the New York E/P/A office and out to the promotion satellites. This system effects radio, retail, advertisements, live shows, and is coordinated with the marketing force. Early signs of a hit can be picked up by E/P/A regional promotion men and the record company machinery can respond quickly.

### Promo Tools

Beyond in-store merchandising, posters, stand-up displays, the E/P/A force utilizes visually oriented presentations. Copies of the Fabulous Poodles album were pressed in shocking pink vinyl, and a multiple picture disc sampler was issued, which incorporated the covers of albums by Tonio K., Trillion, and Browns-

ville. But one of the most potent tools in the E/P/A arsenal has been the use of live performances by the label's acts. This includes radio simulcasts, and live discs distributed to AOR stations. In the case of Molly Hatchet, a live show was put together in Louisville, Ky., with tickets selling for \$1.02. The concert drew 7,200 people, and was broadcast over ten Burkhart/Abrams stations in the region.

### Advance Work

With a new album by a new group, Feineigle said, much advance work would be necessitated in getting the record heard by music directors and on the radio. Contact with radio stations and exposure of new material is probably the most important function of Feineigle and Leeds, both through their own work, and by organizing the E/P/A staff, local, regional, and in the national office.

Gurewitz helped to detail the workings of the system. "Up front planning is done by Feineigle and Leeds, which is then transmitted to five regional album promotion and marketing men. The RAPM's

(Continued on page 63)

## Record World

### 1979 ANNUAL DIRECTORY & AWARDS ISSUE

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## RCA Begins Latin Convention

■ NEW YORK — RCA Records opens a week-long Latin American convention in Miami Monday (23) with more than 100 delegates from 20 nations scheduled to participate in a presentation of forthcoming product from South America, Europe, North America and the Far East.

The convention will be opened by Arthur Martinez, division vice president, RCA Records International. Jose Vias, director, market

development, Latin American Region, will act as chairman for the sessions and seminars being held at the Doral Beach Hotel.

The convention opens Monday night with a reception for the delegates, continuing thereafter with daily product presentations from each of the countries represented.

A buffet dinner and disco party aboard the ship Isis, cruising the Intercoastal Waterway Friday will conclude the convention.

RCA's subsidiaries, licensees, publishing companies and independent companies associated with RCA in various countries will be represented.

Countries represented at the convention are the U.S., Canada, Mexico, El Salvador, Ecuador, Panama, Peru, Uruguay, Venezuela, France, Germany, Argentina, Brazil, Bolivia, Chile, Colombia, the Dominican Republic, Italy, Japan and Spain.

## AGAC Announces ASKAPRO Line-Up

■ NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the May lineup of guest speakers for AGAC's Thursday noontime rap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be: Bob Esposito, vice president and general manager of Lifesong Music, on May 3; independent producer Eddie Kramer, on May 10; Mark Spector, national director, a&r, A&M Records, on May 17; Fred Tobias, composer, discussing "Writing for Industrials," on May 24; Bob Stecko, music director and arranger for Samantha Sang and Jane Olivor, on May 31.

The ASKAPRO seminars held at AGAC—40 West 57th St.—are open to all songwriters. Only a phone call (757-8833) is required to reserve a space.

## Electric Lady Bows New Studio

■ NEW YORK — Electric Lady Studios has added a third studio on the upper level, designed by John Storyk, who had initially designed the studios for Jimi Hendrix.

Among the equipment available is a new 8068 Neve Console with computerization and the Westlake 4-way Monitoring System making Electric Lady the first studio outside of Westlake itself to have this system.

Studio C is now available for bookings.

## Cashman & West Bow New Company

■ NEW YORK — Terry Cashman and Tommy West have announced the formation of American Radio and Television Productions, Inc.

The new firm will provide tunes, lyrics, vocalists, musicians and finished musical productions for television and radio advertisements.

## Happy Cafe



A&M recording group Sad Cafe was visited by A&M president Gil Friesen backstage at the Roxy after a performance. Among others (not shown) to wish Sad Cafe much happiness were Graham Gouldman (of 10cc), Peter Noone (Herman's Hermits), Tommy Shaw (Styx) and Bell & James. The group's latest single is "Black Rose," taken from their "Misplaced Ideals" lp. Pictured from left: Lenny Bronstein, national promotion director; Gil Friesen, president, A&M, John Stimpson (band); Ashley Mulford (band) Ian Wilson (band); Vic Emerson (band); Paul Young (band); Dave Irving (band); Lenny Zaksen (band).

## Platterpus Employees Arrested

■ LOS ANGELES — Three employee of the Platterpus Records retail chain here will appear in Los Angeles Municipal Court Tuesday (24) to face charges in connection with the sale of an estimated million dollars in stolen records and tapes, according to official sources.

Arrested last week in the climax of an eleven-month investigation by police and private investigators were Raymond Valenzia, 31, of Santa Monica, general manager of the Platterpus chain; Robert Maryttos, 37, manager of Platterpus' Hollywood branch, where the arrests were made; and clerk Gary Holtsley, 21. All three were immediately released on \$1000 bail.

Said to initiate the investigation was Capitol Records, which began an internal investigation of its Fletcher Drive warehouse here that resulted in the dismissal of five employees. Also participating in the initial investigation, conducted by the private firm of Boyd & Associates here, was Columbia Records; A&M also re-

portedly worked with investigators in tracking stolen product.

Ralph Daniels and T. F. Weiser, both detectives with the L. A. P. D. burglary division, made the arrest following an undercover agent's sale of 1500 stolen recordings, sold at \$2.25 each, according to the City News Service.

(Continued on page 66)

## Halsey Inks Brown

■ TULSA — Jazz-blues artist Clarence "Gatemouth" Brown has been signed to an exclusive worldwide booking and management contract with the Jim Halsey Company, it was announced last week.

Brown recently recorded an album with Roy Clark, another Halsey artist, called "Makin' Music," to be released this spring on MCA Records. Brown is scheduled to play the New Orleans Jazz Festival April 28 and then opens a two-week engagement at the Cabaret Lounge in John Ascuaga's Nugget in Sparks, Nev.

## Col. Names Crossen Sales/Artist Dev. Dir.

■ NEW YORK — Tom McGuiness, vice president, sales and distribution, CBS Records, has announced the appointment of Chuck Crossen to director of sales/artist development, Columbia label.



Chuck Crossen

Crossen came to CBS Records last year from MCA Records where he served as branch manager in Minneapolis.

## Quatro Promo Tour



RSO recording artist Suzi Quatro recently completed a coast-to-coast promotional tour in support of her new single, "Stumblin' In," from the "If You Knew Suzi" lp. Shown in photo at left are: San Francisco radio station KYA manager Nicky Chinn; Joe Michaels, KYA-AM; Rick Scott, KYA-AM; Pat Evans, KYA/FM; Freddie Avner, RSO promotion; Suzi Quatro; Sharon Rosenbush, KYA promotion director; and Len Tuckey. In photo at right are Quatro at Northeast Music City in Harvard Square, Boston, with Music City manager, Linda Burgert, assistant manager Fred Milton, RSO promotion man Tony Marino, and Len Tuckey.



# MAKING THE WORLD SAFE FOR FLASH AND THE PAN.

Flash and the Pan: a mysterious identity, cloaking a brilliant debut album and an insidious new sound. Flash and the Pan!

Already, the Australian import LP has achieved heavy airplay at WBCN where it has been the #1 most requested album and has received Top-5 airplay. Strong airplay is reported at KSAN, KROQ, KZEL, WIOQ, WHFS, WBAB, WQBK, WOUR, KZAM and others—all off the import record!! Wherever

the album has been programmed it has lit up the phones.

Who are these oddly monitored maniacs and why are they frying so hard?

Our story begins some months ago, when two chaps named Vanda and Young (purveyors of top pop with the Easybeats, and producers of chop-rock AC/DC) stepped into a recording studio somewhere in the Australian hinterlands... only to emerge some time later mumbling something about

Flash and the Pan. And what little they've leaked reveals minds full of barbed words that slice through restless rock rhythms. You'll find out soon enough: Flash and the Pan is not a passive experience.



**"Flash and the Pan!"  
Their debut album  
on Epic Records  
and Tapes.**

# Record World Single Picks

**FRANKIE MILLER**—Chrysalis  
2273



**WHEN I'M AWAY FROM FROM YOU** (prod. by Mackay) (writer: Miller) (Chrysalis, ASCAP) (3:22)

Miller's up-dated busking rhythm finds more and more supporters with each release and this one is one of his most commercial efforts to date. The growl in his vocal has been mellowed a bit and the hook is perfect for spring/summer car radio listening. Top 40 and a/c bound, no doubt.

**ALMA FAYE**—Casablanca 977



**IT'S OVER** (prod. by Sciscente-Daigle) (writers: Sciscente-Daigle-Brooks) (Carrousel/Lady Capella, CAPAC/PRO) (3:39)

This new artist has more than just a touch of Mavis Staples in her vocals and its her phrasing that's at the core of this disc. It's a pure-bred disco offering, driven upward by an infectious hook and a sparse but very complimentary arrangements. It's for several formats and a powerful debut.

**ATLANTIC STARR**—A&M 2135



**(LET'S) ROCK 'N' ROLL** (prod. by B. Eli) (writer: W. Lewis) (Almo/Newban/Audio, ASCAP) (3:25)

The east coast group made noise on the BOS and disco charts with their last release and this new one should go even further. It's the slickest most professional kind of disco, light on the arrangements and heavy on vocal interplay. It's the primest example of crossover material. Something for everyone.

**VAN MORRISON**—Warner Bros.  
8805



**CHECKIN' IT OUT** (prod. by Morrison) (writer: same) (Essential, BMI) (3:29)

Van Morrison is one of rock music's most well-known song stylists and here shows it all off with class on this third single from the "Wavelength" album. Using a rock base with an insinuation of jazz/r&b, Morrison's vocals prove he has lost none of his power or story-telling delivery. For AOR first.

## Pop

**JOHN HIATT**—MCA 41019

**RADIO GIRL** (prod. by D. Bruce) (writer: Hiatt) (Bug/Bilt, BMI) (2:34)

Hiatt's first single in some time has a Caribbean flavor and thick and usual arrangements. It's for pop programming with interest for adults as well.

**TERI De SARIO**—Casablanca 980

**THE STUFF DREAMS ARE MADE OF** (prod. by R. & H. Albert-Randall) (writers: Carbone-Lambert) (Blackwood, BMI/Sterling, ASCAP) (3:17)

The Miami artist's last two singles made the pop charts and this new one should find disco fans as well. The Albert brothers' production is deep and provocative.

**DUNCAN BROWNE**—

Sire 1047

**THE WILD PLACES** (prod. by Browne) (writer: same) (Hudson Bay, BMI) (3:44)

Once a member of Metro, Browne's first single for Sire has a mid-'60s sound keyed by acoustic guitar work and the artist's breathless vocals. It's a sophisticated pop-rocker.

**TRIUMPH**—RCA 11569

**HOLD ON** (prod. by Levine-group) (writer: Emmett) (Triumph, CAPAC) (2:59)

The group has already gone multi-gold in Canada and is finding fans in the U.S. as well. This new single all but guarantees AOR and pop presence. The vocals are rock familiar and on the mark.

**DESMOND CHILD & ROUGE**—

Capitol 4710

**MAIN MAN** (prod. by Landis) (writer: Child) (Desmobile/Manager, ASCAP) (3:31)

The group's last single made noise in the disco market and this follow-up is a sentimental ballad with a modified wall-of-sound production. It's for teens and adults.

**ERROL SOBER**—The #1

Record Co. 215 (Atlantic)

**SOMETHING'S GOIN' ON** (prod. by Post-Phillips) (writers: E. & V. Sober) (One for the Money) (4:11)

The disc's already on the Top 100 and it's a peculiar kind of AOR ballad featuring wailing guitar. The beat is mid-rock and Sober's vocals are suitably strong.

**HELEN HUDSON**—Cyclone 102

(Janus)

**NOTHING BUT TIME** (prod. by Morgan-Baunach) (writer: Hudson) (Ghost Dance, ASCAP/One Note Beyond, BMI) (3:29)

The Australian artist's first single is an airy romantic ballad featuring acoustic guitar and piano parts. The hook, keyed by her intricate phrasing, is right for Top 40.

**BOB BRAUN**—Image 3081

**CINCINNATI** (prod. by H. Hunter) (writers: Hunter-Boulanger-Heard) (Pocono, BMI) (2:12)

This vaudeville-styled tune, sung in Braun's rich baritone, is a curious outing, pitched by a fast-picked banjo. Right for a/c programming (and WKRP).

## B.O.S./Pop

**BILLY PRESTON & SYREETA**—

Motown 1460

**GO FOR IT** (prod. by Di Pasquale-Shire) (writers: Shire-Connors) (Check Out, BMI) (3:42)

This first team-up of the artists is the theme song from "Fast Break" done in a bright disco tempo. It gives plenty of room for both vocals and could easily be a multi-format hit.

**RUFUS**—MCA 41025

**AIN'T NOBODY LIKE YOU** (prod. by group-Halee) (writers: Maiden-Robbins) (Amer. Broadcasting, ASCAP) (3:40)

A calliope-styled opening sets the tone on this up-tempo tune with a male-female vocal trade. It's slick and stong with just a bit of rock in the rhythm.

**THE BRIDES OF FUNKENSTEIN**—

Atlantic 3556

**WAR SHIP TOUCHANTE** (prod. by Clinton) (writers: Clinton-Worrell-Ivy) (Malbiz, BMI) (4:46)

The Brides here contribute another space age funk tune with eerie talk vocals and appropriate electronics. It's a perfect package, ripe for immediate BOS adds.

**BOOTSIE'S RUBBER BAND**—

Warner Bros. 8818

**JAM FAN (HOT)** (prod. by Collins-Clinton) (writers: Collins-Clinton-Collins) (Rubber Band, BMI) (3:50)

Bootsie Collins—the funk bassist extraordinaire—here comes up with another punchy and exotic BOS tune with enough rhythm to dance to. The Clinton collective continues . . .

**SPACE**—Casablanca 974

**MY LOVE IS MUSIC** (prod. by Iliesco) (writer: Marouani) (Call Me, ASCAP) (4:15)

This punchy European disco tune came on the Top 100 this week and has the right energy to go all the way. The tempo is fast, the vocals strong, and its an altogether tasty package.

**GEORGE McCRAE**—T.K. 1034

**DON'T YOU FEEL ME LOVE** (prod. by Casey-Finch) (writers: same) (Sherlyn/Harrick, BMI) (4:21)

McCrae here teams up with K.C.'s Casey and Finch for a fast-tempoed BOS/disco tune with sparse lyrics and conga drums as the mood setter. For dancin' or listenin'.

**LARRY GRAHAM with GRAHAM**

**CENTRAL STATION**—

Warner Bros. 8816

**(YOU'RE A) FOXY LADY** (prod. by B. Martin) (writer: Graham) (Nineteen Eight Foe, BMI) (4:10)

Echo-fied lead vocals carry the message here in a slicked up funk rhythm. The band sound is big, heightened by a bright horn section. For BOS play first.

**FIVE SPECIAL**—Elektra 46032

**WHY LEAVE US ALONE** (prod. by Banks) (writers: Banks-Green-Johnson) (At Home/Baby Dump, ASCAP) (3:45)

This new group captures the best aspects of BOS disco. The vocals are heavy on the harmony and this is a strong debut. It's also available on 12-inch disc.

**BLOODSTONE**—Motown 1458

**JUST WANNA GET THE FEEL OF IT** (prod. by Monseque) (writer: Smith) (Stone Diamond, BMI) (3:36)

This new Motown group has a flowing traditional BOS sound adapted beautifully to a disco rhythm. The vocal arrangements are sophisticated and this single has vast potential for multi-format play.

## Country/Pop

**THE KENDALLS**—Ovation 1125

**JUST LIKE REAL PEOPLE** (prod. by Fisher) (writer: McDill) (Hall-Clement, BMI) (3:17)

The family duo was one of the country breakout stories last year and this new single is already on the country chart. Jeanie Kendall's big soprano is right for adult/contemporary consideration.

**JOHNNY RUSSELL**—Mercury

55060

**I MIGHT BE A WHILE IN NEW ORLEANS** (prod. by Vienneau) (writer: Holyfield) (Maplehill/Vogue, BMI) (3:06)

Trumpet parts add the right mood to this paean to the Southern city. It's an easy going tune and Russell's deep vocals are warm and descriptive. For country and a/c.

**LESLEE BARNHILL**—Republic 040

**BAD DAY FOR A BREAKUP** (prod. by F. Kelly) (writers: Kelly-Barlow) (Frebar, BMI) (2:41)

Western overtone has much to offer pop listeners. The instrumentation is heavy on the rhythm section with the artist's soft vocals as centerpiece.

# FROM FLASHMAKER TO CHARTMAKER.

The exciting story of Graham Parker's "Squeezing Out Sparks"



**Upon Release:**

MELODY MAKER hails it as "the one album against which everything else this year will have to be judged."

**First week:**

● "FLASHMAKER OF THE WEEK"—Radio's most added album.

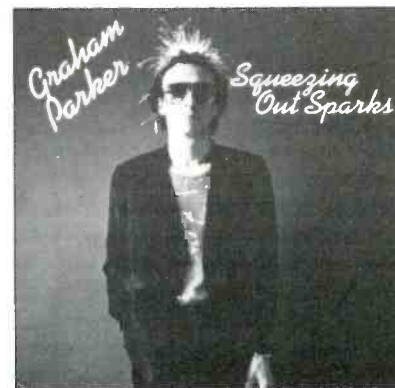
**Second week:**

● "CHARTMAKER OF THE WEEK"—A national sales breakout, Parker begins major tour, nationwide.

**Third week:**

- Spectacular chart jumps continue—**81\*-57\* in RECORD WORLD; 110\*-55\* in BILLBOARD!**
- Concert raves pour in: LOS ANGELES TIMES calls him "one of the most compelling rock figures to emerge in the 1970s."

AND ...THE STORY'S JUST BEGINNING!



Graham Parker's **SQUEEZING OUT SPARKS.** His remarkable new album. On Arista Records and Tapes.

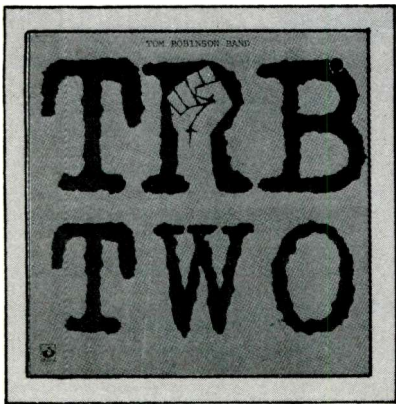


## GRAHAM PARKER AND THE RUMOUR TOUR

April 8 & 9	Old Waldorf San Francisco, CA.	April 20	Uptown Theater Milwaukee, WIS.	May 2	Hard Rock Cafe Hartford, CONN.	May 12	Lisner Auditorium Washington, D.C.
April 11-14	The Roxy Los Angeles, CA.	April 21	Tyrone Guthrie Theater Minneapolis, MINN.	May 3	Calderone Theater Hempstead, L.I.	May 13	Rogues Virginia Beach, VA.
April 16	Rainbow Music Hall Denver, COLO.	April 24-25	Agora Cleveland, Ohio	May 5	Spectrum Philadelphia, PA.	May 17	Agora Atlanta, GA.
April 18	One Block West Kansas City, MO.	April 27-29	Park West Chicago, ILL.	May 6-9	Paradise Boston, MASS.		
April 19	Orpheum Theater Madison, WIS.	May 1	Stage One Buffalo, N.Y.	May 11	Palladium New York, N.Y.		

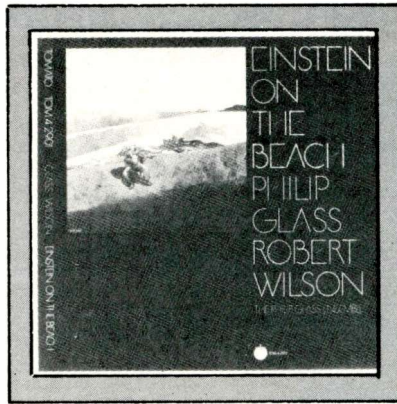
MORE TO COME.

# Record World Album Picks



**TRB TWO**  
TOM ROBINSON BAND—Harvest  
ST-11930 (7.98)

Todd Rundgren produced the group's second album and has opted for a straightforward rock sound as opposed to the electronic embellishments he has become known for. Robinson continues to take a political stand without compromising his musicability.



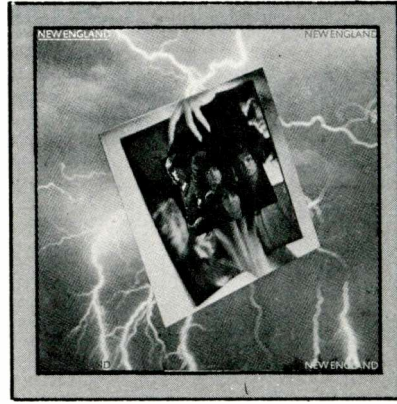
**EINSTEIN ON THE BEACH**  
PHILIP GLASS/ROBERT WILSON—  
Tomato 4-2901 (29.98)

The four record set by the Philip Glass Ensemble is impeccably packaged and pressed by the Sheffield labs for exceptional clarity. If there was ever such a thing as an avant-garde opera, that term would be used to describe Glass' work. It is an adventurous four hour work.



**NO. 1 IN HEAVEN**  
SPARKS—Elektra 6E-186  
(7.98)

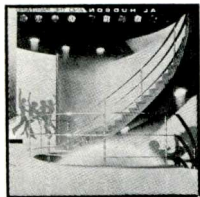
A new label and a complete metamorphosis in the sound of the group should finally bring the Mael brothers before a new, wide audience. Producer Giorgio Moroder is at the helm, using his stylized, synthesized disco sound to accent the Mael's idiosyncratic lyrical slant.



**NEW ENGLAND**  
Infinity INF 9007  
(7.98)

The quartet that hails from a certain northern part of the country has absorbed its British rock influences well on this debut. Hard rock guitar riffing and clean vocal harmonies should bring the group some success on the Top 40 and AOR levels with songs like "Don't Ever Wanna Lose Ya."

**HAPPY FEET**  
AL HUDSON & THE SOUL PARTNERS  
MCA AA 1136 (7.98)



The second effort from Al Hudson is every bit as funky as the first and should go a long way towards establishing the Soul Partners as a major force on BOS radio. With songs like "Happy Feet," this can also expect to see club play.

**CUT ABOVE THE REST**  
SWEET  
Capitol SO-11929 (7.98)



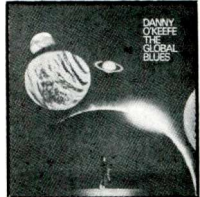
The group has lost its lead singer, Brian Connolly, but does not suffer for it. Good, catchy rock and roll remains Sweet's calling card with songs like "Call Me" and "Play All Night." "Discophony," an anti-disco tune, should appeal to all rock formats.

**LIVE AT THE BOTTOM LINE**  
PATTI AUSTIN  
CTI 7086 (7.98)



The songstress proves to be an engaging and entertaining artist in concert as evidenced by this lp. There is a good mix of material and excellent support for her dynamic vocals supplied by some of New York's top sessionmen.

**THE GLOBAL BLUES**  
DANNY O'KEEFE  
Warner Bros. BSK 3314 (7.98)



O'Keefe's flair for writing and his colorful observations on the American condition has produced one of his finest works to date. Instantly appealing numbers such as "Livin' In The Modern Age" and "The Jimmy Hoffa Mem. Bldg. Blues" should take this far.

**AFFINITY**  
BILL EVANS  
Warner Bros. BSK 3293 (7.98)



Combine this master pianist with as legendary a harmonica player as Toots Thielemans and the ensuing album is sure to become a classic. Performing such standards as "The Days Of Wine And Roses" and "Body & Soul" gives this a wide appeal.

**INVASION OF THE BOOTY SNATCHERS**

PARLET  
Casablanca NBLP 7146 (7.98)



The latest in the continuing adventures of P-Funk spinoffs is a scintillating collection of amusing lyrics and catchy rhythms. "No Rump To Bump" and "Booty Snatchers" are highlights.

**TALES OF THE UNEXPECTED**  
FRANK MARINO & MAHOGANY RUSH  
Columbia JC 35753 (7.98)



The hard rocking group has always done well on the road and that success should translate into some album sales with this, their best sounding lp yet. The live/studio sides shows the trio at its best.

**ALL IN FUN**  
THE WRITERS  
Columbia JC 35768 (7.98)



The second album by this esteemed group of sessionmen and noted writers is a bit less jazz oriented than their debut and closer to an r&b/dance sound. Percussionist Ralph MacDonald is at the helm and is responsible for the fine production.

**BLUE KENTUCKY GIRL**  
EMMYLOU HARRIS  
Warner Bros. BSK 3318 (7.98)



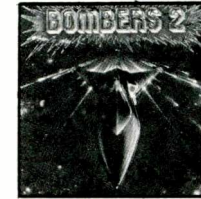
Harris' country/pop sound will make inroads into both markets. Of note is her version of "Even Cowgirls Get the Blues" with harmony by Dolly Parton and Linda Ronstadt. Her duet with Tanya Tucker on "Sister's Coming Home" is a standout.

**LADY NIGHT**  
PATRICK JUVET  
Casablanca NBLP 7148 (7.98)



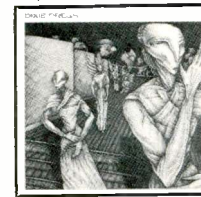
Juvet's last hit, "I Love America," was big in the discos and this latest lp is poised for an across the board response. His falsetto Gibb-like vocals and the extended medley on side two makes this a well balanced lp.

**BOMBERS 2**  
BOMBERS  
West End WE 106 (7.98)



The second album by the Canadian group of one time rockers turned disco outfit is a successful, hypnotizing album of extended dance tunes. With a solid rhythm section and synthesized currents floating on top of it, the group should repeat its success.

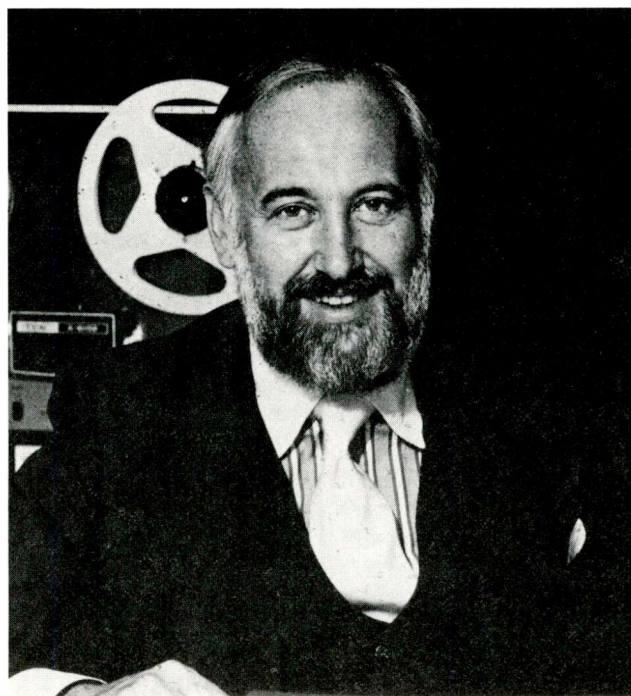
**NIGHT OF THE LIVING DREGS**  
DIXIE DREGS  
Capricorn CPN 0216 (7.98)



The half live/half studio album produced by Ken Scott could be the thing to break this instrumental group in a big way. The quintet remains increasingly difficult to categorize, but every musical style they take on is done with impeccable taste and precision.

*Testimonial honoring  
Bruce G. Lundvall  
President—CBS Records Division  
Sponsored by the  
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in association with the  
City of Hope*

Thursday Evening, May 31, 1979/Beverly Hilton Hotel/Beverly Hills, California



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208 West 8th Street, Los Angeles, California 90014

### Martin Bandier Looks to Movies and Management

By SOPHIA MIDAS

■ *Martin Bandier, former real estate entrepreneur of The Lefrak Organization, co-founded The Entertainment Company with Charles Koppelman only four years ago. Beginning as a flourishing publishing company with the acquisition of the EMP catalogue to the present ownership of 10,000 songs, The Entertainment Company has become successfully involved with other aspects of the music industry, including production and management. In this Dialogue, Bandier discusses the company's mini-conglomerate stance, emphasizing the importance of intelligently exploiting catalogue acquisitions, particularly since copyrights, as real estate, have become lucrative and increasingly scarce assets.*



Martin Bandier

**Record World:** Can you explain The Entertainment Company's involvement with production?

**Martin Bandier:** We like to think of ourselves as something more than a production company. We believe that, except for manufacturing and distribution, we perform all of the functions of a record company. In addition to our a&r production capabilities, we have a full scale marketing, promotion and product management operation. With the help of record companies, we map out marketing and promotional campaigns which include recommendations for trade ads, consumer ads, placement of billboards, etc. We attempt to learn as much about the artist we are producing as is possible, and by doing this we are able to map out our campaigns by taking advantage of the weaknesses and strengths of the artists in particular markets. Because we work closely with every major record company, we are fortunate to have a panoramic view of the marketing and promotional campaigns that work and we try to utilize the knowledge we have gained from one record company to help another record company. We have our own staff to coordinate all the functions that one might normally expect a record company to perform. I don't know of any production company that does all of the things that we do. We are involved in every aspect of the development of our artists and the sale of their records.

**RW:** Why has The Entertainment Company recently undertaken the management of Judy Collins, particularly since the company has never managed an artist before?

**Bandier:** While Charles Koppelman and I have always felt that the responsibility we undertake far exceeds the normal responsibilities of a production company and in effect became managers with respect to recording careers, because of certain personal reasons we shied away from becoming managers. The two most significant problems that come to mind are the great deal of time, effort and energy which is required in directing an artist's overall career. Because of the substantial number of artists we are involved with, neither Charles nor I wished to spend a tremendous part of our day on the mundane matters that managers often are required to do. The second problem is a question of conflict with other managers. Managers have always been a terrific source of business for us and we would never want any manager to think that we were suddenly vying for their role with a particular artist. Our management of Judy Collins is quite unique because of the strong personal relationship that Charles has developed with Judy and because Judy is an established star and quite easy to work with. Additionally, Judy has not had a personal manager for several years and so our management posed no conflict to anyone in a management capacity.

**RW:** Would you manage any other artists, and if so what would be your criterion?

**Bandier:** I believe that for the present time we will take one step at a time and feel our way through our current management with Judy Collins and see how that works and the effect it has on other aspects of our business. So far it's been a terrific experience. Obviously,

there are some situations which would not pose any problems in terms of management, such as a new artist, but I think that before we would commit ourselves to manage any other artist we would want to make sure there would be no conflict and, most significantly, that we can be of help and that we are properly staffed to accommodate the time demands of management. We have been fortunate in that we have had the luxury of being able to feel our way through a great many things in the music business and to pass up many opportunities because of our sound financial base. While we have had the opportunity to manage other artists, we have always looked at long range plans instead of the fast dollar that could be made today. I think that theory has helped us in every aspect of our business. If we believe in a writer or an artist, we are prepared to continue to invest money in that artist or writer and support him or her until such time as the artist or writer becomes successful.

**RW:** Have you recently acquired any new songwriters that I don't know about?

**Bandier:** Yes, Hugh Prestwood who wrote the title song on Judy Collin's new album "Hard Time For Lovers," Sue Sheridan, Gary Portland and Jeanne Napoli, Evie Sands and Ben Weisman. We are quite excited about the writing ability of all of these new staff writers.

**RW:** What are the future goals of The Entertainment Company?

**Bandier:** About three and a half years ago when Charles and I talked about the future, we always looked at MCA as a direction. While at the time we never quite believed it could be done in a brief period of time, we have gone from a flourishing publishing business to a very large and successful production company in the business, and now we have ventured into management. I would say that it's just around the corner before we become involved in motion pictures.

**We know what the record buying populace wants, so we think we know what the motion picture viewing audience wants. There is no reason why we can't do both.**

**RW:** Which areas of the film industry would you like to become involved with?

**Bandier:** I think we would become involved on both the production and music levels. We are currently looking for properties. Hopefully, some of them will be music oriented. It is our firm belief that the same people who go to motion pictures today are the same people who buy records. We know what the record buying populace wants, so we think we know what the motion picture viewing audience wants. There is no reason why we can't do both. Again, it is a question of people and time and the finding of the right product to put out there.

**RW:** That's a very big undertaking.

**Bandier:** It is and doesn't exclude television either. All of it is just the creative process of putting minds to work and thinking of different ideas that make sense, so the MCA dream is not something that far fetched anymore. It seems that every time we enter into a new area we have terrific success and obviously I hope it continues. Perhaps someday in the near future the MCA dream will not be a laughing fad but, rather, a reality. That's really what I think our ultimate goal is, to have all of the components of a giant entertainment company. I suppose that's why the name of our company is The Entertainment Company.

**RW:** Do you think The Entertainment Company has a sound?

**Bandier:** I don't think we have a sound. I think it would be virtually impossible to catalogue us; for example, we have had four number one country songs, several pop number one songs, many number one AC hits and hopefully, within the next few weeks, a number one disco song with Cher. Producing acts such as Barbra Streisand, Dolly Parton, Judy Collins and Cher would, of course, make it difficult to say that we have a "sound."

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# ***The New Consumer Magazine that does what no magazine has ever done before!***

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Issue Two

June issue in store week of May 14th

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## Disco File

(A weekly report on current and upcoming discotheque breakouts)  
By BRIAN CHIN

■ Patrick Juvet's second American album, "Lady Night" (Casablanca), exhibits a marvelous degree of verve in the production, by Jacques Morali, the like of which he has surpassed only on Village People's biggest hits. Its highlight, a 12:07 medley, "The 'Gay Paris'" and "French Pillow Talk," has not a wasted moment from the piano prelude and synthesizer takeoff that opens the cut. Notable amid Horace Ott's typically rich orchestration and Gypsy Lane's thrusting rhythm are the background vocals, which, having a much softer edge than those which we'd hear from the Bee Gees, are very much Juvet's own sound. Morali elicits especially fine work from the band throughout the cut, pacing its length with an excellent throbbing break of strings, lead guitar and bass which occurs twice during "Gay Paris." "French Pillow Talk," magically bridging wistfulness and intensity, winds up the side with great bass work from Alfonso Carey and a last climactic break of electronic percussion and pillow-talk dialogue. Perfectly conceived and executed; bound to hit playlists immediately. Elsewhere on "Lady Night," three cuts, all topping five minutes, seems, understandably, a bit less interesting by comparison to the medley; "Swiss Kiss" for example, has a hook whose smooching noises take a cute idea too far. "Viva California" and "Lady Night," are both fine pieces of work, though, featuring the now-recognizable percussion style of Jimmy Maelen. "Viva California," which sounds lyrically like a companion to Village People's current "Go West," is particularly attractive for its phased cymbal sound and lush waves of weaving falsetto harmonies.

Also among the week's best: two remixes improve on already enjoyable cuts. Kellee Patterson's "Let Go, Let Go" reappears on Shadybrook disco disc in a new, extremely dynamic mix by New York's Roy Thode which allows greater ease in deejay handling. Now timing 7:35, the cut show off a style that Patterson couldn't quite convey in her first hit, the rather gimmicky "If It Don't Fit, Don't Force It." She sounds much more in control here, playing with a very exciting rasp in her voice and whispering breathlessly in front of echoing harmony and a rushing cymbal rhythm. Certain crowds will be more than charmed by the coda, a mixdown to acappella harmony and motor-cycle noises. Freda Payne's "I'll Do Anything For You," from last fall's "Supernatural High" album (Capitol), now available in a new mix by producer Cecil Hale and John Luongo that gives greater length (7:40) and percussive drive to a beautifully written pop song that sticks in the mind after the first listening. It's a perfect radio record; club deejays are given the option of an even longer mix by the inclusion of a 4:25 instrumental flip. Atlantic Starr preview their second A&M album with disco disc pressings of "Let's Rock and Roll," a wildly overdriven funk-rocker that takes "Stand Up" right into third gear, sprinkling tambourine breaks throughout hot, simple riffing and shouted vocals. Lots of heat is generated by the end of the cut, where a short piano bit seems to wander off track a bit—possibly, it's a plus for radio programming—but it's hardly a major drawback in the surrounding momentum.

My personal favorite of the week's albums is "The Jones Girls," the first solo for Shirley, Valorie and Brenda Jones, who have previously sung with Diana Ross and Linda Clifford, among others. Along with several exquisite, honestly emotional ballads, the set, on Philadelphia International, includes two disco possibilities: "You Gonna Make Me Love Somebody Else," already available on disco disc in 8:05 length, and "You Made Me Love You." The latter, timing 4:53 and produced by Dexter Wansel, is one of his very best songs, put across with both assurance and fresh enthusiasm by the group, and with muted orchestration brightened with a tingling synthesizer effect. I think the bass break could be a bit punchier—certainly, the tag could be much more developed for club play, but it's wonderful as is, and while we wait for a remix, there's "You Gonna Make Me Love Some-

(Continued on page 27)

## Discotheque Hit Parade

(Lists are in alphabetical order, by title)

### HIPPOPOTAMUS/BALTIMORE

DJ: NECI WILLIAMS  
BIG BUSINESS—Tropique—Midsong Intl.  
BODY STRONG—Sylvester—Fantasy (lp cut)  
BOOGIE BUSINESS—Lamont Dozier—WB  
DON'T FALL IN LOVE—Alma Faye—Casablanca (lp cut)  
DON'T GIVE IT UP—Linda Clifford—RSO (lp cut)  
DON'T LOOK BACK—Teena Marie—(lp cut)  
EVERYBODY GET DANCIN'—Bombers—West End  
FIRE NIGHT DANCE/WALKING ON MUSIC—Peter Jacques Band—Prelude  
HOT FOR YOU—Brainstorm—Tabu  
I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega—Tamla  
I'M A BAD BOY—Three Vaness—Prelude (entire lp)  
MAKIN' IT—David Naughton—RSO  
MY LOVE IS MUSIC—Space—Casablanca  
NIGHT DANCIN'—Taka Boom—Ariola  
THIS IS MY LIFE—Shirley Bassey—UA

### LOCKER ROOM/ATLANTA

DJ: DON LYLE  
BANG A GONG—Witch Queen—Roadshow  
DANCER—Gino Soccio—Warner/RFC  
DA YA THINK I'M SEXY?—Rod Stewart—WB  
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)  
I'M A BAD BOY—Theo Vaness—Prelude (entire lp)  
I (WHO HAVE NOTHING)—Sylvester—Fantasy  
KEEP ON DANCIN'—Gary's Gang—Col (entire lp)  
MAKIN' IT—David Naughton—RSO  
MIDNIGHT ENERGY—Mantus—SMI (entire lp)  
MY BABY'S BABY—Liquid Gold—Parachute  
MY LOVE IS MUSIC—Space—Casablanca  
TAKE ME HOME—Cher—Casablanca  
TRAGEDY—Bee Gees—RSO  
WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion  
WHAT A FOOL BELIEVES—Doobie Bros.—WB

### SOME OTHER PLACE/CHICAGO

DJ: CHUCK WEISMULLER  
BANG A GONG—Witch Queen—Roadshow  
DANCER—Gino Soccio—Warner/RFC  
DANCE WITH YOU—Carrie Lucas—Solar  
DISCO NIGHTS (ROCK FREAK)—GQ—Arista  
FORBIDDEN LOVE—Madleen Kane—WB  
HAVE A CIGAR—Rosebud—WB  
HOT STUFF—Donna Summer—Casablanca  
I CAN TELL—Chanson—Ariola  
NIGHT TIME FANTASY—Vicki Sue Robinson—RCA  
POUSSEZ—Poussez—Vanguard (entire lp)  
STAR LOVE—Cheryl Lynn—Col  
TAKE ME HOME—Cher—Casablanca  
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA  
WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion  
WHAT A FOOL BELIEVES—Doobie Bros.—WB

### I-BEAM/SAN FRANCISCO

DJ: TIM RIVERS  
BOOGIE BUSINESS—Lamont Dozier—WB  
DANCER—Gino Soccio—Warner/RFC  
DANCE WITH YOU—Carrie Lucas—Solar  
DON'T GIVE IT UP/SWEET MELODIES/HOLD ME CLOSE—Linda Clifford—Curtom (lp cuts)  
FORBIDDEN LOVE—Madleen Kane—WB  
HOT STUFF—Donna Summer—Casablanca  
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul  
I'M A BAD BOY—Theo Vaness—Prelude (entire lp)  
I (WHO HAVE NOTHING)—Sylvester—Fantasy  
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic  
ONE MORE MINUTE—St. Tropez—Butterfly  
RING MY BELL—Anita Ward—Juana  
ROCK IT TO THE TOP—Mantus—SMI  
WE ARE FAMILY—Sister Sledge—Cotillion  
WORK THAT BODY—Taana Gardner—West End

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# Record World Disco File Top 50

APRIL 28, 1979

APR. 28	APR. 21		
1	1	<b>DANCER/DANCE TO DANCE</b> —GINO SOCCIO—Warner/RFC (12"/lp) RCSD 8788/ RFC 3309	25 — <b>HOT STUFF</b> —DONNA SUMMER—Casablanca (12"★)
2	2	<b>FORBIDDEN LOVE</b> —MADLEEN KANE—Warner Bros. (12") WBSD 8772	26 27 <b>AIN'T NO STOPPIN' US NOW</b> —McFADDEN & WHITEHEAD—Phila. Intl. (12") 2Z8 3675
3	3	<b>WE ARE FAMILY/HE'S THE GREATEST DANCER</b> —SISTER SLEDGE—Cotillion (12") DK 4710	27 34 <b>RING MY BELL</b> —ANITA WARD—Juana (12") TDK 124
4	7	<b>WORK THAT BODY</b> —TANNA GARDNER—West End (12") WES 22116	28 33 <b>BOOGIE WOOGIE DANCIN' SHOES</b> —CLAUDJA BARRY—Chrysalis (12") 12 2316
5	9	<b>DANCE WITH YOU</b> —CARRIE LUCAS—Solar (12") YD 11483	29 26 <b>BY THE WAY YOU DANCE (I KNEW IT WAS YOU)</b> —BUNNY SIGLER—Gold Mind (12") GG 403
6	13	<b>NO ROMANCE/KEEP ON DANCIN'</b> —THEO VANESS—Prelude (12"★) PRL 12165	30 29 <b>HAPPINESS</b> —POINTER SISTERS—Planet (12") AS 11407
7	4	<b>TAKE ME HOME</b> —CHER—Casablanca (12"★) NBLP 7133	31 21 <b>FIRE NIGHT DANCE</b> —PETER JACQUES BAND—Prelude (entire lp) PRL 12163
8	17	<b>MUSIC IS MY WAY OF LIFE</b> —PATTI LABELLE—Epic (12"★) JE 35772	32 32 <b>IN THE NAVY</b> —VILLAGE PEOPLE—Casablanca (12"★) NBLP 7144
9	6	<b>GREAT EXPECTATIONS/DOUBLE CROSS</b> —FIRST CHOICE—Gold Mind (12"★) GA 9502	33 30 <b>HOT FOR YOU</b> —BRAINSTORM—Tabu (12") 2Z8 5515
10	16	<b>LET ME BE YOUR WOMAN</b> —LINDA CLIFFORD—Curtom (entire lp) RS 2 3902	34 35 <b>PANIC</b> —FRENCH KISS—Polydor (lp cut) PD 1 6197
11	5	<b>DISCO NIGHTS (ROCK FREAK)</b> —G.Q.—Arista (12") SP 38	35 44 <b>I CAN TELL</b> —CHANSON—Ariola (12") 9006
12	11	<b>BANG A GONG</b> —WITCH QUEEN—Roadshow (12"★) BXL1 3312	36 41 <b>EVERYBODY HERE MUST PARTY</b> —DIRECT CURRENT—TEC (12") TEC 59
13	18	<b>MY BABY'S BABY</b> —LIQUID GOLD—Parachute (12") RRD 20523	37 46 <b>HAVE A CIGAR</b> —ROSEBUD—Warner Bros. (12") WBSD 8784
14	14	<b>I (WHO HAVE NOTHING)</b> —SYLVESTER—Fantasy (12") D 129	38 37 <b>WHAT A FOOL BELIEVES</b> —DOOBIE BROS.—Warner Bros. (12") WBSD 8778
15	15	<b>ONE MORE MINUTE</b> —ST. TROPEZ—Butterfly (12"★) Fly 016	39 31 <b>IT MUST BE LOVE</b> —ALTON McCLAIN & DESTINY—Polydor (12"★) PD 6163
16	19	<b>MAKIN' IT</b> —DAVID NAUGHTON—RSO (12") RSS 301	40 38 <b>FOR YOUR LOVE</b> —CHILLY—Polydor (12"★) PD 1 6191
17	23	<b>ROCK IT TO THE TOP</b> —MANTUS—SMI (12"★) 601	41 45 <b>CUBA</b> —GIBSON BROS.—Mango (12") MLPS 7779
18	10	<b>THERE BUT FOR THE GRACE OF GOD GO I</b> —MACHINE—Hologram/RCA (12") PD 11457	42 39 <b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> —JACKSONS—Epic (12"★) JE 35552
19	25	<b>POUSSEZ</b> —POUSSEZ—Vanguard (entire lp) VSD 79412	43 28 <b>LET'S LOVEDANCE TONIGHT</b> —GARY'S GANG—Columbia (12"★) JC 35793
20	8	<b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> —INSTANT FUNK—Salsoul (12") SG 207	44 40 <b>HERE COMES THE NIGHT</b> —BEACH BOYS—Caribou (12") 2ZS 9028
21	22	<b>PICK ME UP, I'LL DANCE</b> —MELBA MOORE—Epic (12") 28 50665	45 36 <b>CLIMB/RUSHIN' TO MEET YOU</b> —MIDNIGHT RHYTHM—Atlantic (12"★) SD 19214
22	12	<b>KNOCK ON WOOD</b> —AMII STEWART—Ariola (12") AR 9000	46 — <b>ONE CHAIN (DON'T MAKE NO PRISON)</b> —SANTANA—Columbia (12") 23 10957
23	24	<b>NIGHT TIME FANTASY</b> —VICKI SUE ROBINSON—RCA (12") PD 11442	47 — <b>NYTRO EXPRESS</b> —NYTRO—Whitfield (12") WHID 8782
24	20	<b>(EVERYBODY) GET DANCIN'</b> —BOMBERS—West End (12") WES 22115	48 49 <b>I ONLY WANNA GET UP AND DANCE</b> —RAES—A&M (12") SP 12017
			49 — <b>212 NORTH 12TH</b> —SALSOU ORCHESTRA—(lp cut) SA 8516
			50 — <b>GOOD GOOD FEELIN'</b> —WAR—MCA (12") 13913

## Disco File (Continued from page 26)

body Else," delivered in tough-talking unison during the nudging bass and sticks-on-sticks intro. The group's harmonies and adlibs mount to a strong emotional peak later on, accompanied by especially eloquent guitar playing and a bring-it-down bass break. "You Made Me Love You" seems to be waiting in the wings as a peak smash (could use some slowing though) and the entire album is a wonderfully satisfying, soulful piece of work from the best of Philadelphia's writers and producers and from a group who must be counted as important up-and-coming stars.

Rounding out the week's releases are four major disco disc remixes that will certainly become staples: already a chart-topper, **Gloria Gaynor's** "Anybody Wanna Party?" (Polydor) is now out in a new mix by **Freddie Perren**. Harder edged: the handclaps go off like firecrackers; breaks lead and conclude the cut, conveniently; a new vocal break has been added through editing. From the soon-to-be-legendary Queens, New York garage studio, "Let's Lovedance Tonight" (Sam/Columbia) by **Gary's Gang** lengthens the album cut to 8:05 for disco disc, adding an important introductory passage that gives the song a greater individual character. I'd still swear that it's a ringer for a Four Seasons oldie; the several allusions to "Keep On Dancin'" are now less prominent thanks to the reworking. **Tata Vega's** "Just Keep Thinking About You Baby" and "Get It Up For Love," mentioned here last column and recommended enthusiastically for the past several weeks by Billy Carroll of New York's Reflections and Los Angeles' Jim Norman (formerly from Circus Disco, now spinning at Peanuts), now back-to-back on a Motown disco disc. "Just Keep Thinking" is lengthened through an edit to 6:01 and "Get it Up" relieved of a fade-out that breaks the album cut in two. **Ferrara's** "Shake it Baby Love" and "Love Attack" are out in excellent new versions, remixed by producer **John**

**Ferrara** and Midsong's **Tony Gioe**; timing 7:10 and 5:49 respectively, they are heightened dramatically by the addition echoing handclap breaks that whiz from side to side and phasing tricks that give "Love Attack" (nearly doubled from the album cut) lots more kick. Now full of surprises, ready for renewed club action.

**BOSTON, BOSTON:** Some notable moments from a weekend in Boston, attending the Fourth Annual Nightfall National Disco Awards: **The Raes**, with their six-piece backing band, at Boston-Boston, steaming like a locomotive through most of their new album (and impressions of **Mick Jagger**, **Dolly Parton** and **Rod Stewart**, complete with costumes); dancers at KIX doing the Drop while DJ **Cosmo Wyatt** turned "Disco Nights" into a ten-minute self-medley; discovering copies of the Buddah edition of **Chic's** "Dance, Dance, Dance" and **Karen Young's** pink vinyl pressing of "Hot Shot" in the enormous disco disc section of Boston's Strawberries chain; promoters and deejays rushing down to the stage from the first balcony of Boston's Music Hall to make and accept presentations; **John Luongo** announcing a network television deal for next year's awards ceremonies; **Machine** singing an uncensored version of "There But For the Grace of God Go I" for the audience that made it a local number one; **McFadden and Whitehead** performing their "national anthem," "Ain't No Stoppin' Us Now," to electric reaction that conveyed the grass roots support the record is enjoying. Our warmest regards and thanks to **John T. C. Luongo** and the **Nightfall** staff, especially **Tam Hatch** and **Tina Rodriguez**, for undertaking the job of lodging and entertaining everyone. In other travel news, Atlantic's west coast promotion team was surprised at the liberal programming of rock they observed while checking out Hawaii's disco circuit. **Paul Cooper** remarked that "In Hawaii, AC/DC is a disco act." Say whaat?

## E/A Signs Pagan



Elektra/Asylum Records has signed Bruni Pagan and has scheduled the disco songstress' debut album for a tentative late spring release. Pictured from left at label headquarters in Los Angeles: Mark Anthony Cristini, Pagan's attorney; Janet Rosenblatt and Al "Smiley" Harrison, Pagan's producers; Bruni Pagan, and Mel Posner, E/A vice chairman.



WCAU-FM/Philadelphia/ Roy Perry

**#1 DANCER**—Gino Soccio—  
Warner/RFC  
**Prime Movers:** **EVERYBODY HERE MUST PARTY**—Direct Current—TEC  
**AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—Phila. Intl.  
**DANCE WITH YOU**—Carrie Lucas—Solar  
**Pick Hits:** **CHERI/SECRET LOVE AFFAIR/FORBIDDEN LOVE**—Madleen Kane—WB (lp cuts)  
**KEEP MY LOVELIGHT BURNIN'**—Evie Sands—RCA  
**ALL THROUGH ME**—Laura Taylor—TK

DISCO 14/Harrisburg/ Scott Robbins

**#1 DANCER**—Gino Soccio—  
Warner/RFC  
**Prime Movers:** **MY BABY'S BABY**—Liquid Gold—Parachute  
**HOT STUFF**—Donna Summer—Casablanca  
**BRIDGE OVER TROUBLED WATER**—Linda Clifford—Curtom  
**Pick Hits:** **DANCE MAN**—El Coco—AVI  
**FOR YOUR LOVE**—Chilly—Polydor  
**PRETTY GIRLS**—Lisa Del Ballo—Talsman

KFMX/Minneapolis/ Gary De Maroney

**#1 DANCE WITH YOU**—Carrie Lucas—Solar  
**Prime Movers:** **ROCK IT TO THE TOP**—Mantus—SMI  
**AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—Phila. Intl.  
**HAVE A CIGAR**—Rosebud—WB  
**Pick Hits:** **PRETTY GIRLS**—Lisa Del Ballo—Talsman  
**FORBIDDEN LOVE**—Madleen Kane—WB  
**IN THE NAVY**—Village People—Casablanca  
All records played are 12" discs unless otherwise indicated.

KSET/El Paso/ Chuck Gross

**#1 DISCO NIGHTS (ROCK FREAK)**—GQ—Arista  
**Prime Movers:** **STAR LOVE**—Cheryl Lynn—Col  
**LA BAMBA**—Antonio Rodriguez—Buddah  
**I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)**—Narada Michael Walden—Atlantic  
**Pick Hits:** **SENTIMENTALLY IT'S YOU**—Theo Vaness—Prelude (lp cut)  
**I CAN TELL**—Chanson—Ariola  
**HAPPINESS**—Pointer Sisters—Planet

KIIS-FM/Los Angeles/ Sherman Cohen

**#1 STAR LOVE**—Cheryl Lynn—Col  
**Prime Movers:** **BOOGIE WOOGIE DANCIN' SHOES**—Claudja Barry—Chrysalis  
**DANCE WITH YOU**—Carrie Lucas—Solar  
**MY BABY'S BABY**—Liquid Gold—Parachute  
**Pick Hits:** **RING MY BELL**—Anita Ward—Juana  
**HOT STUFF**—Donna Summer—Casablanca  
**BOOGIE WITH ME**—Poussez—Vanguard

WXKS/Boston/ Vinnie Peruzzi

**#1 DANCER**—Gino Soccio—  
Warner/RFC  
**Prime Movers:** **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—Phila. Intl.  
**CUBA**—Gibson Bros.—Mango  
**MY BABY'S BABY**—Liquid Gold—Parachute  
**Pick Hits:** **RING MY BELL**—Anita Ward—Juana  
**WORK THAT BODY**—Taana Gardner—West End  
**BOOGIE WOOGIE DANCIN' SHOES**—Claudja Barry—Chrysalis

## Donna Summer, Sylvester Honored At Nightfall National Disco Awards

By BRIAN CHIN

■ BOSTON—Nightfall Magazine sponsored its Fourth Annual National Disco Awards this past weekend (15) at Boston's Music Hall, in an evening of presentations and entertainment attended by a near-capacity crowd. Donna Summer, Sylvester and Village People were honored, respectively, as best female artist, male artist and group. A Taste of Honey's "Boogie Oogie Oogie" was cited as single of the year, while best twelve-inch remix was awarded to Evelyn "Champagne" King's "Shame," remixed by David Todd and Al Garrison. Sylvester's "You Make Me Feel (Mighty Real)" was named best original release twelve-inch single. The "Saturday Night Fever" soundtrack won the award as best album.

Linda Clifford and Dan Hartman were awarded best new female and male titles and Voyage was named best new group. Voyage's "From East to West" won the best instrumental award. Producers of the year were Giorgio Moroder and Pete Bellotte, cited for their production of Donna Summer's "Once Upon a Time" album. Casablanca was named label of the year.

Special awards were handed to Danae Jacovidis, winner of both national and local Jimmy Stuard Awards; Wendell Edwards was presented the Rod Knight Memorial. WBOS' Ron Robin, MCing the event along with WXKS' Sonny Joe White, was named best radio disc jockey. West End Records' Mel Cheren was presented a special achievement award for representing Boston nationally through his work, and "RMR" and "Impact" were cited as best industry-oriented trade publications.

Among the performers during

the awards ceremony were Vicki Sue Robinson, Marilyn McCoo and Billy Davis, Jr., Machine, Taana Gardner, McFadden and Whitehead, Karen Young, Stephanie Mills, and Melba Moore.

It was announced during the show by John T.C. Luongo that a network contract had been signed for the telecast of next year's awards.

## RFC Taps Murphy

■ NEW YORK — Ray Caviano, president of Warner/RFC Records, has announced the appointment of Mark Murphy to the post of New York disco representative.

Murphy's duties will include the servicing of Warner Bros. and Warner/RFC product to the city's discos in addition to maintaining contact with the DJs at the various clubs.

Murphy will report directly to Craig Kostich, national promotion director, Warner/RFC Records.

## War on Tour

■ LOS ANGELES—MCA recording artists War begin a two-month, 40-city tour in early May in support of the group's new album, "The Music Band." The tour will take the band to major cities in the East, South and West.

In support of the tour MCA has organized extensive support and promotion. An MCA majorette will represent each city on the tour at the concerts. Drum majors will lead activities in local discos, highlighting the group's single, "Good, Good Feelin'."

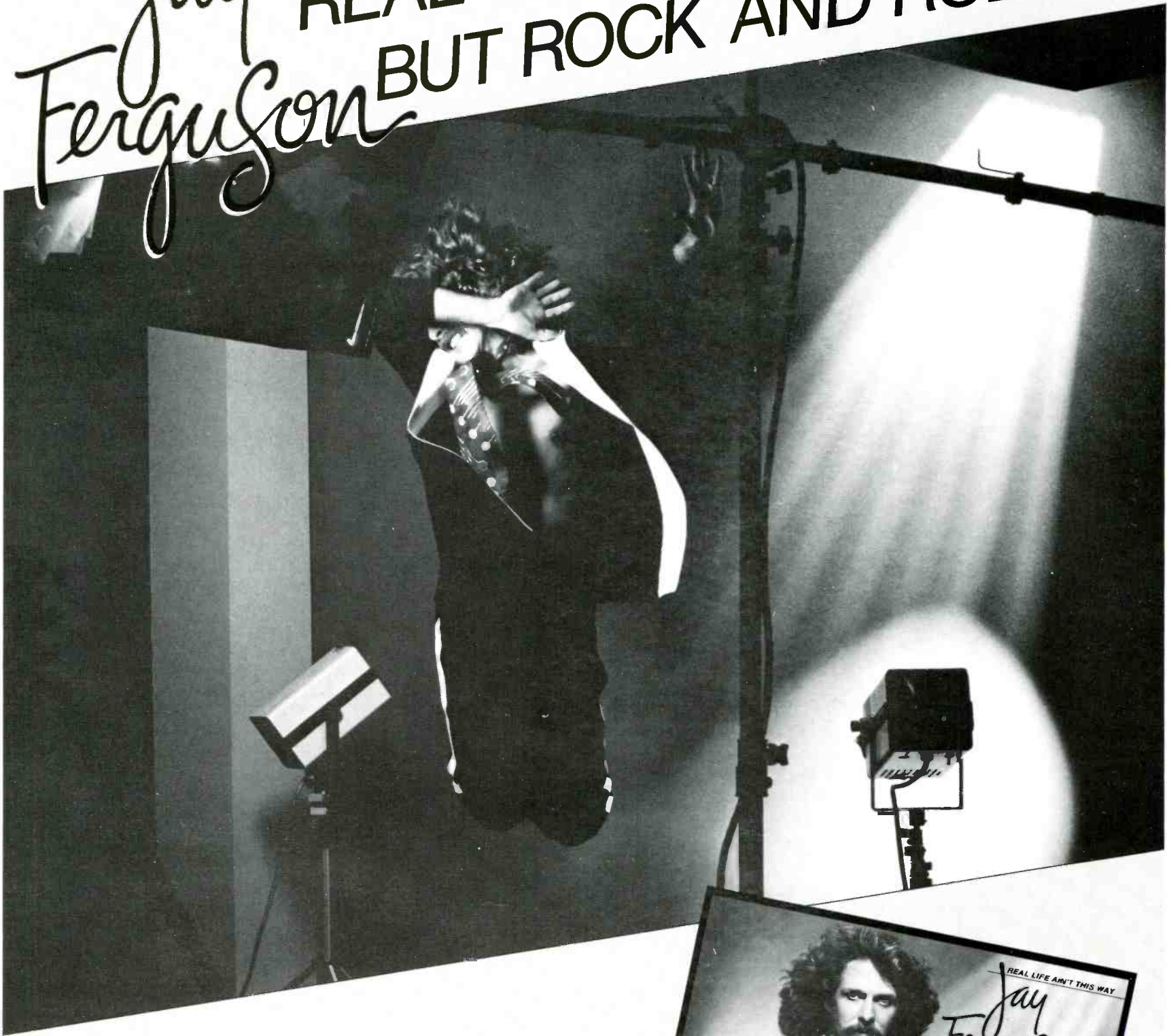
In addition ads will be taken in national and regional publications, radio and TV commercials will be aired and various material—tickets, albums, bumper stickers, a "War outfit" and calendar—will be given away.

## Sylvester Gives Gold To Merv



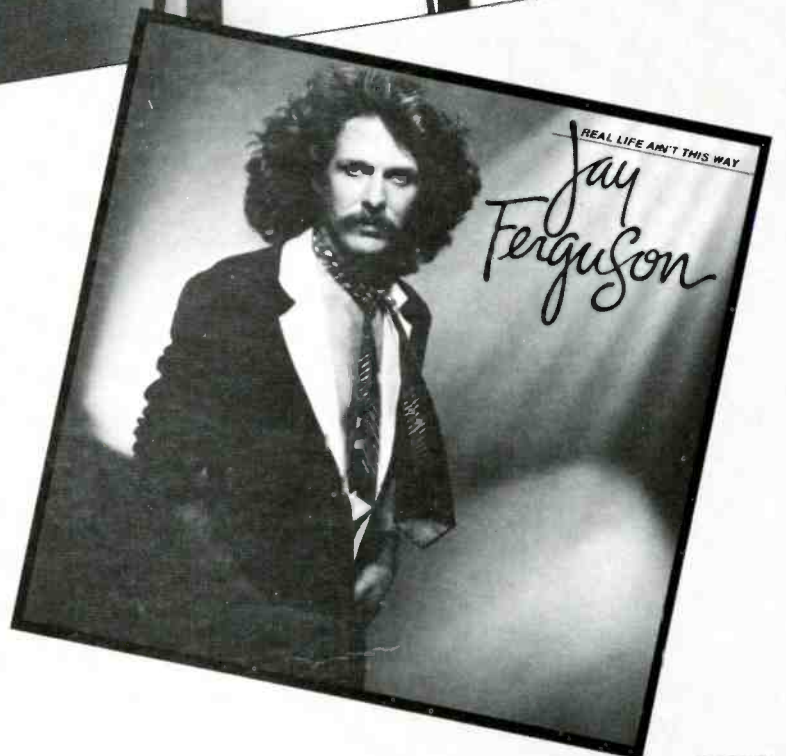
Sylvester, Fantasy Records artist, presents a gold "Step II" album to Merv Griffin during his latest appearance on Griffin's TV talk show. Also participating in the ceremony to honor Merv's early and consistent exposure of Sylvester's music are the Two Tons o' Fun backup singing duo, Martha Wash (left) and Izora Rhodes (right).

Jay Ferguson "REAL LIFE AIN'T THIS WAY"<sup>(6E-158)</sup>  
BUT ROCK AND ROLL IS!



Jay Ferguson's new album,  
Containing the single,  
"Shakedown Cruise"<sup>(E-46041)</sup>

Produced by Jay Ferguson and Ed Mashal  
Executive Producer: Bill Szymczyk for Pandora Productions, Ltd.  
On Asylum Records and Tapes.



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Management: Marty Pichinson Management

# "MAKIN' IT"

## David Naughton

RSO 916

**RW**

**64**

**BB**

**50**

**CB**

**45**

**Over 250,000 copies sold**  
**Over 60,000 12" copies sold**  
**Sales Breaking Out Across**  
**The Country**

**ADDED AT:**

WCQG  
F105  
WAYS  
WZUU  
V-97  
WERC  
BJ 105  
WAUG  
WRFC  
WORD  
KULF

**DEBUT AT:**

28 on 92Q  
30 on KFI  
29 on KXX104  
35 on WLAC  
25 on WQXI  
34 on WZZP  
25 on WSGA  
38 on Z-98

**JUMPS:**

35-31 Y100  
39-30 KILT  
22-18 KTLK  
36-25 KVI-FM  
9- 7 WBBF  
28-22 WBBQ  
29-21 WTMA  
19-14 WKIX  
24-21 WBGH  
29-26 Q105  
36-22 WMFJ  
3- 1 KTGA  
3- 2 WNUZ  
9- 4 KALB  
7- 5 WCIL  
17- 8 KCAP  
8- 5 WXXX

**ALSO ON:**

**KING, WFOM, WGOW, WLOF, WYRE, KOIL**

**A smash single from the RSO Family**





# 1

**BG's:** Added WNBC, WIFI, HB-24 WCAO, HB-24 F-105, 24-14 WPRO-FM, HB-21 KFI, 26-21 WPGC E-49 WABC, HB-29 99X, 25-20 WRKO, 28-25 KFRC, 27-17 KHJ, 26-20 KRTH, 23-23 Z93, 27-24 WQAM, 36-32 Y100, HB-26 Z104. Also on WKBW, WFIL.

**Blondie:** 2-1 WKBW, 3-1 Z104, 2-1 WBBF, 3-2 WCAO, 5-3 WIFI, 3-2 F105, 3-5 WPRO-FM, 8-5 KFI, 4-4 WABC, 4-6 99X, 4-4 WNBC, 2-4 WRKO, 2-2 KFRC, 5-6 KHJ, 1-2 KRTH, 2-2 Z93, 24-17 WQAM, 18-10 Y100, 4-2 WPGC.

**Cher:** 14-8 WIFI, 5-3 99X, 4-8 KRTH, 5-3 Y100, 10-5 WKBW, 24-16 WCAO, 24-19 F105, 15-12 KFI, 8-10 WABC, 29-27 WNBC, 20-14 WRKO, 26-24 Z93, 17-13 WQAM, 23-17 WPGC.

**Eng Dan & J.F. Coley:** Added KFRC, 14-13 WKBW. On WABC, 28-25 99X, 17-14 WFIL, 30-26 KHJ, 28-24 KRTH, 21-17 Z93, 28-23 WCAO, HB-22 WPRO-FM, 30-27 KFI, 26-23 Z104.

**GQ:** Added WPRO-FM, 13-9 99X, 5-7 WABC, HB-31 F105, 26-17 WRKO, 27-21 KRTH, 29-27 Z93, HB-32 WQAM, 29-26 Y100, 22-16 WPGC.

**G. Harrison:** 8-7 WRKO, 14-6 Z93, 14-4 WBBF, 10-7 Z104, 35-31 WQAM, 34-25 Y100, 17-14 WKBW, 42-48 WABC, 26-21 99X, 17-14 KFRC, 22-17 KHJ, 14-12 KRTH, 14-12 WCAO, 27-27 WIFI, 15-11 F105, 19-16 KFI.

**Billy Joel:** Added at WKBW, 30-28 WQAM, 29-24 99X, 25-12 WNBC, HB-27 KRTH, 17-11 WIFI, 33-30 F105, 22-18 WPRO-FM, HB-29 Z104. Also on WFIL, WRKO, KFRC.

**Rickie Lee Jones:** On WRKO, KFRC, WPGC, KHJ, Z93, 94Q, KBEQ, Z104.

**McFadden & Whitehead:** Added 99X, WRKO, 28-18 WABC.

**Olivia Newton-John:** Added WBBF, HB-28 WCAO, HB-28 99X, 27-26 WRKO, 30-27 KRTH, HB-28 Z93, 29-22 Z104.

**Peaches & Herb:** 4-1 WCAO, 1-1 WPRO-FM, 6-1 KFI, 4-1 WRKO, 1-1 KFRC, 3-1 KRTH, 1-1 Z93, 10-1 Y100, 15-4 WQAM, 22-12 WKBW, 17-15 WABC, 20-14 99X, 22-18 WNBC, 4-2 WFIL, 7-2 KHJ, 25-10 WIFI, 23-6 F105, 1-1 WPGC, HB-26 WBBF, 20-11 Z104.

**Quatro & Norman:** 8-7 WCAO, 11-9 WIFI, 10-7 F105, 10-9 KFI, 22-20 WABC, 10-6 WFIL, 17-6 WRKO, 12-8 WPGC, 8-9 KFRC, 4-5 KHJ, 3-5 KRTH, 7-8 WKBW, 18-16 99X, 31-28 WNBC, 28-26 WQAM, 26-23 Y100, 5-4 Z104, 20-13 WBBF.

**Sister Sledge (We):** Added Y100 WPRO-FM, WBBF. Also on 99X, WNBC, KRTH, 28-24 WPGC.

**Rex Smith:** Added WRKO, WPGC, Z93, Z104. Also on KFRC, KHJ, KRTH.

**Rod Stewart:** Added WPRO-FM. On WRKO, KFRC, 27-26 WPGC.

**D. Summer:** Added WKBW, F105, HB-34 WABC, HB-30 99X, 30-15 WNBC, HB-19 WFIL, HB-22 WRKO, HB-29 KFRC, HB-29 KHJ, 23-15 KRTH, 30-26 Z93, 29-21 WCAO, 24-15 WPGC, 30-24 WIFI, HB-17 WPRO-FM, HB-13 KFI, 37-32 WQAM, 37-21 Y100, 30-21 Z104.

**Van Halen:** Added KHJ, WBBF, E-27 WPGC. On Z104.  
**R. Vanwarmer:** Added WCAO, 99X, WNBC, KHJ, 4-3 WKBW, 23-19 WPRO-FM, HB-28 KFI. On WABC, WFIL, WRKO, 24-20 Z93, 30-22 WPGC, 24-17 KRTH, HB-31 WBBF. On at Z104.

**Village People:** 13-11 WABC, 7-5 99X, 19-8 WNBC, 18-9 WRKO, 15-11 KRTH, HB-29 Z93, 19-13 WCAO, 15-7 WIFI, 19-16 F105, 7-3 WPRO-FM, 4-3 KFI, 31-27 WQAM, 15-13 Y100, 14-12 WPGC, 20-10 WKBW, 11-4 WFIL, 11-8 Z104, 27-22 WBBF.

**Wings:** 33-27 WABC, 10-7 99X, 14-16 WNBC, 14-7 WFIL, 21-19 WRKO, 22-19 KFRC, 19-15 KHJ, 16-13 KRTH, 15-5 Z93, 23-17 WCAO, 17-14 WPGC, 29-26 WIFI, 28-26 F105, 15-12 WPRO-FM, 12-11 KFI, 29-25 WQAM, 23-17 Y100, 21-16 WKBW, 25-17 WBBF.

# 2

**BG's:** HB-27 WHBQ, 27-22 KXX/106, 9-6 WSGA, HB-28 WBBQ, 27-27 WAYS, 29-26 WBBQ, HB-28 Q105, HB-30 WQXI, 37-34 WLAC, 25-21 WCIR, 21-15 WNOX, HB-26 KX/104, 37-32 V97, 29-21 WAUG, HB-34 WRJZ, HB-37 WCGQ.

**Blondie:** 5-4 WHBQ, 6-4 KXX/106, 7-7 WSGA, 3-1 WBBQ, 2-2 WAYS, 20-13 92Q, 3-6 Q105, 1-2 WQXI, 2-2 94Q, 4-5 WLAC, 3-2 WNOX, 9-6 KX/104, 32-27 V97.

**Cher:** 18-15 WSGA, 13-10 Q105, 11-11 WQXI, 31-29 WLAC, 10-9 WNOX, 19-17 KX 104, 30-26 V97.

**Eng Dan & J.F. Coley:** Added at 92Q, WQXI, 5-3 KXX/106, 27-24 WSGA, 17-13 WBBQ, 26-20 WAYS, 11-9 94Q, 33-16 WLAC, 27-25 WNOX, 17-12 WRFC, 27-24 V97.

**GQ:** 11-5 WHBQ, 17-13 WSGA, 26-11 WBBQ, 32-19 WAYS, 22-15 Q105, 10-7 WQXI, 26-20 WLAC, 25-22 KX/104, 24-14 WAUG, 29-25 WERC. Added V97, WRJZ.

**Jacksons:** 3-3 WHBQ, 18-8 KXX/106, 2-2 WSGA, 8-3 WBBQ, 3-3 WAYS, 1-3 92Q, 9-3 Q105, 3-3 WQXI, 2-2 WLAC, 4-3 WCIR, 15-10 WNOX, 4-3 WRFC, 2-2 KX/104, 1-1 WAUG, 19-17 WRJZ, 1-1 WCGQ.

**Billy Joel:** Added KXX/106, 92Q, WLAC, WCIR, WRFC. On WHBQ, WBBQ, KX/104, HB-29 WERC, HB-35 WRJZ.

**Rickie Lee Jones:** Added KXX/106, WBBQ, WRJZ. On WSGA, KX/104, WAUG.

**Olivia Newton-John:** Added WAYS, 92Q, 22-20 WSGA, HB-27 WQXI, 30-26 94Q, HB-28 WCIR, HB-30 WRFC, 29-23 KX/104, 34-29 V97, HB-29 WAUG, HB-30 WERC. On WLAC, KXX/106, WBBQ.

**Orleans:** 28-24 KXX/106, 24-21 WSGA, HB-27 WBBQ, 19-16 WAYS, 25-24 Q105, 15-13 94Q, HB-23 WCIR, 25-19 WNOX, 22-16 WRFC, 28-24 KX/104, 39-34 V97, 27-24 WERC. On at WLAC, 92Q, WHBQ.

**Peaches & Herb:** 2-2 WHBQ, 3-2 KXX/106, 1-1 WSGA, 10-2 WBBQ, 1-1 WAYS, 3-1 92Q, 10-2 Q105, 2-1 WQXI, 8-5 94Q, 1-1 WLAC, 9-1 WCIR, 18-14 WNOX, 5-2 WRFC, 3-3 KX/104, 28-20 V97, 7-2 WAUG, 1-1 WERC, 3-1 WRJZ, 12-8 WCGQ.

**Sister Sledge (He's):** 7-6 WHBQ, 4-4 WSGA, 7-7 WBBQ, 6-4 WAYS, 14-11 92Q, HB-29 Q105, 12-14 WQXI, 11-8 WLAC, 18-12 WCIR, 10-6 WRFC, 8-7 KX/104, 36-31 V97.

**Sister Sledge (Family):** Added WAUG, WCGQ. On WSGA.

**Rex Smith:** Added at WBBQ, WAYS, Q105, WQXI, 94Q, KX/104. On 92Q.

**Rod Stewart:** Added at WBBQ, WLAC, WRFC, KX/104, V97, HB-27 KXX/106, 20-17 WSGA, 26-23 92Q, HB-36 WRJZ, 20-15 WAUG.

**Donna Summer:** Added at WLAC, WCGQ, HB-28 WHBQ, 26-22 WSGA, HB-29 WBBQ, HB-21 WAYS, 30-27 Q105, 30-26 WQXI, HB-27 WERC, 35-30 V97, HB-28 KX/104, HB-24 WCIR, HB-33 WRJZ, HB-23 WAUG. On KXX/106, 92Q, 94Q, WRFC.

**Van Halen:** Added at (LP) KXX/106, WHBQ, KX/104.

**Randy Vanwarmer:** Added WHBQ, 1-1 KXX/106, 4-1 WNOX, 23-19 WSGA, 29-26 WBBQ, 18-11 WAYS, 28-24 92Q, 27-22 WQXI, 16-10 94Q, HB-23 WLAC, 27-24 WRFC, 23-18 WAUG, 22-15 WRJZ, 7-6 WCIR, HB-30 KX/104.

**Village People:** 3-3 WSGA, 21-16 WBBQ, 23-13 WAYS, 18-15 92Q, 14-11 Q105, 6-4 WQXI, 5-3 WLAC, 6-4 WCIR, 19-17 KNOX, 12-8 WERC.

**Roger Voudouris:** Added at WQXI, WLAC, KX/104, 19-14 KXX/106, 25-23 WSGA, 30-25 WBBQ, 16-10 94Q, 24-20 WBBQ, 20-17 WERC, 14-10 WCGQ, 24-21 WNOX, 23-19 WRJZ.

**Wings:** 22-17 KXX/106, 12-8 WSGA, 23-18 WBBQ, 20-17 WAYS, 16-6 92Q, 26-20 Q105, 27-22 WHBQ, 18-12 WQXI, 13-8 94Q, 15-10 WLAC, 19-15 WCGQ, 17-10 WERC, 23-16 V97, 13-10 WRFC, 13-11 WCIR, 13-11 KX/104.

# 3

**Bad Company:** 26-22 WZZP, 20-14 KSLQ, 29-22 Q102, on 13Q, 26-23 WPEZ, 10-8 KBEQ, on WIFE, 22-20 96KX.

**Bee Gees:** Added WGCL, Q102, 96KX, WEFM, 32-28 KSLQ, on KXOK, on 13Q, e-17 WZUU, 24-23 WIFE, 4-4 96KX, 39-28 92X.

**Blondie:** 1-1 KSLQ, 15-1 KXOK, 12-5 Q102, 5-2 13Q, 4-2 WPEZ, 4-2 WZZP, 3-3 WGCL, 12-7 WLS, 9-5 WOKY, 7-4 92X, 33-32 96KX, 7-4 CKLW, 2-2 KBEQ, 3-2 WZUU, 2-3 WIFE.

**Cher:** Added Q102, 12-11 WZZP, 20-18 WGCL, 24-20 WPEZ, 16-16 CKLW, 32-26 92X, 13-25 KBEQ, 24-16 WZUU, 23-18 WIFE, 29-16 WEFM, 33-26 92X.

**Dr. Hook:** Added KBEQ, on WZUU.

**Eng Dan & J.F. Coley:** Added WPEZ, 96KX, KBEQ, 30-27 WZZP, 33-29 KSLQ, 4-3 KXOK, 36-27 Q102, on 13Q, 29-28 CKLW, 23-21 WZUU, 28-25 WIFE, 34-33 92X.

**GQ:** Adds KSLQ, KBEQ, WZUU, 92X, 18-15 WZZP, 28-22 WGCL, 9-9 13Q, 3-5 CKLW.

**G. Harrison:** Added WLS, WOKY, 31-24 WZZP, 25-17 WGCL, 13-6 KSLQ, 16-10 KXOK, 19-14 Q102, 26-26 13Q, 15-11 WPEZ, 21-21 CKLW, 8-8 96KX, 26-23 92X.

**Jacksons:** Added WEFM, 5-3 WZZP, 4-5 WGCL, 22-17 WLS, 14-8 KSLQ, WFIQ, 25-22 13Q, 8-7 CKLW, 9-5 KBEQ, 6-1 WZUU, 6-5 WIFE, 4-5 92X.

**B. Joel:** Added KSLQ, 96KX, WZUU, 92X, 27-24 KXOK, on 13Q, 31-28 WPEZ, 22-17 WEFM.

**Olivia Newton-John:** Added WGCL, KXOK, 92X, e-23 WZZP, 35-30 KSLQ, 33-30 WPEZ, 37-33 9KX, on WZUU, 35-31 WIFE.

**Orleans:** Added KBEQ, 24-20 WOKY, 25-20 KSLQ, 30-19 KXOK, 22-16 Q102, on 13Q, 21-19 WZUU, 27-24 WIFE, 31-29 92X.

**Peaches & Herb:** 14-13 WZZP, 9-1 WGCL, 5-5 WLS, 2-1 WOKY, 11-2 KSLQ, 8-5 KXOK, 35-26 Q102, 1-1 13Q, ex-19 WPEZ, 5-1 CKLW, 12-3 KBEQ, 4-4 WZUU, 3-1 WIFE, 11-2 WEFM, 35-22 96KX, 5-1 92X.

**Pointer Sisters:** 28-21 WZZP, ex-25 WGCL, 30-22 KSLQ, on 13Q.

**Quatro & Norman:** 6-6 WGCL, 21-19 WLS, 21-17 WOKY, 6-5 KSLQ, 7-6 KXOK, 20-12 Q102, 22-21 13Q, 9-6 WPEZ, 32-25 96KX, 8-13 KBEQ, 5-3 WZUU, 8-9 WIFE, 16-13 WEFM, 9-9 92X.

**Kenny Rogers:** Added KSLQ, KXOK.

**Bob Seger:** Added WZZP, KSLQ, 26-22 WIFE.

**Sister Sledge (He's):** Added 20 WEFM, 13-12 WZZP, 14-15 WGCL, 15-9 KSLQ, on Q102, 10-10 13Q, 11-8 WPEZ, 9-15 CKLW, 24-7 KBEQ, 11-10 WIFE, 31-28 96KX, 10-10 92X.

**Sister Sledge (We):** Add WIFE, on WEFM.

**Rex Smith:** Added KBEQ, on CKLW, D29 WOKY.

**R. Stewart:** Added 13Q, WPEZ, CKLW, WIFE, 38-36 96KX, on KSLQ.

**Styx:** Added WLS, 13Q, 33-32 WZZP, 25-21 WOKY, 8-16 KSLQ, 25-22 WPEZ, 22-20 WZUU, 6-8 WEFM, 9-6 96KX, 20-15 92X.

**Donna Summer:** Added WGCL, WOKY, 13Q WPEZ, WEFM e-28 WZZP, 34-26 KSLQ, e-27 CKLW, 39-29 96KX, 37-32 KBEQ, 29-20 WIFE.

**Supertramp:** Added CKLW, 14-12 WOKY, 10-4 KSLQ, 21-11 KBEQ, 23-18 96KX, 40-30 92X.

**Tycoon:** e-23 WZZP, 30-29 WGCL, 23-19 KSLQ, 26-23 KBEQ, 25-13 WZUU, 21-21 WIFE.

**Van Halen:** Added 37 KSLQ, on KBEQ.

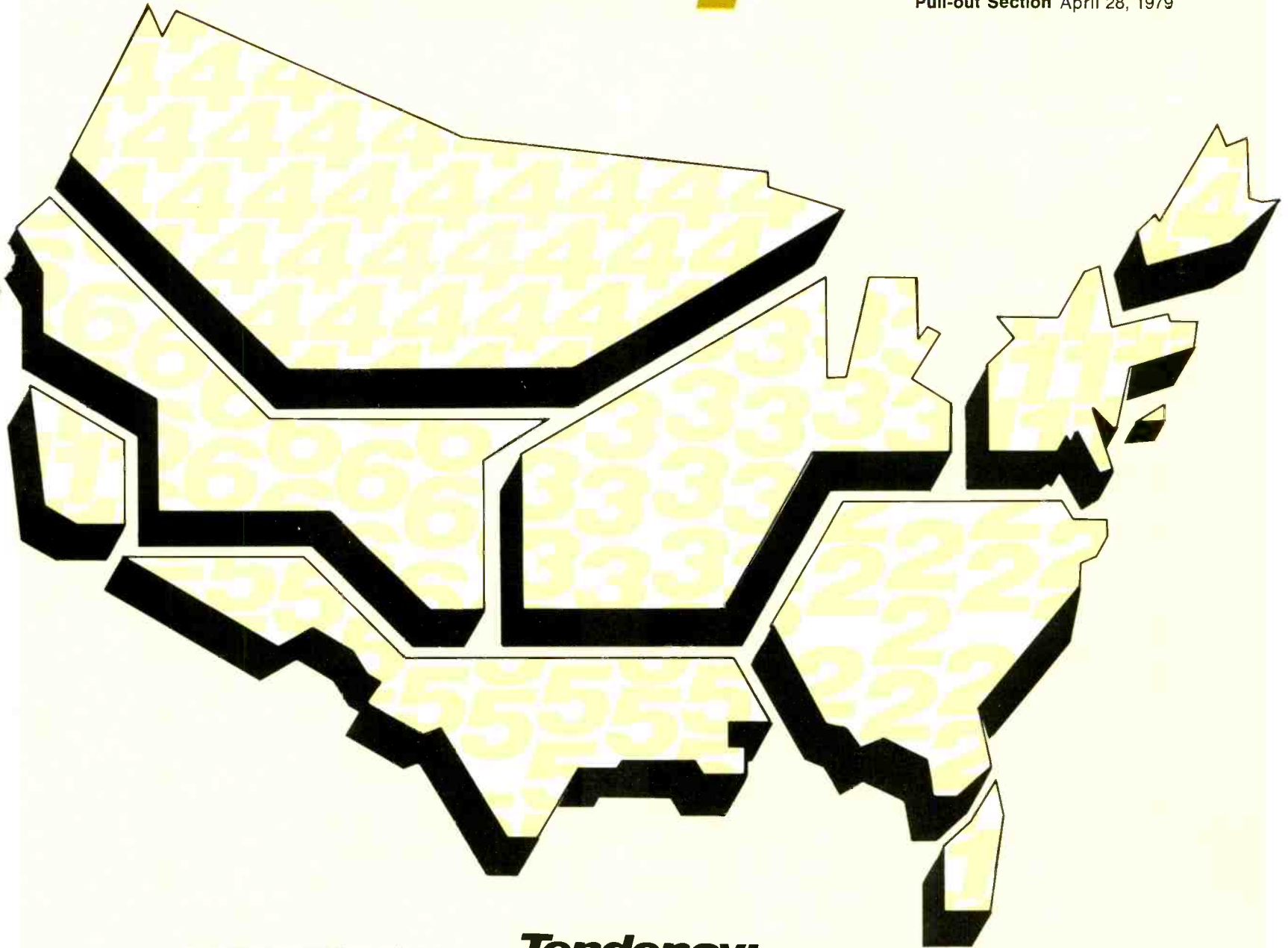
**Randy Vanwarmer:** 28-24 WOKY, 29-25 KSLQ, 21-16 KXOK, 27-27 13Q, 35-31 KBEQ, 30-26 WIFE, 38-37 92X.

**Village People:** 10-5 WZZP, 13-7 WGCL, 9-17 KSLQ, on Q102, 8-7 13Q, 20-14 WPEZ, 12-8 92X, 3-4 KBEQ, 13-9 WZUU, 9-4 WIFE, 13-12 WEFM.

**Wings:** 11-10 WZZP, 26-21 WGCL, 18-15 WLS, 22-19 WOKY, 19-13 KSLQ, 11-7 KXOK, 32-24 Q102, 20-15 13Q, 13-7 WPEZ, 15-8 CKLW, 4-4 96KX, 27-17 92X.

# The Radio Marketplace

Pull-out Section April 28, 1979



## Tendency:

- |   |  |  |
|---|--|--|
| <p><b>1</b> Strong R&amp;B &amp; disco influence, late on country hits, strong retail influence, MOR potential.</p>               | <p><b>3</b> Much exposure for rock &amp; roll, R&amp;B/disco crossovers active. Late on country product.</p>                               | <p><b>5</b> R&amp;B and country influences, will test records early. Good retail coverage.</p> |
| <p><b>2</b> Early on product, rock &amp; roll influence, strong sales influence from both r&amp;b, disco and country records.</p> | <p><b>4</b> Pop sounding records, late on R&amp;B crossovers, consider country crossovers, react to influence of racks and juke boxes.</p> | <p><b>6</b> Racked area, reacts to strong R&amp;B/disco product, strong MOR influences.</p>    |

## Hottest:

**Rock** Van Halen  
**Disco** Donna Summer  
**Country** Kenny Rogers  
**B.O.S.** Sister Sledge  
**Adult** Olivia Newton-John

### LP Cuts

Allman Brothers (Just Ain't Easy)—F105  
 Bell & James (You . . .)—KXX/106  
 Doobie Brothers (Minute by Minute)—94Q, B100, Q105, KING, WRKO, KFRC, WHBQ, KDWB, KSTP, 96KX  
 Jay Ferguson (Shake . . .)—KFRC, KHJ, WNOE, WBBQ



# Record World Reporting Stations

## RW I

WABC—New York  
WAVZ—New Haven  
WBBF—Rochester  
WCAO—Baltimore  
WFIL—Philadelphia  
WICC—Bridgeport  
WIFI—Philadelphia  
WNBC—New York  
WPGC—Wash., D.C.  
WPRO-FM—Providence  
WQAM—Miami  
WRKO—Boston  
WTIC-FM—Hartford  
F105—Boston  
KFI—Los Angeles  
KFRC—San Francisco  
KHJ—Los Angeles  
KRTH—Los Angeles  
Y100—Miami  
Z93—Atlanta  
Z104—Frederick  
99X—New York

## RW II

WANS-FM—Anderson  
WAUG—Augusta  
WAYS—Charlotte  
WBBQ—Augusta  
WBSR—Pensacola  
WCGQ—Columbus (Ga.)  
WCIR—Beckley  
WFLB—Fayetteville  
WGSV—Guntersville  
WHBQ—Memphis  
WHHY—Montgomery  
WISE—Ashville  
WJBQ—Portland  
WQXI—Atlanta  
WRJZ—Knoxville  
WSGA—Savannah  
KXX/106—Birmingham  
KX/104—Nashville  
BJ105—Orlando  
Q105—Tampa  
V97—Jacksonville  
92Q—Nashville  
94Q—Atlanta

## RW III

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

## RW IV

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

## RW V

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

## RW VI

KIMN—Denver  
KIMN-FM—Denver  
KLIF—Dallas  
KNUS—Dallas  
KOFM—Oklahoma City  
KOPA—Phoenix  
KVIL—Dallas  
Z97—Fort Worth

# Hot Adds



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

## Most Added Records at Major Markets:

Donna Summer (Casablanca) .....	49
Bee Gees (RSO) .....	44
Billy Joel (Columbia) .....	30
Rod Stewart (Warner Bros.) .....	28
Sister Sledge (F) (Atlantic) .....	19
Rickie Lee Jones (Warner Bros.) .....	19

## Most Added Records at Secondary Markets:

Olivia Newton-John (MCA) .....	18
Donna Summer (Casablanca) .....	16
Bee Gees (RSO) .....	13
Billy Joel (Columbia) .....	12
Kenny Rogers (United Artists) .....	10

## Most Added Country:

Ronnie Milsap (RCA) .....	65
Kenny Rogers (United Artists) .....	61
T. G. Sheppard (Warner/Curb) .....	59
Razzy Bailey (RCA) .....	46
Elvis Presley (RCA) .....	42
Kenny Dale (Capitol) .....	40
Merle Haggard (MCA) .....	35
Susie Allanson (Elektra/Curb) .....	34
Joe Stampley (Epic) .....	33

## Most Added at Black Oriented Stations:

Donna Summer (Casablanca) .....	19
KC & The Sunshine Band (TK) .....	14
Isley Bros. (T-Neck) .....	9
McFadden & Whitehead (Phila. Intl.) .....	9
Carrie Lucas (Solar) .....	8
Taka Boom (Ariola) .....	8
T-Connection (Dash) .....	7
War (MCA) .....	7
Barry White (Unlited Gold) .....	7
Millie Jackson (Spring) .....	7
Chocolate Milk (RCA) .....	7

4

5

6

**Bee Gees:** Added at WSPT, 11-9 KING, 22-17 KGW, 9-6 KDWB, 2-2 KJR, 30-24 WGUY, 26-24 KTOQ, HB-24 KKOAA, 29-22 KLEO, HB-23 WJBQ, HB-28 WOW, on KSTP.

**Blondie:** 4-2 KING, 19-12 KGW, 6-3 KDWB, HB-22 KSTP, 6-3 KJR, 2-1 KLEO, 3-2 KKOAA, 4-1 KTOQ, 12-7 WJON.

**Cher:** 27-23 KSTP, 16-12 KLEO. Added at WGUY, HB-23 WJON.

**Chic:** 13-11 KING, 20-17 KSTP, 8-6 KJR, 20-15 KKOAA.

**Eng Dan & J.F. Coley:** Added at KDWB. HB-25 KING, 25-22, KGW, 18-16 KSTP, 18-14 WJON, 18-13 WSPT, 17-15 KLEO, HB-29 WOW.

**George Harrison:** 15-13 KING, 24-20 KGW, 17-15 KDWB, 17-14 KSTP, 16-13 KJR, 8-5 WSPT, 11-8 WGUY, 9-6 KTOQ, 18-13 KKOAA.

**Jacksons:** 21-17 KJR, 27-17 WOW, 29-24 WSPT.

**Billy Joel:** Added at KLEO, WJON. 24-20 KING, 29-25 KDWB, 28-25 KSTP, HB-22 KJR, 25-23 KTOQ, HB-29 WGUY, HB-30 WOW.

**Rickie Lee Jones:** Added at KKOAA, HB-25 WJON.

**LRB:** 10-15 KING, 8-9 KGW, 7-7 KDWB, 5-7 KSTP, 15-25 KJR.

**Olivia Newton-John:** Added at WOW, KLEO. HB-30 WSPT, HB-25 WJBQ, HB-22 KSTP.

**Orleans:** HB-23 KGW, HB-26 KSTP, 18-15 WJBQ, 26-21 WSPT, 27-23 WGUY, HB-27 KTOQ, 23-22 KKOAA. On KJR.

**Peaches & Herb:** 1-1 KING, 9-4 KGW, 13-5 KDWB, 12-4 KSTP, 3-1 KJR, 25-20 WJON, 14-9 KKOAA, 17-12 KTOQ, 21-9 WGUY, 8-2 KLEO, 22-10 WSPT. Added at WJBQ.

**Quatro & Norman:** 5-5 KING, 12-19 KGW, 5-5 KDWB, KSTP, 5-5 KJR, 9-4 WJON, 10-4 KKOAA, 7-5 KTOQ, 4-2 WGUY.

**Sister Sledge (He's):** On KJR.

**Sister Sledge (Family):** Added at KING, KDWB, HB-27 WSPT.

**Rex Smith:** Added at KJR, KTOQ, HB-30 KLEO.

**Rod Stewart:** Added at KJR, HB-29 WSPT.

**Donna Summer:** Added at KING, KJR, WOW, HB-28 WGUY.

**Van Halen:** Added at WSPT.

**Randy Vanwarmer:** HB-23 KING, 23-18 KGW, 21-16 KDWB, 22-15 KSTP, 20-18 WJON, 5-4 KTOQ, 22-17 WGUY.

**Village People:** 9-7 KING, 17-14 WGUY, 21-16 KLEO. Added at WJBQ.

**Roger Voudouris:** HB-28 KSTP, 30-26 WSPT, 25-22 WGUY. On KGW.

**Wings:** 20-17 KING, 13-11 KGW, 12-8 KDWB, 14-11 KSTP, 12-9 KJR, 26-20 WGUY, 21-16 WJON, 24-21 KKOAA, 18-7 WOW, 9-7 KLEO, 14-12 WJBQ.

**Bad Company:** 27-25 KILT, 19-16 KRBE, ex-26 B100, 20-18 WTX, 32-29 WNOE.

**Blondie:** 4-3 KRBE, 8-6 B100, 4-3 KILT, 1-5 WTX.

**Bee Gees:** Added at KRBE, MAGIC 91, 33-31 KILT, HB-21 KUHL, 25-21 B100.

**Beach Boys:** Added at KRBE, B100, KUHL.

**Cher:** Added at KILT, 25-22 KRBE, 8-6 WTX, 6-4 WNOE.

**Chic:** 21-19 B100, 20-24 KILT.

**Eng Dan & J.F. Coley:** 34-27 WTX, 18-14 B100, 27-22 WNOE, 25-19 MAGIC 91, on KILT.

**Foxy:** 2-1 KILT, 38-34 WTX, 30-24 WNOE.

**GQ:** Added at KUHL, 23-19 WNOE, 19-17 WTX.

**George Harrison:** 22-19 WTX, 3-2 B100, 13-11 KRBE, 11-10 KILT, 16-13 WNOE, 9-4 MAGIC 91.

**Jacksons:** 1-1 KRBE, 1-2 KILT.

**Billy Joel:** Added at KRBE, KUHL, MAGIC 91, ex-24 B100.

**Kinks:** 19-14 KILT, 17-12 KRBE.

**LRB:** 6-2 WTX, 6-5 KRBE, 8-8 KILT, 9-8 WNOE.

**Barbara Mandrell:** 26-21 WNOE, 26-23 WTX.

**Olivia Newton-John:** 40-36 KILT, ex-28 B100, HB-25 KUHL, HB-28 MAGIC 91.

**Orleans:** 32-26 WTX, HB-39 KILT, 22-18 KUHL, 22-16 WNOE, HB-24 MAGIC 91.

**Peaches & Herb:** 7-3 WTX, 10-2 WNOE, 22-17 B100, 7-4 KRBE, 7-4 KILT, 23-13 KUHL, 30-22 MAGIC 91.

**Quatro & Norman:** 15-14 WTX, 3-9 B100, ex KRBE.

**Sister Sledge (He's):** 5-1 WNOE, 2-1 WTX, 26-22 MAGIC 91.

**Sister Sledge (We):** 5-1 WNOE.

**Rex Smith:** HB-40 KILT.

**Rod Stewart:** Added KILT, B100, WTX, ex KRBE.

**Styx:** 24-19 KRBE, 20-18 WNOE, 17-15 WTX, 14-12 B100.

**Donna Summer:** Added at WNOE, B100, debut-29 KRBE, HB-33 KILT.

**Supertramp:** 27-24 KRBE, 34-32 KILT, 29-17 KUHL.

**Tycoon:** 28-25 KRBE, 24-21 WTX, 20-20 WNOE.

**Randy Vanwarmer:** Added at MAGIC 91, 19-11 WNOE, ex-37 WTX, 29-29 B100, 38-38 KILT, HB-26 KUHL.

**Village People:** 14-13 WTX, 15-10 KRBE, 17-11 KILT, 18-14 WNOE.

**Wings:** 8-6 KRBE, 25-22 WTX, 9-5 KILT, 1-1 KUHL, 11-7 WNOE.

**Bee Gees:** Added at KLIF, KIMN-FM KIMN, HB-30 KOPA debut 24 KNUS, HB-26 KOFM.

**Blondie:** 1-1 KNUS, 2-5 KOPA, 7-2 KLIF, 4-2 KVIL, 4-2 KOFM, 2-1 KIMN-FM, 18-1 KNUS, 1-1 KIMN.

**Cher:** 21-14 KLIF, 18-14 KVIL, 15-13 KNUS, 28-23 KOFM, 30-26 KIMN.

**Chic:** 10-8 KOPA, 25-17 KLIF, 5-4 KVIL, 13-8 KNUS, 4-14 KIMN.

**Eng Dan & J.F. Coley:** Added at KVIL, HB-28 KOPA, 33-28 KLIF, debut 26 KNUS, debut 30 KIMN, 21-17 KOFM.

**GQ:** Added KIMN. HB-28 KOFM.

**George Harrison:** 19-15 KOPA, 30-27 KLIF, 22-19 KVIL, 22-16 KNUS, 12-9 KIMN.

**Jacksons:** 20-16 KOPA, 36-26 KLIF, 18-14 KVIL, 16-10 KNUS, 18-11 KOFM, 5-2 KTFX, 18-13 KIMN.

**Billy Joel:** HB-38 KIMN-FM, on KOPA, KNUS.

**Rickie Lee Jones:** Added at KOPA.

**LRB:** 4-7 KLIF, 2-1 KVIL.

**Olivia Newton-John:** Added at KOPA, KOFM, KTFX.

**Orleans:** 28-25 KOPA, 34-31 KLIF, HB-25 KVIL, 24-14 KNUS, 19-15 KOFM, 27-17 KIMN-FM, debut 29 KIMN.

**Peaches & Herb:** 12-1 KOPA, 6-5 KVIL, 29-23 KLIF, 19-11 KNUS, 13-6 KOFM, 10-2 KIMN-FM, 8-5 KTFX, 21-15 KIMN.

**Quatro & Norman:** 22-17 KOPA, 10-4 KLIF, 32-27 KVIL.

**Kenny Rogers:** Added at KIMN, KLIF, debut 30, KNUS, on KOPA, KVIL.

**Sister Sledge (He's):** 7-9 KOPA, 31-24 KLIF, 19-12 KVIL, 20-18 KNUS, 25-20 KOFM, 15-12 KIMN.

**Sister Sledge (Family):** Added at KOPA, 34-27 KTFX. On KVIL.

**Rod Stewart:** Added at KTFX. On KNUS.

**Donna Summer:** Added at KIMN, KTFX, KOFM, 30-27 KOPA, 38-33 KLIF, HB-30 KVIL.

**Van Halen:** Added at KOPA.

**Randy Vanwarmer:** 29-26 KOPA, 37-34 KLIF, 29-23 KNUS, 35-30 KOFM, 28-22 KIMN.

**Village People:** 35-32 KLIF, 30-32 KVIL, 17-12 KOFM, 23-23 KIMN.

**Wings:** 17-12 KOPA, 32-20 KLIF, HB-22 KVIL, debut 27 KNUS, 24-19 KOFM, 15-7 KIMN-FM, 16-13 KTFX, 24-18 KIMN.



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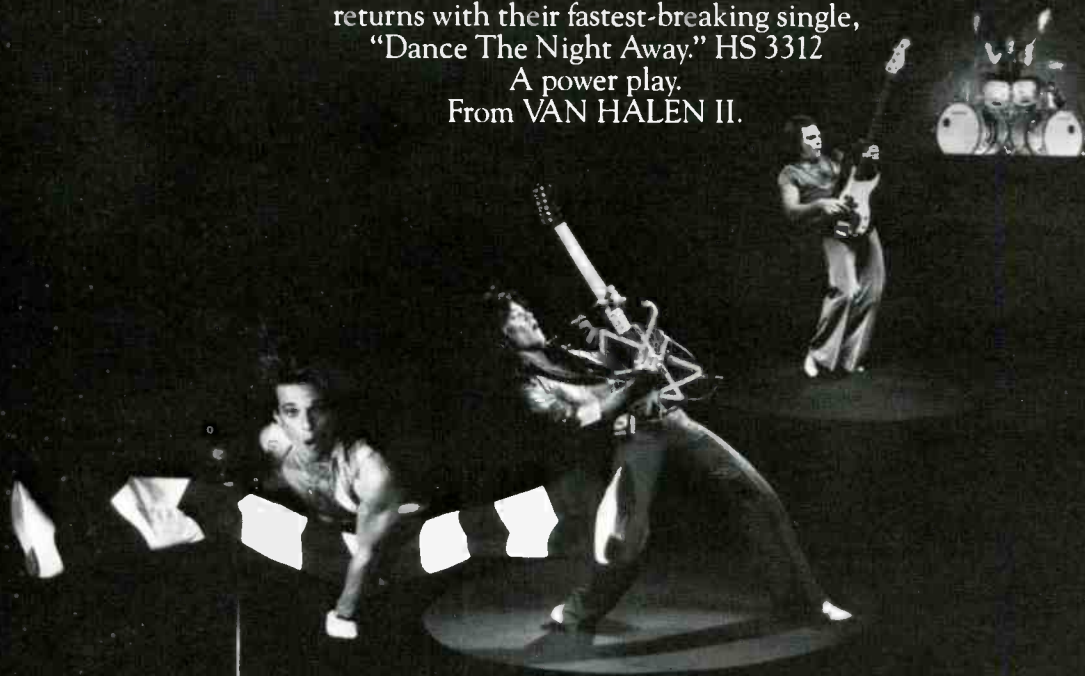
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Record World  
**Singles**  
101-150

APRIL 28, 1979

APR. 28	APR. 21	
101	102	<b>I NEED YOU</b> EUCLID BEACH BAND/Epic/Cleveland Intl. 8 50676 (C.A.M.-USA, BMI)
102	103	<b>THIS TIME I'LL BE SWEETER</b> ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI)
103	105	<b>FEEL THAT YOU'RE FEELIN'</b> MAZE/Capitol 4686 (Amazement, BMI)
104	104	<b>STAND BY NATALIE COLE</b> /Capitol 4960 (Jay' /Chappell/Cole-arama, ASCAP/BMI)
105	107	<b>ARE YOU READY FOR LOVE</b> SPINNERS/Atlantic 3546 (Mighty Three, BMI)
106	112	<b>ALL I EVER NEED IS YOU</b> KENNY ROGERS & DOTTIE WEST/United Artists 1276 (United Artists/Racer, BMI)
107	—	<b>THEME FROM 'ICE CASTLES' (THROUGH THE EYES OF LOVE)</b> MELISSA MANCHESTER/Arista 0405 (Gold Horizon/Golden Torch, BMI/ASCAP)
108	108	<b>THE TREES</b> RUSH/Mercury 74051 (Care, ASCAP)
109	115	<b>I NEVER SAID I LOVE YOU</b> ORSA LIA/Infinity 50004 (Casa Davis/Chess, ASCAP)
110	111	<b>WHAT'S YOUR SIGN GIRL?</b> MR. DANNY PEARSON/Unlimited Gold 1400 (CBS) (My Baby's/Sepe/World Song, ASCAP)
111	109	<b>(EVERYBODY) GET DANCIN'</b> BOMBERS/West End 1215 (Mandingo, BMI)
112	113	<b>PARADISE</b> THE MAX DEMIAN BAND/RCA 11525 (Songs of Bandier-Koppelman/Clonesound, ASCAP)
113	119	<b>ONE CHAIN (DON'T MAKE NO PRISON)</b> SANTANA/Columbia 3 10938 (Duchess, BMI)
114	116	<b>AT MIDNIGHT</b> T-Connection/Dash 5048 (TK) (Sherlyn/Decibel, BMI)
115	—	<b>FEEL THE NEED</b> LEIF GARRETT/Scotti Bros. 407 (Atl) (Bridgeport, BMI)
116	118	<b>WALK ON BY</b> AWB/Atlantic 3563 (Blue Seas/Jac, ASCAP)
117	120	<b>LEAD ME ON</b> MAXINE NIGHTINGALE/Windsong 11530 (RCA) (Almo, ASCAP)
118	122	<b>NO TIME TO LOSE</b> TARNEY/SPENCER BAND/A&M 2124 (ATV, BMI)
119	123	<b>IT'S ALRIGHT WITH ME</b> PATTI LABELLE/Epic 8 50569 (Alexscos/Irving, BMI)
120	121	<b>DREAMS I'LL NEVER SEE</b> MOLLY HATCHET/Epic 8 50669 (Metric, BMI)
121	132	<b>I WANNA BE WITH YOU (PART I)</b> ISLEY BROS./T-Neck 8 2279 (CBS) (Bovina, ASCAP)
122	124	<b>THE RIVER MUST FLOW</b> GINO VANNELLI/A&M 2133 (Almo/Giva, ASCAP)
123	126	<b>(I LOST MY HEART TO A) STARSHIP TROOPER</b> SARA BRIGHTMAN & HOT GOSSIP/Ariola 7738 (Coconut Airwaves, BMI)
124	131	<b>SHAKE GAP BAND</b> /Mercury 74053 (Total Experience, BMI)
125	—	<b>BANG A GONG WITCH QUEEN</b> /Roadshow 11551 (RCA) (Essex, ASCAP)
126	127	<b>DANCE LADY DANCE</b> CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury) (Delightful/Crown Heights/Cabrini, BMI)
127	128	<b>PICK ME UP, I'LL DANCE</b> MELBA MOORE/Epic 8 50663 (Mighty Three, BMI)
128	—	<b>EASY TO BE HARD HAIR (ORIGINAL SOUNDTRACK)</b> /RCA 11548 (United Artists, ASCAP)
129	129	<b>IN A LITTLE WHILE (I'LL BE ON MY WAY)</b> ART GARFUNKEL/Columbia 10933 (Dennis Earl/Mother Pearl, ASCAP)
130	—	<b>FOR YOUR LOVE</b> CHILLY/Polydor 14552 (Blackwood, BMI)
131	125	<b>YOU AND ME</b> LINER/Atco 7070 (Desert Songs, PRS)
132	136	<b>CROSSWINDS</b> PEABO BRYSON/Capitol 4694 (WB/Peabo, ASCAP)
133	114	<b>HOLD OUT</b> TRILLION/Epic 8 50670 (Little Johna/Together/Blackwood, BMI)
134	137	<b>ANY FOOL CAN SEE (YOU WERE MEANT FOR ME)</b> BARRY WHITE/Unlimited Gold 1401 (CBS) (Seven/Ba-Dake, BMI)
135	133	<b>JUST ONE WOMAN</b> PETER McCANN/Columbia 3 10899
136	110	<b>(YOU GOTTA WALK AND) DON'T LOOK BACK</b> PETER TOSH/Rolling Stones 19308 (Atl) (Jobete, ASCAP)
137	117	<b>KEEP THE CHANGE</b> KAYAK/Janus 278 (Heavy, BMI)
138	139	<b>HERE COMES THAT HURT AGAIN</b> MANHATTANS/Columbia 3 10921 (Stone Diamond/Sho Nuff, BMI)
139	—	<b>MIRROR STAR</b> FABULOUS POODLES/Epic 8 50666 (Poosongs/Chantemm, BMI)
140	143	<b>CAN'T SHAKE THE FEELING</b> BECK FAMILY/Le Joint 34003 (London) (Mills & Mills, BMI)
141	142	<b>ALMOST GONE</b> BARRY MANN/Warner Bros. 8752 (Screen Gems-EMI/Summerhill, BMI)
142	130	<b>WOMAN IN LOVE</b> THREE DEGREES/Ariola 7742 (Chappell, ASCAP)
143	140	<b>FOLD OUT GIRL</b> PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI)
144	145	<b>IT'S ONLY MAKE BELIEVE</b> ROBERT GORDON/RCA 11471 (Twitty Bird, BMI)
145	—	<b>DANCE WITH YOU</b> CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)
146	141	<b>BRIGHTER DAYS</b> VERNON BURCH/Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)
147	146	<b>WHOLE LOTTA LOVE</b> WONDER BAND/Atco 7099 (Superhype, ASCAP)
148	147	<b>LIPSTICK TRACES (ON A CIGARETTE)</b> AMAZING RHYTHM ACES/MCA 12454 (Unart, BMI)
149	134	<b>BY THE WAY YOU DANCE (I KNEW IT WAS YOU)</b> BUNNY SIGLER/Gold Mind 4018 (RCA) (Publisher not listed)
150	135	<b>SUNSHINE HOTEL (JUST WALK ON IN)</b> RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hoher, ASCAP)

RECORD WORLD APRIL 28, 1979

Record World  
**Singles**  
Alphabetical Listing

Producer, Publisher, Licensee

AIN'T LOVE A BITCH Tom Dowd (Riva, ASCAP) 49	I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP) 7
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI) 71	I WISH I COULD FLY (LIKE SUPERMAN) R. Davis (Davray, PRS) 93
BLOW AWAY G. Harrison/R. Titleman (Ganga, BMI) 20	JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI) 82
BOOGIE WOOGIE DANCIN' SHOES Korduletsch (ATV/Wooded Lake, BMI) 87	JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP) 27
CHUCK E'S IN LOVE L. Waronker & R. Titelman (Easy Money, ASCAP) 65	KEEP ON DANCIN' Not listed (Mideb/Eric Matthew, ASCAP) 63
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP) 37	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP) 4
CRAZY LOVE Tom Dowd (Pangola/Careers, BMI) 46	LADY J. Boylan & Group (Screen Gems-EMI, BMI) 11
DANCE AWAY Group (E.G., BMI) 96	LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI) 91
DANCER Mix Machine (Good Flavor/Shediac/Sons Celeste, ASCAP) 73	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI) 66
DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP) 72	LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI) 22
DANCIN' FOOL Zappa (Munchkin, ASCAP) 76	LOVE BALLAD Tommy LiPuma (Unichappell, BMI) 18
DA YA THINK I'M SEXY? T. Dowd (Riva/WB/Nile Streak, ASCAP) 16	LOVE IS GONNA COME AT LAST Malloy (Joekat, ASCAP) 99
DEEPER THAN THE NIGHT John Farrar (Braintree, BMI) 50	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI) 30
DIAMONDS G. Dudgeon (Magnet/Interworld, ASCAP) 69	LOVE TAKES TIME Orleans (Orleansongs, ASCAP) 32
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP) 34	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 29
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI) 40	MAKIN' IT F. Perren (Perren-Vibes, ASCAP) 64
DON'T YOU WRITE HER OFF R. & H. Alpert (Little Bear/Rod Shift, BMI) 48	MUSIC BOX DANCER Frank Mills (Unichappell, BMI) 3
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI) 39	MY LOVE IS MUSIC J. P. Ilesco (Call Me, ASCAP) 86
FEELIN' SATISFIED Tom Scholz (Pure Songs, ASCAP) 67	OH HONEY Ken Gold (Screen Gems-EMI, BMI) 51
FIRE Richard Perry (Bruce Springsteen, ASCAP) 41	OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI) 56
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP) 23	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP) 19
GEORGY PORGY Group (Hudman, ASCAP) 84	RENEGADE Group (Almo/Stygian, ASCAP) 33
GET USED TO IT Ormartian (See This House, ASCAP/Spikes, BMI) 60	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP) 2
GONE LONG GONE Ramone & Group (Polish Prince, ASCAP) 97	RHUMBA GIRL Ted Templeman (Fourth Floor, ASCAP) 62
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP) 17	ROCK N' ROLL FANTASY Group (Badco, ASCAP) 38
GOOD TIMIN' B. Johnson, J. W. Guercio & Group (New Executive/Jonah, BMI) 77	ROLLER Myles Goodwyn (Goody Two Tunes, BMI) 53
HAPPINESS Richard Perry (Warner-Tamerlane/Marsaint, BMI) 35	ROXANNE Group (Virgin, ASCAP) 47
HARD TIMES FOR LOVERS G. Klein (Careers, BMI) 89	SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP) 57
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP) 1	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI) 13
HEART TO HEART M. Post & E. Phillips (ATV/Mann & Weil, BMI) 98	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP) 15
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI) 31	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) 59
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI) 14	SHINE Allene Jones (Bar-Kays/Warner-Tamerlane, BMI) 94
HONESTY Phil Ramone (Impulsive/April, ASCAP) 42	SING FOR THE DAY Group (Stygian, ASCAP) ??
HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanne/Buckaroo, BMI) 55	(SITTIN' ON) THE DOCK OF THE BAY Hagar/Carter (East Memphis/Time, BMI) 88
HOT STUFF Giorgio Moroder & Rick Bellotte (Rick's/Stop, BMI) 24	STAR LOVE D. & M. Paich (Colgems-EMI/Jobete, ASCAP) 74
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI) 100	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI) 9
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) N. M. Walden/P. Adams (Screen Gems-EMI, BMI) 61	SUCH A WOMAN Robert John Lange (Morning Dew, BMI) 36
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East Memphis/Klondike, BMI) 43	SULTANS OF SWING MuFF Windwood (Straitjacket/Almo, ASCAP) 25
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI) 26	SUPER MANN P. Adams/K. Morris/S. Lucas (Peer, BMI) 44
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP) 28	SWEET LUI-LOUIS Randy Bachman (Survivor, PRO/Uskids, BMI) 54
I'LL COME RUNNING N. DeCaro (Morgan Creek/Songs of Bandier-Koppelman, ASCAP) 90	TAKE ME HOME Bob Esty (Rick's, BMI) 10
I NEED YOUR HELP BARRY MANILOW R. Stevens (Ray Stevens, BMI) 68	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) 45
IN THE MOOD Leo Graham (Content/Tyronza, BMI) 95	THERE BUT FOR THE GRACE OF GOD GO I August Darnel (Nance/Hologram, ASCAP/ITC, BMI) 83
IN THE NAVY Jacques Morali (Can't Stop, BMI) 6	TOUCH ME BABY J. Salerni & B. Weeden (South Philly, ASCAP) 92
IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI) 70	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 8
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI) 5	WALKIN' ON THE FENCE Barri/Lambert/Nichols (World Song, ASCAP) 85
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) 80	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI) 52
I (WHO HAVE NOTHING) Fuqua/Sylvester (Yellow Dog/Walden/S.D.R., ASCAP) 78	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP) 12
	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffkin (Debdave, BMI) 79
	YMCA Jacques Morali (Green Light, ASCAP) 21
	YOU CAN'T CHANGE THAT Ray Parker Jr. (Raydiola, ASCAP) 75

37

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# Record World Singles



APRIL 28, 1979

APRIL 28, 1979

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

APR. 28	APR. 21		WKS. ON CHART
1	2	<b>HEART OF GLASS</b> BLONDIE Chrysalis 2295	11
2	10	<b>REUNITED</b> PEACHES & HERB/Polydor/MVP 14547	7
3	3	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor 14517	14
4	1	<b>KNOCK ON WOOD</b> AMII STEWART/Ariola 7736	13
5	5	<b>I WANT YOUR LOVE</b> CHIC/Atlantic 3557	12
6	9	<b>IN THE NAVY VILLAGE</b> PEOPLE/Casablanca 973	7
7	6	<b>I WILL SURVIVE</b> GLORIA GAYNOR/Polydor 14508	18
8	4	<b>TRAGEDY</b> BEE GEES/RSO 918	12
9	11	<b>STUMBLIN' IN</b> SUZI QUATRO & CHRIS NORMAN/RSO 917	13
10	13	<b>TAKE ME HOME</b> CHER/Casablanca 965	12
11	7	<b>LADY LITTLE RIVER</b> BAND/Harvest 4667 (Capitol)	16
12	8	<b>WHAT A FOOL BELIEVES</b> DOOBIE BROTHERS/Warner Bros. 8725	14
13	14	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> JACKSONS/ Epic 8 50656	15
14	16	<b>HE'S THE GREATEST DANCER</b> SISTER SLEDGE/Cotillion 44245 (Atl)	13
15	12	<b>SHAKE YOUR GROOVE THING</b> PEACHES & HERB/Polydor/ MVP 14514	20
16	15	<b>DA YA THINK I'M SEXY?</b> ROD STEWART/Warner Bros. 8724	20
17	23	<b>GOODNIGHT TONIGHT</b> WINGS/Columbia 3 10939	5
18	19	<b>LOVE BALLAD</b> GEORGE BENSON/Warner Bros. 8759	10
19	20	<b>PRECIOUS LOVE</b> BOB WELCH/Capitol 4685	12
20	22	<b>BLOW AWAY</b> GEORGE HARRISON/Dark Horse 8763 (WB)	9
21	17	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	28
22	21	<b>LIVIN' IT UP (FRIDAY NIGHT)</b> BELL & JAMES/A&M 2069	14
23	24	<b>FOREVER IN BLUE JEANS</b> NEIL DIAMOND/Columbia 3 10897	14
24	31	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	2
25	18	<b>SULTANS OF SWING</b> DIRE STRAITS/Warner Bros. 8736	12
26	26	<b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> INSTANT FUNK/Salsoul 2078 (RCA)	11
27	33	<b>JUST WHEN I NEEDED YOU MOST</b> RANDY VANWARMER/ Bearsville 0334 (WB)	6
28	25	<b>I JUST FALL IN LOVE AGAIN</b> ANNE MURRAY/Capitol 4676	15
29	34	<b>LOVE YOU INSIDE OUT</b> BEE GEES/RSO 925	2
30	35	<b>LOVE IS THE ANSWER</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	7
31	27	<b>HEAVEN KNOWS</b> DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	16
32	38	<b>LOVE TAKES TIME</b> ORLEANS/Infinity 50006	6
33	37	<b>RENEGADE/SING FOR THE DAY</b> STYX/A&M 2110	7
34	40	<b>DISCO NIGHTS (ROCK FREAK)</b> G.Q./Arista 0388	6
35	42	<b>HAPPINESS</b> POINTER SISTERS/Planet 45902 (Elektra/ Asylum)	7
36	41	<b>SUCH A WOMAN</b> TYCOON/Arista 0398	7
37	32	<b>CRAZY LOVE</b> POCO/MCA 12439	16
38	43	<b>ROCK 'N' ROLL FANTASY</b> BAD COMPANY/Swan Song 70119 (Atl)	7
39	28	<b>EVERY TIME I THINK OF YOU</b> THE BABYS/Chrysalis 2279	18
40	29	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista 0373	24
41	30	<b>FIRE</b> POINTER SISTERS/Planet 45901 (Elektra/Asylum)	24
42	52	<b>HONESTY</b> BILLY JOEL/Columbia 3 10959	2
43	48	<b>IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)</b> BARBARA MANDRELL/MCA 12451	7
44	36	<b>SUPER MANN</b> HERBIE MANN/Atlantic 3547	15
45	54	<b>THE LOGICAL SONG</b> SUPERTRAMP/A&M 2128	5
46	49	<b>CRAZY LOVE</b> THE ALLMAN BROTHERS BAND/Capricorn 0320	6
47	39	<b>ROXANNE</b> THE POLICE/A&M 2096	11
48	53	<b>DON'T YOU WRITE HER OFF</b> McGUIINN, CLARK & HILLMAN/ Capitol 4693	6



## CHARTMAKER OF THE WEEK

49	—	<b>AIN'T LOVE A BITCH</b> ROD STEWART Warner Bros. 8810	1
50	59	<b>DEEPER THAN THE NIGHT</b> OLIVIA NEWTON-JOHN/MCA 41009	3
51	51	<b>OH HONEY</b> DELEGATION/Shadybrook 1048 (Janus/GRT)	14
52	—	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion 44251 (Atl)	1
53	55	<b>ROLLER</b> APRIL WINE/Capitol 4660	9
54	56	<b>SWEET LUI-LOUIS</b> IRONHORSE/Scotti Bros. 406 (Atl)	7
55	60	<b>HOT NUMBER</b> FOXY/Dash 5050 (TK)	5
56	61	<b>OLD TIME ROCK AND ROLL</b> BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	4
57	58	<b>SATURDAY NIGHT, SUNDAY MORNING</b> THELMA HOUSTON/Tamla 5429 (Motown)	8
58	72	<b>YOU TAKE MY BREATH AWAY</b> REX SMITH/Columbia 3 10908	2
59	74	<b>SHE BELIEVES IN ME</b> KENNY ROGERS/United Artists 1273	2
60	65	<b>GET USED TO IT</b> ROGER VOUDOURIS/Warner Bros. 8762	6
61	66	<b>I DON'T WANT NOBODY ELSE (TO DANCE WIH YOU)</b> NARADA MICHAEL WALDEN/Atlantic 3541	5
62	64	<b>RHUMBA GIRL</b> NICOLETTE LARSON/Warner Bros. 8795	5
63	44	<b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia 3 10884	13
64	73	<b>MAKIN' IT</b> DAVID NAUGHTON/RSO 916	2
65	—	<b>CHUCK E'S IN LOVE</b> RICKIE LEE JONES/Warner Bros. 8825	1
66	71	<b>LITTLE BIT OF SOAP</b> NIGEL OLSSON/Bang 4800 (CBS)	3
67	67	<b>FEELIN' SATISFIED</b> BOSTON/Epic 8 50677	6
68	57	<b>I NEED YOUR HELP</b> BARRY MANILOW RAY STEVENS/ Warner Bros. 8785	6
69	76	<b>DIAMONDS</b> CHRIS REA/United Artists 1285	3
70	78	<b>IT MUST BE LOVE</b> ALTON McCLAIN & DESTINY/Polydor 14532	6
71	83	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	2
72	—	<b>DANCE THE NIGHT AWAY</b> VAN HALEN/Warner Bros. 8823	1
73	79	<b>DANCER</b> GINO SOCCIO/Warner/RFC 8757	3
74	81	<b>STAR LOVE</b> CHERYL LYNN/Columbia 3 10907	4
75	82	<b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	2
76	85	<b>DANCIN' FOOL</b> FRANK ZAPPA/Zappa 10 (Mercury)	3
77	—	<b>GOOD TIMIN'</b> BEACH BOYS/Caribou 9029 (CBS)	1
78	80	<b>I (WHO HAVE NOTHING)</b> SYLVESTER/Fantasy 855	4
79	97	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> DR. HOOK/Capitol 4705	3
80	91	<b>I WANT YOU TO WANT ME</b> CHEAP TRICK/Epic 8 50680	2
81	84	<b>YOU SAYS IT ALL</b> RANDY BROWN/Parachute 523 (Casablanca)	2
82	75	<b>JUST THE SAME WAY</b> JOURNEY/Columbia 3 10928	8
83	88	<b>THERE BUT FOR THE GRACE OF GOD GO I MACHINE/</b> Hologram/RCA 11456	3
84	—	<b>GEORGY PORGY</b> TOTO/Columbia 3 10944	1
85	87	<b>WALKIN' THE FENCE</b> COUCHOIS/Warner Bros. 8749	3
86	—	<b>MY LOVE IS MUSIC</b> SPACE/Casablanca 974	1
87	89	<b>BOOGIE WOOGIE DANCIN' SHOES</b> CLAUDJA BARRY/ Chrysalis 2313	3
88	90	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> SAMMY HAGAR/ Capitol 4699	3
89	77	<b>HARD TIMES FOR LOVERS</b> JUDY COLLINS/Elektra 46020	6
90	92	<b>I'LL COME RUNNING</b> LIVINGSTON TAYLOR/Epic 8 50667	4
91	46	<b>LE FREAK</b> CHIC/Atlantic 3519	29
92	93	<b>TOUCH ME BABY</b> ULTIMATE/Casablanca 966	3
93	95	<b>I WISH I COULD FLY (LIKE SUPERMAN)</b> KINKS/Arista 0409	2
94	94	<b>SHINE</b> BAR-KAYS/Mercury 74048	4
95	96	<b>IN THE MOOD</b> TYRONE DAVIS/Columbia 3 10904	4
96	—	<b>DANCE AWAY</b> ROXY MUSIC/Atco 7100	1
97	98	<b>GONE LONG GONE</b> CHICAGO/Columbia 3 10935	2
98	99	<b>HEART TO HEART</b> ERROL SOBER/The Number One Record Company 215 (Atl)	2
99	100	<b>LOVE IS GONNA COME AT LAST</b> BADFINGER/Elektra 46025	2
100	45	<b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	21

PRODUCERS AND PUBLISHERS ON PAGE 37

**RW:** What is the philosophy regarding The Entertainment Company's mini-conglomerate stance?

**Bandier:** Originally, our main thrust was to be in the music publishing business. Coming from a background of asset ownership such as real estate, the concept was that copyrights and then ownership are assets and are almost similar by analogy to the ownership of real estate. As we started to develop our music publishing business we felt that in addition to placing our songs with outside artists it would be significant for us if we could become a user of our own publishing product. We had made an early determination that we did not want to be in the record business because of the high risks involved and the inherent problems of pressing plants and independent distributors. We felt that record production would enable us to stay at a creative level, utilize our increasing catalogue of copyrights and be involved in the better part of the record business.

**RW:** When was this decision made?

**Bandier:** About six months after we were in business. At that time we made an arrangement with Gary Klein, who is now our senior vice president of a&r. Gary was retained under an exclusive arrangement and we then commenced with the promotion of Gary's services to recording artists and hoped that his productions would also entail the use of our copyrights. We soon found that there was a direct relationship between production services and song selection and that artists and record companies were coming to us for both of these services.

**RW:** Why has the orientation of The Entertainment Company shifted from one of actively seeking new copyrights to developing existing copyrights and staff writers?

**Bandier:** It is difficult to acquire existing catalogues at the present time. I think that the value of music publishing has been recognized by many people and those who own catalogues are quite reluctant to give them up. The only catalogues that seem to become available today are ones that are involved with tremendous problems, including litigation. We would buy any catalogue if it made economic sense and, most importantly, if we could find one! Additionally, the competition for acquiring catalogues has increased substantially and, believe it or not, the music publishing business has been affected by the balance of payments and the value of the dollar. The Europeans have become a major competitive source to us in terms of acquiring music catalogues. As their currency has increased in worth in relation to ours, they have been able to offer higher sums of money than we might reasonably be willing to pay. As a result of these factors, we soon realized that we

“ We like to feel that we are attuned to what the music buying public is into. ”

had to start developing catalogues from within and started signing more writers to exclusive songwriting agreements. Again, because of the relationship between our publishing and production companies, we were able to utilize some of our material on our production projects.

**RW:** Apart from the economic situation, what do you attribute to the growing awareness of acquiring copyrights?

**Bandier:** I think that people realize that artists may come and go. Glen Campbell may not be as popular in 20 years as he is now, but the song "Southern Nights" and his version will still be remembered. It will be played, someone else will record it, it will be here for a long time and will continue to generate income. Because of that, I think that people have grown to understand that a copyright is an asset which is worth holding onto and it is becoming increasingly difficult to find people who are prepared to sell past catalogues.

**RW:** What impact has disco had upon copyrights, particularly since so many songs are being remixed into disco versions?

**Bandier:** It has had a tremendous impact. Obviously, we like to feel that we are attuned to what the music buying public is into. In our view disco music is another name for dance music. Barry Manilow isn't a disco artist, but he had a disco hit with "Copacabana" which was a terrific dance song. Because we like to stay current, the direction that all of our writers and artists will be taking, with some obvious exceptions, is certain to have danceable, uptempo material.

**RW:** Record companies have expressed a growing interest in signing artists who compose their own material. Does this conflict with The Entertainment Company's interests?

**Bandier:** No, because you can also sign a writer who is an artist and Alan Gordon is one example. He recently released an album on Capitol Records and is one of our writers. Livingston Taylor is another example. I think record companies believe it is easier to have a success with a new artist who also writes his own material. But because of the nature of the recording business, after the first record is finished and the artist is out touring and making all those personal appearances and then has to go back to the studio to record his next album, he might not necessarily have written enough material for that album. Artists have to be prepared to accept outside material and, of course, our publishing companies will continue to service artists whether they write their own material or not. Dolly Parton, who is a great songwriter, had a tremendous success with "Here You Come Again," which she did not write. I believe most artists are prepared to record a great song whether it is written by them or not.

## A Double Dose of Dynamite...

• **Black Music Month: June '79.** Kicking off a blockbuster salute to the genius of Black Music...

• **BMA's Founders' Conference, June 8-11, Philadelphia.\*** Join the winners circle of the Black Music Arena.

Both blockbusters are sponsored by the BLACK MUSIC ASSOCIATION; an organization dedicated to preserving, protecting and perpetuating Black Music. Light the fuse this June and join us for two first's in one. You'll be igniting an 'eternal flame.' Register today for **BMA's Founders' Conference**. And help us "Bring Minds Alive."

For more information on the **BMA's Founders' Conference**, Black Music Month or the BMA itself contact the BLACK MUSIC ASSOCIATION at (215) 545-8600 or write BMA itself,

\*Conference registration deadline: May 15.



Black Music Association  
1500 Locust Street, Suite 1905  
Philadelphia, PA 19102

## RSO Wins Big



RSO Records walked off with two of the evening's biggest NARM awards based on industry sales performance, during the March 27 NARM Awards Banquet, climax to the organization's annual convention. Seen at left is presentation of the award for 1978's best selling hit single, garnered by The Bee Gees' "Stayin' Alive." Pictured on stage are (from left) Casablanca chief Neil Bogart, mistress of ceremonies Cher, and RSO national sales VP Mitch Huffman, who accepted the award. In the right hand photo, RSO's Mel DaKroob, national sales manager (center), accepts NARM's best selling soundtrack album award, won by "Saturday Night Fever," while Cher and Gene Simmons offer pointed congratulations. "Fever" also won best selling album of the year.



# Radio World

## Radio Replay

By NEIL McINTYRE



■ The last minute changes in station personnel, on-air promotions and outside advertising in an effort to be ready for the ratings have been this week's work for programmers. ABC-FM stations have filled their programming positions in Chicago and San Francisco. The future of the car radio is something to think about, with the ever increasing cost of fuel to make the car go. A good prize for radio stations to offer would be an earful and a tank full for the summer.

**MOVES:** **Matt Clenott** leaves the PD position open at WKTU-FM/New York, and becomes the new PD at WDAI-FM/Chicago. Clenott has programmed to number one ratings Disco 92, and will try to do the same for 'DAI's disco format. **Michael Ellis** will be handling the music for WKTU. Ellis was involved with disco music while at WPIX-FM when the station was Disco 102 . . . **Roy Laurence** joins KSFZ/San Francisco as PD, from WCAU-FM/Philadelphia . . . **Bob Coburn** new PD at WMET/Chicago and afternoons. Coburn is formerly of KMET/Los Angeles, doing afternoon drive. Both stations are Metro-media owned and operated, and recently WMET has changed to album rock. Coburn said "The potential for WMET is limitless."

**Eric Goldberg** is the new MD at WABX-FM/Detroit . . . **Bruce Cotton** named PD at WXMLM/Savannah . . . **Kathy Clements** to on-air at WMZQ-FM/Washington from WEAM . . . **Jim Randall** appointed MD at WMZQ-FM . . . WHLI/Long Island is changing format under new leadership, as **Ralph C. Conner** becomes GM. Conner was former VP/national sales manager of Torbet Radio. The station will program the top non-rock artists from the '40s to present . . . **Barry Chase** to afternoons at FM100/Memphis from WNDE/Indianapolis . . . **Bill (Chilly Billy) Cardille** new afternoons on WIXZ/Pittsburgh . . . WGIV/Charlotte programming all jazz sunday afternoons from 1 p.m. till 6 p.m. Portia at RW west reports: **David Chaney** joins KEZY/Anaheim on air from KLOS/Los Angeles . . . **Ted Brown** is the new PD at KMEN/San Bernardino . . . **Fred Moore** has joined Anti/Muscolo to head the national album department. Moore leaves KAWY-FM/Casper, where he was MD for the last 2½ years . . . Send your moves, changes, and station pictures to either Portia at RW west or in the east to Neil (N.J.) McIntyre.

**WHEN YOU'RE HOT YOU'RE HOT:** That might be the theme song for Three Mile Island, but it's not, it's not. Selecting music seems to go that way for many programmers when trying to catch the trend, or the artist on the way up, rather than on the way down. Not picking the hits but missing them is probably the main reason most radio stations don't go out on the limb trying to select what their professional judgement deems popular. The disappearing ear in American radio, the playing-it-safe attitude or waiting for the research to come in, is a surer way for results. But it does make for some very boring radio; there are very few surprises when the procedure becomes the rule. I suppose radio didn't have much choice in that matter since it's tough to find enough people with a strong sense and feeling for what's going to become popular music. The amount of competition has also been a major factor in a marketplace where taking too many chances could mean disaster in the ratings.

We live in the era of the track record of the artist, which makes it pretty tough on the beginners. Record companies are paying higher prices than ever to sign acts that get airplay. It's too bad that some rookies are sent down to the farm club without even a tryout. I hope the days of more programming from the heart and the mind will come back soon and give the computer a well needed rest.

**I.E.:** Those are the soon to be famous initials of an organization being formed by RW's **Pat Baird** and myself. The Irish Entertainers will include members from the world of the shamrock 'n roll, radio, music

(Continued on page 57)

## Pursuing the Offbeat with Dr. Demento

By NEIL McINTYRE

■ **NEW YORK** — The Dr. Demento show is a syndicated radio program marketed by Westwood One in Los Angeles. The program's founder, Barry Hansen, known to his loyal radio fans as Dr. Demento, continues looking for those rare records that present a sense of humor whether they're rotting in someone's basement or being invented on a home tape recorder by his listeners.

Never intending to become a radio-show host, Barry Hansen was a record collector, whose collection today exceeds 120,000, all stored in his home. They are a constant source for his weekly top 10 of the most demented discs of the week.

Dr. Demento's popularity is based upon the offbeat records that are played, not so much the presentation. "What I say is incidental to the record I play. I'm a straight man to the records. People say that I'm funny, but I don't consider myself a comedi-

an. I'm a purveyor of great records and I try to be as entertaining as I can," Hansen said. Collecting music began for Hansen at the age of four, when his father brought some Spike Jones records home. He's traveled some distances in collecting, from early Spike Jones to selections like "TimeWarp" and "Fishheads."

"My parents had lots of records, mostly classical, and some pop. I became a record freak, it was my favorite toy, it's as simple as that. I didn't idolize the disc jockeys I heard on the radio, I just wanted to hear the latest records," Hansen said.

### Personality

In a time in radio when tight playlists and recognizable music are in the forefront of programming, the Dr. Demento show looks for the unheard of, and the different. The personality of the music he plays creates the popularity.

(Continued on page 57)



"Well, we did real good with 18-34 year old machines . . ."



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# Flag

The New Album on Columbia Records ▲ FC36058



# James Taylor

*Produced by Peter Asher ▲ Recorded by Val Garay*



## Club Review

### Williams, Sans Mork, Wows Copa

■ NEW YORK—Sometime soon, Robin Williams may perform only in basketball arenas, and his fans will pay huge sums to sit hundreds of feet away and watch him on giant overhead screens. So it is mostly for posterity that I note that Williams was often brilliant and always funny at the Copacabana shows here last week, which may have been his farewell to clubs.

Williams' frenetic, improvisational style took shape in the little comedy-showcase night-clubs on both coasts that have spawned so many of today's leading "new comedians." Those performers, like Williams, are already big, big business and getting bigger, and capable of the sort of big-hall tour that seemed so risky when Steve Martin did it last year.

Williams left Mork at home for his Copa stint, and few in the audience seemed to miss that particular characterization, so many more did Williams have to offer. He has been accused of stealing from other comics, but it is hard to imagine a comedian who relied so heavily on free-association not drawing on someone else's material now and then.

His style most resembles that of Jonathan Winters, whom Williams names as his chief influence. Like Winters, Williams depends on facial expressions for many of his laughs, but also like Winters, what he says is funny enough in itself to make his nascent recording career (for Casablanca) a probable hit.

He doesn't tell jokes as much as he creates situations which are amusing, then explores the impli-

### Ariola Ups Three

■ LOS ANGELES—Ariola Records has announced three new appointments in its promotion department. Robert Walker has joined Ariola as national promotion specialist, Denise St. Louis has been upped to the position of West Coast lp promotion director, and Tom Jodka is the new northeast singles promotion director.

Walker will work on AOR promotion in Los Angeles and will specialize as video consultant and trade liaison. Walker was previously a media consultant at Hogarth Inc. in Hawaii and production director at WBCN in Boston, Mass.

Prior to her appointment, St. Louis was an assistant to Bill Bartlett, Ariola VP of lp promotion. Jodka formerly served as national secondaries promotion director.

cations of those situations, keeping just one jump ahead of an audience he has caused to think along similar lines. If his pace were any less hectic, the audience would catch up to him, and much of the comedy would be lost.

Rick and Ruby, a comedy team with a strong interest in pop music, provided all the incentive Williams could have needed to be in top form. Any lesser comedian would have been devastated by their funny, well-paced set, which relied on combinations of incompatible musical styles—like and Tina Turner meet the Carpenters, for example—for its humor. Rick and Ruby should be back soon as headliners.

Marc Kirkeby

### CBS Ups Folks

■ NEW YORK — Jim Charne, director, national merchandising, Epic / Portrait / Associated Labels, has announced the appointment of Scott Folks to associate product manager, east coast, E/P/A.

Since 1977, Folks has held the position of field merchandiser at the CBS Records Detroit branch.

### CBS Names Bravo To Sales Post

■ LOS ANGELES—Dennis Hannon, Los Angeles branch manager, CBS Records, has announced the appointment of Joe Bravo as CBS Records sales representative for the New Mexico, El Paso, Texas market.

Prior to joining CBS Records as an inventory specialist, Bravo was with Tower Records.

### Supertramp Feted at Forum



A&M's Supertramp was honored at a party attended by A&M executives at L.A.'s Forum Club following their concert at the Forum recently. From left: Jerry Moss, A&M chairman; Bob C. Benberg, Supertramp; Roger Hodgson, Supertramp; (below) Dougie Thomson, Supertramp; John Helliwell, Supertramp; Libby (the now-famous Supertramp album cover-girl); Rick Davies, Supertramp; Gil Friesen, A&M president; and Dave Margerison of Mismangement, Supertramp's management firm.

## Concert Review

### Babys, Rockets Deliver Hard Rock

■ NEW YORK—After three albums it looks like the Babys are really growing up. Opening with the title track from their latest album, "Head First," the group proved that they are more than Foreigner sound-alikes or second rate Free descendants. Their music is a magnetic juxtaposition of high energy, hard rock-based guitar riffs and romantic, even ethereal, ballads with indelible melody lines.

Now that Jon Waite has appointed his bass guitar duties to Ricky Phillips, the band's rhythm section is fuller and Waite is free to explore the possibilities of lead singer as entertainer. Though Waite's stage personality at the Bottom Line was limited to occasional foot stomps, mike stand swings and a very engaging, angry young man glare, his new position gives him the potential to develop a more dynamic medium for his voice, which is one of the hottest on the current rock scene.

Jonathan Cain's keyboards set the perfect canvas for Wally Stocker's colorfully defined guitar work as the Babys performed selections from all of their albums. Hard rockers like "Run To Mexico" and drummer Tony Brocks' strobe lighted drum solo left the audience somewhat stunned. The greatest response came after the performance of their current single "Every Time I Think of You" and follow up single candidates like "You Got It" and "California," a heartfelt plea for love that recalls the irresistible feeling of Frampton's "Show Me The Way."

Guitarist Rick Derringer joined the Babys for their closing number, a rousing version of

"Money," ending the set on a promising note.

Opening the set were the Rockets, a midwestern high energy rock band whose lead singer and passion for standard rock and roll music could easily lead them to the top of their field.

Kris Nicholson

### WB Names Wietsma Exec. Dir. of Prod.

■ LOS ANGELES — Stan Cornyn, Warner Bros. executive VP, has announced the appointment of Rick Wietsma to the newly created position of executive director of production.

Wietsma will supervise directly the departments of disc and tape manufacturing, quality assurance, inventory control and mastering, bringing together these departments under one authority.

The changes, which resulted from a management study requested by WBR from Michael Kapp, president of Warner Special Products, entail a newly cohesive unit comprising the departments of production (with Kay Keinert named director of production), quality assurance (headed by Ed Outwater), inventory control (Kipp Natiello), and mastering supervision (Maria Castillo). Natiello and Castillo will report to Kleinert.

Wietsma had been director of systems and planning for the company prior to his appointment. He came to Warner Bros. in 1977 from his own management consulting firm and had previously been with the management services department of Arthur Young & Co.

In other realignments stemming from the Kapp study, Roz Schrank has been named director of recording administration, supervising not only sessions costs but also label copy, reporting to a&r senior VP Lenny Waronker.

Previous head of label copy for WBR, Lorrie Janson has been promoted to senior coordinator in the product management department, where she will supervise all elements of product availability, reporting to VP, product management Clyde Bakkemo.

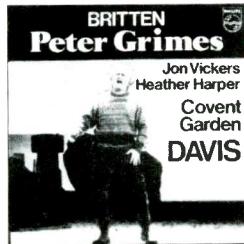
### Shore Joins GRP

■ NEW YORK — Rhonda Shore has been named director of publicity by Dave Grusin and Larry Rosen at GRP Records. She was previously an account executive at The Howard Bloom Organization, Ltd.

## Classical Retail Report

APRIL 28, 1979

### CLASSIC OF THE WEEK



BRITTEN

PETER GRIMES

VICKERS, HARPER, SUMMERS,  
DAVIS

Philips

### BEST SELLERS OF THE WEEK\*

**BRITTEN: PETER GRIMES**—Vickers, Harper, Summers, Davis—Philips  
**ANNIE'S SONG**—Galway—RCA  
**YURI EGEROV AT CARNEGIE HALL**—Peters International  
**GERSHWIN: SONGS**—Morris, Bolcom—Nonesuch  
**MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI**—Pavarotti—London  
**PUCCINI: TOSCA**—Freni, Pavarotti, Milnes, Rescigno—London  
**STRAUSS: ARIADNE AUF NAXOS**—Price, Gruberova, Kollo, Solti—London  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Stern, Rostropovich—Columbia

### SAM GOODY/EAST COAST

**ANNIE'S SONG**—RCA  
**BEETHOVEN: PIANO CONCERTO NO. 3**—Pollini, Boehm—DG  
**BEETHOVEN: COMPLETE SYMPHONIES**—Maazel—Columbia  
**YURI EGEROV AT CARNEGIE HALL**—Peters International  
**GRIEG: PEER GYNT (COMPLETE)**—Unicorn (Import)  
**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel  
**PUCCINI: TOSCA**—London  
**THE ARTISTRY OF ARTHUR RUBINSTEIN**—RCA  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia

### KORVETTES/EAST COAST

**ANNIE'S SONG**—RCA  
**JANET BAKER SINGS ITALIAN AREAS**—Philips  
**BEETHOVEN: PIANO CONCERTO NO. 5**—De Larrocha, Mehta—London  
**BRITTEN: PETER GRIMES**—Philips  
**GERSHWIN: SONGS**—Nonesuch  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**PACHELBEL: KANON**—Muenchinger—London  
**PERLMAN: VIRTUOSO VIOLINIST**—Angel  
**PUCCINI: TOSCA**—London  
**STRAUSS: ARIADNE AUF NAXOS**—London

### DISCOUNT RECORDS/ WASHINGTON, D.C.

**BEETHOVEN: PIANO CONCERTO NO. 3**—Pollini, Boehm—DG  
**BRITTEN: PETER GRIMES**—Philips

**MASCAGNI, LEONCAVALLO: CAV & PAG**—London

**PACHELBEL: KANON**—Paillard—RCA  
**LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London  
**PUCCINI: TOSCA**—London  
**ARTISTRY OF ARTHUR RUBINSTEIN**—RCA  
**SCHUBERT: TROUT QUINTET**—Quintessence  
**SCHUMANN: PIANO CONCERTO**—Argerich, Rostropovich—DG  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia

### SOUND WAREHOUSE/DALLAS

**ANNIE'S SONG**—RCA  
**BRITTEN: PETER GRIMES**—Philips  
**DONIZETTI: DON PASQUALE**—Sills, Kraus, Gramm, Caldwell—Angtl  
**YURI EGEROV AT CARNEGIE HALL**—Peters International  
**GERSHWIN: SONGS**—Nonesuch  
**PACHELBEL: KANON**—Muenchinger—London  
**ROCHBERG: VIOLIN CONCERTO**—Stern, Previn—Columbia  
**SATIE: MONOTONES**—Lanchberry—Angel  
**SCHUBERT: SYMPHONIES NOS. 4, 8**—Giulini—DG  
**VIVALDI: FOUR SEASONS**—Harnoncourt—Telefunken

### ODYSSEY RECORDS/ SAN FRANCISCO

**BEETHOVEN: PIANO CONCERTO NO. 3**—Pollini, Boehm—DG  
**BIZET: CARMEN**—Berganza, Domingo, Abbado—DG  
**BRITTEN: PETER GRIMES**—Philips  
**YURI EGEROV AT CARNEGIE HALL**—Peters International  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MOZART: LIEDER**—Amelina—Philips  
**PENDERECKI: VIOLIN CONCERTO**—Stern, Skrowaczewski—Columbia  
**SCHUBERT: SYMPHONIES NOS. 4, 8**—Giulini—DG  
**SCHUMANN: PIANO CONCERTO**—Argerich, Rostropovich—DG  
**STRAUSS: ARIADNE AUF NAXOS**—London

### TOWER RECORDS/SAN DIEGO

**ANNIE'S SONG**—RCA  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO**—Zukerman, Bolling—Columbia  
**JULIAN BREAM AND JOHN WILLIAMS LIVE**—RCA  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Berman—DG  
**LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London  
**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel  
**SCHUBERT: SYMPHONIES NOS. 4, 8**—Giulini—Angel  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**UP IN CENTRAL PARK**—Sills, Milnes, Rudel—Angel

\*Best Sellers are determined from the retail lists of the stores above, plus the following: King Karol/New York, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Rose Discount/Chicago, Radio Doctors/Milwaukee, Tower/San Francisco, Tower/Los Angeles and Tower/Seattle.

## A New Tosca from London

By SPEIGHT JENKINS

■ NEW YORK — Over the last few months few albums have been more eagerly anticipated by retailers around the country than the new *Tosca* on London Records. The main reason is probably not the *Tosca*, Mirella Freni, but the Cavaradossi, Luciano Pavarotti. This is for the simple reason that his name is magic with the American public today. But the recording is far more than just a star turn for Pavarotti or for Miss Freni. *Tosca* is one of those popular operas without a young or youngish major international, acclaimed interpreter. The Metropolitan on its current annual tour is, for instance, presenting Magda Olivero, a great *Tosca* but a woman of well over 60. And yet the company cannot be easily faulted. Of the four or five *Toscas* presented in New York in the last three seasons, no one has come close to a full realization of the role. Miss Freni on her past achievements would not seem to be ideal for the part either, but great artists have a way of surprising everyone.

### Lyricism

Her new recording may not be perfect but it is memorable, easily the best *Tosca* recorded in many years. Miss Freni brings to the part almost precisely the kind of heaven-sent lyricism that characterized Renata Tebaldi in the role at the height of her career. I will never forget Tebaldi as *Tosca* in the mid-'50s; Miss Freni does not have that size of voice. But she does have a clear, perfectly produced Italian soprano and an ideal sense of phrase. Along with Tebaldi, she does not bring intensity of meaning to every word; that was what set Callas' *Tosca* apart. But the part is so rich that anyone who loves opera or Puccini should enjoy her vocal and musical mystery. Miss Freni indeed has the kind of ease and surety on top that Miss Tebaldi had only in the '50s and she brings to the words a shade more feeling. She is every inch as Italian as *Tosca* but not even a shade bitchy. Her *Tosca* could only kill in ultimate extremis—which is precisely the state *Tosca* finds herself — and even then it stretches the imagination. But maybe that is the real heart of the character. All of *Tosca's* religion, her love, and her shock at the situation in

which she finds herself comes over from Miss Freni. It is quite a recorded portrayal, with the whole demanding a stage performance.

### Pavarotti

Pavarotti's Cavaradossi has now been acclaimed in New York, Chicago and San Francisco, and the recording only gives further proof to his mastery of the role. He seems easy with it at all points, never shouts, never loses his command of the line and often brings the kind of ringing lyricism to Cavaradossi that characterized the painter of Jussi Bjoerling. It is a strong and moving reading, ardent throughout. The blend with Miss Freni could scarcely be improved.

Sherrill Milnes has sung *Scarpia* often in New York and around the world, but to my taste never so well as on this recording. He bites into the words here and gets a personal, malevolent and expressive tone to each flamboyant phrase. Milnes in the theater has sometimes not pulled off "Ebbene," when *Scarpia* demands *Tosca's* final answer as to the fate of her lover, but on this recording it has the precise quality of evil. And it is a pleasure to hear the high notes of the role so easily sung. A lascivious, evil scoundrel at all points, he keeps the wickedness in his laughter and his voice yet never descends into caricature.

### Nicolai Rescigno

The most vital component of all and what makes the recording really stand out is Nicola Rescigno, the conductor. This is a much more poetic leisurely *Tosca* than might have been expected from so Italianate a conductor. But it is splendidly shaped, never excessive and is phrased and shaded marvelously. The singers have their moments; no one is rushed; and yet the drama is not for a second held up. *Tosca* can be read with a lot more dramatic energy, but somehow Rescigno's way seems to work best with Miss Freni and Pavarotti. It brings out the beauty of the score without stinting on the drama. All in all it is one of London's most impressive opera achievements in sometime and will be an addition to everyone's library, no matter how many *Tosca's* take up space on the shelf.

# Copy Writes

By PAT BAIRD

■ IN PRINT: Random House has just released the new biography "Jule" by **Theodore Taylor** about the life and high times of composer **Jule Styne**. The book covers Styne's life from his birth in England to his major Broadway successes with such plays as "Bells Are Ringing," "High Button Shoes," "Funny Girl," "Gypsy" and more. In between is a vivid and often hilarious description of his New York street life (his run-ins with **Al Capone** are especially funny). It's a must addition to any collection of entertainment bios. Chappell launched the book last week with a Sardi's reception for just about everybody involved in the Broadway theater. Pictured here is



(from left) unidentified guest; lyricist **Betty Comden**; Styne, and lyricist **Adolph Green** . . . Upcoming from Dell is the first novel by

veteran rock journalist **Stephen Holden**. Titled "Triple Platinum," the pages absolutely sizzle. Watch for it . . . April/Blackwood Publications, via Bradley Publications, has released a 16-page (seven photo pages) souvenir edition of **Billy Joel's** "Just the Way You Are." They've also just released sheet music on Joel's new single "Honesty."

LEGAL: An oft-overlooked point in the new Copyright Law, the performance of copyrighted material over loud speaker systems, got a bit of attention last week when ASCAP successfully sued a Maine department store for broadcasting music from a radio station over their in-house system. ASCAP was awarded \$1500. The store, by the way, will now legally pipe music through the aisles by obtaining the proper licenses.

HAPPY: **Susan McCusker** at Sumac Music reports **Dionne Warwick** picked two of their tunes for her next album. Just cut were "After You" by **Doug James** and **Doug Frank** and "Out of My Hands" by Frank, **Alvin Fields** and **Cissy Houston**. "After You" was also recorded by **The Manhattan**s. Additionally, Sumac has new covers released by **Gladys Knight**, **Esther Phillips** and **Ronnie Dyson** . . . **Susie Allanson's** new single "Two Steps Forward, Three Steps Back" was written by Interworld writers **Molly Ann Leiken** and **Jerry Crutchfield**. Leiken also just finished the lyrics to **George Allison Tipton's** score to the TV drama "Seizure" starring **Penelope Milford** ("Coming Home"). Interworld also recently signed **Ted Myers** as a staff writer . . . CAM has just produced the soundtrack to the upcoming World Northal Film "The American Game" composed by **Jeffrey Kaufman**. The title tune is sung in the score by **Richie Havens**.

NEW BUSINESS: **Melba Moore** has opened her own publishing firm, Eptember Music (ASCAP), to be headed by **Jerry Silverhardt**. The company will operate out of her Hush Productions, 321 W. 58th St., N.Y.C. . . . **Don Gere** of Banner Records has announced the formation of Molly Rose Music (ASCAP). The new company joins Banner's Daughter Music (BMI) and is located at 6515 Sunset Blvd., L.A. . . . H & L Music has set the Sugar music group in Italy to represent their Boca (ASCAP) and Raton (BMI) catalogues in that territory . . . The N.Y. Record Plant launched a "flying remote recording package" at the recent CBS Havana Jam in Cuba. According to **David Hewitt** at the Record Plant, the control room can be packed away in small crates and, once on location, can be reassembled in six hours and broken down in three. The kit includes adjustable acoustic wall treatments and can produce the same high quality master tapes as the other, more conventional, remote recording units. Anybody got a group in the Amazon? . . . **Billy Meshel** at Careers Music announced the signing of writer/artist **Osiris** to a longterm contract . . . **Jay Asher** signed to Casablanca's Rick's Music via VP **Steve Bedell** . . . **August Darnell** of Dr. Buzzard's Original Savannah Band to Chappell via a co-publishing/administration agreement with his Perennial August Music . . . **Michael Stewart** and **Tom Hayden** of A-TOM-MIK Productions has picked up "Born to be Alive" by **Patrick Hernandez** for their company's first release via CBS. The record's already #1 in a number of European territories.

NAMED: **Carl Prager**, former head of Allied Artists Music, has been

(Continued on page 60)

## Cover Story:

### Linda Clifford Bridges Styles

■ When "If My Friends Could See Me Now," her first disco single success, and "Runaway Love," her number one r&b hit, were released in 1978, these two songs alone quickly established Curtom recording artist Linda Clifford as one of the year's top new talents, introducing her to disco, pop and r&b markets on a national basis. The recent release of her third album (her first under Curtom's distribution pact with RSO Records), "Let Me Be Your Woman," seems likely to solidify Clifford's across-the-board appeal.

Although Linda's first recording effort (with Gemigo Records, distributed through Paramount) produced a national chart record, "Long, Long Winter," it was not an overwhelming success. What propelled Clifford's career was her association with Curtom co-president Marv Stuart, who signed Linda in 1977, resulting in her debut album, "Linda Clifford," produced by Gil Askey (at one time Diana Ross' musical arranger). Featured cuts from that lp include a Van McCoy ballad, "You've Got To Tell Her About Me," and Lou Rawls' "From Now On."

While the first single from "Let Me Be Your Woman," an extended disco treatment of Paul Simon's classic "Bridge Over

Troubled Water," no doubt further links her to the industry's current preoccupation with disco, Linda refuses to be musically stereotyped. Clifford stated that "no label can be put on me. I enjoy doing up-to-date numbers as well as the old standards and even some jazz."

Voted as *Record World's* Most Promising New R&B Vocalist of 1978, Linda's path to prominence began at an early age in her home of New York, where she explored her range of talents in a variety of areas—acting, singing, and dance. She made her singing debut in the Catskills, where she worked "everything from Bar Mitzvah music to down home funk." By the age of 17, Linda was touring nationally, eventually entering and winning the Miss New York State beauty pageant.

"Let Me Be Your Woman" was produced by Gil Askey with assistance from Curtis Mayfield, and includes two songs co-written by Linda, "Don't Give It Up To Nobody" (with Gil Askey, and "Don't Let Me Have Another Bad Dream" (with Nicholas Coconato).

### Jenner To Start Herb Alpert Run

■ LOS ANGELES — Olympic decathlon champion Bruce Jenner has been named as the official starter for the 1st Annual Herb Alpert 10-K Run, which will kick-off at 8:00 a.m., on Sunday, April 29 in Griffith Park.

The "Come Run With The Stars" charity race sponsored by A&M Records to benefit the T. J. Martell Foundation for Leukemia Research, and St. Elmo's Village, a Los Angeles based non-profit organization, is expected to draw some 4000 runners. Deadline for registration has been set before midnight, April 25, 1979.

### Casablanca Signs Bad News Travels Fast

■ LOS ANGELES — Casablanca Record and FilmWorks has announced the signing of a new group, Bad News Travels East.

Their first lp, "Look Out," is an Ibis Production, to be released April 26. Ibis Productions is a company owned by composer, producer and recording artist, Alec R. Costandinos, whose product is released exclusively on the Casablanca label.

B.N.T.F. is comprised of three Frenchmen, Bernie Arcadio, Dede Ceccarelli and Jaycee Chanavat. Costandinos produced the lp.

### ASCAP Taps Aronson

■ NEW YORK — Merry Aronson has been appointed PR coordinator of the American Society of Composers, Authors and Publishers (ASCAP), it was announced by Karen Sherry, director of public relations.



Merry Aronson

Aronson will report directly to Sherry and her responsibilities will include editing the Society's publications, along with assisting on upcoming activities planned in honor of ASCAP's 65th anniversary.

Prior to her appointment, Aronson was engaged as an independent promoter for several composers of pop and jazz. From 1974 to 1976, she served as editor in the WNEW Radio News Division of Metromedia.

# Retail Report Record World



APRIL 28, 1979

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

## SALESMAKER OF THE WEEK



### YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC

IAN HUNTER  
Chrysalis

#### TOP SALES

YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
GO WEST—Village People—Casablanca  
RICKIE LEE JONES—WB

## HANDLEMAN/NATIONAL

BREAKFAST IN AMERICA—Supertramp—A&M  
CLASSICS—Kenny Rogers & Dottie West—UA  
DESOLATION ANGELS—Bad Company—Swan Song  
EVOLUTION—Journey—Col  
GO WEST—Village People—Casablanca  
HAIR—RCA (Soundtrack)  
HEAD FIRST—Babys—Chrysalis  
LET ME BE YOUR WOMAN—Linda Clifford—RSC  
MUSIC BOX—Evelyn Champagne King—RCA  
PARALLEL LINES—Blondie—Chrysalis

## KORVETTES/NATIONAL

DISCO NIGHTS—GQ—Arista  
I LOVE YOU SO—Natalie Cole—Capitol  
LOOK SHARP—Joe Jackson—A&M  
MANIFESTO—Roxy Music—Atco  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
STARS—Sylvester—Fantasy  
TAKE ME HOME—Cher—Casablanca  
TYCOON—Arista  
WAR: THE MUSIC BAND—MCA  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## MUSICLAND/NATIONAL

CLASSICS—Kenny Rogers & Dottie West—UA  
DISCO NIGHTS—GQ—Arista  
EVERYBODY UP—Ohio Players—Arista  
GO WEST—Village People—Casablanca  
HAIR—RCA (Soundtrack)  
INSPIRATION—Maze—Capitol  
LET ME BE YOUR WOMAN—Linda Clifford—RSC  
MUSIC BOX—Evelyn Champagne King—RCA  
ROCK ON—Raydio—Arista  
VAN HALEN II—WB

## RECORD BAR/NATIONAL

DISCO NIGHTS—GQ—Arista  
EVERYBODY UP—Ohio Players—Arista  
FOREVER—Orleans—Infinity  
GREATEST HITS—Waylon Jennings—RCA  
PARADISE—Grover Washington Jr.—Elektra  
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum  
ROCKETS—RSC  
RUN FOR YOUR LIFE—Torney/Spencer Band—A&M  
SOONER OR LATER—Rex Smith—Col  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## SOUND UNLIMITED/NATIONAL

DANGER MONEY—UK—Polydor  
FEEL NO FRET—AWB—Atlantic  
JUST A GAME—Triumph—RCA  
LET ME BE YOUR WOMAN—Linda Clifford—RSC  
NIGHT RIDER—Tim Weisberg—A&M  
RICKIE LEE JONES—WB  
SHEIK YERBOUTI—Frank Zappa—Zappa  
SOONER OR LATER—Rex Smith—Col  
STARS—Sylvester—Fantasy  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## DISC-O-MAT/NEW YORK

AIRWAVES—Badfinger—Elektra  
BELLE DE JOUR—St. Tropez—Butterfly  
HOT NUMBERS—Foxy—Dash  
I LOVE YOU SO—Natalie Cole—Capitol  
INSTANT FUNK—Salsoul  
LOOK SHARP—Joe Jackson—A&M  
SHEIK YERBOUTI—Frank Zappa—Zappa  
SPIRITS HAVING FLOWN—Bee Gees—RSC  
THE MESSAGE IS LOVE—Barry White—Unlimited Gold  
WAR: THE MUSIC BAND—MCA

## J&R MUSIC WORLD/NEW YORK

GROOVIN' YOU—Harvey Mason—Arista  
LIVE AT THE BOTTOM LINE—Patti Austin—CTI  
LOOK SHARP—Joe Jackson—A&M  
MICHAEL COLUMBIER—Chrysalis  
RICKIE LEE JONES—WB  
SLIDE HAMPTON—West 54th Street  
SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Buddah  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
THE ROCHES—WB  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## SAM GOODY/EAST COAST

DESMOND CHILD & ROUGE—Capitol  
FATE FOR BREAKFAST—Art Garfunkel—Col  
HOT NUMBERS—Foxy—Dash  
KNOCK ON WOOD—Amii Stewart—Ariola  
LOOK SHARP—Joe Jackson—A&M  
MUSIC BOX—Evelyn Champagne King—RCA  
MUSIC BOX DANCER—Frank Mills—Polydor  
ROCK BILLY BOOGIE—Robert Gordon—RCA  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
STARS—Sylvester—Fantasy

## FOR THE RECORD/BALTIMORE

DISCO NIGHTS—GQ—Arista  
GAP BAND—Mercury  
IT'S ALRIGHT WITH ME—Patti Labelle—Epic  
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow  
LOVE TALK—Manhattans—Col  
MILKY WAY—Chocolate Milk—RCA  
PARADISE—Grover Washington Jr.—Elektra  
ROCK ON—Raydio—Arista  
STARS—Sylvester—Fantasy  
WE ARE FAMILY—Sister Sledge—Cotillion

## RECORD & TAPE COLLECTOR/BALTIMORE

INSPIRATION—Maze—Capitol  
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow  
MILKY WAY—Chocolate Milk—RCA  
PARADISE—Grover Washington Jr.—Elektra  
ROCK ON—Raydio—Arista  
SHEIK YERBOUTI—Frank Zappa—Zappa

SOONER OR LATER—Rex Smith—Col  
STARS—Sylvester—Fantasy  
WAR: THE MUSIC BAND—MCA  
WHISPER IN YOUR EAR—Whispers—Solar

## WAXIE MAXIE/WASH., D.C.

DESOLATION ANGELS—Bad Company—Swan Song  
DISCO NIGHTS—GQ—Arista  
GO WEST—Village People—Casablanca  
I LOVE YOU SO—Natalie Cole—Capitol  
IN THE PUREST FORM—Mass Production—Cotillion  
INSPIRATION—Maze—Capitol  
LET ME BE YOUR WOMAN—Linda Clifford—RSC  
LIGHT THE LIGHT—Seawind—Horizon  
STARS—Sylvester—Fantasy  
THE MESSAGE IS LOVE—Barry White—Unlimited Gold

## PENGUIN FEATHER/NO. VIRGINIA

FATE FOR BREAKFAST—Art Garfunkel—Col  
FIRE POWER—Legs Diamond—Cream  
FIRST GLANCE—April Wine—Capitol  
NIGHT RIDER—Tim Weisberg—A&M  
RICKIE LEE JONES—WB  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
STRIKES AGAIN—Blackfoot—Atco  
THANKS I'LL EAT IT HERE—Lowell George—WB  
WARRIORS—A&M (Soundtrack)  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## RECORD REVOLUTION/PA.-DEL.

BELLE DE JOUR—St. Tropez—Butterfly  
GO WEST—Village People—Casablanca  
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow  
MUSIC BOX—Evelyn Champagne King—RCA  
REMOTE CONTROL—Tubes—A&M  
RICKIE LEE JONES—WB  
RUN FOR YOUR LIFE—Torney/Spencer Band—A&M  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
VAN HALEN II—WB  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## RADIO 437/PHILADELPHIA

BELLE DE JOUR—St. Tropez—Butterfly  
BLUE MONTREUX—Various Artists—Arista  
BRAZILIA—John Klemmer—ABC  
CHERI—Madleen Kane—WB  
EVOLUTION—Journey—Col  
GO WEST—Village People—Casablanca  
HARD TIMES FOR LOVERS—Judy Collins—Elektra  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
TO TOUCH YOU AGAIN—John Tropea—Marlin  
VAN HALEN II—WB

## FATHERS & SUNS/MIDWEST

BREAKFAST IN AMERICA—Supertramp—A&M  
FOREVER—Orleans—Infinity  
GREATEST HITS—Waylon Jennings—RCA  
JUST A GAME—Triumph—RCA  
PARADISE—Grover Washington Jr.—Elektra  
ROCK ON—Raydio—Arista  
RUN FOR YOUR LIFE—Torney/Spencer Band—A&M  
TYCOON—Arista  
VAN HALEN II—WB  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## NATL. RECORD MANN MIDWEST

I LOVE YOU SO—Natalie Cole—Capitol  
LET ME BE YOUR WOMAN—Linda Clifford—WB  
MUSIC BOX—Evelyn Champagne King—RCA  
NEW ORLEANS HEAT—Albert King—Tomato  
ROCK ON—Raydio—Arista  
STRIKES AGAIN—Blackfoot—Atco  
THE MESSAGE IS LOVE—Barry White—Unlimited Gold  
VAN HALEN II—WB  
WAR: THE MUSIC BAND—MCA  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## RECORD RENDEZVOUS/CLEVELAND

BREAKFAST IN AMERICA—Supertramp—A&M  
COUCHOIS—WB  
HERMAN BROOD & HIS WILD ROMANCE—Ariola  
REMOTE CONTROL—Tubes—A&M  
SOONER OR LATER—Rex Smith—Col  
SOUND ON SOUND—Bill Nelson's Red Noise—Harvest  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
TIGER IN THE RAIN—Michael Franks—WB  
TWILLEY—Dwight Twilley—Arista  
WARRIORS—A&M (Soundtrack)

## RAINBOW RECORDS/CHICAGO

BUSTIN' OUT OF L SEVEN—Rick James—Gordy  
FIRST GLANCE—April Wine—Capitol  
HAIR—RCA (Soundtrack)  
HEAD FIRST—Babys—Chrysalis  
MAN WHO BUILT AMERICA—Horslips—DJM  
PARALLEL LINES—Blondie—Chrysalis  
RICKIE LEE JONES—WB  
ROCK BILLY BOOGIE—Robert Gordon—RCA  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
TYCOON—Arista

## RADIO DOCTORS/MILWAUKEE

A LITTLE ON THE WINDY SIDE—Paul Williams—A&M  
ANGEL STATION—Manfred Mann's Earth Band—WB  
GREATEST HITS—Waylon Jennings—RCA  
JUST A GAME—Triumph—RCA  
LIVE AT MONTREUX—Ben Sidran—Arista  
MOLLY HATCHETT—Epic  
OSIRIS—WB  
RICKIE LEE JONES—WB  
STARS—Sylvester—Fantasy  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## GREAT AMERICAN/MINNEAPOLIS

CHERYL LYNN—Col  
CLASSICS—Kenny Rogers & Dottie West—UA  
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col  
GO WEST—Village People—Casablanca  
I LOVE YOU SO—Natalie Cole—Capitol  
MORNING DANCE—Spyro Gyra—Infinity  
OUTLAW IS JUST A STATE OF MIND—Lynn Anderson—Col  
OUTLINE—Gina Soccio—Warner/RFC  
ROCKETS—RSC  
VAN HALEN II—WB

## SPEC'S MUSIC/ATLANTA

A MOMENT'S PLEASURE—Millie Jackson—Spring  
BRAZILIA—John Klemmer—ABC  
CLASSICS—Kenny Rogers & Dottie West—UA  
GREATEST HITS—Waylon Jennings—RCA  
HOT NUMBERS—Foxy—Dash

INSPIRATION—Maze—Capitol  
JERRY LEE LEWIS—Elektra  
NIGHT RIDER—Tim Weisberg—A&M  
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum  
THE ORIGINALS—Starter Brothers—Mercury

## SPEC'S MUSIC/FLORIDA

CLASSICS—Kenny Rogers & Dottie West—UA  
GO WEST—Village People—Casablanca  
HAIR—RCA (Soundtrack)  
INSPIRATION—Maze—Capitol  
MOLLY HATCHETT—Epic  
OUTLANDOS D'AMOUR—Police—A&M  
PARALLEL LINES—Blondie—Chrysalis  
RICKIE LEE JONES—WB  
SOONER OR LATER—Rex Smith—Col  
THE MESSAGE IS LOVE—Barry White—Unlimited Gold

## TAPE CITY/NEW ORLEANS

AWAKENING—Michael Narada Walden—Atlantic  
BREAKFAST IN AMERICA—Supertramp—A&M  
DESOLATION ANGELS—Bad Company—Swan Song  
FEETS DON'T FAIL ME NOW—Herbie Hancock—Col  
GO WEST—Village People—Casablanca  
INSPIRATION—Maze—Capitol  
LET ME BE YOUR WOMAN—Linda Clifford—RSC  
MILKY WAY—Chocolate Milk—RCA  
PROMISE OF LOVE—Delegation—Shadybrook  
THE MESSAGE IS LOVE—Barry White—Unlimited Gold

## INDEPENDENT RECORDS/COLORADO

ALL THIS FOR A SONG—Guess Who—Hilltak  
BELLE DE JOUR—St. Tropez—Butterfly  
HOT NUMBERS—Foxy—Dash  
OUTLANDOS D'AMOUR—Police—A&M  
RICKIE LEE JONES—WB  
ROCK ON—Raydio—Arista  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
WHISPER IN YOUR EAR—Whispers—Solar  
WILD & PEACEFUL—Teena Marie—Gordy  
WILD PLACES—Duncan Browne—Sire

## LICORICE PIZZA/LOS ANGELES

EVOLUTION—Journey—Col  
GO WEST—Village People—Casablanca  
MANIFESTO—Roxy Music—Atco  
PARALLEL LINES—Blondie—Chrysalis  
RICKIE LEE JONES—WB  
SOONER OR LATER—Rex Smith—Col  
SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista  
THREE HEARTS—Bob Welch—Capitol  
VAN HALEN II—WB  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

## MUSIC PLUS/LOS ANGELES

AMERICAN STANDARD BAND—Island  
FALLING IN LOVE AGAIN—Susan—RCA  
FOREVER—Orleans—Infinity  
GAP BAND—Mercury  
GROOVIN' YOU—Harvey Mason—Arista  
INSPIRATION—Maze—Capitol  
JOY OF FLYING—Tony Williams—Col  
LAND OF PASSION—Hubert Laws—Col  
NIGHT RIDER—Tim Weisberg—A&M  
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis



# Record World Albums

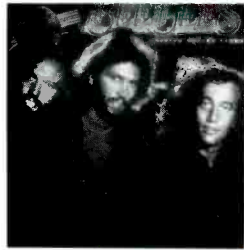
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 G — 7.98  
 H — 8.98  
 I — 9.98  
 J — 11.98  
 K — 12.98  
 L — 13.98

APRIL 21, 1979

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

APR. 28 APR. 21

APR. 28	APR. 21	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	2	<b>2 SPIRITS HAVING FLOWN</b> BEE GEES RSO RS 1 3041 (9th Week)	11	H
2	1	<b>1 MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros. BSK 3193	19	H
3	3	<b>2 HOT! PEACHES &amp; HERB</b> /Polydor/MVP PD 1 6172	13	G
4	5	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708	5	H
5	4	<b>DIRE STRAITS</b> /Warner Bros. BSK 3266	16	G
6	6	<b>DESOLATION ANGELS</b> BAD COMPANY/Swan Song SS 8506 (Atl)	6	G
7	11	<b>GO WEST</b> VILLAGE PEOPLE/Casablanca NBLP 7144	3	H
8	10	<b>VAN HALEN II</b> /Warner Bros. HS 3312	3	H
9	9	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192	18	G
10	7	<b>BLONDES HAVE MORE FUN</b> ROD STEWART/Warner Bros. BSK 3261	19	H
11	8	<b>LIVIN' INSIDE YOUR LOVE</b> GEORGE BENSON/Warner Bros. 2BSK 3277	7	X
12	16	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion SD 5209 (Atl)	8	G
13	12	<b>ENLIGHTENED ROGUES</b> THE ALLMAN BROTHERS BAND/ Capricorn CPN 0218	7	H
14	15	<b>CHEAP TRICK AT BUDOKAN</b> /Epic FE 35795	10	H
15	14	<b>52ND STREET</b> BILLY JOEL/Columbia FC 35609	27	H
16	18	<b>BRIEFCASE FULL OF BLUES</b> BLUES BROTHERS/Atlantic SD 19217	19	G
17	23	<b>GEORGE HARRISON</b> /Dark Horse DHK 3255 (WB)	9	G
18	22	<b>BUSTIN' OUT OF L SEVEN</b> RICK JAMES/Gordy G7 984R1 (Motown)	13	H
19	19	<b>THE CARS</b> /Elektra 6E 135	39	G
20	20	<b>INSTANT FUNK</b> /Salsoul SA 8513 (RCA)	11	G
21	27	<b>EVOLUTION</b> JOURNEY/Columbia FC 35797	4	H
22	21	<b>CRUISIN'</b> VILLAGE PEOPLE/Casablanca NBLP 7118	28	G
23	46	<b>DISCO NIGHTS</b> G.Q./Arista AB 4225	4	G
24	17	<b>DESTINY</b> JACKSONS/Epic JE 35552	16	G
25	28	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor PD 1 6192	5	G
26	50	<b>INSPIRATION</b> MAZE FEATURING FRANKIE BEVERLY/ Capitol SW 11912	4	G
27	36	<b>C'EST CHIC</b> CHIC/Atlantic SD 19209	22	G
28	29	<b>LIVE AND MORE</b> DONNA SUMMER/Casablanca NBLP 7119	32	K
29	32	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	18	G
30	25	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067	22	G
31	31	<b>KNOCK ON WOOD</b> AMI! STEWART/Ariola SW 50054	6	G
32	24	<b>LEGEND</b> POCO/MCA AA 1099	17	G
33	26	<b>PIECES OF EIGHT</b> STYX/A&M 4724	31	G
34	40	<b>I LOVE YOU SO</b> NATALIE COLE/Capitol SO 11928	4	H
35	13	<b>LOVE TRACKS</b> GLORIA GAYNOR/Polydor PD 6184	15	G
36	34	<b>TOTO</b> /Columbia JC 35317	25	G
37	39	<b>OUTLANDOS D'AMOUR</b> THE POLICE/A&M SP 4753	8	G
38	37	<b>HEAD FIRST</b> BABYS/Chrysalis CHR 1195	14	G
38	33	<b>FEETS DON'T FAIL ME NOW</b> HERBIE HANCOCK/Columbia JC 35764	7	G
40	42	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	71	K
41	41	<b>LIFE FOR THE TAKING</b> EDDIE MONEY/Columbia JC 35598	14	G
42	67	<b>RICKIE LEE JONES</b> /Warner Bros. BSK 3296	3	G
43	45	<b>SHEIK YERBOUTI</b> FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)	6	L
44	35	<b>THREE HEARTS</b> BOB WELCH/Capitol SO 11907	8	H
45	43	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849	10	G
46	44	<b>ANGIE</b> ANGELA BOFILL/Arista GRP GRP 5000	14	G
47	47	<b>SLEEPER CATCHER</b> LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	31	G
48	53	<b>TAKE ME HOME</b> CHER/Casablanca NBLP 7133	8	G
49	54	<b>MANIFESTO</b> ROXY MUSIC/Atco SD 38 114	6	G
50	74	<b>MUSIC BOX</b> EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	3	G
51	55	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca NBLP 7096	44	G



52	57	<b>FEEL NO FRET</b> AVERAGE WHITE BAND/Atlantic SD 19207	4	G
53	30	<b>YOU DON'T BRING ME FLOWERS</b> NEIL DIAMOND/ Columbia FC 35625	20	H
54	38	<b>ARMED FORCES</b> ELVIS COSTELLO AND THE ATTRactions/Columbia JC 35709	14	G
55	66	<b>LET ME BE YOUR WOMAN</b> LINDA CLIFFORD/Curtom/RSO 2 3902	3	J
56	76	<b>THE MUSIC BAND</b> WAR/MCA 3085	3	G
57	81	<b>SQUEEZING OUT SPARKS</b> GRAHAM PARKER/Arista AB 4223	2	G
58	96	<b>THE MESSAGE IS LOVE</b> BARRY WHITE/Unlimited Gold JZ 35763 (CBS)	2	G
59	51	<b>FOLLOW THE RAINBOW</b> GEORGE DUKE/Epic JE 35701	8	G
60	56	<b>CARMEL</b> JOE SAMPLE/MCA AA 1126	11	G
61	79	<b>ROCK ON</b> RAYDIO/Arista AB 4212	3	G
62	73	<b>TIGER IN THE RAIN</b> MICHAEL FRANKS/Warner Bros. BSK 3294	7	G
63	49	<b>GREATEST HITS</b> BARRY MANILOW/Arista A2L 8601	22	K
64	82	<b>MORNING DANCE</b> SPYRO GYRA/Infinity INF 9004	3	G
65	70	<b>TYCOON</b> /Arista AB 4215	5	G
66	60	<b>GREASE (ORIGINAL SOUNDTRACK)</b> /RSO RS 2 4002	51	K
67	48	<b>BARBRA STREISAND'S GREATEST HITS, VOL. 2</b> /Columbia FC 35679	21	H
68	64	<b>VAN HALEN</b> /Warner Bros. BSK 3075	47	G
69	61	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 35987	83	G
70	65	<b>TOUCH DOWN</b> BOB JAMES/Columbia/Tappan Zee JZ 35594	18	G
71	52	<b>BUSTIN' LOOSE</b> CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)	12	G
72	94	<b>SOONER OR LATER</b> REX SMITH/Columbia JC 35813	2	G
73	78	<b>FATE FOR BREAKFAST</b> ART GARFUNKEL/Columbia JC 35780	4	G
74	91	<b>LOOK SHARP</b> JOE JACKSON/A&M SP 4743	2	G
75	77	<b>IF YOU KNEW SUZI</b> SUZI QUATRO/RSO RS 1 3044	4	G
76	97	<b>AWAKENING</b> NARADA MICHAEL WALDEN/Atlantic SD 19222	3	G
77	59	<b>IT'S ALRIGHT WITH ME</b> PATTI LABELLE/Epic JE 35772	6	G
78	58	<b>MCGUINN, CLARK &amp; HILLMAN</b> /Capitol SW 11910	9	G
79	68	<b>SUPER MANN</b> HERBIE MANN/Atlantic SD 19221	8	G
80	83	<b>SOMEWHERE IN MY LIFETIME</b> PHYLLIS HYMAN/Arista AB 4602	10	G
81	62	<b>THE BEST OF EARTH, WIND &amp; FIRE, VOL. 1</b> ARC/Columbia FC 35647	22	H
82	85	<b>DANGER MONEY</b> U.K./Polydor PD 1 6194	4	G
83	72	<b>PATRICE</b> PATRICE RUSHEN/Elektra 6E 160	11	G
84	80	<b>ROCK BILLY BOOGIE</b> ROBERT GORDON/RCA AFL1 3294	6	G

### CHARTMAKER OF THE WEEK

**85** 109 **YOU'RE NEVER ALONE**  
WITH A SCHIZOPHRENIC  
IAN HUNTER  
Chrysalis CHR 1214



86	93	<b>REMOTE CONTROL</b> THE TUBES/A&M SP 4751	2	G
87	69	<b>BELL &amp; JAMES</b> /A&M SP 4728	13	G
88	63	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista AB 4186	10	G
89	89	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11689	49	G
90	75	<b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia JC 35793	5	G
91	86	<b>CHILDREN OF SANCHEZ</b> CHUCK MANGIONE/A&M SP 6700	19	K
92	99	<b>HERE, MY DEAR</b> MARVIN GAYE/Tamla T364 LP2 (Motown)	17	X
93	131	<b>HOT NUMBERS</b> FOXY/Dash 30010 (TK)	1	G
94	88	<b>A TONIC FOR THE TROOPS</b> BOOMTOWN RATS/Columbia JC 35750	8	G
95	—	<b>STARS</b> SYLVESTER/Fantasy F 9579	1	G
96	136	<b>PARADISE</b> GROVER WASHINGTON, JR./Elektra 6E 182	1	G
97	107	<b>EVERYBODY UP</b> OHIO PLAYERS/Arista AB 4226	1	G
98	71	<b>NICOLETTE</b> NICOLETTE LARSON/Warner Bros. BSK 3243	21	G
99	102	<b>THANKS I'LL EAT IT HERE</b> LOWELL GEORGE/Warner Bros. BSK 3194	1	G
100	100	<b>ENERGY</b> POINTER SISTERS/Planet P1 (Elektra/Asylum)	15	G

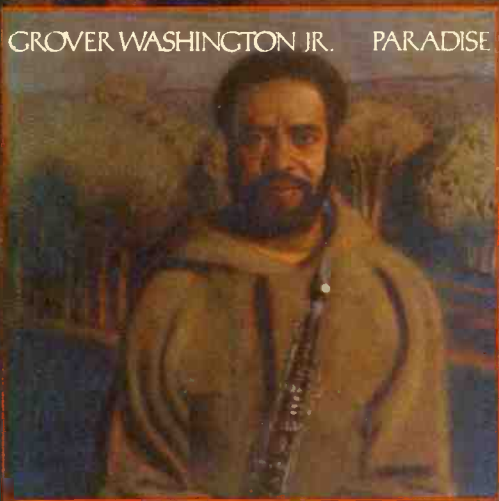
ALBUM CROSS REFERENCE ON PAGE 52



# PARADISE: GROVER WASHINGTON JR.

BLISS,  
PERFECTION,  
DELIGHT.

GROVER WASHINGTON JR. PARADISE



## PARADISE

His debut album  
on Elektra Records and Tapes  
Produced by  
Grover Washington, Jr.

6E-182



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# Record World Albums 101-150

APRIL 28, 1979

APR. 28	APR. 21	
101	90	TWILLEY DWIGHT TWILLEY/Arista AB 4214
<b>102</b>	143	LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M)
103	105	PROMISE OF LOVE DELEGATION/Shadybrook SB 010 (Janus/GRT)
104	113	EXOTIC MYSTERIES LONNIE LISTON SMITH/Columbia JC 35654
<b>105</b>	125	HAIR (ORIGINAL SOUNDTRACK)/RCA CBL2 3274
106	104	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024
107	92	GOLD JEFFERSON STARSHIP/Grunt BZL1 3247 (RCA)
108	110	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Columbia PC 2 35663
109	95	LET THE MUSIC PLAY ARPEGGIO/Polydor PD 1 6180
110	87	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 6E 171
111	84	MIRROR STARS FABULOUS POODLES/Epic JE 35666
112	112	SHADOW DANCING ANDY GIBB/RSO RS 1 3034
113	120	ALIVE ON ARRIVAL STEVE FORBERT/Nemperor JZ 35538 (CBS)
114	108	ONENESS DEVADIP CARLOS SANTANA/Columbia JC 35686
115	106	BACKLESS ERIC CLAPTON/RSO RS 1 3039
116	122	SOME GIRLS ROLLING STONES/Rolling Stones COC 39109 (AtI)
<b>117</b>	129	ROCKETS/RSO RS 1 3047
<b>118</b>	—	BELLE DE JOUR ST. TROPEZ/Butterfly 016 (MCA)
119	119	CHERYL LYNN/Columbia JC 35486
120	114	MOLLY HATCHET/Epic JE 35347
<b>121</b>	134	JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)
122	118	A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3228
123	130	OUTLINE GINO SOCCIO/Warner/RFC 3309
124	98	DOUBLE VISION FOREIGNER/Atlantic SD 19999
125	115	L.A. (LIGHT ALBUM) THE BEACH BOYS/Caribou JZ 35752 (CBS)
<b>126</b>	137	NIGHT RIDER TIM WEISBERG/MCA 3084
127	103	DESMOND CHILD AND ROUGE/Capitol ST 11908
128	124	WINGS GREATEST/Capitol SOO 11905
129	117	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974
<b>130</b>	—	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
<b>131</b>	150	A MOMENT'S PLEASURE MILLIE JACKSON/Spring SP 1 6722 (Polydor)
132	101	HELLBENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
<b>133</b>	—	JUST A GAME TRIUMPH/RCA AFL1 3224
134	139	AIRWAVES BADFINGER/Elektra 6E 175
<b>135</b>	—	FOREVER ORLEANS/Infinity INF 9006
136	141	BREAKWATER/Arista AB 4208
<b>137</b>	—	THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705
<b>138</b>	—	MILKY WAY CHOCOLATE MILK/RCA AFL1 3081
<b>139</b>	—	STUFF IT STUFF/Warner Bros. BSK 3262
140	116	GREATEST HITS 1974-1978 STEVE MILLER/Capitol SOO 11872
141	121	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229
142	146	LAND OF PASSION HUBERT LAWS/Columbia JC 35708
143	145	IN THE MOOD WITH TYRONE DAVIS/Columbia JC 35727
144	128	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743
145	111	CROSSWINDS PEABO BRYSON/Capitol ST 11875
146	123	PAT METHENY GROUP/ECM 1 1114 (WB)
147	—	BRAZILIA JOHN KLEMMER/MCA AA 1116
148	127	FLAME RONNIE LAWS/United Artists UA LA 881 H
149	126	BOBBY CALDWELL/Clouds 8804 (TK)
150	133	T-CONNECTION/Dash 30009 (TK)

# Albums 151-200

151	SKYY/Salsoul SA 8517 (RCA)	176	STREET SENSE THE SALSOU ORCHESTRA/Salsoul SA 8516 (RCA)
152	FIRST G'ANCE APRIL WINE/ Capitol SW 11852	177	GLADYS KNIGHT/Columbia JC 35704
153	THE ORIGINALS STATLER BROS./ Mercury SRM 1 5016	178	REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E-158
154	LOVE TALK MANHATTANS/ Columbia JC 35693	179	BEST OF ROGER WHITTAKER/ RCA AFL1 2255
155	GROOVIN' YOU HARVEY MASON/ Arista 4227	180	RUN FOR YOUR LIFE THE TARNEY/ SPENCER BAND/A&M SP 4757
156	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	181	WITCH QUEEN/Roadshow BXL1 3312 (RCA)
157	ELECTRIC DREAMS JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785	182	STROKIN' RICHARD TEE/Columbia/ Tappan Zee JC 35695
158	IN THE PUREST FORM MASS PRODUCTION/Catillion SD 5211 (AtI)	183	EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6
159	GREATEST HITS WAYLON JENNINGS/ RCA AHL1 3378	184	PARADISE ISLAND LAKE/Columbia JC 35817
160	FIRE NIGHT DANCE PETER JACQUES BAND/Prelude PRL 12163	185	DANCE LADY DANCE CROWN HEIGHTS AFFAIR/DeLite DSR 9512 (Mercury)
161	ULTIMATE/Casablanca NBLP 7128	186	DOWNWIND PIERRE MOERLEN'S GONG/Arista AB 4219
162	LET IT ROLL TKO/Infinity INF 9005	187	IRONHORSE/Scotti Bros. SB 7103 (AtI)
163	ALTON MCCLAIN & DESTINY/ Polydor PD 1 6163	188	TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)
164	THE BEST OF BARBARA MANDRELL/ MCA AY 1119	189	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
165	DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (AtI)	190	GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543
166	SPACE GEORGE BENSON/CTI 7085	191	HERMAN BLOOD & HIS WILD ROMANCE/Arista SW 50059
167	ICE CASTLES (ORIGINAL SOUNDTRACK)/Arista AL 9502	192	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722
168	CHERI MADELEEN KANE/Warner Bros. BSK 3315	193	ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302
169	WHISPER IN YOUR EAR WHISPERS/ Solar BXL 3105 (RCA)	194	2 FACED NO DICE/Capitol ST 11925
170	STRIKES BLACKFOOT/Atco SD 38112	195	AMERICAN STANDARD BAND/ Island ILPS 9540 (WB)
171	INTIMATELY RANDY BROWN/ Parachute RRLP 9012 (Casablanca)	196	FALLING IN LOVE AGAIN SUSAN/ RCA BXL1 3372
172	THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ A&M SP 4761	197	CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221
173	WILD AND PEACEFUL TEENA MARIE/ Gordy G7 986R1 (Motown)	198	THE GAP BAND/Mercury SRM 1 3758
174	LIVE AT THE BOTTOM LINE PATTI AUSTIN/CTI 7086	199	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739
175	I COULD HAVE BEEN A SAILOR PETER ALLEN/A&M SP 4739	200	POUSSEZ/Vanguard 79412

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

## Album Cross Reference

ALLMAN BROTHERS BAND	13	LITTLE RIVER BAND	47
ARPEGGIO	109	CHERYL LYNN	119
AWB	52	MCGUINN, CLARK & HILLMAN	78
BABYS	38	MELISSA MANCHESTER	88
BAD COMPANY	6	CHUCK MANGIONE	91
BEE GEES	1	BARRY MANILOW	63
BELL & JAMES	87	HERBIE MANN	79
BADFINGER	134	STEVE MARTIN	122
GEORGE BENSON	11	MAZE	26
BLONDIE	9	MEATLOAF	129
BLUES BROTHERS	16	PAT METHENY	146
ANGELA BOFILL	46	STEVE MILLER	140
BOOMTOWN RATS	94	FRANK MILLS	25
BEACH BOYS	125	EDDIE MONEY	41
BREAKWATER	136	ANNE MURRAY	45, 144
CHUCK BROWN	71	OLYVIA NEWTON-JOHN	30
PEABO BRYSON	145	OHIO PLAYERS	97
BOBBY CALDWELL	149	ORLEANS	135
CARS	19	ORIGINAL SOUNDTRACK:	
CHEAP TRICK	14	GREASE	66
CHER	48	SATURDAY NIGHT FEVER	40
CHIC	27	HAIR	105
CHOCOLATE MILK	138	GRAHAM PARKER	57
ERIC CLAPTON	115	PEACHES & HERB	3
LINDA CLIFFORD	55	POCO	32
NATALIE COLE	34	POINTER SISTERS	100
JUDY COLLINS	110	POLICE	37
CHICK COREA & HERBIE HANCOCK	108	SUZI QUATRO	75
ELVIS COSTELLO	54	GINO SOCCIO	123
TYRONE DAVIS	143	REX SMITH	72
DELEGATION	103	SYPRO GYRA	64
DESMOND CHILD & ROUGE	127	ROD STEWART	10
NEIL DIAMOND	53	AMII STEWART	31
DIRE STRAITS	5	BARBRA STREISAND	67
DOOBIE BROTHERS	2	STUFF	139
GEORGE DUKE	59	STYX	33
EARTH, WIND & FIRE	81	ST. TROPEZ	118
ENCHANTMENT	121	DONNA SUMMER	28
FABULOUS POODLES	111	SUPERTRAMP	4
STEVE FORBERT	113	SYLVESTER	95
FOREIGNER	124	T-CONNECTION	150
FOXY	93	GEORGE THOROGOOD & THE DESTROYERS	106
MICHAEL FRANKS	62	TOTO	36
GARY'S GANG	90	TRIUMPH	133
ART GARFUNKEL	73	TUBES	86
MARVIN GAYE	92	DWIGHT TWILLEY	101
GLORIA GAYNOR	35	TYCOON	65
G.Q.	23	UK	82
ANDY GIBB	112	VAN HALEN	8, 68
LOWELL GEORGE	99	VILLAGE PEOPLE	7, 22, 51
ROBERT GORDON	84	NARADA MICHAEL WALDEN	76
HERBIE HANCOCK	39	WAR	56
GEORGE HARRISON	17	GROVER WASHINGTON, JR.	96
PHYLLIS HYMAN	80	TIM WEISBERG	126
IAN HUNTER	85	ROB WELCH	44
INSTANT FUNK	20	WINGS	128
JOE JACKSON	74	BARRY WHITE	58
MILLIE JACKSON	131	TONY WILLIAMS	137
JACKSONS	24	FRANK ZAPPA	43
BOB JAMES	70		
RICK JAMES	18		
AL JARREAU	141		
JEFFERSON STARSHIP	107		
BILLY JOEL	15, 69		
RICKIE LEE JONES	42		
JOURNEY	21		
JUDAS PRIEST	132		
EVELYN CHAMPAGNE KING	50		
JOHN KLEMMER	147		
PATTI LABELLE	77		
NICOLETTE LARSON	98		
HUBERT LAWS	142		
RONNIE LAWS	148		

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ **Steve Metz** and **Joey Rapp** are organizing the First Annual International Disco Exposition to be held at the New York Coliseum June 21-24. This is the first disco convention that will be open to the general public. Exhibitors will include Bloomingdales and Korvettes, Columbia, Atlantic and other major labels. Radio and television are also backing the idea. "This is the first time WBLS and WKTU are working together on one project," said Metz. 'KTU's **Paco** will be the MC for the live entertainment, which will consist of 12 major disco artists with three performing each night. Among those confirmed are **Grace Jones**, who Metz and Rapp manage. There will be an 8 p.m. show Thurs.-Sun, and an additional 3 p.m. show on Sat. and Sun. And what's the cost to the public to attend this musical extravaganza? Tickets will be \$5.00 per day or \$15.00 for four days and will be sold at Bloomingdales, Korvettes and record stores. There are still booths available. Call Rapp/Metz Management at (212) 581-6162.

**Bob Marley and the Wailers** are in the midst of a three-continent Eastern Pacific tour that includes stops in Japan, New Zealand, Austria and Hawaii. A new lp is expected to be released in July.

"Straight To The Point," the second album for **Atlantic Starr** (A&M), is certain to capture fame for this New York-based group. Coming hot on the heels of their current single, "(Let's) Rock 'N' Roll," the group and producer **Bobby Eli** have come up with a strong candidate for Top 10. It's scheduled for release this week. Watch for it.

Fantasy Records is planning new releases under its Chronicle packaging for seven former Stax Records artists: the **Staple Singers**, the **Soul Children**, the **Emotions**, **Eddie Floyd**, **Albert King/Little Milton**, and **Rufus and Carla Thomas**. The Chronicle reissue format presents the artist's top hits in their chronological order, thus providing a unique insight into their development.

MainLine Productions is a newly formed firm in Washington D.C., created to develop black talent in the Capital area. The company's first release is an lp by **Bobby Thurston** entitled "Sweetest Piece of the Pie." MainLine is located at 1440 Kearney St., N.E., Washington D.C.; phone: (202) 635-8827.

From L.A., **Laura Palmer** reports: **Pleasure's** group members seem to be keeping busy, anticipating their fifth album, "Future Now," which is expected to be in stores later this month. Member **Marlon McClain** is currently working in the studio on **Jeff Lorber's** "Water-sign," his first release for Arista Records, while members **Nathaniel Phillips** and **Bruce Carter** are recording in Hawaii for a project that **George Benson** is producing. They will also be working on **Bobby Lyle's** next album for Capitol, and **Pleasure** members **Donald Hepburn** and **Bruce Smith** are currently writing radio jingles for two Portland based corporations.

(Continued on page 57)

## Atlantic Utilizing R&B Video Tapes

■ NEW YORK—In a series of five presentations across the country, Atlantic Records introduced a new merchandising tool to small r&b-oriented retailers. Video tapes, containing performances by Atlantic artists **Chic** and **Narada Michael Walden** and **Cotillion** artists **Sister Sledge** and **Mass Production**, were presented to retailers in Chicago, Cleveland, Dallas, Atlanta and Los Angeles during the first two weeks of April.

The tapes feature the artists performing two songs each from their current hit albums. However, retailers have the option of ordering the entire package or individual tapes of the artists per-

forming one or two numbers.

Members of the press, radio and TV personalities, and WEA sales and promotion people attended the five presentations. Vice president/director of special markets **Eddie Holland**, national promotion and marketing coordinator/special markets **Henry Caldwell**, and **Cotillion** national promotion manager **Everett Smith** were all instrumental in planning and running the tour.

### Small Retailers

The presentations were part of a continuing effort by Atlantic to furnish key merchandising materials to small retailers, as well as to large wholesale operations.

## Black Oriented Album Chart

APRIL 28, 1979

- 2 HOT!**  
PEACHES & HERB/Polydor/MVP  
PD 1 6172
- WE ARE FAMILY**  
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- DISCO NIGHTS**  
G.Q./Arista AB 4225
- LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros.  
2BSK 3277
- BUSTIN' OUT OF L SEVEN**  
RICK JAMES/Gordy G7 984R1 (Motown)
- DESTINY**  
JACKSONS/Epic JE 35552
- INSPIRATION**  
MAZE FEATURING FRANKIE BEVERLY/  
Capitol SW 11912
- INSTANT FUNK**  
Salsoul SA 8513 (RCA)
- MUSIC BOX**  
EVELYN "CHAMPAGNE" KING/RCA  
AFL1 3083
- ROCK ON**  
RAYDIO/Arista AB 4121
- KNOCK ON WOOD**  
AMII STEWART/Ariola SW 50054
- I LOVE YOU SO**  
NATALIF COLE/Capitol SO 11928
- THE MUSIC BAND**  
WAR/MCA 3085
- LET ME BE YOUR WOMAN**  
LINDA CLIFFORD/Curtom/RSO RS 2 3902
- THE MESSAGE IS LOVE**  
BARRY WHITE/Unlimited Gold JZ 35763  
(CBS)
- LOVE TRACKS**  
GLORIA GAYNOR/Polydor PD 1 6184
- HERE, MY DEAR**  
MARVIN GAYE/Tamla T 364 LP2  
(Motown)
- C'EST CHIC**  
CHIC/Atlantic SD 19209
- FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
- BUSTIN' LOOSE**  
CHUCK BROWN AND THE SOUL  
SEARCHERS/Source SOR 3076 (MCA)
- IN THE MOOD WITH TYRONE DAVIS**  
Columbia JC 35727
- SOMEWHERE IN MY LIFETIME**  
PHYLLIS HYMAN/Arista AB 4602
- GO WEST**  
VILLAGE PEOPLE/Casablanca NBLP 7144
- PROMISE OF LOVE**  
DELEGATION/Shadybrook SB 010  
(Janus/GRT)
- AWAKENING**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19222
- IT'S ALRIGHT WITH ME**  
PATTI LABELLE/Epic JE 35772
- JOURNEY TO THE LAND OF ENCHANTMENT**  
ENCHANTMENT/Roadshow BXL1 3269  
(RCA)
- HOT NUMBERS**  
FOXY/Dash 30010 (TK)
- EVERYBODY UP**  
OHIO PLAYERS/Arista AB 4226
- SKYY**  
Salsoul SA 8517 (RCA)
- WHISPER IN YOUR EAR**  
WHISPERS/Solar BXL1 3105 (RCA)
- CROSSWINDS**  
PEABO BRYSON/Capitol ST 11875
- STARS**  
SYLVESTER/Fantasy F 9579
- ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
- FEEL NO FRET**  
AWB/Atlantic SD 19207
- PARADISE**  
GROVER WASHINGTON, JR./Elektra  
6E 182
- LOVE TALK**  
MANHATTANS/Columbia JC 35693
- KEEP ON DANCIN'**  
GARY'S GANG/Columbia JC 35793
- THE GAP BAND**  
Mercury SRM 1 3758
- IN THE PUREST FORM**  
MASS PRODUCTION/Cotillion 5211 (Atl)



"BAD FOR ME"... is good to you!  
(AS-11409)

DEE DEE BRIDGEWATER'S

Sizzling new 12-inch single and hot new album.  
(6E-188)

Produced by George Duke Remixed by Larry Levan and Billy Kessler

on Elektra Records and Tapes.



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# Black Oriented Singles

APRIL 28, 1979

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

APR. 28	APR. 21		WKS. ON CHART
1	2	<b>REUNITED</b> PEACHES & HERB Polydor/MVP 14547	7
2	1	<b>DISCO NIGHTS (ROCK FREAK)</b> G.Q./Arista 0388	12
3	3	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> JACKSONS/ Epic 8 50656	15
4	4	<b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> INSTANT FUNK/Salsoul 2073 (RCA)	18
5	5	<b>LOVE BALLAD</b> GEORGE BENSON/Warner Bros. 8759	9
6	9	<b>HOT NUMBER</b> FOXY/Dash 5050 (TK)	10
7	7	<b>HE'S THE GREATEST DANCER</b> SISTER SLEDGE/Cotillion 44245 (Atl)	15
8	8	<b>I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)</b> NARADA MICHAEL WALDEN/Atlantic 3541	11
9	10	<b>IT MUST BE LOVE</b> ALTON McCLAIN & DESTINY/Polydor 14532	12
10	12	<b>IN THE MOOD</b> TYRONE DAVIS/Columbia 3 10904	9
11	6	<b>I WANT YOUR LOVE</b> CHIC/Atlantic 3557	12
12	11	<b>KNOCK ON WOOD</b> AMII STEWART/Ariola 7736	12
13	13	<b>OH HONEY</b> DELEGATION/Shadybrook 1048 (Janus/GRT)	18
14	17	<b>FEEL THAT YOU'RE FEELIN'</b> MAZE/Capitol 4686	8
15	15	<b>STAND BY</b> NATALIE COLE/Capitol 4960	8
16	22	<b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	7
17	14	<b>DA YA THINK I'M SEXY?</b> ROD STEWART/Warner Bros. 8724	14
18	18	<b>SHAKE YOUR GROOVE THING</b> PEACHES & HERB/Polydor/ MVP 14514	25
19	16	<b>I WILL SURVIVE</b> GLORIA GAYNOR/Polydor 14508	15
20	21	<b>SHINE</b> BAR-KAYS/Mercury 74048	8
21	24	<b>TAKE ME HOME</b> CHER/Casablanca 965	8
22	19	<b>LIVIN' IT UP (FRIDAY NIGHT)</b> BELL & JAMES/A&M 2069	25
23	23	<b>STAR LOVE</b> CHERYL LYNN/Columbia 3 10907	8
24	32	<b>I WANNA BE WITH YOU (PART I)</b> ISLEY BROS./T-Neck 8 2279 (CBS)	3
25	27	<b>HAPPINESS</b> POINTER SISTERS/Planet 45902 (Elektra/Asylum)	5
26	25	<b>DANCE LADY DANCE</b> CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury)	7
27	29	<b>HIGH ON YOUR LOVE SUITE</b> RICK JAMES/Gordy 7164 (Motown)	9
28	30	<b>IT'S ALRIGHT WITH ME</b> PATTI LABELLE/Epic 8 50659	7
29	31	<b>SATURDAY NIGHT, SUNDAY MORNING</b> THELMA HOUSTON/ Tamla 5429 (Motown)	8
30	33	<b>SHAKE</b> GAP BAND/Mercury 94053	4
31	37	<b>SATURDAY NIGHT</b> T-CONNECTION/Dash 5051 (TK)	5
32	20	<b>HEAVEN KNOWS</b> DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	15
33	34	<b>BY THE WAY YOU DANCE (I KNEW IT WAS YOU)</b> BUNNY SIGLER/Gold Mind 4018 (RCA)	6
34	35	<b>THIS TIME I'LL BE SWEETER</b> ANGELA BOFILL/Arista/GRP 2500	6
35	43	<b>GOOD, GOOD FEELIN'</b> WAR/MCA 40995	4
36	36	<b>ARE YOU READY FOR LOVE</b> SPINNERS/Atlantic 3546	6
37	46	<b>ANY FOOL CAN SEE (YOU WERE MEANT FOR ME)</b> BARRY WHITE/Unlimited Gold 1401 (CBS)	3

38	41	<b>IN THE NAVY</b> VILLAGE PEOPLE/Casablanca 973	5
39	53	<b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	3
40	40	<b>HERE COMES THAT HURT AGAIN</b> MANHATTANS/Columbia 3 10921	6
41	65	<b>HOT STUFF</b> DONNA SUMMER/Casablanca 978	2
42	47	<b>I (WHO HAVE NOTHING)</b> SYLVESTER/Fantasy 855	4
43	44	<b>I BELONG TO YOU</b> THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	7
44	49	<b>DANCE WITH YOU</b> CARRIE LUCAS/Solar 11482 (RCA)	5
45	45	<b>CROSSWINDS</b> PEABO BRYSON/Capitol 4694	5
46	54	<b>DO YOU WANNA GO PARTY</b> KC & THE SUNSHINE BAND/ TK 1033	4
47	48	<b>WHAT A FOOL BELIEVES</b> DOOBIE BROTHERS/Warner Bros. 8725	5
48	50	<b>READY OR NOT</b> HERBIE HANCOCK/Columbia 3 10936	4
49	26	<b>BUSTIN' LOOSE</b> CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	20

CHARTMAKER OF THE WEEK

50	—	<b>WE ARE FAMILY</b> SISTER SLEDGE Cotillion 44251 (Atl)	1
51	28	<b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia 3 10884	15
52	58	<b>MR. ME, MRS. YOU</b> CREME D'COCOA/Venture 106	3
53	56	<b>CAN'T SHAKE THE FEELING</b> BECK FAMILY/Le Joint/London 34003	4
54	57	<b>YOU SAYS IT ALL</b> RANDY BROWN/Parachute 523 (Casablanca)	3
55	64	<b>NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT</b> MILLIE JACKSON/Spring 1 6722 (Polydor)	2
56	—	<b>BUSTIN' OUT</b> RICK JAMES/Gordy 7167 (Motown)	1
57	63	<b>DANCER</b> GINO SOCCIO/Warner/RFC 8757	3
58	59	<b>STRAIGHT TO THE BANK</b> BILL SUMMERS/Prestige 768 (Fantasy)	4
59	62	<b>WALK ON BY</b> AWB/Atlantic 3563	3
60	67	<b>RAISE YOUR HANDS</b> BRICK/Bang 8 4802 (CBS)	2
61	61	<b>AM I TOO LATE</b> GLADYS KNIGHT/Columbia 3 10922	3
62	—	<b>LOST IN LOVING YOU</b> McCRRARYS/Portrait 6 70028	1
63	—	<b>NIGHT DANCIN'</b> TAKA BOOM/Ariola 7748	1
64	—	<b>SAY WON'TCHA CHOCOLATE MILK</b> /RCA 11547	1
65	60	<b>KEEP YOUR BODY WORKIN'</b> KLEER/Atlantic 3559	5
66	42	<b>ANYWAY YOU WANT IT</b> ENCHANTMENT/Roadshow 11481 (RCA)	6
67	—	<b>CAN'T YOU SEE I'M FIRED UP</b> MASS PRODUCTION/ Cotillion 44248 (Atl)	1
68	71	<b>PICK ME UP, I'LL DANCE</b> MELBA MOORE/Epic 8 50663	2
69	72	<b>I'M IN TOO DEEP</b> JAMES BRADLEY/Malaco 1056 (TK)	2
70	70	<b>YOU CAN DO IT</b> AL HUDSON & THE PARTNERS/MCA 12459	3
71	—	<b>HOLD ON TO LOVE</b> SEAWIND/Horizon 120 (A&M)	1
72	66	<b>THERE BUT FOR THE GRACE OF GOD GO I</b> MACHINE/ Hologram/RCA 11456	5
73	51	<b>BRIDGE OVER TROUBLED WATER</b> LINDA CLIFFORD/Curtom/ RSO 921	5
74	39	<b>I'M SO INTO YOU</b> PEABO BRYSON/Capitol 4656	23
75	52	<b>WOMAN IN LOVE</b> THREE DEGREES/Ariola 7742	7

**"ARE YOU READY FOR LOVE" #3546**  
is the hot new single from the Spinners'  
forthcoming album, **"From Here To Eternally."**

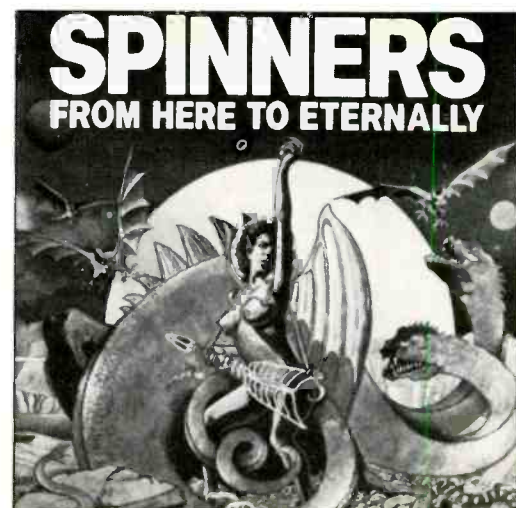
Produced by Thom Bell

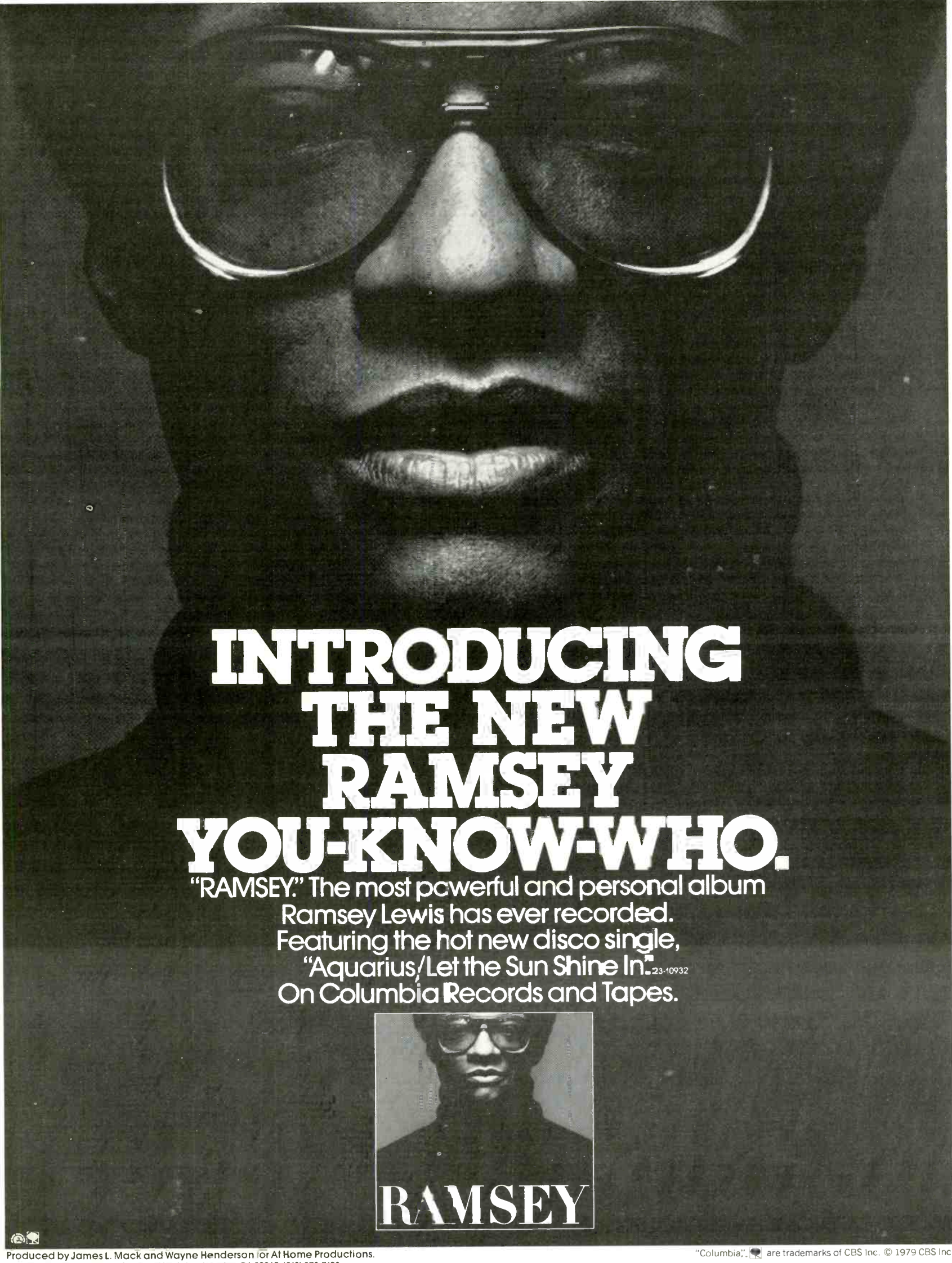
SD 19219

On Atlantic Records and Tapes.



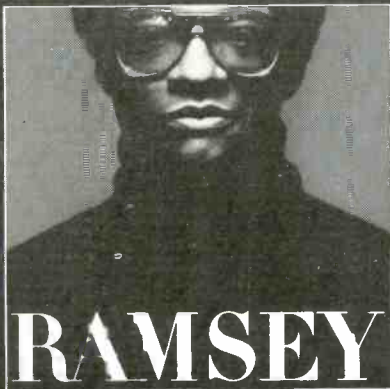
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**INTRODUCING  
THE NEW  
RAMSEY  
YOU-KNOW-WHO.**

"RAMSEY." The most powerful and personal album  
Ramsey Lewis has ever recorded.  
Featuring the hot new disco single,  
"Aquarius/Let the Sun Shine In."<sup>23-10932</sup>  
On Columbia Records and Tapes.



## Polydor Re-Signs Roy Ayers



Fred Haayen, president of Polydor Incorporated, has announced the resigning of recording artist Roy Ayers to an exclusive long-term agreement. His latest album, titled "Fever," is set for release April 25th. Pictured at the signing are from left: Dick Kline, executive vice president, Polydor Incorporated; Bob Frost, national promotion manager, special markets, Polydor Incorporated; Ekke Schnabel, senior vice president, business affairs, Polydor Incorporated; Rick Stevens, vice president, a&r, Polydor Incorporated; Ashley Andrews, lawyer for Roy Ayers. Seated are: Fred Haayen, president, Polydor Incorporated; and Ayers.

## Newport Jazz Sets '79 Schedule

■ NEW YORK—The schedule for the 26th Newport Jazz Festival was announced recently by producer George Wein. The festival will run from June 22nd to July 1st and will take place, as is customary, at several locations in New York City, New Jersey, and upstate New York. This year, concerts will also be offered on Long Island.

Six special programs will highlight this year's festival: "Black Broadway: 1900-1945," produced by singer and pianist Bobby Short; "We Remember Billie," a tribute to Billie Holiday; a tribute to Hoagy Carmichael; "New

Music in the Jazz Tradition," a jazz Latino program; and a tribute to Muddy Waters.

Appearing for the first time at this year's festival will be Grover Washington Jr., Earl Klugh, Pat Metheny, Hubert Laws, Ronnie Laws, Michael Franks and Jaco Pastorius. Long-time festival entertainers Count Basie, Maynard Ferguson, Dave Brubeck, Lionel Hampton and Sonny Rollins will perform again this year.

Another addition to this year's festival will be McDonald's restaurants, acting as co-sponsors with the Joseph Schlitz Brewing Company.

## Album Analysis

(Continued from page 8)

The forties and fifties this week contain several of the other albums that showed substantial jumps from their previous positions. These include Rickie Lee Jones (WB), up from #67 to #42 bullet with excellent retail action in N.Y., L.A., the northeast, the midwest and elsewhere, as well as excellent airplay for an album track ("Chuck E's in Love") that will soon be her first single; Evelyn "Champagne" King (RCA), up 24 spots to #50 bullet with early rack action joined by good retail where reported (N.Y., Phoenix, Philadelphia, etc.); Linda Clifford (Curtom/RSO), up to #55 bullet with solid retail in Chicago, Washington, N.Y., Indianapolis, Cleveland and elsewhere; War (MCA), up 20 spots to #56 bullet with a good retail growth pattern; Graham Parker (Arista), up a hefty 24 spots to #57 bullet largely on the strength of early retail breakouts; and Barry White (Unlimited Gold), up from #96 to 58# bullet with retail, especially in Memphis and elsewhere in the southeast.

In the sixties, Raydio (Arista) has a bullet at #61 with a hot single and retail action, especially in Washington, D.C., followed by Michael Franks (WB), at #62 bul-

let with solid retail where reported (particularly in N.Y. and Phoenix). Spyro Gyra (Infinity) also has a bullet in the sixties, at #64 with good retail spread throughout the country.

In the seventies, bullets include Rex Smith (Col), at #72 also with a solid retail spread; Joe Jackson (A&M), at #74 (up from #91) with retail action centered in New York; and Narada Michael Walden (Atlantic), at #76 with retail in Denver, New Orleans, Milwaukee, Indianapolis and elsewhere. In the eighties, Ian Hunter (Chrysalis) has the only bullet, at #85; Hunter, this week's Chartmaker, shows retail strength in Cleveland, Milwaukee, Philadelphia and Indianapolis. In the nineties, a record like Foxy (Dash/TK), now at #93 bullet, shows that despite retail complaints about slow sales, it is still possible to establish a new act; Foxy this week moved up a handsome 38 places. Sylvester (Fantasy) also showed excellent movement, jumping a huge 85 spots to #95 bullet with retail in the northeast, Philadelphia, N.Y. and Indianapolis leading the way, while Grover Washington, Jr. (Elektra) also has a bullet, now at #96 again with retail.

## The Jazz LP Chart

APRIL 28, 1979

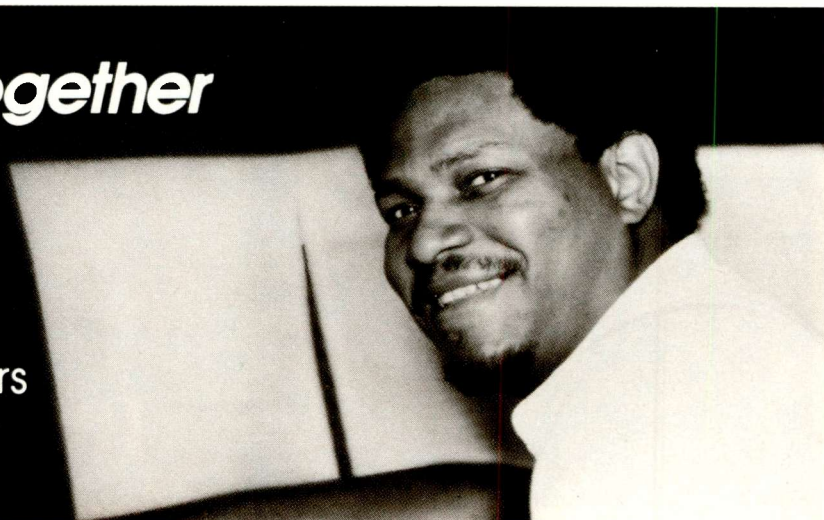
1. **LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros.  
2BSK 3277
2. **MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
3. **PARADISE**  
GROVER WASHINGTON, JR./Elektra  
6E 182
4. **CARMEL**  
JOE SAMPLE/MCA AA 1126
5. **FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
6. **FOLLOW THE RAINBOW**  
GEORGE DUKE/Epic JE 35701
7. **TIGER IN THE RAIN**  
MICHAEL FRANKS/Warner Bros.  
BSK 3294
8. **TOUCH DOWN**  
BOB JAMES/Columbia/Tappan Zee  
JZ 35594
9. **ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
10. **LIGHT THE LIGHT**  
SEAWIND/Horizon SP 734 (A&M)
11. **STUFF IT**  
STUFF/Warner Bros. BSK 3269
12. **NIGHT RIDER**  
TIM WEISBERG/MCA 3084
13. **AWAKENING**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19222
14. **THE JOY OF FLYING**  
TONY WILLIAMS/Columbia JC 35705
15. **BRAZILIA**  
JOHN KLEMMER/MCA AA 1116
16. **LAND OF PASSION**  
HUBERT LAWS/Columbia JC 35708
17. **ELECTRIC DREAMS**  
JOHN McLAUGHLIN WITH THE ONE  
TRUTH BAND/Columbia JC 35785
18. **AN EVENING WITH HERBIE HANCOCK  
& CHICK COREA**  
Columbia PC 2 35663
19. **EXOTIC MYSTERIES**  
LONNIE LISTON SMITH/Columbia  
JC 35654
20. **SUPER MANN**  
HERBIE MANN/Atlantic SD 19221
21. **PATRICE**  
PATRICE RUSHEN/Elektra 6E 160
22. **GROOVIN' YOU**  
HARVEY MASON/Arista AB 4227
23. **TO TOUCH YOU AGAIN**  
JOHN TROPEA/Marlin 2222 (TK)
24. **STROKIN'**  
RICHARD TEE/Columbia/Tappan Zee  
JC 35695
25. **CHAMPAGNE**  
WILBERT LONGMIRE/Columbia/  
Tappan Zee JC 45754
26. **CHILDREN OF SANCHEZ**  
CHUCK MANGIONE/A&M SP 6700
27. **FLAME**  
RONNIE LAWS/United Artists  
UA LA 881 H
28. **PAT METHENY GROUP**  
ECM 1 1114 (WB)
29. **ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
30. **REED SEED**  
GROVER WASHINGTON, JR./Motown  
M7 910R1
31. **THE THREE**  
Inner City 6007
32. **MAKE YOUR MOVE**  
JOE THOMAS/LRC 9327 (TK)
33. **CITY SLICKER**  
AURACLE/Chrysalis CHR 1210
34. **MICHEL COLOMBIER**  
Chrysalis CHR 1212
35. **JUST BEFORE AFTER HOURS**  
HILARY/Columbia JC 35547
36. **LIVE AT MONTREUX**  
BEN SIDRAN/Arista AB 4218
37. **BLUE MONTREUX**  
Arista AB 4224
38. **RED HOT**  
MONGO SANTAMARIA/Columbia  
JC 35696
39. **MILESTONE JAZZ STARS IN CONCERT**  
Milestone M 55006 (Fantasy)
40. **ME, MYSELF AN EYE**  
CHARLES MINGUS/Atlantic SD 8803

## McCoy Tyner really has it *together* on his new album Together

M-9087

with Stanley Clarke, Jack DeJohnette,  
Freddie Hubbard, Bobby Hutcherson,  
Hubert Laws, Bennie Maupin, Bill Summers

on Milestone Records and Tapes



## Dr. Demento *(Continued from page 43)*

Demento's first show was in Pasadena at KPPC, when a disc jockey at the station, Steven Clean, told him to bring some of those records down and play them on the radio. "They hung the name Dr. Demento on me as soon as I walked in the door," he recalls. The way I started my first show was playing 'Transfusion' by Nervous Norvous. One of the secretaries said, 'You've got to be demented to play that.' After that they started calling me Dr. Demento."

Many of the records heard on the Dr. Demento show are 78s, and are not replaceable: as the good doctor says, "Never put them on a chair." The night before each show his music is transferred to tape so that they can be equalized, whether they're for the national show or the local program on KMET in Los Angeles.

Keeping a supply of comedy records on hand for the show isn't easy when there are few major record labels supporting comedy records. "Until Steve Martin you could count the number of albums on your fingertips," Hansen said. Martin's success has inspired more comedy releases. The rarest things are the original tapes people send me of comedy things. My library ranges from 1902 comedy records to present."

Dr. Demento was credited

with breaking nationally the record "Shaving Cream," which made the charts in 1975 but was recorded in 1947. Although disco music is not a part of the programming on his show, Demento doesn't rule out the possibilities for the future. "I really try to listen and understand any kind of foreground music that comes out and is moving, whether it's disco or country, I consider it important to make an effort to understand it," he said.

## Supreme Court Decision

*(Continued from page 3)*

ASCAP since March of 1978, a point ASCAP general counsel Bernard Korman mentioned soon after the oral arguments.

The Supreme Court decided in October 1978 to hear the case, and last week's 8 to 1 decision, even with the "rule of reason" point to be determined by the Appeals Court, is sure to lessen the difficulties ASCAP and BMI might face in negotiations with other broadcasters concerning license renewals.

As to the future of relations between the two licensing societies and CBS, ASCAP president Stanley Adams said, "We always prefer to license rather than to litigate, and look ahead to the day when we will meet CBS in a conference room rather than a courtroom."

## Chappell Signs Darnell



Writer/artist/producer August Darnell, who is a member of Dr. Buzzards Original Savannah Band, has signed an exclusive co-publishing/administrative agreement between his Perennial August Music and Unichappell Music (BMI). Shown above in Chappell-New York's recording studio are (from left): Chappell engineer Julian McBrowne, Chappell VP Frank Military, August Darnell, Chappell senior VP Irwin Schuster, Savannah Band member Andy Hernandez, Chappell public relations director Vivien Friedman and Chappell president Irwin Robinson.

## Black Music Report

*(Continued from page 53)*

**Larkin Arnold** recently signed the **Waters** to Arista . . . **Lonnie Simmons**, owner of the Total Experience nightclub and recording studios, recently unveiled the first billboard to spotlight music in the Crenshaw area, located directly across the street from the Crenshaw Shopping Plaza, the oldest shopping center in Los Angeles. The move to place record company advertisements in the Crenshaw/Baldwin Hills area is part of an effort by Simmons to upgrade the community; Simmons has recognized that the populace in this area comprises a major part of the record buying public in Los Angeles. Community leaders in attendance included **Councilmen Lindsey, Farrell and Cunningham**. **The Gap Band**, produced by Simmons on Mercury Records, will be the first act highlighted on the billboard.

**Touchdown Management** is presenting the first national disco music contest, with the winner receiving a record deal from an anonymous major label. The record company, said to be distributed by EMI, has requested to remain nameless to avoid being bombarded with calls and questions. Applicants must fill out an entry blank and send two original disco tunes on a cassette, along with pictures and biographical information by June 15, 1979, to **Terry Downs**, Touchdown Management, 420 S. Beverly Drive, Suite 207, Beverly Hills, California 90212 . . . The second annual **Discoexpo** will be held this year in the International Fair of Genoa, Italy from April 25 to May 1, 1979. If interested, contact Discoexpo '79, Fiera Internazionale di Genova, P. le Kennedy, 1-16129, Genova, Italy . . . Jamaican-rooted **Peter Tosh's** latest release, "Bush Doctor" (on the Rolling Stones label), makes him the first musician other than the **Stones** to record for that label . . . Radio Station WTUG requests that r&b product be sent to MD **James Whitfield** at 142 Skyline Blvd., Tuscaloosa, Alabama 35401 . . . Also, product requested from r&b format KDDA in Dumas, Arkansas, to the attention of MD **Craig Eastman**, Box 720, Dumas Arkansas, 71639 . . . A correction is in order concerning last week's article on **Larkin Arnold** of Arista Records: the opening paragraph incorrectly included **Raydio** among those acts signed by Arnold at Arista and, previously, at Capitol.

## Radio Replay

*(Continued from page 43)*

industry & television. The charter is being drawn up, and the plans are at the beginning stage for our first benefit luncheon, to pay off a rather lengthy bar bill at a local pub. I can tell you this much: the dress will be very casual, and the meal will be very Irish. We want our industry to get their Irish up, for events that will not having boring speeches, if we have any at all, what we'll be trying to save will be good times, and the enjoyment of getting together for a few laughs. The most serious we expect to get is figuring out who's going to pay the bill. So if you're Irish and you're an entertainer let us know about it so that you can be included in all our Fun Raising events. Contact either the lovely Irish lass Pat Baird at RW or Neil (Blarney) McIntyre for further information.

## PICKS OF THE WEEK

### RICHARD EVANS

Horizon SP735



One of the major talents of the last 15 years has finally come out from behind-the-scenes to do

for himself what he has done successfully for Natalie Cole and numerous others. Evan's first solo release is an excellent display of his talents as a producer, arranger and versatile composer. Leading the way are "Do-Re-Me-For-Soul" and "Round Midnight."

### MINNIE

MINNIE RIPERTON—Capitol SO11936



Following a long absence, vocalist extraordinaire Minnie Riperton has come forth with an

exciting album for her new label, Capitol. In a broad range of musical settings, with back-up from Stevie Wonder, Jose Feliciano, Hubert Laws, Phil Upchurch and others, she soars through a selection of numbers that offers something enjoyable for all.

### EVERYBODY UP

OHIO PLAYERS—Arista AB 4226



The Ohio Players have again produced a solid piece of funk for their first Arista lp. Moving forward

from the direction of their earlier works, this latest outing comes with a mixture of moderate and up-tempo tunes that's sure to further establish their reputation as consistent leaders. Top candidates for BOS are "Make Me Feel," "Say It" and the title track.

### THE JONES GIRLS

Phila. Intl. JZ 35757 (CBS)



The tender loving care given to this album by six of Philly's leading producers has netted a

lovely debut for the three sisters who have backed Diana Ross on the road and others in the studio. The smooth and mellow Gamble and Huff sound prevails throughout this MOR lp. Watch out for "You Gonna Make Me Love Somebody Else."

## Record World en España

By JOSE CLIMENT

■ Esta última semana han habido pocas cosas dignas de mención, así como no muchas novedades. Aparació en la prensa nacional, con fotografía, en la que se comunicaba que se le había entregado un disco de platino, por el total de ventas acumuladas, de parte de Ariola España a **Camilo Sesto**; esto como noticia no está mal, lo peor es que seguida diciendo la nota que había estado presente toda la prensa acreditada en Madrid y que yo sepa varios corresponsales de provincias, otros periodistas especializados de Madrid y este corresponsal, no estuvieron en el evento. Nos alegramos mucho de la entrega de este disco de platino, pero no hace falta decir mentiras. Por parte de la misma compañía, tampoco asistimos a la presentación en Madrid de **Rocio Durcal** en la ya famosa sala Cleofás, pero nos consta que estuvo fenomenal.

Pasamos ahora a las cosas que sí hemos presenciado. Estupenda la actuación en Macumba de **Manolo y Jorge** (antes Los Golfos) presentando su nuevo estilo, canciones y su total cambio de imagen. El acto fué impactante, la presentación inmejorable; se nota lo mucho que tuvieron que trabajar los responsables de la compañía RCA España. Desde aquí nuestra felicitación a todos ellos y a **Manolo y Jorge** por su bien hacer. Este sí es un dúo que se puede presentar en cualquier sitio con todas las garantías de éxito, cantan y bailan estupendamente y por derecho, no con play-back total como nos encontramos en muchas ocasiones. Repetimos

nuestras felicitaciones y les auguramos muchos éxitos.

Hemos sido invitados premiados, por tercera vez consecutiva. *Record World*, en la persona de este corresponsal ha sido premiada como la mejor publicación musical del mundo, por "Radio Popular de Puertollano."

### RW Names Fundora Sr. Vice President

(Continued from page 4)

RW's Latin American operations from his Hialeah, Florida, base.

Fundora will celebrate his 13th anniversary with RW next month. He has had a long career in Latin American music beginning in his native Cuba and continuing in New York and Miami. Fundora has also been successful as a painter and as a songwriter (over 200 of his songs have been copyrighted).

"Nuestro Rincon," Fundora's weekly RW column, is reprinted by more than 30 magazines and newspapers here and in Latin America. He has been honored on numerous occasions by American and Latin American music organizations.



Tomas Fundora

## Latin American Album Picks

### SUSY LEMAN

Pronto PTS 1051

En producción de Joe Cain, Susy Lemán, ganadora en segundo lugar del Festival OTI, Chile con "Ha vuelto ya" (E. Alejandro) incluida aquí, brinda también otros temas en los cuales luce su talento interpretativo, tales como "Alguien como tú" (L. de la Colina), "Por siempre" (F. Fonfrías), "Trato" (J. Gutierrez) y "El mundo se acabó" (T. Fundora).

■ Produced by Joe Cain, Susy Lemán, a winner at Festival OTI, Chile with "Ha vuelto ya," included in this package, also shows her talent in "El Mundo se acabó," "Así que fácil es vivir" (L. de la Colina), "Todos" (T. Soto) and "Añoranza" (Lemán-D. Perez).

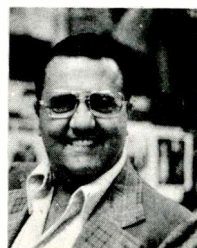
(Continued on page 60)



## Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Entre las presentaciones interesantes realizadas recientemente durante la Convención NARM en Hallandale, Florida, la del "Video Disc" ocupó lugar privilegiado. El equipo demostrado fué fabricado por Magnavox, como equipo reproductor Magnavision y los video discos fueron proporcionados por MCA. Según **John Browne**, Ingeniero de MCA, "el concepto es viejo, pero la tecnología actual nos capacita en este momento para fabricar los equipos reproductores y los discos con una alta calidad de sonido e imagen." El video-disco es básicamente una variación del long playing actual, al cual adicionalmente a una excelente calidad de sonido, se le ha incorporado imagen, que aparece en una pantalla televisiva a través del uso de un rayo laser que "lee" la imagen impresa en el disco. El disco MCA es exactamente igual tamaño a un long playing y se toca en un reproductor que gira a 1,800 revoluciones por minutos. Las caras están cubiertas por plástico y debido a que no existen en ellas los habituales microsuros, los discos pueden ser tocados, manoseados, dejados caer accidentalmente, y mas aún, se puede hasta escribir en ellos,

sin que se afecte la reproducción de sonido o imagen. Como quiera que no existe aguja reproductora, no existe la posibilidad de desgaste en su superficie y menos aún el "sonido de superficie" habitual que produce la aguja. Tanto el equipo como el disco no se encuentran aún disponibles comercialmente en toda la nación, pero se han establecido pruebas de mercadeo y disponibilidad del producto en Atlanta, donde las unidades se están vendiendo a \$695.00. Otros mercados se están anexando a esta prueba, entre ellos Seattle, donde se ha puesto esta semana a la venta la combinación. Una de las ventajas del sistema, es que los discos permiten que su precio de venta sea de \$5.95 por material educacional, hasta un tope de \$15.95 por películas de largo metraje, en contraste con el proceso de "videotape," que se encarece notablemente al tener que realizarse la duplicación a "tiempo completo," mientras que en los discos pueden ser prensados en tiempo record de uno cada 20 segundos, más o menos el mismo tiempo que toma actualmente el prensaje de un disco convencional. Pueden ser fabricados monaurales, en cuyo caso pueden reproducir sonido e imagen por una hora en cada lado y los estereo que cargan programación de 30 minutos por cada lado.

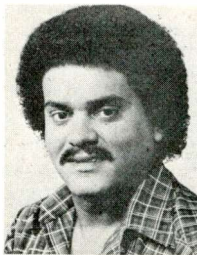


Ray Barretto



Robert Antonio

por una hora en cada lado y los estereo que cargan programación de 30 minutos por cada lado.



Guelo

RCA Electronica Ltda de Brasil, ha cambiado sus oficinas de Sao Paulo a Rio de Janeiro. La nueva dirección es: Rua Santa Clara, 50, Cobertura 01, Copacabana, Rio de Janeiro. CEP 22041, Brasil o Caixa Postal 12252, 20,000. Rio de Janeiro, R.J., Brasil . . . Regine's de Nueva York y Prism Records (Harvey Averne, Sam Goff y Len Fichtelberg) me invitan a un "cocktail party" en honor de la grabación "Je Survivrai" (I will survive) por Regine, en el 510 Park Avenue, el día 10 Abril. Por compromisos contraídos previamente no he podido aprovechar esta oportunidad de estar con los buenos amigos. ¡Éxitos! . . . Fania anuncia el próximo lanzamiento de grabaciones de **Celia Cruz** con la **Sonora Ponceña** y de **Pacheco** con **Daniel Santos** . . . Volvió a firmar **Ray Barretto** con Ralph Mercado Management, para su representación como agencia artística en el mercado latino . . .

(Continued on page 59)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. **PARA TODA LA VIDA**  
ESTELA NUNEZ—Pronto
2. **SOY YO**  
LOS YONICS—Polydor
3. **TE VAS**  
LOS BUKIS—Melody
4. **MI ADIOS Y MI OLVIDO**  
SALVADOR—Arriba
5. **MOTIVOS**  
JOSE DOMIJO—Melody
6. **NO HAY NOVEDAD**  
LOS CADETES DE LINARES—Ramex
7. **DEJAME**  
LUPITA D'ALESSIO—Orfeon
8. **CAMINEMOS**  
PALITO ORTEGA—Orfeon
9. **PASION Y VIDA**  
LOS ANGELES Negros—Relay
10. **MI ULTIMO BESO**  
REGULO ALCOCCER—Yuriko

### Tacoma

By KPEC-FM (MARIO BRIONES)

1. **NUESTRA BODA**  
GRUPO INFIERNO—OB
2. **AMOR BONITO**  
LITTLE JOE—Freddie
3. **RELOJ**  
PEQUENA COMPANIA—Al
4. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
5. **DAME AMOR**  
RAMON AYALA—Freddie
6. **EL PLANTON**  
LOS FELINOS—Musart
7. **ENCADENADOS**  
PABLO ABRAIRA—Pronto
8. **ATREVETE A OLVIDARME**  
LOS BRIOS—Latin Int.
9. **MI ADIOS Y MI OLVIDO**  
SALVADOR'S—Arriba
10. **EL AMOR ESTA EN EL AIRE**  
ENRIQUE GUZMAN—Orfeon

### Kansas City, Mo.

By KCUR (ROBERTO LOPEZ LANDEROS)

1. **MOTIVOS**  
JOSE DOMINGO—Melody
2. **EL SOL SE FUE**  
ROBERTO JORDAN—Arcano
3. **SOY CELOSA**  
VERONICA CASTRO—Peerless
4. **LO PASADO, PASADO**  
JOSE JOSE—Ariola
5. **UN DIA TU, UN DIA YO**  
JULIO IGLESIAS—Alhambra
6. **MUEVETE PA'CA**  
LIBERACION—Sultana
7. **MIS OJOS TRISTES**  
JUAN GABRIEL—Pronto
8. **EL CARRETON**  
LOS SOCIOS DEL RITMO—Ariola
9. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS RODRIGUEZ—T.H.
10. **EL AMOR ESTA EN EL AIRE**  
RAMIRO/ENRIQUE GUZMAN—Orfeon

### San Juan

By WKAQ-FM (HECTOR MARCANO)

1. **I WILL SURVIVE**  
GLORIA GAYNOR
2. **LA BODA DE ELLA**  
BOBBY VALENTIN
3. **QUIEN TRABAJARA?**  
LUIGGI TEXIDOR
4. **HEAVEN KNOWS**  
DONNA SUMMER
5. **WILFRIDO, DAME UN CONSEJO**  
WILFRIDO VARGAS
6. **DEL MONTON**  
TOMMY OLIVENCIA
7. **LA SUEGRA**  
JOHNNY VENTURA
8. **CALLADOS**  
ANGELA CARRASCO & CAMILO SESTO
9. **VICIO**  
SOPHY
10. **TRAGEDY**  
BEBE GEES

## Ventas (Sales)

### Hartford

1. **EL GUABA**  
CELIA & JOHNNY—Vaya
2. **SIEMBRA**  
W. COLON/R.BLADES—Fania
3. **LA BODA DE ELLA**  
BOBBY VALENTIN—Bronco
4. **PEDACITO DE MI VIDA**  
LEONARDO PANIAGUA—Discolor
5. **VOY A PERDER LA CABEZA POR TU AMOR**  
JULIO IGLESIAS—Alhambra
6. **HOMENAJE A PLACIDO ACEVEDO**  
CORPORACION LATINA—Performance
7. **SONGORO COSONGO**  
HECTOR LAVOE—Fania
8. **HASTA AYER**  
LOS TERRICOLAS—Discolando
9. **DE DONDE VENGO Y ADONDE VOY**  
LOS TRES CORAZONES—Borincano
10. **EL FINAL DE LOS CHQUITOS**  
BLAS DURAN—Madely

### San Francisco

1. **MOTIVOS**  
JOSE DOMINGO—Mericana
2. **UN DIA TU, UN DIA YO**  
JULIO IGLESIAS—Alhambra
3. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
4. **TE VAS**  
LOS BUKIS—Mericana
5. **MI AMANTE AMIGO**  
ROCIO JURADO—Arcano
6. **VENGO A VERTE**  
MERCEDES CASTRO—Musart
7. **SOY YO**  
LOS YONICS—Atlas
8. **EL AMOR ESTA EN EL AIRE**  
ENRIQUE GUZMAN—Orfeon
9. **LA PONCONA**  
LOS 8 DE COLOMBIA—Gas
10. **MIS OJOS TRISTES**  
JUAN GABRIEL—Pronto

### Santo Domingo

By CAONABO DIAZ BETANCES

1. **CUANDO ESTES CON ELA**  
ANAJAI—Combo
2. **PLASTICO**  
WILLIE COLON—Fania
3. **MIS ANOS CON ELA**  
OMAR FRANCO—RCA
4. **I WILL SURVIVE**  
GLORIA GAYNOR—Polydor
5. **SILENCIO**  
JOSE LUIS RODRIGUEZ—T.H.
6. **TRACIONERA**  
JOHNNY VENTURA—Hoy
7. **CHIKUITITA**  
ABBA—RCA
8. **LO PASADO, PASADO**  
JOSE JOSE—Ariola
9. **CALLADOS**  
ANGELA CARRASCO/Camilo Sesto—Ariola
10. **ME OLVIDE DE VIVIR**  
JULIO IGLESIAS—CBS

### Argentina

By CENTRO CULTURAL

1. **TANTO AMOR**  
MANOLO GALVAN—Microfon
2. **LA PARTE QUE ME CORRESPONDE**  
SEALS & CROFTS—Music Hall
3. **SUENOS**  
PENINHA—Phonogram
4. **EL CAPRICHON**  
CHIC—Music Hall
5. **QUEDATE EN LA LINEA**  
TOTO—CBS
6. **CUMBRES BORRASCOSAS**  
KATE BUSH—EMI
7. **QUIEN EXTENDERA TU CAMA**  
CANDELA—RCA
8. **NECESITO AMOR**  
LEO DAN—CBS
9. **QUE NO ME MALENTIENDAN**  
SANTA ESMERALDA—Phonogram
10. **SIEMPRE HAY AMOR**  
JOHN PAUL YOUNG—Microfon

## Nuestro Rincon (Continued from page 58)

Se presentará **Julio Iglesias** en el Madison Square Garden de Nueva York en Junio 16 . . . La Distribuidora Musical del Caribe (RCA) en Republica Dominicana, abrió su facilidad de prensaje recientemente. Una ceremonia con tal proposito, a la cual asistieron altas personalidades dominicanas y **Marco Antonio Muñoz**, que se encontraba actuando en el Sheraton de Santo Domingo, así como **Ricky Correo** en representación de la Regional RCA, marcó la inauguración de la nueva planta de prensaje. Mis más cordiales felicitaciones a **Matilde (Muñeca) Hasbun** por este nuevo logro . . . El sello Avilés lanzó en Nueva York, la grabación de **Roberto Antonio**, con arreglos de **Hector Garrido**, con los temas "Quizás no" (Mochulske-Londits) y "El eco de tu adiós." (Abanto-Alvarado).

Muy bueno el nuevo long playing que Liznel Records acaba de lanzar al mercado en Puerto Rico por su bolerista **Güelo**. Entre los números se destaca 'Historia de un Payaso.' **Güelo** se destacó como cantante en la Orquesta **La Corporación latina**. Actualmente se está presentando en el "Show del Mediodía" de WAPA TV, Canal 4 de Puerto Rico, los lunes y jueves a las 11 y 30 hasta las 12 y 30 . . . CBS está dando promoción en México a su artista **Juanello** con "Ya no dí la vuelta," siguiendo la línea establecido por su éxito anterior "Espejismo" . . . Lanzó Fuentes en Colombia el larga duración de **Tizziano** titulado "Mi nuevo estilo," en el cual marcan éxito los números "Te felicito" (L. Moreno) y "Cuando tu vengas como antes." (C. Eduardo) . . . Excelente el larga duración "Salsa de Salón" que **Pijuan** acaba de lanzar en Puerto Rico en su sello Meló . . . Y ahora . . . ¡Hasta la próxima!

Among the new products presented at the recent NARM Convention, the video disc was one of the most interesting. The playback units (Magnavision) are manufactured by Magnavox and the video discs were supplied by MCA. According to **John Browne**, MCA engineer, "The concept is old but the technology enables us to build

the playback units and the records with a high quality video image." The video disc is just a variation of an lp, which in addition to a very good sound quality, reproduces pictures which appear on a television screen through laser beams. The MCA disc is exactly the same size as an lp and it's played on a turntable that turns at 1800 revolutions per minute. The sides of the disc are plastic and due to the fact that they don't carry microgrooves at all, can be touched, dropped and even written on without any damage. And as long as there isn't any needle to reproduce the sound, there is no possibility at all of wear on the disc or surface sound that usually effects albums. Although the equipment or the discs are not yet available in the market, they have been test-marketed in Atlanta, where the units have been selling for \$695 each. Other markets have been joining lately, such as Seattle. One of the advantages of this system is that the cost of the record will range from \$5.95 for educational material up to \$15.95 for feature pictures. All this makes a sharp difference with the videotape system which has to be recorded in a real time, while the discs can be pressed at a rate of one every 20 seconds, more or less the same time needed for an lp. They can also be manufactured either monaural or stereo, the first will be able to play an entire hour one side and the latter 30 minutes a side.

RCA Electronica Ltda., Brazil, has moved its offices from Sao Paulo to Rio de Janeiro. The present address is: Rua Santa Clara 50, Cober-tura 01, Copacabana, Rio de Janeiro, CEP 22041, or Caixa Postal 12252, 20,000, Rio de Janeiro . . . Fania has announced releases in the near future of packages by **Celia Cruz** with **La Sonora Ponceña** and **Pacheco** with **Daniel Santos** . . . **Ray Barretto** re-linked with Ralph Mercado Management, in order to be represented in the Latin market . . . **Julio Iglesias** will be performing at Madison Square Garden, New York, on June 16th . . . Distribuidora Musical del Caribe (RCA) in Santo Domingo inaugurated their new pressing facilities. Due to this,

(Continued on page 60)

# 12" Singles Reducing 7" Sales

(Continued from page 3)

Jerry Warren, buyer for the New England-based Strawberries chain, said, "75 percent of all of our singles sales are the 12-inch. The 12-inch, without a doubt, has dramatically cut into the business of our 7-inch singles." Record & Tape Collector's Wayne Steinberg said, "I'm not convinced that the 12-inch is hurting our white singles, but it's destroying the sales of our black singles."

Why have the sales of the 12-inch skyrocketed for the retailer? According to John Crawford, singles buyer for King Karol, "50 percent of our single sales are the 12-inch. The only way to explain this is the disco phenomenon. People would rather have something longer to dance to." Strawberries' Warren said, "Disco has no age barrier; we have people from ages 16 to 60 buying the 12-inch. A study of most singles charts proves that disco music is what people want to hear, so why shouldn't they buy the 12-inch, especially since its fidelity is better than the 45 and its record speed is compatible with that of lps?"

Initial speculation that the price of the 12-inch would be prohibitive, especially for teens, and would therefore not hurt the sales of the 7-inch does not seem to be accurate, according to retailers. "The higher cost of the 12-inch does not seem to be deterring sales at all," said Music Stop's Guyton, "Teens are buying them, as is everyone else. We even raised the price of our 12-inches, and sales increased, despite the price hike," she said. Warren said, "I think that the 12-inch is slightly prohibitive to the teen. Although teens are buying the 12-inch, teens under the age of 16 are still buying the 7-inch."

Most retailers are pleased with the emergence of the 12-inch,

and are not concerned with its impact on the 7-inch. "In terms of profit margins," said Warren, "the retailer makes between three and four times as much on the 12-inch than on the 7-inch." Tom Keenan, president of Everybody's Records, said, "We were never very big with the 12-inch, but customer request has gotten so hot that we plan to become very involved with them. That's one of the great things about this new piece of merchandise—it's one of the few things that is really in demand, and it's causing a lot of excitement." All retailers said that their customers felt like they were "getting more for their money."

The only complaint unanimously made by the retailers was that record manufacturers stop pressing the 12-inch without notifying the retailer. Keenan said that this was an issue he presented to record manufacturers at NARM. King Karol's Crawford said, "We love the business the 12-inch is generating, but it's extremely disconcerting never knowing when they are going to be pulled. We are always running into the same problem, customer demand and unavailability of product."

A growing number of retailers are convinced that the 12-inch disc is the wave of the future, and that the 7-inch may be phased out. Crawford said, "One reason that leads me to believe that the 12-inch is the wave of the future is the fact that we now have classical 12-inches.

## E/A Taps Pardee

■ LOS ANGELES—Deborah Pardee has been named artist development director for the southern region for Elektra/Asylum Records, it was announced by Mark Hammerman, E/A national artist development director.

## Nuestro Rincon (Continued from page 59)

a ceremony was held with the assistance of great Dominican personalities, which was also highlighted by the presence of **Marco Antonio Muñoz**, who was performing at that time at the Sheraton Hotel, Santo Domingo, and **Ricky Correoso**, representing RCA regional. My congratulations to **Matilde (Muñeca) Hasbun** for her new goals . . . Aviles Records released a recording by **Roberto Antonio** with "Quizas No" (Mochulske-Londits) b/w "El Eco de tu Adios" (Abanto-Alvarado) with arrangements by **Hector Garrido** . . . Liznel Records just released in Puerto Rico an lp by **Güelo**. Among the tunes, "Historia de una Payaso" looks like a winner. **Güelo** was previously a vocalist for **La Corporacion Latina Orchestra**. He is currently performing at the "Show del Mediodia" by WAPA-TV, Channel 4 in Puerto Rico, Mondays and Thursdays from 11:30 to 12:30 p.m. . . . CBS is promoting in México their exclusive artist **Juanello**, via "Ya No Dí La Vuelta," following the line established by his previous success, "Espejismo" . . . Discos Fuentes released in Colombia an lp by **Tizziano** entitled "Mi Nuevo Estilo." Among the best tunes are "Te Felicito" (L. Moreno) and "Cuando Tú Vengas Como Antes" (C. Eduardo) . . . Melon label in Puerto Rico just released an excellent package entitled "Salsa de Salón" by **Pijuán**.

## CopyWrites (Continued from page 48)

named vice president at Air Time International to head up the newly formed Air Time Music. Prager was with Allied Artists for ten years and resigned late last year to accept the new position . . . **Frank Costa** has been named standard exploitation coordinator, professional department, at United Artists Music, New York. A 15-year veteran of the publishing industry, he was most recently consultant to Big 3 Music Corp. . . . Also at U.A., **Danny Stick** has joined the professional staff, L.A. He was most recently with Jobete Music and will work at U.A. on the new writers program . . . **Brendan S. Okrent** has been named professional manager at The Special Music Group. She joined the company in 1977 as assistant to the general manager.

**BUSY:** As part of ASCAP's 65th birthday celebration, board member **Gerald Marks** ("All of Me") traveled to Anchorage, Alaska to present a special citation to radio station KFQD-AM. Over the next six months, some 425 commercial and non-commercial stations which have been broadcasting for 50 years or more will receive these plaques. Just before winging north, Marks was the guest speaker at AGAC's Ask-A-Pro session.

**COVERS:** "Can't Help Falling in Love" written by **Hugo and Luigi** and **George Davis** and made a hit by **Elvis Presley** is currently out by **Engelbert Humperdinck** . . . The Records' new album, due soon on Virgin, includes a cover of **Tim Moore's** "Rock and Roll Love Letter," a hit in the past for both Moore and **The Bay City Rollers** . . . **Lena Lovitch**, that lovely Stiff Records artist, will have a superior version of **Tommy James'** "I Think We're Alone Now" on her first U.S. album.

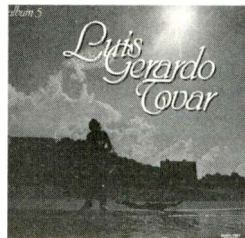
## Latin American Album Picks

(Continued from page 58)

### ALBUM 5

**LUIS GERARDO TOVAR—Duro 7003**

Vuelve de nuevo la impresionante voz de Luís Gerardo Tovar en un repertorio de bellos poemas interpretados magistralmente. Se destacan entre ellos "Quisiera decir tu nombre" (J. L. Perales), "Me da miedo" (T. Fundora-M. Selles), "Te combio" (G. Ramirez-L. G. Tovar), "Tú tiempo" (T. Fundora-J. Gluck) y "Niño otra vez" (T. Fundora-E. Ruben). Bellos orquestaciones.

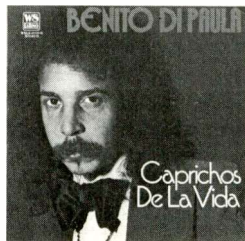


■ Perhaps one of the most dramatic voices from Latin America, Luís Gerardo Tovar from Venezuela is back with this new package of very romantic poems. Beautiful arrangements back his performance. "Suspirar" (Tovar-Gizil), "Atacan las aguilas" (L. Schifrin-L. G. Tovar) and "No hay confusión" (Freiter-Tovar-Ramirez).

### CAPRICHOS DE LA VIDA

**BENITO DI PAULA—W.S. Latino WSLA 4118-H**

El muy popular interprete brasileño Benito di Paula interpreta en Español, con versiones de Buddy y Mary McCluskey, temas con gran fuerza comercial. Entre ellos se destacan "Note vayas ahora," "No precisas perdonar," "Caprichos de la vida" y "Todo está cambiado." Todos los temas de Di Paula.

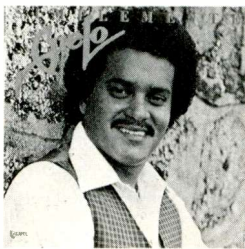


■ Very popular Brazilian singer-composer Benito Di Paula offers a superb package of Brazilian tunes with Spanish lyrics by Buddy and Mary McCluskey. "Voy al mar," "Canción de Vivir," "Protejan las mariposas," others.

### SIMPLEMENTE . . .

**GUELO—Liznel 1388**

Con arreglos de Elias Lopez y Johnny Lopez, Guelo de Puerto Rico ofrece un muyailable repertorio salsero en el cual abundan los boleros más que up-tempo. "Amor, tan solo amor" (T. Romón), "Fruto amargo" (I. Merchand), "Imágenes" (L. F. Vazquez) y "Homenaje a Felipe Pirela" (medley). Producción de Nelson Velazquez.



■ With arrangements by Elias Lopez and Johnny Lopez, Guelo from Puerto Rico offers a very danceable package, consisting of boleros. "Cariñito" (T. Roman), "Según te Amé" (T. Roman), "Perdí el tiempo" (T. Roman) and "Historia de un payaso" (R. Cruz).

## Club Review

### David Grisman Puts on the Dawg

■ NEW YORK—The fusion of bluegrass with other styles of music is certainly nothing new. Bob Wills was mixing bluegrass and country with big band swing as early as the 1930s. But, David Grisman takes the fusion process a few steps further. His blend is an interesting hybrid of bluegrass, swing, and jazz with a few gypsy fiddle licks thrown in for good measure.

The David Grisman Quintet was on hand at the Bottom Line April 14th for an exhibition of this amazing blend. Much of the music performed came from Grisman's recent Horizon album, "Hot Dawg." The album, which is entirely instrumental, follows through on the Dawg theme (whatever that means) with such noteworthy tunes as "Dawg-Ola," "Dawgology" and "Dawg's Bull." The latter song was one of the highlights of the quintet's per-

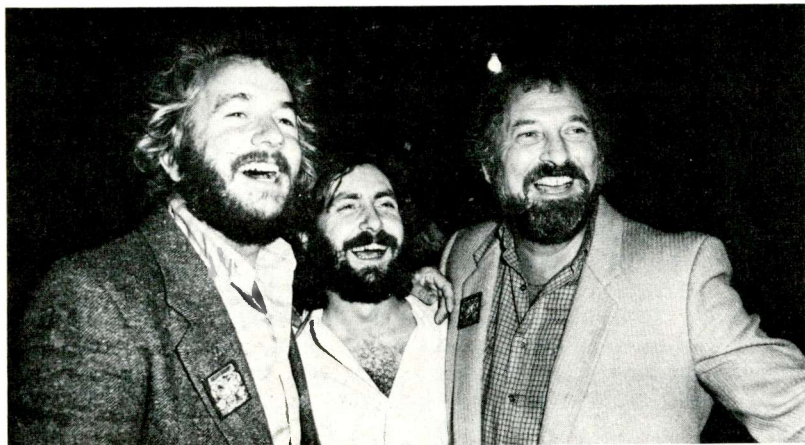
### Tapes Seized

■ FRESNO, CALIF.—More than 7400 allegedly pirated cassette tapes valued at about \$52,000, were seized by Fresno County Sheriff's deputies and six persons were cited on charges of possessing pirated tapes for sale after a raid at the Cherry Avenue Auction here.

Law enforcement officials said the haul was the largest in the history of Fresno County and culminated a three-month-long investigation activated by a complaint by the Recording Industry Association of America. They said the alleged pirated tapes were being sold at about \$7.00 each.

Those cited in the complaint and scheduled to appear in Municipal Court here on April 24 were: Benjamin Villegas Leon, Olga Olazaba, Juanita L. Mendoza, Carlota Leon, and Louisa G. Ramirez, all of Fresno, and Thomas Flores, of Exeter.

### Spyra Gyra at The Whisky



Infinity group Spyro Gyra turned in four performances at L.A.'s Whisky last week. Seen above, backstage after the opening show are, from left: Bud O'Shea, Infinity vice president and general manager, Jay Beckenstein, Spyro Gyra, Al Bergamo, president, MCA Distributing Corp.

formance.

Grisman's set also included "Minor Swing," "Janice," "Pneumonia" and "Devlin," a song written by Tony Rice, the quintet's exceptional guitar player.

Grisman's band is totally acoustic. And, his Bottom Line performance, like his recent album, was entirely instrumental. These, of course are not the elements of mainstream pop. But, if Grisman's objective is the brilliant execution of this hybrid bluegrass, he is an overwhelming success.

David Skinner

### Atlantic LPs Set

■ NEW YORK—Atlantic Records senior vice president/general manager Dave Glew has announced the release of 15 new albums from the Atlantic/Atco labels.

The new releases are: "The Whole World's Dancing" by the Trammps; "From Here to Eternally" by the Spinners; "Jean-Luc Ponty Live; "Perspective" by Steve Grossman; "Top of the Line" by Prince Phillip Mitchell; "Grey Ghost" by the Henry Paul Band; "Garden of Eden" by Passport; "The Best of the J. Geils Band;" "The Big Apple Bash" by Jay McShann; "Disturbing the Peace" by TMG; "Heavy Love" by Dee Edwards; "Strong Together" by Hot; "Times Plus Seven" by Teo Macero; "High on Mad Mountain" by the Mike Theodore Orchestra and "Street of Dreams" by Carillo.

### Erlichman to Infinity

■ NEW YORK—Susan Erlichman has been appointed to the newly-created position of traffic coordinator, east coast at Infinity Records, according to Bethany Gorfine, manager, production services.

### Firefall on Tour



Atlantic recording group Firefall recently kicked off their current cross-country U.S. tour with a set of shows at the Roxy in Los Angeles. The tour coincides with the release of "Sweet and Sour," the third single to be culled from the RIAA platinum "Elan" album. Shown backstage at the Roxy are, from left: Firefall's Larry Burnett, Atlantic west coast a&r director John David Kalodner, local promotion rep Rock Allen Dibble, Firefall's Michael Clarke (front), KNAC program director Paul Fuhr, Firefall's Rick Roberts (front), Jock Barley, Mark Andes, Dottie Ross of D&M Business Management (front), and Andes' wife Mo.

### NARAS Plans Commercial Seminar

■ NEW YORK—A two-day seminar devoted to "The Making of a Musical Commercial" will be held from 9 a.m.-5 p.m. April 27-28 under the joint auspices of the New York chapter of the National Academy of Recording Arts and Sciences and the NARAS Institute, according to an announcement from Ray Moore, the chapter's president, and Selma Brody, the Institute's New York representative.

Subject matters to be covered include the writing, scoring, recording, budgeting, marketing and performing in connection with a radio commercial. In addition, participants will be given opportunities to write and actually produce a commercial during a live recording session.

On Friday, April 27th, lectures will be held at the Entermidia Theater, Second Ave. at 12th St., where all aspects of preparing a commercial for actual recording will be covered. Then on the next day participants will gather in CBS Records' 30th Street Studio for the live recording session.

### Col Names Burrus To Promotion Post

■ ATLANTA — Dave Swengros, Atlanta branch manager, CBS Records, has announced the appointment of Tim Burrus to the position of Columbia local promotion manager for the Charlotte marketing area.

In his new position, Burrus will be responsible for the promotion of all Columbia label product in the Charlotte market.

Burrus' most recent position with CBS Records was artist development manager, and he has also held the position of single record coordinator.

Upon its completion, there will be a wrap-up session when instructors will review the entire process with the participants and offer them guidance regarding future careers.

Anne Phillips, a New York chapter vice president and head of Anne Phillips Productions, will be joined on the instructional level by Roy Eaton, vice president and music director of Benton and Bowles advertising agency, and by Jim Progris, director of the NARAS Institute, a performing musician.

Tuition for the two-day seminar is \$50. Reservations and further information may be obtained from the New York chapter of the Recording Academy (NARAS), 14 E. 53rd St., New York, N.Y. 10022. The telephone number is (212) 755-1535.

### Lon Harriman Named Woodstock Festival GM

■ LOS ANGELES — Lon Harriman has been named general manager of the Woodstock Festival by co-producers John Morris and Michael Wadleigh.

Harriman's duties will cover a wide range of matters including overall responsibility for operations and personnel.

Harriman has been active as an agent at CMA and ICM, as a personal manager and as a general entertainment consultant.

His first responsibility will be to help nail down a festival site.

■ In the story about Jem Records' alternative distribution system that appeared in RW last week, the number of Cheap Trick "Live at Budokan" imports sold was 25,000 and not 205,000 as printed.

# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **HOLLYWOOD SWINGIN'**: One of the truly great moments on "Hollywood Squares"—and let's face it, there haven't been all that many—occurred some years ago when guest celeb **Vincent Price** was treated to a few bars of a raucous rocked called "Hamburger Midnight" and then asked to guess if the performers of the tune called themselves **Little Feat**, **Big Head** or the **Electric Watermelons**. Price (who admitted that he wasn't crazy about the song) guessed wrong, but then very few people had actually heard of **Lowell George** and co. at that point, so who could blame him? But oh, how things have changed. Now **Little Feat** themselves are guest celebs on "Squares," as part of a series of four shows featuring various musicians and singers that will run during the upcoming May "sweeps period." Set to appear, aside from the **Feat's Sam Clayton, Paul Barrere** and **Richie Hayward**, are various members of **Aerosmith** and the **Commodores, Chic, K.C. (of the Sunshine Band), Marvin Gaye, Nick Gilder, UFO, Todd Rundgren, Chaka Khan, Tanya Tucker, Samantha Sang, New Birth, Bonnie Pointer, Stargard** and **Kiki Dee** (and the ever-present **Paul Lynde**, of course). Recordings by the various participants will be used to segue to and from commercials instead of the usual "Squares" theme, and the questions may be musically slanted as well. The shows are due to air in the L.A. market on May 8, 22 and 29 and June 1. Be there and be square, so to speak.

ON THE ROAD AGAIN: Aficionados of New Orleans music are already familiar with the **Neville Brothers** and their varied single and lp credits prior to the quartet's formation as a full-time band about a year ago. Now **Aaron Neville**, best remembered for his mid-'60s soul ballad "Tell It Like It Is," is temporarily reviving his solo credit for an appearance on the upcoming soundtrack to "Heart Beat," the Orion/Warner Bros. theatrical feature based on the lives of **Jack Kerouac** and **Neil Casady**. The film, by the way, stars **Nick Nolte** and **Sissy Spacek**.

DEMOS THE BREAKS: A firm called **Appropriate Productions** has been formed by principals **Ben Brooks** and **Mike Shaffer**, offering what they call "an alternative to the majority of demo services available to songwriter, publisher and musician." They have prepared a series of nine packages for demo-makers, ranging from \$95 (not including tape) for a four-track recording with one instrument and two singers (Brooks and Shaffer also will produce and arrange) to \$680 for nine instruments, three vocal parts and sixteen tracks. **Appropriate Prods.** is an independent company with connections at various four, eight and sixteen-track studios in the area; and they guarantee their work. They can be reached at 934 So. La Cienega, Room 222, L.A. 90048 (276-8505).

PEOPLE AND PLACES: **Marty Balin**, who is now officially out of the **Jefferson Starship** (look for **Mickey Thomas**, late of **Elvin Bishop's** band, to replace him), is currently in the studio with **Jesse Barish**, producing Barish's second album. Barish has also finished producing a San Francisco group called **Cinema**; they are looking to be signed . . . At KROQ-FM, morning drive (6-10 a.m., Monday-Friday) d.j. **Larry Woodside** has been replaced by **Dusty Street**, who used to work Friday and Saturday nights. Meanwhile, the station is planning a live remote broadcast with **Robert Gordon** from Tower Records on the Strip, scheduled for April 29 . . . Look for a June release by MCA of the soundtrack to the **Who's "The Kids Are Alright"** . . . **Seawind's** horn section has certainly been busy: while the group is on a six-week tour of the west coast with **George Benson**, the horn men have been flying back and forth to L.A. to help with the new **Michael Jackson** lp, produced by **Quincy Jones** . . . **Van Halen** had to cancel their second gig in Spokane, Washington on April 14 after singer **David Lee Roth** collapsed onstage the previous night from a stomach virus. The concert was to be made up on the 19th . . . April 28 is the date set for the "most valuable players" awards, presented to session musicians and background singers in the L.A. area. The awards dinner, hosted by the L.A. chapter of NARAS and emceed by **Tommy Tedesco** and **Pat Williams**, will be at the Beverly Hilton. Meanwhile, our informed sources tell us that the 16,000 members of local 47 of the American Federation of Musicians, which covers this area, collectively earned \$50 million last year, which our calculators show adds up to a paltry \$3,165.50 per member. That's probably about as much as the **Eagles** spend on guitar strings and **Led Zeppelin** shells out for amplifier fuses on a weekly basis . . . Things appar-

(Continued on page 67)

## CBS Execs on Profit Slump

(Continued from page 3)

"It is important to bear in mind, however, that the earnings drop in the quarter resulted not only from difficult industry conditions," Backe told the approximately 100 share-holders in attendance, "particularly in the recorded music field, but also from carefully planned and targeted investments in television programming designed to maintain our competitive momentum. The decline comes in what is typically the smallest earnings quarter of the year."

Reviewing each of CBS's four groups, Backe pointed out that the CBS/Records Group had a "strong year in 1978 despite a strike at one of its pressing plants and the imposition of a new, higher copyright royalty." Revenues grew to very near the billion dollar mark originally set for 1980, he said, adding that the records group has a compound growth rate over the past five years of 19 percent in revenues and 21 percent in profits. Backe cited a sharp drop in pressing demands due to an unusually small number of new releases by the entire industry, CBS included. "This hurt us in our ability to press on a cost-efficient basis and was a major factor in our first quarter earnings decline," he said. "But the slowdown has begun to reverse itself, and record sales should accelerate as many new albums are released."

"I don't think a downturn in one quarter is particularly relevant," Yetnikoff told the share-holders, citing a 200 percent increase in record group sales and a 250 percent profit increase over the past five years starting from a very high base in a very competitive industry. "We're not running the record business on a quarter-by-quarter basis, quite frankly. Perhaps Wall Street is interested in that limited time frame, but we're interested in the overall future." Yetnikoff pointed out that the industry as a whole was not as vibrant as it had been in the past for a number of reasons, including the weather, and that there were a number of releases projected for the first quarter which were not delivered.

"Despite the fact that the fiscal results were not what we would like them to be, the market share information which we now have indicates that we've never had a higher market share than we closed out 1978 and started out 1979 with," he said. Yetnikoff said releases by such artists as **Heatwave, Earth, Wind & Fire, James Taylor, ELO, Bob Dylan, Willie Nelson, The O'Jays, Teddy Pendergrass, Boz Scaggs, Bruce Springsteen, Barbra Streisand, Dan Fogelberg** and **Paul McCart-**

ney are forthcoming. "I have great optimism that this will bring us back to where we planned to be in the first quarter of the year," he said.

"If you look at the market share of some of our competitors, we've kept pace with our full-year market share for last year," Lundvall told RW following the meeting. "Polygram has gone from a 20 percent share last year to a 14 percent share in the first quarter of this year." Lundvall also asserted, "You can't put a time limit on creativity or tell an artist he must deliver by X date. That's not what the business is about. Wall Street had better get a fuller understanding of what our business is about and how it works. It's just not locked into a quarter or a month; you have to look at it on a full-year basis. It's a people-intensive business. We're relying entirely on people and their creativity." Lundvall added that the **Bee Gees** were the only major artists in the record industry that delivered a new album in the first quarter.

"I do have sort of a suspicion that this is going to continue as a pattern in the industry," Lundvall said, "that major artists are going to want to release in the second quarter because there will be summer tours which is the best season in terms of big outdoor shows, highest grossing shows. So I think it's going to set up kind of a pattern that's going to last for a while—very heavy releases in the second quarter preceding summer tours, and then again in the third and fourth quarter preceding the Christmas season."

## Taylor Named GM, UA Music in London

■ LONDON—Harold Seider, president of **United Artists Music**, worldwide, has announced the appointment of **Robin C. Taylor** as general manager of the music publishing organization's London-based branch, **United Artists Music Ltd.**

Taylor will be responsible for professional operations out of London and will also be engaged in professional liaison with other overseas reps and offices in UA's publishing network.

## Arista Taps McBride

■ NEW YORK—Dennis Fine, vice president, publicity and press services, **Arista Records**, has announced the appointment of **Sophie McBride** to the position of manager, national r&b and jazz publicity for the label. She will be based in Arista's New York office and report to Fine.

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ O.K. SCREWHEADS (JUST HAD TO GET THAT IN ONE MORE TIME): First for the bad news: The popular writing team of **David McGee** and **Barry Taylor**, otherwise known as New York, N.Y., and a few other things which are unprintable, with this composes its last column as a team. After three years of co-authoring RW's most popular column, the *Pride of Tulsa* will continue to pen it by himself—the first time we have had a solo effort in these pages since the late **Ira Mayer's** memorable (and unlamented) *New York Central*.

Now for the good news: The untamed wit and humor (such as it is) of David McGee, which has always played a large part in the style and controversy of N.Y., N.Y., will still be an unbridled force. So watch out all you who set yourselves up for ridicule; McGee will be taking notes. If anyone should care to keep in touch with Barry Taylor, who is one hell of a guy (Editor's note: No comment), he can be reached at Stiff Records' soon-to-be-opened New York office, where he will assume the position of general manager for its U.S. label.

FRAINK WHO? Perhaps the most surprising hit in this disco-dominated year is an infectious instrumental ditty called "Music Box Dancer" as written and performed by one **Frank Mills**. Formerly a number one record, and currently in the top five on the Record World Singles Chart, "Music Box Dancer"—make no mistake about it—is determinedly MOR and every bit this year's "Love Is Blue," the 1968 instrumental hit by **Paul Mauriat** which is still heard in elevators the world-over. But who is this Frank Mills?

As it happens, Mills is Canadian and a 12-year-veteran of the music industry. He began his career as a member of the **Bells**, and can be heard playing harmonica and piano on the group's American hit of 1971, "Stay Awhile" (not the **Dusty Springfield** song of the same title). Shortly thereafter, Mills left the Bells to pursue a solo career which has been, according to the artist, "quite successful" in Canada and notably unsuccessful in the U.S. (save for a minor hit in 1971, "Love Me Love").

For Mills, the popularity of "Music Box Dancer" has been both hard earned and a vindication of his belief in the appeal of the song he wrote on a spring day in Montreal in 1973 and peddled to various record companies over the years. "I had this song," Mills recalled recently in a telephone interview, "and I knew people would like to hear it. But getting that fact across to record companies was a problem. It took me five years."

"Music Box Dancer" was in fact released in Canada in 1974, on a small label that folded within three months of its inception. Mills then recorded a demo tape for Polydor, in 1977, found it unsatisfactory, but told the company, "I've got this other record in the can and I'd really like to give it a shot." Polydor, Mills adds, "agreed to do it in a half-hearted way at first. It's the same everywhere in this industry. You can't talk to people; they don't want to hear anything but disco. But I don't think the top 100 has to be 99 percent disco."

Nevertheless, Mills harbors no grudge against the industry that took so long to come around to his point of view. "None at all," he stresses. "I always felt the song would work—it's a happy song and it's just right for that market out there that really hasn't been catered to—and I've also felt I was a little ahead of my time. We'll have to prove that one in the next few years, I guess. I think we're onto something here; it's not just a shot in the dark."

HOW TO SAVE YOUR OWN LIFE: **Shawn Phillips**, now a resident of Positano, Italy, travels in a computer-equipped, 45-foot van. One of the computers is programmed to play chess. Hearing of this, the chess champion of Positano challenged the computer and was promptly beaten to the tune of six games to zero. This made the chess champ of Positano very angry. He threatened to destroy both the computer and Shawn Phillips. Phillips, who a couple of years ago had a nasty accident with a motorboat, wished to avoid the wrath of an irate chess champ. He suggested, and the champ agreed to, a rematch. And when the set-to came to pass, the chess champ was all-victorious and thus mollified. Unbeknownst to the chess champ, however, Phillips had in the interim lowered the computer's IQ, the better to make it less competitive. Courage, as Hemingway noted, is grace under pressure.

C. D. NEWS: The **Charlie Daniels Band** has just released its new album "Million Mile Reflections" at the same time its leader has

(Continued on page 67)

## E/P/A LP Promotion

(Continued from page 17)

are out there on the road, going to radio stations in their area all the time. They may have an album three weeks before it's shipped. Feineigle is responsible for the RAPM's, they report to him. He does the organizing, gets the new music, talks to the tip sheets and the trades, and directs the department (album promotion). Leeds has a lot of conversation with local and regional promotion people, as well as radio stations, and larger consultants, such as Lee Abrams, who advises close to 60 stations on their playlists."

### Two-Man System

The two-man operation of Feineigle and Leeds has replaced a system where one man was responsible for everything. There is now more contact with the outside, and the workload of the department can be divided out. A director in New York handles the scheduling, and in the marketing areas a steady flow of information can be maintained. Follow up visits to radio stations can be made on albums released the previous week, giving out more data on how the record is doing, and new product can be introduced, continuous contact having obvious advantages over sporadic meetings between promotion men and radio station personnel. "There is a feedback loop" says Gurewitz, "such that while the RAPM's are out there pushing new product, they are finding out the reaction by spending time with local promotion people. This is relayed back to New York in the weekly conference call, and when a record's hot we find out very quickly. This information is then sent back out to the other RAPM's and to the local people. It's a perpetual cycle."

The local promotion people

deal with all the new records, and all the stations in their area, including AOR, soft-rock, and AM. The RAPM has a specific focus on a project or two, handling only a few records, and visiting perhaps one station in a town before moving on to the next. They, the RAPM's, work on moving a record on a radio station from light rotation to heavy, and other specialized but crucial tasks, while the local man, in addition to radio stations, must deal with the whole marketing area, the stores, and how the records are selling in his town.

Feineigle talks to both product management people, hearing the new music, and deciding how to promote it with Leeds, and helps in marketing strategy, discussing when and in what medium ads should be placed. He is kept aware of areas in which an album is selling versus slow markets, and can adjust his promotion approach based on this information.

Gurewitz stated: "When the album promotion department is working with artist development, then a marketing plan can be sent down to the branch level, and they can plug in whatever's necessary in that area—time buys, ads, special kinds of concert appearance, etc." This form of specially suited marketing, and promotion schemes is facilitated by the two-man operation of Leeds and Feineigle.

This system permits more input, both in terms of "street" information, and in putting together promotion plans. All the people in E/P/A album promotion department are part of a network of communication that simultaneously collects information and disperses it, hopefully speeding up the time it takes between the first reaction, when a record hits the streets, and its recognition as a national hit.

## Dwight's Night



Dwight Twilley, after a recent performance at the Palladium, including songs from his new solo album for Arista, "Twilley," is joined backstage by friends and associates. During his visit to New York City, Twilley also showed up for surprise late-night club sets at Hurrah and Trax. Shown at the post-concert gathering (from left) are: (standing) Irv Lukin, N.Y. local marketing manager, Arista Records; Bruce Wheeler, S.F. local marketing manager, Arista; Dwight Twilley; Bob Feiden, vice president, east coast a&r; Wayne Forte, William Morris Agency; Rick Dobbis, vice president, artist development, Arista; (kneeling) Artie Patsiner, director, artist development, Arista.

## Germany

By JIM SAMPSON

■ MUNICH—Lou Reed does a great **Jefferson Starship** impression: his German tour fell apart on April 7 with a messy free-for-all in the Offenbach Stadthalle near Frankfurt. There were no problems in the other tour cities where Reed played. "He provoked the audiences in the other cities," says **Raimund Dorow**, right hand man of tour promoter **Karsten Jahnke**, "but they did not react until Frankfurt." What did happen? Reed and his band played for about 75 minutes, then walked off stage. Backstage, he protested that the American GIs in the audience were too noisy. He demanded that all Americans leave the hall before he'd continue. The promoters promised to keep the crowd under control, but refused to eject all Americans. Reed eventually returned to the stage. The house lights were kept up, because Reed wanted "to see the people who aren't my friends." After his second song, he pointed to someone in the fifth row, yelling "I want him out." Stage bouncers allegedly dragged the fan out by the hair and kicked him in the groin. As more fans were muscled out, the atmosphere in the hall deteriorated. Boos and whistles increased. A girl suddenly jumped onto the stage, apparently without hostile intentions. Reed kicked her, and she tumbled from the platform. Chaos broke out—Reed retreated backstage while the local promoter from MaMa concerts called the police. Reporters filed formal complaints against Reed, who was taken to the local jail. Meanwhile, Reed's former fans were demolishing \$17,000 worth of Stadthalle seats and part of the sound equipment. The next morning, Reed's European tour managers, DKB of Copenhagen, posted bail. The singer flew to Basel and gave a show. Reed apparently did not suffer a nervous breakdown, as has been reported. A subsequent return to Germany for a sold out show in Munich was cancelled. Dorow says Reed did not want to play again in Germany. He might not get the chance. Dorow doubts that any promoter will handle him here again. Neither Reed nor Arista have issued statements on what happened. The legal situation in Frankfurt and Munich is not clear. One thing is clear. Reed's problems increased with the number of people in the audience who spoke English. Or, to put another way, those who understand English the least enjoy the concerts of Lou Reed the most.

TEUTONIC TELEX: **Joachim Heider's** gutsy productions with transplanted American **Pamala Stanley** getting heavy disco tour promotion from EMI's **Holger Mueller** and **Dr. Joe Bamber** of UFA publishing . . . **James Last**, with about 130 (!) international gold records the most successful bandleader in recording history, celebrated his 50th birthday last Tuesday (17) in London's Royal Albert Hall; having conquered England, the only major market left for Last is the U.S. . . . WEA marketing chief **Johann Speyer** says the new **Peter Hauke**-produced **Supermax** album, "Fly With Me," is getting the biggest marketing campaign

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## WEA, Metronome Pact



WEA International president Nesuhi Ertegun has announced the acquisition of Metronome Records A.B. of Sweden as WEA International's newest affiliate. Metronome, which will celebrate its 30th anniversary this August as WEA Metronome of Sweden, is not affiliated in any way with the Metronome companies of Denmark and Germany. Shown above signing the final documents are, from left: Metronome co-director Borje Ekberg, Ertegun, and Metronome co-director Anders Burman.

## England

By VAL FALLOON

■ LONDON—11,000 country fans paying an average of £7.50 a day filled the Wembley empire pool over the Easter weekend to see a host of American and British stars in **Mervyn Conn's** international country music festival. Capacity crowds saw the seven-hour concerts each evening, superbly compered by **Ronnie Prophet**, and headlined by **Marty Robbins**, **Tammy Wynette** and **Crystal Gayle**. The discovery of the event was **Boxcar Willie**, whose reception proved again that Wembley fans are traditionalists at heart. Record companies reported good stand sales, especially K-tel whose double platinum **Don Williams** TV package is still finding buyers. A seminar held during the event brought up a complaint by CMA officers that BBC's Radio 1, the most powerful singles promotional station, still does not programme country. It was also emphasised that the UK is behind America, by neglecting the new acts whose crossover potential is greater here than the traditional artist. **Jo Walker**, the CMA's executive director hosted a buffet luncheon along with Conn but no artists were able to attend. Many of them were flying back and forth to Europe during the weekend for appearances in the coinciding festivals in various countries. The International Country Awards, presented by **Miss England** in the absence of **Roy Clark**, who was ill, went to **Slim Whitman** (best male), **Dolly Parton** (best female) and the **Statler Brothers** (best group). Top British duo was the **Duffy Brothers** and best british band, **Poacher**. The most promising international act was **Boxcar Willie**, which surprised no one here.

DISCOUNTS STOPPED: WEA has become the second major to drop special discounts to one stops. EMI scrapped its experimental scheme in February and now WEA has announced that individual deals will be done, stating that sales levels achieved did not make up for the ten percent discounts. Most large one stops say they will be able to import sufficient supplies to meet demand. The situation between majors and one stops has never been comfortable here as discounts mean

(Continued on page 66)

## Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—DON'T NEED A WEATHERPERSON DEPT.: While April is supposed to bring showers, all it's brought here is snow. In the surrounding areas, however, several farming communities have been virtually wiped out by flooding. In order to help the inhabitants of the region around Chatham, Ontario, **Murray McLauchlan** (who won critical acclaim for his single "Farmer's Song") has announced that he will do a benefit at \$10 per ticket to raise funds. Joining him will be label-mate **Bruce Cockburn**, who departs for Japan immediately following the benefit. Nice to know someone cares, innit?

KEITH DON'T GO: **Nils Lofgren** need not worry 'cause it appears **Keith Richard** isn't coming here. Instead, his planned benefit for the CNIB has been moved to Oshawa, Ontario, a city about 40 miles to the east of Toronto, in a venue that seats about 4,500 people. Reason for the change of venue? Maple Leaf Gardens is booked almost solid with hockey games and rock shows. The alternate site, Varsity Arena, was vetoed by the City of Toronto Building Department which didn't deem the auditorium suitable. It's reported that Keith is currently in Los Angeles, jamming with **Tom Petty**, **Bob Dylan** and **Ron Wood**. Reports Oshawa Civic Centre manager **Bill Kurelo**, "This'll be the biggest thing to happen to Oshawa since they opened the GM plant here." For history buffs, that was in 1918.

BITS'N'PIECES: Le Studio, the ultramodern facility north of Montreal, is currently playing host to **Wilson Pickett**, and **Chicago** is expected in when the Wicked Pickett is finished. Local guitarist **David Bendith** will promote his new album in style with an appearance at El Mocambo with **Billy Cobham**, among others, helping out. A&M's **Pat Ryan** showed his usual flair for the silly recently. Promoting **Chris de Burgh's**

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# Australia

By PETER CONYNGHAM

■ After several false starts **Contraband** will have their self-titled album released in the U.S. through Portrait. The single, from the album "Rainin' Again," has already made playlists in Australia . . . Singer/Songwriting team **Venn & Dealaney** recording their first single under the guidance of **Spencer Lee** at United Sound Studios in Sydney.

Sydney's newest radio station 2WS entered the ratings with a bang. 2WS captured a mighty 10.3 percent of the total listening audience eclipsing even the entry of 3MP in Melbourne which scored 10.1 in its first rating. 2WS made significant inroads in the afternoon and drive-time sessions and came in number two in the under 40s. Market leader 2SM suffered most, losing 6.3 percent of its audience. **Paul Marx**, formerly with 2SM, has joined 2UW as legal and administrative executive.

**Dire Straits** album heading towards triple platinum status in Australia . . . **Graham Parker's** first studio album since "Stick to Me" is entitled "Squeezing out the Sparks." The back cover features a photo of Luna Park, taken while he was in Australia.

Wizard Records to release three new albums as picture discs: "Life Support" by **Air Supply**; "Ooh Child" by **Marcia Hines**; and "We Dive at Five" by the **Nauts**.

Fable Records have released a compilation album "20 Great Australian Hits." The album features tracks by various Australian artists, all of which had strong chart action over a period of years. The album marks a return to TV advertising for Fable, whose managing director **Ron Tudor** has expressed pleasure at the initial customer response in Brisbane which has been used as a test market.

Eureka Records has recorded a "Direct to Disc" album for **Dutch Tilders** . . . South Pacific Entertainment Corporation has announced a May tour of New Zealand for **The Coasters**. This is to be followed by a June tour of Australia. Mooted for an Australian and New Zealand tour in the June/July period is the **Stylistics** also through S.P.E.C. . . . **Bob Marley's** first tour Down Under reportedly selling well.

Computicket investigation still dragging on. Currently the managing director, **Harry Miller**, is facing up to ten charges from the Corporate Affairs Commission, many of which carry large fines and imprisonment if proven.

## Germany *(Continued from page 64)*

ever devoted to a new release by WEA Germany; the Elektra set amassed the heaviest advance order of any domestic WEA album—over 200,000 . . . On its Emily label, **Francis, Day & Hunter** has released a batch of international material, including propulsive disco-pop from Munich and London by **Edna B. Jerano** . . . Bellaphon's **Branko Zivanovic** completing one year of Stax distribution with a big promotion campaign and new label releases . . . CBS has pushed **Toto** into the lp top ten with a highly successful dealer promotion involving the "toto" lottery . . . Intersong won big at Eurovision, with **Milk and Honey's** victory song and **Betty Missiego's** runner-up, co-published by Magazine . . . CBS press chief **Stefan Droeger** due to leave the company to form his own marketing firm.

# Germany's Top 10

## Singles

1. **GENGHIS KHAN**  
GENGHIS KHAN—Jupiter
2. **HEART OF GLASS**  
BLONDIE—Chrysalis
3. **BORN TO BE ALIVE**  
PATRICK HERNANDEZ—Aquarius
4. **TRAGEDY**  
BEE GEES—RSO
5. **IN THE NAVY**  
VILLAGE PEOPLE—Metronome
6. **CHIQUITITA**  
ABBA—Polydor
7. **I WILL SURVIVE**  
GLORIA GAYNOR—Polydor
8. **RUF TEDDYBAER**  
JONNY HILL—RCA
9. **HOORAY! HOORAY! IT'S A HOLI-HOLIDAY**  
BONEY M.—Hansa Intl.
10. **BABY IT'S YOU**  
PROMISES—EMI

## Albums

1. **TRAEUMEREIEN**  
RICHARD CLAYDERMAN—K-Tel
2. **HAFEN TRAEUME**  
LALE ANDERSEN—Arcade
3. **BREAKFAST IN AMERICA**  
SUPERTRAMP—A&M
4. **SPIRITS HAVING FLOWN**  
BEE GEES—RSO
5. **DIRE STRAITS**  
DIRE STRAITS—Vertigo
6. **ANGEL STATION**  
MANFRED MANN'S EARTH BAND—Bronze
7. **DAS GOLDENE SCHLAGERALBUM**  
PETER ALEXANDER—Ariola
8. **BALLADE POUR ADELINE**  
RICHARD CLAYDERMAN—Telefunken
9. **PARALLEL LINES**  
BLONDIE—Chrysalis
10. **TOTO**  
TOTO—CBS

*(Courtesy: Der Musikmarkt)*

# England's Top 25

## Singles

1. **BRIGHT EYES** ART GARFUNKEL/CBS
2. **COOL FOR CATS** SQUEEZE/A&M
3. **SOME GIRLS** RACEY/RAK
4. **SILLY THING** SEX PISTOLS/Virgin
5. **I WILL SURVIVE** GLORIA GAYNOR/Polydor
6. **IN THE NAVY** VILLAGE PEOPLE/Mercury
7. **SULTANS OF SWING** DIRE STRAITS/Vertigo
8. **SHAKE YOUR BODY (DOWN TO THE GROUND)** JACKSONS/Epic
9. **SOMETHING ELSE** SEX PISTOLS/Virgin
10. **HE'S THE GREATEST DANCER** SISTER SLEDGE/Atlantic
11. **THE RUNNER** THREE DEGREES/Ariola
12. **VALLEY OF THE DOLLS** GENERATION X/Chrysalis
13. **I WANT YOUR LOVE** CHIC/Atlantic
14. **GOODNIGHT TONIGHT** WINGS/Parlophone
15. **THE LOGICAL SONG** SUPERTRAMP/A&M
16. **HALLELUJAH** MILK & HONEY/Polydor
17. **STRANGE TOWN** JAM/Polydor
18. **POP MUSIK**/MCA
19. **I DON'T WANT TO LOSE YOU** KANDIDATE/RAK/
20. **THE STAIRCASE (MYSTERY)** SIOUXSIE & THE BANSHEES/Polydor
21. **OFFSHORE BANKING** BUSINESS MEMBERS/Virgin
22. **TURN THE MUSIC UP** PLAYERS ASSOCIATION/Vanguard
23. **HAVEN'T STOPPED DANCING YET** GONZALEZ/Sidewalk
24. **WOW** KATE BUSH/EMI
25. **KNOCK ON WOOD** AMII STEWART/Atlantic

## Albums

1. **GREATEST HITS VOL. 2** BARBRA STREISAND/CBS
2. **THE VERY BEST OF LEO SAYER**/Chrysalis
3. **C'EST CHIC** CHIC/Atlantic
4. **DISCO INFERNO** VARIOUS/K-Tel
5. **DIRE STRAITS** DIRE STRAITS/Vertigo
6. **BREAKFAST IN AMERICA** SUPERTRAMP/A&M
7. **SPIRITS HAVING FLOWN** BEE GEES/RSO
8. **PARALLEL LINES** BLONDIE/Chrysalis
9. **COUNTRY LIFE** VARIOUS/EMI
10. **MANILOW MAGIC** BARRY MANILOW/Arista
11. **COUNTRY PORTRAITS** VARIOUS ARTISTS/Warwick
12. **LIONHEART** KATE BUSH/EMI
13. **THE GREAT ROCK & ROLL SWINDLE** SEX PISTOLS/Virgin
14. **A COLLECTION OF THEIR 20 GREATEST** THREE DEGREES/CBS
15. **ARMED FORCES** ELVIS COSTELLO/Radar
16. **MANIFESTO** ROXY MUSIC/Polydor
17. **IMPERIAL WIZARD** DAVID ESSEX/Mercury
18. **BAT OUT OF HELL** MEATLOAF/Epic
19. **FEEL NO FRET** AVERAGE WHITE BAND/RCA
20. **GOLDEN COLLECTION** MARTY ROBBINS/Lotus
21. **LOVE TRACKS** GLORIA GAYNOR/Polydor
22. **JAZZ QUEEN**/EMI
23. **DESOLATION ANGELS** BAD COMPANY/Swan Song
24. **SQUEEZING OUT SPARKS** GRAHAM PARKER & RUMOUR/Vertigo
25. **YOU DON'T BRING ME FLOWERS** NEIL DIAMOND/CBS

*(Courtesy: Record Business)*

## Chicago Honors Steinberg



Pledging his support for a new program developed by the City of Chicago aimed at helping minority youth learn about and enter the music and entertainment business, Irwin H. Steinberg, executive VP of PolyGram Corp. and chairman of Chicago-based Phonogram, Inc./Mercury accepts a proclamation from Chicago naming April 13, 1979 "Irwin H. Steinberg Day," in honor of his "contributions to the cultural development and vitality of the City." During a reception in his honor at the Chicago Public Library Cultural Center, the record company executive also made a donation on behalf of PolyGram and Phonogram, Inc./Mercury to the newly-formed Sammy Davis, Jr. Performing Arts Scholarship Program which will support the City project.

## Supertramp Breaks Internationally

(Continued from page 10)

"One of the great side benefits of the amazing reception 'Breakfast in America' has received in Europe," commented Jack Losmann, A&M's international marketing director, "is that all of their back catalogue is again selling strongly and we are looking forward to achieving a number of new gold records on it in the near future."

"The key to the band's international success," said Charly Prevost of Mismanagement, the group's management firm, "is consistent touring. We tour every market for every record and it make a big difference. In France, for example, we had sold around 20,000 units of 'Even in the Quietest Moments' before our August 1977 European tour. The album is now around 300,000 mark in France."

Supertramp began its current 12-month, 21-country tour in the United States at the University of Colorado on March 16. All of the

first 14 dates have been sell-outs. All of the group's bookings are in major arenas, even in cities where, in their last tour, they played 3-4000 seat venues. "As tickets have gone on sale over the last month," commented Martin Kirkup, A&M director of artist development, "we've seen Supertramp selling out major arenas in a day or less. The first indication of their new stature was when they sold out two nights in the Milwaukee Arena, a total of 28,000 seats, in a matter of hours. Since then, they've sold out a series of date with comparable speed and excitement. We expect, on the basis of this, that all of their 58 U.S. bookings will be sell-outs, and that Supertramp will become one of the major concert attractions of the year."

A&M is supporting "Breakfast in America" with an extensive merchandising campaign keyed around the album's distinctive graphics.

## Canada (Continued from page 64)

new "Crusader" album, he made the rounds of local radio stations dressed like an extra from "Monty Python & The Holy Grail," complete with Steve Martin arrow-through-the-cranium. Meanwhile, Quality Records has been giving exposure to its new disco product by sending a Disco Roadshow around to major retailers. A pair of nimble-limbed dancers illustrated new dance steps at several major retail locations while dancing to recent releases by Sticky Fingers, Amii Stewart and Gino Soccio. The success of this campaign has prompted Quality to sign the dancers for an exclusive contract. Long time Montreal business veteran Alec Patterson has been appointed Quebec regional EPA rep by CBS. As the London stage play of "Rocky Horror Show" was closing down, after six years and 2500 performances, the CPI-funded Toronto stage version was celebrating a successful run. Plans call for a national tour, probably accompanied by the release of a single ("Timewarp," natch) by the Toronto cast.

**RUMORS REGARDLESS OF ACCURACY:** Is it true that GRT Canada plans to consolidate all its Canadian artists onto one GRT-owned label? Is it true that GRT Canada, having recently lost distribution rights for Sire, 20th Century and (soon) ABC in Canada, will soon announce acquisition of Motown and at least one other label? Is it true that Arista in the U.S. has signed Toronto's David McCluskey and Vancouver's Dogstar?

## Platterpus

(Continued from page 18)

Daniels was quoted as charging that product stolen from Capitol had been taken to Platterpus' Glendale store, where it was then funneled to the chain's Hollywood, Long Beach, Manhattan Beach, Santa Monica and Los Angeles locations. Less active titles, possibly including unsold product from those stores' original allotments of the stolen goods, were then alleged to be turned back to Capitol for return credit or cash via Platterpus' wholesale division, Sound Music Sales, at 2552 West Pico Boulevard.

Although Capitol sources declined comment, the investigation was reportedly spurred by auditors' discovery that approximately \$500,000 in inventory losses had plagued its warehouses, several times its average loss in recent years; the Fletcher Drive facility was additionally claimed to have reflected a greater inventory loss than all of Capitol's other branches combined.

Daniels also reported that Columbia is now conducting an in-

vestigation in its Santa Maria pressing site.

Still under investigation is Michael Pinto, 31, head of both Platterpus and Sound Music Sales.

Meanwhile, detectives said five other area retailers are now being investigated as possible recipients of stolen product.

## Smith To MCA Dist.

■ LOS ANGELES — Al Bergamo, president of MCA Distributing Corp., has announced the appointment of Mike Smith to the position of branch manager, St. Louis Branch, MCA Distributing Corporation.

Previously, Smith was the St. Louis sales representative for Polygram Distributing, a position he held since July of 1978. From 1972 to 1978 Smith was sales representative for RCA Records for the Kansas City and St. Louis markets.

Smith will be based in MCA's new branch offices in St. Louis and will report directly to Rod Trembley, MCA Distributing's newly appointed regional director, southwest region.

## England

(Continued from page 64)

low profits for majors but no orders from one stops mean a substantial drop in volume if the wholesaler buys elsewhere . . . Still on the subject of price cuts, the Harlequin chain of shops is launching a major press and radio campaign to hit back at the £1-off stores. Record companies are sharing advertising costs. The chain will, however, continue its policy of selective discounts . . . Give-away flexi-disc for the new Max Webster lp "A Million Vacations," brown vinyl for Billy Preston's "Go For It," green vinyl for the Undertones' 45, "Immy Jimmy" in a clear cover, and a choice of red, amber and green singles for the Rumour's single "Emotional Traffic" are some of this week's gimmick discs. And Wayne County's "Things Your Mother Never Told You" comes in a washable sleeve . . . Meanwhile CBS records chairman Maurice Oberstein warned dealers at a recent conference that unlimited 12-inch single issues could cause supply problems, though Earth, Wind & Fire's "Boogie Wonderland" will not be restricted. Pressing is at premium at CBS these days as the company is enjoying number one single and album status, with Art Garfunkel's "Bright Eyes" doing phenomenal business for an ordinary 7-inch black 45 and Barbra Streisand's "Greatest Hits" (Vol. 2) which was a TV lp, in its sixth chart week. In one day "Bright Eyes" brought in 87,000 orders.

**IMPORTS UP:** With the dollar declining as sterling gathers strength, UK import companies have enjoyed a buoyant year prompting increased foreign purchases from the US, Europe and even Japan, with one-stops of course happily helping the importers' profits leap . . . One live import, Neil Sedaka, is to play an extra date in aid of "Help A London Child," a local charity sponsored by Capital radio. His Palladium dates are all sold out . . . George Hamilton IV becomes the first US country artist to headline a British summer season, at Blackpool from June to October. A 14-week run is booked. Hamilton is also touring the UK in May . . . Heath Levy Music, probably the UK's fastest growing independent, has acquired a half share in Shapiro Bernstein. The catalogue now includes massive standards such as "My Way," "I Who Have Nothing" and "Je T'Aime." Mike Fletcher, who has been running Shapiro Bernstein's UK office, has been made a director of the company and will be based at the Heath Levy Music Regent Street offices . . . K-Tel Europe has announced some appointments: Tony Johnson, currently MD of K-Tel UK is the new vice president of corporate planning (K-Tel Europe). Colin Ashby moves into the vacant UK post and Robin Prior becomes deputy GM. K-Tel now has sales approaching a hundred million dollars in Europe, and was awarded six platinum albums in the past six months for Classic Rock, Don Williams' "Images," "The Amazing Darts," "Midnight Hustle," "Emotions" and "Action Reply."



# Gospel Time

By MARGIE BARNETT

■ The Gospel Music Association and the White House are firming plans for a gospel music event to be hosted by President and Mrs. Carter tentatively set for September. Further details are forthcoming.

Hob recording artist **Shirley Caesar** was named the most popular gospel artist among black college broadcasters. Hob VP **James Bullard** accepted her award presented at the first Annual Black College Radio Convention in Atlanta April 6-7 . . . **Ida Lee Moss** will celebrate her 25th anniversary as announcer of the Gospel Hour on WGSW, S.C. at a gospel show on April 29 at Emery High School in Greenwood. **Willie Banks & the Messengers**, **Norris Turner**, **The Flying Clouds of South Carolina**, **The Mighty Unknowns** and **The Spirits of Harmony** will be performing.

The Jesus Northwest festival has been slated for July 19-21 at the Clark County Fairgrounds in Vancouver, Wash. Among the artists scheduled are **Chuck Girard**, **Mike Warnke**, **Pam Mark Hall**, **Lilly Green**, **David Meece**, **Merrill Womach**, **Amy Grant**, **Keith Green**, **Andrus/Blackwood & Co.**, **Andrae Crouch & the Disciples** and **The Archers** . . . The Paragon Publishing Group has signed two co-publishing agreements with **Shane** and **Alice Keister's Addi Music**, **BMI** and **Dony McGuire's Takalofme**, **ASCAP** . . . Light Records has acquired all previous releases in the Children of the Day's catalogue . . . **Pat Hoffmaster**, formerly of the **Blackwood Brothers**, has signed a recording contract with **Voice Box Records**. **John Cox** took Hoffmaster's place with the **Blackwoods** . . . **Triune Music** has formed a new publishing division, **Cantus Press** . . . **Cam Florida** has scheduled the third annual Christian Music and Performing Arts Camp at Big Bear Lake, Cal, August 5-11 . . . **Bill Maxwell** has assumed his position with **Light Records** as director of a&r for contemporary and soul gospel artists . . . **Gary Pigg** has been appointed to catalogue promotion for the Paragon Publishing Group . . . **Star Song Records** in Pasadena, Texas, has launched the **Rivendell** label, whose first release is "You Can't Stand Up Alone" by **Daybreak Records** . . . **James D. Buckley** has been added to the **Singspiration Music and Records** staff as sales representative for the northeast . . . **Kathie Lee Johnson** (Petra) has taped a television commercial for the Florida Citrus Commission scheduled to run for the next 12 months . . . **Christian Broadcasting Network University** has announced plans for a Christian Music Seminar to be held on the campus of Old Dominion University in Norfolk, Va. June 24-29 . . . Congratulations to **Gentry McCreary**, Light's director of radio promotion, who recently tied the knot with **Michele Heningberg**.

Dan Brock Associates has announced the exclusive representation of **Fletch Wiley** (Star Song) concert tours, seminars and workshops . . . Light artist **Jon Byron** has signed with **Cliff Cartland's** Full Potential Agency for booking and management . . . **Noel Paul Stookey** (Newworld) will embark on a three week tour across the country on April 27. The tour includes 18 concert and club dates in support of his upcoming album, "Band and Bodyworks" . . . **Maranatha! Bible Store** of Ridgecrest purchased a translator device to rebroadcast **KQLH-FM's** signal to the Ridgecrest, China Lake and Inyokern communities 100 miles north of San Bernardino increasing the station's potential audience by 40,000.

## Brooker Taking Off



"No More Fear Of Flying," Gary Brooker's first solo recording, was debuted at Chrysalis last week. On hand to present the former **Procol Harum** mainstay's lp was producer **George Martin**. "No More Fear Of Flying" is due for release in June. Pictured from left are (back): **Roy Eldridge**, director of a&r; **Thom Trumbo**, a&r manager, west coast; **Billy Bass**, VP of promotion and creative services; **Roger Watson**, national a&r director; **Nick Blackburn**, manager; front: **George Martin**, producer; **Chris Wright**, president of Chrysalis Records, Ltd.

## UFO Sighting



Chrysalis recording artists **UFO** debuted their new band line-up at the California Music Festival. **Paul Chapman**, formerly of **Lone Star**, has replaced **Michael Schenker** and has been touring the country with the group. Pictured backstage are, from left: **Andy Parker**, drummer; **Paul Chapman**, lead guitarist; **Terry Ellis**, president of Chrysalis Records, Inc.; **Chuck Melancon**, national sales manager; **Peter Way**, bass lead singer; **Phil Mogg**, **Paul Raymond**, keyboardist and guitarist.

## The Coast

(Continued from page 62)

ently got a little out of hand during the cover shooting for **REO's** next album, "Nine Lives"; a black panther used in the shot attacked one of the models, biting her in the leg. Nothing too serious, though—the model will simply have to wear trousers for her next few sessions (or black fishnet stockings, maybe?) . . . Look out: here comes the next collection of gentle, adult contemporary love ballads from Mr. Mellow, **Ted Nugent**. His new album, "State of Shock," is due May 14 . . . **Stanley Clarke's** "Jamaican Boy" single, with **Jeff Beck** and **Steve Gadd**, will be released in late April . . . It's been suggested to us that if **Dire Straits** and **Chris Rea** were to record an album together, they could call themselves **Dire Rea** (think of it).

## New York, N.Y.

(Continued from page 63)

erupted in a flurry of activity. At the Cardinals-Phillies game in St. Louis on April 7, **Daniels** sang the national anthem; prior to that he had visited the Cardinals locker room and sung "Uneasy Rider" and "Long Haired Country Boy" to fire up the Redbirds, who went out and edged their foes, 3-2. Following the game, **Daniels** engaged several members of the St. Louis team in a spitting contest, no winners announced as of yet. While in St. Louis, the portly singer also paid a visit to **KSHE** where he hosted a special program devoted to **Lynyrd Skynyrd** and debuted his new album.

**PINBALL NEWS:** First **Ted Nugent**, now **Kiss**. The Bally Corporation has begun production on 15,000 theme pinball games, bearing the **Kiss** logo, which are expected to be on the market in July. Each unit reportedly is priced at \$1,850, which the merchandising firm of **Boutwell/Niocua** says is the highest priced merchandise item in rock and roll licensing history. Special features of the **Kiss** pinball machines include **Kiss** stroboscopic flash artwork, a lighting scheme never before used on pinball machines, and two **Kiss** songs, "I Want To Rock and Roll All Night" and "Shout It Out Loud," which play at the beginning and completion of every game.

**JOCKEY SHORTS:** Despite what you may have read here some time ago, **Rick Wills**, not **Kenny Passarelli**, is **Foreigner's** new bass player. Watch this space for further developments. And post no bills . . . **Ted Nugent** will cover **George Harrison's** "I Want To Tell You" (from the **Beatles'** "Revolver" album) on his next album. It marks the first time in his career **Nugent** has used material other than his own . . . the **Dukes of Dixieland** have recorded their first direct-to-disc album via the new digital computer process. Included in this album is the soundtrack from the NBC-TV miniseries "Studs Lonigan," which the **Dukes** performed . . . "Don Kirshner's Rock Concert" is set to air, on May 19, a 10-minute tribute to the **Doors**: The segment reportedly contains never-before-seen footage of the group's concert at the Roundhouse in London . . . touring: **Gilberto Gil**, for the first time ever in North America. He'll be in New York on May 4; the critically-acclaimed **Yankees** are playing a series of late-April dates on the east coast as a warm-up for a European tour. The official **Yankees** office is located at 2 Washington Village, Suite 7D, New York, N.Y., 10012; and **Stella Parton**, **Eddie Rabbitt** and **Hank Williams Jr.** will soon embark on tours of Alaska, with **Williams** booked into a cozy venue in Fairbanks known as the **Feed & Fuel** . . . **Kansas' Steve Walsh** is mixing and overdubbing his solo album at **Capricorn Studios** . . . **Jeff Baxter** of the **Doobie Brothers** is rumored to be producing **Livingston Taylor's** next solo outing for **Epic**.

# Studio Execs Laud Digital Recording; Uses Still Limited

(Continued from page 3)

rock, pop, r&b and disco hits—will remain the exception, not the rule, in digital sessions in coming months.

Thus, at Columbia Records, where label artist Stephen Stills recently baptized the Los Angeles Record Plant's 3M digital system with an evening session, national vice president of a&r Don Ellis says no other album projects are currently scheduled to utilize digital recorders. Asked whether the impact of digital techniques is being felt in terms of department policy on budgets and post-production preparation, Ellis told *RW*, "Not yet. We used the digital process to mix the Kenny Loggins AOR sampler that we sent out to radio, which we were quite pleased with."

Apart from that promotional release and the three songs recorded during Stills' session, though, Ellis says CBS' east coast engineering personnel are still the primary testing stage for digital recording. Like most a&r sources polled, Ellis said there's little doubt that digital will become a new industry standard, but at present, "We're trying to assess when it will work. We'll use whatever technology is the best, when it becomes practical and available."

RCA Records' Red Seal classical division conducted its first digital sessions, recording the Philadelphia Orchestra just last week. But while RCA's division VP of contemporary a&r, Warren Schatz, is another long-term advocate who sees digital recording as an inevitability, he, too, is waiting for full multi-channel digital systems to attain the editorial flexibility of current analog designs.

A producer and engineer, Schatz is already closely watching the technical and economic development of digital, but when asked whether he would cut digitally in the near future, his prompt response was "No way. I won't go near it until it's ready." That could be sooner than some skeptics think, though, at least in Schatz's view.

"I think that in the next 12 months we'll see designs with a better sampling rate in the top end, and with real editing capability," he forecasts, but adds that until recorder manufacturers further increase that sampling rate—an improvement which geometrically boosts the leasing or purchase cost of the equipment, he says—digital will be restricted to such specialized applications as the current classical dates.

Even so, Schatz says he's already examining the cost factor. "I've already taken it into consideration with respect to price—

when someone tells me it's going to cost \$400 an hour, I laugh my ass off." Also critical at present is the consumer's finished product—for Schatz, until existing analog pressing can be upgraded further for the mass market, or the eventual introduction of digital software in the home, the gains heard in the studio won't be fully transferred to the commercial record or tape.

Warner Bros. Records, whose own Burbank recording facility was among the first west coast rooms to obtain digital equipment, leased through 3M, has also tested the system with sessions by name acts, but, like CBS, isn't playing up its initial projects primarily in terms of the technology. Ry Cooder is currently recording his next album using the studio's digital gear, Randy Newman has cut several basic tracks, and several bands have reportedly been permitted to cut demo sessions as another test of the system's capabilities.

Like Columbia, Motown Records has also tested digital recording in a low-profile context, via a newly-recorded version of Bonnie Pointer's "Heaven Must Have Sent You." Originally recorded on conventional analog recording equipment for Pointer's label solo debut, the track has been given a new, disco-oriented

performance by producer Jeffrey Bowen for release as a 12-inch single. Although due for commercial availability, neither sleeve nor label copy note the use of digital equipment.

Although enthusiasm for digital product is already beginning to appear within the retail sector, where the topic surfaced during the recent NARM Convention, one major obstacle remains: confusion over the essential differences between conventional analog systems and the new digital equipment leased by 3M, Sony and Ampex. Those systems, along with Dr. Thomas Stockham's Soundstream digital recorder, have already prompted some label sources to confide a warier stance than their overall support for digital's future might suggest, since none are compatible; further frustrating wider industry understanding of the new technology is the wide spectrum of possible uses, from two-channel digital tape mastering to the eventual, all-digital systems of the future, which will carry technology from the studio to the mastering chain and into home digital playback systems.

More than one a&r executive admitted off the record that the basic concepts behind digital gear have created a new trade buzzword not yet understood by

most creative staffers, let alone marketing, promotion or sales reps. As one major label VP put it, "I'll bet you 90 percent of the executives you talk to don't really have the foggiest notion of what digital recording is."

At Elektra/Asylum, Terry Dunavan, a veteran engineer who supervises recording and mastering projects at Elektra's facility here, professes long-term support for digital's eventual emergence as the industry standard, but also cautions against quick conversions to the digital bandwagon. To Dunavan, digital is "still in its baby stage, but it's likely to change within the next year or so, at least in terms of studio recording."

For the next five years or more, Dunavan asserts the consumer market's overwhelming preference for conventional disc and tape playback systems will undercut the full technical gains that will become practical with the introduction of home digital playback gear. Until then, says Dunavan, "I don't think the consumer's going to be able to hear that much of a difference, if only because we're still working with analog discs, and, as such, have to contend with pressing problems such as poor compound."

The rivalry between competing  
(Continued on page 69)

## Engineers, Technicians Agree: The Future Is Digital

by SAMUEL GRAHAM

■ LOS ANGELES — Although relatively little digitally-recorded product has as yet been made commercially available, and although it is generally conceded that the digital system still has its limitations, the consensus of engineers and technicians who have given the system its first tests in a pop/mainstream setting is that digital is already demonstrating its superiority over more conventional recording techniques.

Recent interviews with key personnel at the Record Plant West in Los Angeles and Warner Bros. Recording Studios in North Hollywood, two of the three California facilities (A&M is the third) with 32-track and 4-track digital recording equipment—machines manufactured by 3M and leased to the three studios—currently in use, elicited overwhelmingly positive opinions of digital's effectiveness. Typical comments came from Lee Herschberg, Warner Bros. director of recording and engineering, who contended that "there's no question that this is the next step," and from the Record Plant's technical director Penn Stevens, who called it "an enor-

mous leap forward."

Herschberg aptly described the principal virtues of digital recording as "the almost complete absence of noise and the cleanliness of the recording. There is virtually now wow or flutter [speed irregularities that commonly occur in the mechanics of a tape transport] and no need for noise reduction, while distortion is only a small percentage of what you get with an analog machine. What's more, there is basically no generation loss when you're making copies of a tape or mixing down to stereo." Warner Bros. chief engineer Al McPherson added that "the machine has a 96db [decibel] dynamic range, which is about 20-30 db greater than a conventional machine."

The first beneficiaries of digital's various advantages, logically enough, have been the engineers and the musicians themselves. "The quality of playback seems to be exactly what comes out of your board," said Herschberg, "which artists like very much—they hear their performances played back with a clarity they've never heard before. With analog recording, we weren't aware of what we might be losing; now we

can hear things that we might not have known were missing before." From an engineer's standpoint, said Stevens, "learning to use a digital machine is no more difficult than learning how to use any different make of multi-track recorder. All of our engineers have reacted very well to the new equipment."

The aforementioned results achieved by recording digitally—a cleaner, less noisy record with a considerably greater dynamic range—are similar to those available through the direct-to-disc technique. "But whereas direct-to-disc is only suitable for a few people," said McPherson, "digital lends itself to everybody, because you can overdub with it, and you can use more normal mastering techniques." Herschberg added that "digital recording will obviate the benefits of direct-to-disc, I think. There's no degradation of the signal, which is one of the advantages of direct-to-disc; and digital provides eight more tracks for the artist, which is a nice thing psychologically."

It remains to be seen if those benefits that are obvious to a musician or engineer in the  
(Continued on page 69)

## A Short Course in Digital Sound

By SAM SUTHERLAND

■ LOS ANGELES — Even as major labels here are readying their first commercial album releases for digitally recorded classical product, the basic technology behind this new method of sound reproduction remains a relative mystery to the majority of the music industry. Few trade veterans outside the studio world can distinguish between the new technology and its disc and tape antecedents.

Much of the confusion stems from the very origins of digital technology, a field which encompasses far more than sound recording, having already impacted on consumer purchases in industries as disparate as the home appliance trade and time-keeping devices: even within the professional audio field, digital technology isn't entirely new, having yielded earlier applications in signal processing, tape mixing and tape handling for otherwise conventional recording setups. Computerized mixing, digital delay lines and automatic tape locaters are only the most familiar digital designs widely used.

At its most basic, digital technology is both parent and child to computers. One of the most succinct definitions for digital sound recording, offered by The Record Plant's Penn Stevens, technical director, also serves as an apt summation of overall digital processing: Stevens characterizes his studio's 3M system as "a neutral information storage device."

In digital recording, the information stored is sound. But the method of storage differs radically from conventional, analog tape recording. In conventional analog systems, the physical energy of sound waves is converted by microphone elements into an electro-magnetic model—or analog—stored by the oxide surface of the master tape; that model is, in turn, transformed into another physical model, the wiggling groove of the master disc, ultimately duplicated on the finished lp or single (in pre-recorded tape, the model is, of course, a generational duplicate of the master tape).

Both tape and disc thus represent complex maps of the original sonic information being captured. Any damage to the surface of that model—worn tape oxide, or scarred groove wall, due to surface defects or repeated contact with tape head or stylus—will degrade the accuracy of the final sonic image recreated by loudspeakers. Similarly, any irregularities in the speed of the tape as it passes across the recording head will yield distortion.

In digital recording, tape is still used, but not to store that detailed model. Instead the recorder converts the original energy of the source by rapidly sampling that sound—typically by at least 40,000 samples per second, and, in current pro systems, as much as 50,000 times. Each discrete sample is transformed into a simple digital number—a binary value, expressed in a set length per pulse, in which the value of each digit is either 0 or 1, providing a simple "on-off" voltage instruction to the recorder's electronics.

The length of that pulse—typically 14 or 16 digits, or bits per sample—as well as the frequency of the sampling determines the accuracy of the original pulse, as well as the machine's ability to compare code with original and detect any errors. The complexity of that constant sampling and error correction, as well as the speed, account for the six-figure purchase costs tied to existing multi-channel digital packages.

The code thus stored is then decoded during playback or digital-to-analog mastering to provide a replica of the original sound source. Because the tape is storing this relatively simple electronic shorthand, rather than a complex analog, conventional degradation during successive tape generations is virtually eliminated; since each digital generation need only reproduce simple voltage instructions, a tenth generation tape is said to be indistinguishable from the master, a factor that ultimately points to obvious benefits in mass production.

Right now, though, that encoding process is still impeding the familiar splicing edits used with analog tape. And while research continues to increase both sampling rate and bit-length, the cost for those increases is keeping price tags astronomic.

## Engineers & Technicians

(Continued from page 68)

studio will be as discernible to the average record buyer. Record Plant president Chris Stone believes they will, noting that "I have consumer ears, and the advantages are readily apparent to me."

"As much as people say that the difference in quality with direct-to-disc is clearly audible," added Herschberg, "I think this will be every bit as obvious."

Both Herschberg and Stevens tempered their sanguine predictions for consumer appreciation of digital records by cautioning that "by going to a disc format, you cut down on the benefits of the machine." Stevens, while contending that "the difference will be audible," admitted that "we really don't know if it will still be audible after making a lacquer master and pressing a million copies. The mass-produced disc is the limiting factor right now; it wouldn't be if everybody pressed like Deutsche Grammophon, but obviously they don't."

Stevens and Stone agreed that a 12" digital single recently released by Motown Records will be the first test of the potential record pressing problem. The single, Bonnie Pointer's "Heaven Must Have Sent You" (which appears on the disc in both digital and conventional versions), is one of several recent Record Plant digital projects; others include a single by the A&M group Lion, as well as three tracks recorded by Stephen Stills, which Stone called "the first real test of the system." At Warner Bros., digital projects have included an in-progress Ry Cooder album and some basic tracks for a new Randy Newman work.

The Record Plant's digital machines are currently sharing studio space with analog equip-

ment (as at Warners, the charge for digital recording is about \$25 more per hour). Ideally, said Chris Stone, "we will convert another studio to take the digital machine, because there's already so much business in studio C that we just don't have time to expose the digital to new people. But our feeling is that over a period of time, an entire studio will go digital—tape machine, then console, then even microphones. It can be done, but it will be expensive." That's putting it mildly—Herschberg noted that "assuming 3M makes them available for sale, I'd guess that it will be possible in the next couple of years to buy a 32-track machine for around \$75-100 thousand," while Stone indicated that one estimate for an "all digital control room" had amounted to a prohibitive \$20 million.

### Editing

Perhaps the most serious drawback to digital recording, at digital equipment for use on a editing capability. "Electronic editing is the answer," said Stevens, "and 3M may have an editing machine ready this year. But it will always be a hassle, because it is necessarily a multi-machine process." Even so, he added, "the superstar musicians, the guys who are used to using complete takes, will have no problems."

Other studios are investigating digital equipment for use on a permanent basis. Filmways/Heider, for example, has temporarily employed Sony and Soundstream 2-track units, and expects to test new Ampex and Sony machines (the latter a 24-track unit) for possible permanent installation soon after the Audio Engineering Society show, scheduled for May 15-18 in Los Angeles.

## Label Execs (Continued from page 68)

digital systems—which use different bit-lengths for their basic lines, or codes, varied sampling rates and incompatible head designs, any of which frustrates compatibility—will impede both mainstream professional use and consumer acceptance. Because master tapes will be less easily moved from studio to studio for subsequent recording, even the introduction of more extensive overdubbing capabilities won't turn the tide for those clients used to bicycling their projects between different studios.

As for record buyers, Dunavan feels "The consumer's not ready for another 'quad' experience," alluding to the fatal impact of rivaling and incompatible four-channel formats on a now mori-

bund audiophile configuration. "It's going to take a major, concentrated effort by all of the hardware manufacturers to develop a single standard."

### Independents

Recording artists, independent producers and personal managers are only slightly better prepared for the new digital era than their label associates, most respondents felt.

Portrait's a&r vice president, Lorne Saifer, who noted no digital projects currently planned for that label's acts, felt most acts remained unaware of digital recording's specifics. "They really don't know what's going on, either. A lot of them are still just getting into computerized mixes, itself a digital technique," said Saifer.

# Record World Gospel

## Word Increasing Product Visibility

(Continued from page 12)

Sunday of Easter in the beach area. Our hopes are that the heavy concentration of airplay and time buys will give us the strength to make a national breakout on the record within two weeks."

Cloer further explains the company's philosophical strategies. "We're coming with a single lyric content where the interpretation is left completely up to the listener, but the album content will not be compromised. We will not do a complete album that does not have the name of Jesus in it or God, because we are not trying to become a top 40 company. We are trying to be pure business people evaluating our market, finding a void in the market and

projecting ourselves and our efforts towards that void to try and take advantage of what's there. If we can do all of this effectively, and we honestly feel that we can, then the rest of the things are going to take care of themselves.

"We already have a segment of the Top 40 market that shall we say is in our corner, so we're not doing anything new or trying to build a new audience, we are just taking advantage of that portion of the audience that is already there and supply them with this product. It's not a pipe dream or a fluke. We planned it to the best of our knowledge and it's coming through. If we can just get the ear of some key people, they are going to see what we are talking about and why we are excited."

Roland Lundy, Word's vice president of sales, explains how his department is working to get the most mileage out of the recent secular airplay. "We stay in close communication with Mike and the promotion staff to keep product in the markets where we are getting the airplay," says Lundy. "When we hear that a station is going on the record, we immediately contact the distributor we use in that area and our salesman to make sure they have both single and album product on the floor. A few days after the airplay gets started we follow up from here by phone to check

(Continued on page 71)

## Steve Potratz Named Sparrow Vice President

LOS ANGELES—The board of directors of Sparrow Records, Inc. has announced the appointment of Steve Potratz as corporate vice president. In this capacity Potratz will concentrate on the development of Sparrow's marketing department.

Specific points of emphasis include setting up promotion and publicity departments, servicing retail accounts, developing marketing campaigns, helping stores, particularly Christian bookstores, to properly merchandise product and familiarizing secular accounts with gospel product.

Rick Horn has also been added to the Sparrow staff as administrator handling the areas of shipping, billing and data processing.

## Joyful Noise



Disneyland sponsored "Night Of Joy," an evening of contemporary Christian music, April 6 to a crowd of 18,000. Pictured at the event are (from left): Maranatha Music director of artist relations Terry Sheppard; Ann Bleymaier, Maranatha Music director of sales and marketing; Ted Bleymaier, Maranatha recoding artist; Dan Ruppel of Isaac Air Freight; Maranatha artist Karen Lafferty, and WEA International's Nick Panaseiko. In addition to Isaac Air Freight and Lafferty, other performers included B. J. Thomas, Reba, Mike Warnke, Sweet Comfort Band, Danniebell, Chico Holiday, Jessy Dixon & the Dixon Singers, Terry Clark Band, Amplified Version and Peggy Archer.

## Contemporary & Inspirational Gospel

APR. 28	APR. 14		
1	2	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	21 23 <b>TELL 'EM AGAIN</b> DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
2	1	<b>HAPPY MAN</b> B. J. THOMAS/Myrrh MSB 6593 (Word)	22 19 <b>COSMIC COWBOY</b> BARRY MCGUIRE/Sparrow SPR 1023
3	4	<b>BREAKIN' THE ICE</b> SWEET COMFORT BAND/Light LS 5751 (Word)	23 — <b>THE LORD'S SUPPER</b> JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
4	5	<b>HOME WHERE I BELONG</b> B. J. THOMAS/Myrrh MSB 6574 (Word)	24 — <b>SEASONS OF THE SOUL</b> MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6606 (Word)
5	3	<b>MIRROR</b> EVIE TORNUQUIST/Word WSB 8735	25 — <b>JOHNNY'S CAFE</b> JOHN FISCHER/Light LS 5757 (Word)
6	7	<b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow SPR 1015	26 21 <b>PRAISE I</b> MARANATHA SINGERS/ Maranatha MM0008 (Word)
8	9	<b>FORGIVEN</b> DON FRANCISCO/New Pax NP 33042 (Word)	27 26 <b>A TIME TO LAUGH, A TIME TO SING</b> TERRY TALBOT/Sparrow SPR 1022
9	8	<b>THE VERY BEST OF THE VERY BEST</b> BILL GAITHER TRIO/Word WSB 8804	28 35 <b>GIFT OF PRAISE</b> MARANATHA SINGERS/ Maranatha MM0046 (Word)
10	13	<b>BENNY HESTER</b> Spirit NDR 3001 (Sparrow)	29 27 <b>STARLIGHTER</b> ALBRECHT, ROLEY & MOORE/ Spirit NDR 3003 (Sparrow)
11	11	<b>DALLAS HOLM AND PRAISE LIVE</b> Greentree R 3441 (Benson)	30 31 <b>COME BLESS THE LORD</b> CONTINENTALS/New Life NL 77-7-6
12	16	<b>HIS LAST DAYS</b> DALLAS HOLM/Greentree R 3534 (Benson)	31 33 <b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
13	10	<b>AWAITING YOUR REPLY</b> RESURRECTION BAND/Star Song SSR 0011	32 24 <b>A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS</b> EVIE TORNUQUIST/Word WST 8769
14	14	<b>PRAISE III</b> MARANATHA SINGERS/ Maranatha MM0048 (Word)	33 25 <b>FRESH SURRENDER</b> THE ARCHERS/Light LS 5707 (Word)
15	15	<b>WAITING FOR THE RAIN</b> JAMES VINCENT/Caribou JZ 34899 (CBS)	34 28 <b>FOLLOWING YOU</b> ANDRUS/BLACKWOOD & CO./ Greentree 2R 3515 (Benson)
16	17	<b>BLAME IT ON THE ONE-I LOVE</b> KELLY WILLARD/Maranatha MM0047 (Word)	35 29 <b>THE LADY IS A CHILD</b> REBA/Greentree R 3486 (Benson)
17	20	<b>COMMUNION</b> Birdwing BWR 2009 (Sparrow)	36 39 <b>HE MADE ME WORTHY</b> JANNY GRINE/Sparrow SPR 1021
18	12	<b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714	37 30 <b>BRINGIN' THE MESSAGE</b> MESSENGER/Light LS 5738 (Word)
7	6	<b>MANSION BUILDER</b> 2ND CHAPTER OF ACTS/ Sparrow SPR 1020	38 32 <b>WOOD BETWEEN THE WORLDS</b> BOB AYALA/Myrrh MSB 6608 (Word)
19	18	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 Sparrow	39 38 <b>FOLLOW THE LEADER</b> ANNE HERRING & THE KIDS OF THE KINGDOM/Birdwing BWR 2012 (Sparrow)
20	22	<b>AMY GRANT</b> Myrrh MSB 6586 (Word)	40 34 <b>HEY DOC!</b> MIKE WARNKE/Myrrh MSA 6599 (Word)

## Tempo Ups Klein

■ KANSAS CITY — Dr. Jesse Peterson, president of Tempo, Inc., has announced the promotion of Don Klein to director and coordinator of special marketing.

Klein will supervise the areas of radio promotion, artist relations, artist promotion appearances and act as liaison with Avant Sales, Inc., the marketing representatives for Tempo products. He will also be responsible for special marketing programs to be promoted by Avant.

Klein has been with Tempo for over a year, coming from previous employment at Sparrow Records and Action House Publishers.

## Ebony Awards Set

■ NASHVILLE—The first annual Ebony Gospel Awards have been set for April 28-29 here at the Tennessee Theater to recognize professional and non-professional achievements in the following categories: soloist (male and female), ensemble, church choir, community choir, quartet, songwriter, musician, attire, album of the year and record company of the year.

Performers slated to appear include the 21st Century Singers, Bobby Jones and New Life, Morgan Babb, The Novella Williams Experience and J. Robert Bradley on April 28 and Shirley Caesar plus the award winners on April 29.

# Gospel Album Picks

## I WANNA BE READY

**DON DeGRATE DELEGATION—Brighter Day 6061 (A&I)**

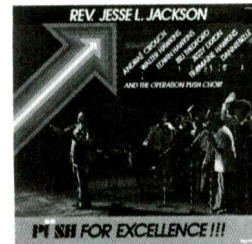
The production duo of Dillard & Boyce, creators of several disco hits, have now turned their music acumen to gospel with the formation of Brighter Day Records and this incredible debut package on Don De Grate. One listen proves this to fill the sound quality void black gospel has been trapped in for so long. Watch for acceptance in all formats.



## PUSH FOR EXCELLENCE

**VARIOUS ARTISTS—Myrrh MSB 6617 (Word)**

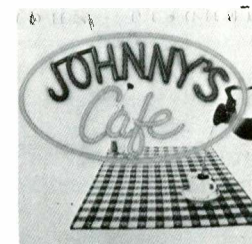
This live recording of the '78 PUSH concert in Kansas City features some of the brightest stars in black gospel. Andrae Crouch, Danniebelle, Jessy Dixon, Edwin Hawkins, Walter Hawkins & Family, Bili Thedford and others, hosted by Rev. Jesse L. Jackson, are spotlighted in this dynamic package which should easily become one of this year's biggest sellers.



## JOHNNY'S CAFE

**JOHN FISCHER—Light LS 5757 (Word)**

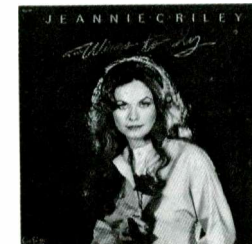
This excellent package differs from typical gospel lps as evidenced immediately by the cover art. Fisher's lyrical insight is right on target in this concept lp. The title cut, "Midnight On Main Street," "One Lane Road," and "Circle Of Blessing" display Fischer's craftsmanship well.



## WINGS TO FLY

**JEANNIE C. RILEY—Cross Country R 3539 (Benson)**

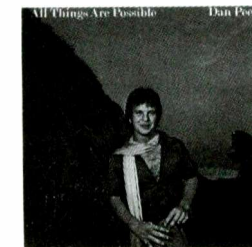
Riley's debut gospel effort on the new Benson company label Cross Country is solidly based in a country style and guaranteed to please listeners in both categories. Strong material accented with tasty 'down home' production and Riley's definitive vocals leave the earmarks of a winner.



## ALL THINGS ARE POSSIBLE

**DAN PEEK—Lamb & Lion LL 1040 (Word)**

Peek's smooth vocal styling once a part of the group America is the easily recognizable focal point on his first gospel album. "Love Was Just Another Word," "One Way," "Hometown" and the title cut offer a representative view of the lps laid back sound. Identity from past pop involvements will no doubt augment customer appeal.



## Word Product Visibility (Continued from page 70)

movement—do they need more singles, what's been the reaction, are people asking for it, etc., and forward that information back to the radio station and the distributor."

According to Lundy the emphasis of the recent Atlanta/Phoenix sales meets keyed in on merchandising for the second quarter. Lundy states that Word's new stance calls for "service-oriented" sales reps interested in store and dealer product turnover and merchandising. A part of the service will be the reps active involvement in the actual construction of various store displays, a move

that Lundy feels will have positive impact especially in the Christian bookstore market, where store merchandising techniques are often unknown and ignored. The "Merchandising For Dollars" theme has spawned a contest for the reps as to who can set up the best in-store displays. Polaroid cameras were issued to each of the 25 field reps to photograph the displays.

The combination of secular airplay, aggressive sales and merchandising plans and significant second quarter releases should help Word break through present boundaries to a wider audience.

## Soul & Spiritual Gospel

APRIL 28, 1979

APR. 28 14

- |    |    |   |
|----|----|---|
| 1  | 1  | <b>LOVE ALIVE II</b><br>WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)                                 |
| 2  | 2  | <b>I DON'T FEEL NOWAYS TIRED</b><br>JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)         |
| 3  | 3  | <b>THE FOUNTAIN OF LIFE JOY CHOIR</b><br>Gospel Roots 5034 (TK)   |
| 4  | 4  | <b>FROM THE HEART</b><br>SHIRLEY CEASAR/Hob HBL 501 B   |
| 5  | 6  | <b>LOVE ALIVE</b><br>WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)                                    |
| 6  | 10 | <b>LEGENDARY GENTLEMEN</b><br>JACKSON SOUTHERNAIRES/Malaco 4362 (TK)  |
| 7  | 8  | <b>LIVE IN LONDON</b><br>ANDREA CROUCH & THE DISCIPLES/Light LSX 5717 (Word)  |
| 8  | 7  | <b>I'LL KEEP HOLDING ON</b><br>MYRNA SUMMERS/Savoy 14483 (Arista)   |
| 9  | 9  | <b>LIVE</b><br>DOROTHY NORWOOD/LA DCP 1915  |
| 10 | 5  | <b>GOSPEL FIRE</b><br>GOSPEL KEYNOTES/Nashboro 7202   |
| 11 | 11 | <b>FOR THE WRONG I'VE DONE</b><br>WILLIE BANKS & THE MESSENGERS/HSE 1521  |
| 12 | 13 | <b>DWELL IN ME</b><br>REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)                        |
| 13 | 15 | <b>YOU LIGHT UP MY LIFE</b><br>ISAAC DOUGLAS/Creed 3090 (Nashboro)  |
| 14 | 14 | <b>EVERYTHING WILL BE ALRIGHT</b><br>JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)  |
| 15 | 19 | <b>DR. JESUS</b><br>THE SWANEE QUINTET—Creed 3088 (Nashboro)  |
| 16 | 17 | <b>PUT GOD IN YOUR HEART</b><br>CASSIETTA GEORGE/Audio Arts 7004  |
| 17 | 25 | <b>(IS THERE ANY HOPE FOR) TOMORROW</b><br>JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy DRL 7020 (Arista) |
| 18 | 18 | <b>FIRST LADY</b><br>SHIRLEY CAESAR/Hob HBL 500 B   |

- |    |    |  |
|----|----|--|
| 19 | 20 | <b>LIVE IN SWEDEN WITH CHORALERNA</b><br>DANNIEBELLE/Sparrow SPR 1019                  |
| 20 | 16 | <b>WHEN JESUS COMES TO STAY</b><br>SARA JORDAN POWELL—Savoy 14465 (Arista)             |
| 21 | 22 | <b>JESUS IS COMING</b><br>SENSATIONAL NIGHTINGALES/ABC/Peacock PY 29232                |
| 22 | 34 | <b>SINGING IN THE STREET</b><br>THE PILGRIM JUBILEE SINGERS/Nashboro 7198              |
| 23 | 24 | <b>CHAPTER 5</b><br>INEZ ANDREWS/ABC/Songbird SB 269                                   |
| 24 | 26 | <b>LIVE AT CARNEGIE HALL</b><br>JAMES CLEVELAND/Savoy DBL 7014 (Arista)                |
| 25 | 23 | <b>MORE THAN ALIVE</b><br>SLIM & THE SUPREME ANGELS/Nashboro 7209                      |
| 26 | 21 | <b>SINNER MAN</b><br>DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)                   |
| 27 | 30 | <b>HOW FAR IS HEAVEN</b><br>REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista) |
| 28 | 12 | <b>REUNION III</b><br>JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)          |
| 29 | 29 | <b>GOD'S GOODNESS</b><br>WILLIE BANKS & THE MESSENGERS/HSE 1478                        |
| 30 | 32 | <b>FAMILY REUNION</b><br>REV. JULIUS CHEEKS/Savoy 14504 (Arista)                       |
| 31 | 27 | <b>AMAZING GRACE</b><br>ARETHA FRANKLIN/Atlantic SD 2906                               |
| 32 | 33 | <b>TREASURES</b><br>SHIRLEY CAESAR/Hob HBL 502 A                                       |
| 33 | 35 | <b>ALL TOGETHER FOR ONE</b><br>THE ALVIN DARLING ENSEMBLE/Inspirational Sounds IS 1003 |
| 34 | 39 | <b>COME ALIVE FOR JESUS</b><br>THE J. C. WHITE SINGERS/Savoy 14498 (Arista)            |
| 35 | 28 | <b>GOLDEN FLIGHT</b><br>DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237                        |
| 36 | 31 | <b>JACKSON SOUTHERNAIRES</b><br>Malaco 4357 (TK)                                       |
| 37 | 38 | <b>TOGETHER 34 YEARS</b><br>ANGELIC GOSPEL SINGERS/Nashboro 7207                       |
| 38 | 37 | <b>FACE IT WITH A SMILE</b><br>TESSIE HILL/ABC/Peacock PY 59233                        |
| 39 | 36 | <b>THE COMFORTER</b><br>EDW'N HAWKINS/Birthright BR5 4020                              |
| 40 | 40 | <b>THE FAITHFUL DAUGHTER</b><br>DOROTHY NORWOOD/Savoy 14515 (Arista)                   |

## Crystal Gayle Signs with Columbia; Yetnikoff Affirms N'ville Involvement

By WALTER CAMPBELL

■ NASHVILLE—Walter Yetnikoff, president of the CBS/Records Group, has announced the signing of Crystal Gayle to an exclusive contract with Columbia Records. The announcement was made at the annual meeting of shareholders of CBS, Inc. in Nashville Wednesday (18).

In making the announcement, Yetnikoff said the signing is part of CBS's increasing involvement in its Nashville record operation. "We are getting more and more active in the Nashville scene," he told RW. "I think at the moment we're number two. I think that RCA, with artists like Dolly Parton and the Elvis Presley product, is probably number one in country music, but we've had a couple of signings recently, Johnny Rodriguez and Freddy Fender, and now we've signed Crystal Gayle who is a country artist but with a broad appeal." Yetnikoff indicated that other signings of major country artists were also imminent.

"I think we're going to be number one again very quickly here," he added, "particularly with these other artists coming along." As for CBS Records Nashville involvement in pop music, Yetnikoff explained, "I think there are a lot of country artists selling a lot more records appealing to a broader demographic than perhaps hard-core country. We have a lot of artists like that already. Willie Nelson is a platinum artist, and we have an upcoming Willie Nelson-Leon Russell record that's going to be a smash, I think. I think Nashville is always a base, but obviously a lot of country artists have a much broader appeal, and they're pop artists, since

they're in the pop charts. We certainly want to record country artists, but in addition, country artists with the broader appeal, like Crystal Gayle, like Willie Nelson, like Johnny Cash."

### A/V Presentation

The shareholders meeting was preceded by a slide/audio presentation about the Nashville music industry and CBS Records, spotlighting the a&r, marketing and branch operations involved in the release of CBS Nashville record product. The CBS board of directors were guests at a reception and dinner at the Country Music Hall of Fame and Museum Tuesday night following the board's meeting that day.

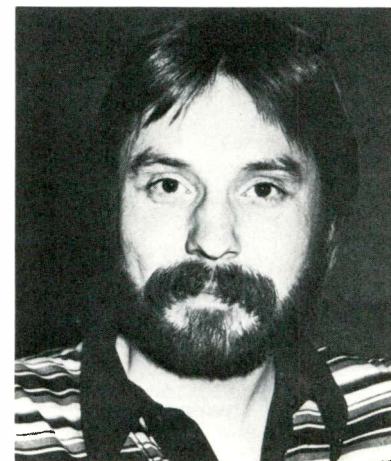
## Bill Anthony Named Combine Coast Dir.

■ NASHVILLE — Bob Beckham, president of Combine Music Group, has announced the appointment of Bill Anthony to the position of west coast director for the publishing companies under the Combine umbrella. In the newly created post, Anthony will be in charge of setting up a Combine office on the West Coast and working the catalogue there.

Beckham said Anthony's responsibilities will eventually involve signing writers to Combine after the office is established. Anthony, a native of Los Angeles, has worked as a songwriter and in public relations dealing with political candidates. The Combine west coast address is 1121 N. Central Ave., Suite 22, Glendale, Cal.

## Halsey Names Burwell Artist Dev. Director

■ TULSA—The Jim Halsey Company has announced the appointment of Bob Burwell to the position of director of artist development. Burwell's appointment is part of the company's intention to become more actively involved in product promotion and artist relations with record companies, according to Jim Halsey, president of the Halsey Company.



Bob Burwell

Prior to joining the Halsey Company where he has served as director of creative services and production director, Burwell handled concert production for Leon Russell and Richie Furay. He also worked as concert chairman at the State University of New York at Fredonia in 1974.

Most recently Burwell supervised production for Halsey acts at the Desert Inn and the Frontier Hotel in Las Vegas, Harrah's and the Nugget in Sparks, Nev., the Tulsa Opry series, Carnegie Hall showcases, the Tulsa '78 International Music Festival, and the recent country music premiere engagements at MIDEM and in Monte Carlo.

# Nashville Report

By RED O'DONNELL



■ Fast Breaks: The **Waylon Jennings-Jessi Colter** baby is due May 10, according to Mom-to-be. "It's the date my doctors predict," reports the lovely Jessi, who hopes it is a boy but isn't sure what he should be named. (Bambino will be the Jennings' first in their 10-year marriage.)

**Chet** (Mr. Guitar) **Atkins** discussing his recent visit to the White House and brief private conversation with **President Carter**: "Nothing heavy. We didn't touch on any earth-shakers. During the conversation in his Oval Office—about three or four minutes—I laughingly told him he wasn't going to help his reputation by hanging out with guitar pickers. Mr. Carter smiled and said, 'I've been around worse people than guitar players.'"

Broadcast Music, Inc. (BMI) established office in Nashville 20 years ago this springtime. **Frances W. Preston** was its first employee. She's now a regional vice president. The Boss!

Thus, she's been associated almost daily for two decades with songwriters and music publishers.

Has she ever written a song?

"No," she replied. "I've never even tried. I imagine the face-saving  
 (Continued on page 73)

## PICKS OF THE WEEK

**SINGLE** **CHARLIE RICH**, "SPANISH EYES" (prod.: not listed) (writers: S. Kaempfert/C. Singleton/E. Snyder) (Screen Gems-EMI, BMI/AM-RA) (2:51). Rich sings in his distinctive smooth, mellow style on this dreamy standard recorded a couple of years ago. Strings and background vocalists add to the relaxed mood. Epic 8-50701.

**SLEEPER** **O. B. McCLINTON**, "THE REAL THING" (prod.: Buddy Killen) (writer: O. B. McClinton) (Cross Keys, ASCAP) (3:00). McClinton offers one of his strongest singles in recent times with this melancholy love song. A steady tempo and strings keep the flow even as McClinton sings with a smooth, easy sound. Epic 8-50698.

**ALBUM** **EMMYLOU HARRIS**, "BLUE KENTUCKY GIRL." Harris returns to a more pure country sound with this lp, which includes ballads with an Appalachian influence as well as a couple of up-tempo cuts. Produced by Brian Ahern, accompaniment includes plenty of steel guitar, mandolin and Emmylou's acoustic guitar. Standouts: the title cut, "Sister's Coming Home," "Beneath Still Waters" and "Even Cowgirls Get The Blues," sung with Dolly Parton and Linda Ronstadt. Warner Bros. BSK 3318.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

The Kendalls — "Just Like Real People"

Cristy Lane — "Simple Little Words"

Loretta Lynn — "I Can't Feel You Anymore"

Zella Lehr — "Only Diamonds Are Forever"



Zella Lehr

Margo Smith again scores with a classic song, "If I Give My Heart To You." An easy charttopper!

Billy Crash Craddock is doing well with his self-penned "My Mama Never Heard Me Sing" at WBAM, WUBE, WXCL, KERE, WFAI, KWKH, WTOD, WIRE, WINN, WOJ, WPLO, KTTS, WESC, WYDE, KKYX, WGTG, WWOK, KFDI, KCKC, KVOO, KSO, KRMD, WBAP, WQQT.

Zella Lehr is starting to show moves with "Only Diamonds Are Forever" at KRAK, KSOP, KWKH, KERE, KTTS, KKYX, WWVA, KMPS, WDEN, WFAI, WPNX, KRMD, WNYN, KVOO, KFDI. Kelly Warren's "The Right Feeling At The Wrong

Time" beginning in the southwest.

Tommy O'Day is getting adds in Rockford, Milwaukee and Salt Lake City on "Accentuate the Positive."

Dale McBride's "Getting Over You Again" is being reported at KMPS, KKYX, WBAM, KWKH, WSLC, KFDI, WFAI.

Hoyt Axton is starting to move in Macon, Seattle, San Bernardino, Oakland and Roanoke with "Della and the Dealer."

Super Strong: Kenny Rogers, Ronnie Milsap, Joe Stampley, Susie Allanson, T. G. Sheppard, Ronnie McDowell.

Cristy Lane's "Simple Little Words" playing at WFAI, KRMD, WXCL, KSO, WNYN, KBUC, KERE, KVOO, WEMP, KKYX, KXLR, KGA, KSOP, WIRE, KAYO, WSLC, WBAP, WTOD, KWKH, WPNX. "Just Like Real People" is an instant add for the Kendalls at KNEW, WTOD, WEMP, WXCL, WTSO, WUNI, WMNI, KRMD, WPNX, KWKH, WIVK, WHK, KSOP, WINN, WFAI, WDEN, KAYO, WSLC, WIRE, KMPS, WQQT, WWVA.

Paul Evans continues to add stations to "Disneyland Daddy." It's new this week at KSSS, WTOD, KSOP, WITL, KTTS, KERE. Bobby Borchers is being added at WFAI, KAYO, WUNI, KSO, KERE, KBUC, WPNX, KWKH, WSLC with "I Just Wanna Feel The Magic."

Tommy Overstreet starting strongly with "I'll Never Let You Down" at KAYO, KMPS, KFDI, KVOO, KERE, KBUC, KRMD, KWKH, WTOD, WFAI, KDJW, KSOP.

## SURE SHOTS

Charlie Rich — "Spanish Eyes"

Margo Smith — "If I Give My Heart To You"

Johnny Russell — "I Might Be Awhile in New Orleans"

Loretta Lynn — "I Can't Feel You Anymore"

## LEFT FIELDERS

O. B. McClinton — "The Real Thing"

Tom T. Hall — "There Is A Miracle In You"

Terri Melton — "So Long Charlie"

## AREA ACTION

Leona Williams — "Good Nights Make Good Mornings" (KFDI, WSLC)

George James — "It's Gotta Be Magic" (WVOJ, WKKN, WFAI)

Larry Nolen — "Lady I Love Lives" (KVOO)

## Backstage with The Killer



On the eve of a national tour to support his recently released debut Elektra album, Jerry Lee Lewis performed in Nashville for two shows at the Possum Holler. Lewis' shows drew a number of radio personalities, writers and retail account personnel. Lewis is about to begin a series of tour dates which will include the Academy of Country Music Awards Show, which will be aired live on NBC-TV on May 2nd. Pictured backstage at the Possum Holler are (from left): Mike Hyland, E/A's Nashville press manager; Deborah Pardee, E/A's Nashville-based artist development coordinator; Jimmy Bowen, E/A Nashville vice president and general manager, and Jerry Lee Lewis.

# Country Radio

By CINDY KENT

■ MOVES AND PROMOTIONS: KLAC, Los Angeles, has upped Stuart Levy to the post of vice president and general manager, replacing Bill Ward. (Ward was recently appointed senior vice president of Metromedia Radio.) Levy has been with KLAC for over 18 years, serving as local sales manager and his most recent post of general sales manager . . . KLZ former programming assistant Patti Jo McCormick has been promoted to the post of promotions director of both KLZ and KAZY, Group One Stations.

GENERAL NEWS: WIRE, Indianapolis, along with WTTV-TV, recently presented the crime-rehabilitation film "Scared Straight," to the central Indiana audience. WIRE presented the telecast hoping to trigger enough local interest to form a permanent rehabilitation program like that in the film, according to WIRE news director Steve Yount, in a statement televised before the program. "Scared Straight" takes viewers behind prison walls in direct confrontations with lifers, who try to "scare" delinquents "straight" by telling them facts about prison life. In addition to co-promoting the program, WIRE presented a 30 minute follow up telecast hosted by Dick Cavett. Also, WIRE encouraged viewers to mail in comments on the program.

Jim Healy, sports director at KLAC, Los Angeles, is set to play the role of a TV boxing announcer in an upcoming movie, "Main Event," starring Barbra Streisand and Ryan O'Neal. Also at KLAC, the station is currently in the midst of a big gasoline give-away. 5700 gallons of gas will be given away, in varying quantities, to contest winners within the next few weeks, according to VP/GM Stuart Levy. So much local interest has been stirred up, says Levy, that several TV stations in Los Angeles want to film the give-aways for their news programs. "Getting involved with the gasoline thing is nothing new for KLAC," Levy told RW. "During the last gas crunch, we got a country band to travel throughout the city, playing music for the people waiting in line, passing out complimentary coffee and doughnuts."

CONCERTS AND PROMOTIONS: KSO, Des Moines, recently presented a 6th annual free concert to a capacity crowd of 15,489 at the Veteran's Auditorium. According to KSO's Jarrett Day, the concert annually celebrates the end of "cabin fever." Dave and Sugar, Freddy Weller and Kitty Wells were among the featured performers . . . KERE, Denver, also held a 6th annual free show recently, featuring Razzy Bailey, Zella Lehr, Leona Williams and Rayburn Anthony . . . WSUN, Tampa Bay, is throwing a "win a trip" contest—only it's not for WSUN listeners. The prize is a trip to Tampa Bay for Mother's Day weekend, for relatives of WSUN listeners . . . WHK has begun a "Grand Slam" contest, giving away \$1,000 daily for four weeks (grand total: \$20,000). Every morning, Gary Dee announces a question and the name of which DJ will read the answer between 10 a.m. and 7 p.m. Daily winners must recite both question and answer word for word.

AN INVITATION: Record World invites all press releases, photos, news items, etc., about country radio stations. We want to hear more from you! Send to: Country Radio, Record World, 49 Music Square West, Nashville, Tenn. 37203.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**MARGO SMITH**—Warner Bros. 8806

**IF I GIVE MY HEART TO YOU** (prod.: Norro Wilson) (writers: J. Crane/A. Jacobs/J. Brewster) (Miller, ASCAP) (2:32)

Smith returns to a slower tempo with her smooth, sweet style on this single. The song builds momentum in a subtle way with the help of strings, a piano and background singers.

**LORETTA LYNN**—MCA 41021

**I CAN'T FEEL YOU ANYMORE** (prod.: Owen Bradley) (writers: T. Beaty/M. Stewart) (Coal Miners, BMI/King Coal, ASCAP) (3:12)

The song starts out on a subdued note with a soft guitar riff as Loretta sings with feeling and clarity. Keyboards on the verses also add to the easy mood.

**JOHNNY RUSSELL**—Mercury 55060

**I MIGHT BE AWHILE IN NEW ORLEANS** (prod.: Jim Vienneau) (writer: W. Holyfield) (Maplehill/Vogue, BMI) (3:06)

As the title may indicate, the song has a Dixieland flavor with horns, a piano and a solid, lively beat. The uniqueness of the cut along with Russell's strong performance make this a winner.

**KIM CARNES**—EMI America P-8014

**WHAT AM I GONNA DO** (prod.: Daniel Moore, Dave Ellingson & Kim Carnes) (writers: K. Carnes/D. Ellingson) (Almo/Brown Shoes/Quixotic, ASCAP) (2:58)

Both a banjo and a driving electric guitar back up Carnes' textured vocals on this cut. The lyrics and down-to-earth treatment give it potential with country as well as pop listeners.

**TOM T. HALL**—RCA PB-11568

**THERE IS A MIRACLE IN YOU** (prod.: Roy Dea & Tom T. Hall) (writer: T.T. Hall) (Hallnote, BMI) (3:04)

Hall keeps it simple on this medium-tempo song off his latest album recorded "for children of all ages." Although the song is directed toward children, it avoids being too cute and therefore appeals to adults, too.

**TERRI MELTON**—MCM 102

**SO LONG CHARLIE** (prod.: Jim Mundy & Nelson Larkin) (writer: R. Swanson) (Merilark/April/Shermari, ASCAP) (2:35)

The light, lively tone of the song is well-suited for Melton's clear, strong vocals. A dobro gives the flow a nice touch.

**HELEN HUDSON**—Cyclone 102

**NOTHING BUT TIME** (prod.: Bob Morgan & Larry Baunach) (writer: H. Hudson) (Ghost Dance/One Note Beyond, ASCAP) (3:29)

Hudson's debut single for Cyclone is a sad love song which moves at a smooth deliberate pace. Production is full with plenty of strings, acoustic guitars and vocal harmonies.

**PAUL EVANS**—Spring 193

**DISNEYLAND DADDY** (prod.: Jimmy Wisner) (writers: P. Evans/P. Parnes) (September, ASCAP) (3:21)

Evans tells a story of a father and his son. The melody and production stand out as bright guitars accent the lyrics.

**MIKE LUNSFORD**—Gusto GT4-9018

**I STILL BELIEVE IN YOU** (prod.: Tommy Hill) (writer: C. Craig) (Power Play, BMI) (2:25)

The song moves through the verses with ease and picks up on the chorus, returning again to the quieter mood of the verse. A steel guitar and strings keep the progression smooth.

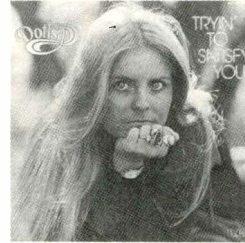
# Country Album Picks



## ME AND MY BROKEN HEART

**REX ALLEN, JR.**—Warner Bros. BSK 3300

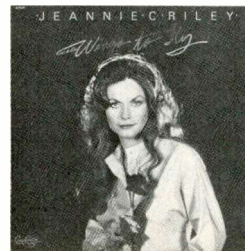
Titled after his current single the lp is an easy collection of ballads and mid-tempo tunes that sets the stage for Allen's smooth vocal style. The sophisticated country production blends perfectly for album flow. Future single possibilities are "One Lives In My Life (One Lives In My Heart)" and "If I Fell In Love With You."



## TRYIN' TO SATISFY YOU

**DOTSY**—RCA AHL1 3380

Dotsy's new lp contains four previous singles including the recent top ten title cut. The consistent package features strong material given excellent country treatment by Dotsy and the Nashville pickers and notables Waylon Jennings and Janie Fricke backing her. Other top cuts include "Lying In My Arms," "Slip Away" and "Somebody Been Lovin' Her."



## WINGS TO FLY

**JEANNIE C. RILEY**—Cross Country R 3539 (Benson)

Riley's debut lp on the new country/gospel label Cross Country bowed by the Benson Company, a gospel publishing and recording firm, features the best material she's had in several years. The gospel lyrics are couched in a solid country style that accents Riley's characteristic vocals. "It's Wings That Make Birds Fly," "Home Never Looked So Good To Me," "I Have" and "Travelling Man" are standouts.

## Nashville Report (Continued from page 72)

thing to say is that I'm too busy. However, I'll tell the truth: I can't even write two lines that rhyme—much less an entire song."

On the upcoming NBC-TV "Anson and Lorrie" special, Elektra artist **Eddie Rabbitt** explains the basics of country music to co-host **Anson Williams** with this down-to-earth sentence: "It's all about crying, lying, drinking, dying and divorce—but not necessarily in that order."

A semi-personal note from **Merle Haggard**: "I celebrated my 42nd birthday recently at my new home in the Redding, Calif. area. (Bella Vista, 96008.) Joining me as guests were members of my **The Strangers** band, members of my family and numerous friends.

"My band and I will be on vacation until May 3 when we open at Harrah's in Reno."

West coast singer-writer **Rodney Crowell**, recently wed to **Johnny Cash's** daughter, **Rosanna**, plays guitar with **Emmylou Harris'** band. One of Rodney's compositions, "Even Cowgirls Get the Blues," will be performed by his father-in-law on Cash's upcoming CBS-TV spring special.

Epic recording artist **Ronnie McDowell** certainly has some loyal fans. Among them, are **Virginia Barber** of Mableton, Ga., who has attended 103 of Ronnie's concerts, and Smyrna, Tenn.'s **Julie Kelley**, who has been at 87 of 'em in the past 18 months. Rather amazing, considering the relatively short period of Ronnie's career.

I'm told that "Heartbreak Hotel" is going to be **Willie Nelson's** next single release. The song, co-written in 1955 by **Mae Boren Axton** and **Tommy Durden**, was recorded by **Elvis Presley**—and definitely helped launch his fabulous career:

**Kenny Rogers'** recently aired special, portions of which were taped at the Grand Ole Opry House, did okay in the national Nielsen survey. Ranked 16th among the 67 network programs rated.

**Roy Clark** is back in his home burg of Tulsa after undergoing treatment for a throat ailment at Mayo Brothers in Rochester, Minn.

RCA's **Danny Davis** of "Nashville Brass" popularity, has a birthday next Sunday. Asked how he intended to celebrate, Danny Boy grinned and replied, "Forget it—I hope."



## Nelson Gets Platinum, Gold



Columbia artist Willie Nelson recently received a platinum record for his lp, "Stardust," and a gold award for the album "Willie and Family Live." Nelson will soon be releasing his album with Leon Russell. Pictured from left: Mark Rothbaum, manager; Marvin Cohn, VP, business affairs, CBS Records; Joel Katz, attorney; Jack Craig, Sr. VP & general manager, Columbia; Willie Nelson; Bruce Lundvall, president, CBS Records Division; Paul Smith, Sr. VP and gen. mgr., marketing, CBS Records; and Rick Blackburn, VP, Nashville marketing, CBS Records.

### Concert Review

## Rogers, West, Oak Ridge Boys Bring Country To Carnegie Hall

■ NEW YORK—Perhaps the most interesting aspect of Kenny Rogers' (UA) career is the way in which the artist has stayed afloat, seemingly immune to the vagaries of public taste. As a member of the New Christy Minstrels he was right on time for the folk revival; as a member of the First Edition he prospered through the psychedelic era and the singer-songwriter era; as a country artist he has had a succession of hits.

One got the impression from Rogers' engaging performance at Carnegie Hall that he has survived as much by stagecraft as by the persuasiveness of his singing. Rogers himself admits to being no great shakes as a vocalist, but he is also astute enough to realize that being able to climb up and down the scale with relative ease guarantees little if it's all done without heart. Kenny Rogers is nothing if not a performer with heart. His voice alternates between a sensual near-whisper and what has been best described as a "whisky-croak." Rarely does it fail to be compelling, given Rogers' wise choice of material: it is easy to believe Waylon Jennings had Rogers in mind when he wrote "Lucille," so perfect is the song for Rogers' style; ditto for Mel Tillis, when he wrote "Ruby, Don't Take Your Love To Town."

But Rogers is not content to just stand there and sing. His personality is as engaging as his singing, so he interjects a good deal of commentary—some of it of a saucy nature—into the show. Roaming the stage freely, cracking jokes, introducing a song with a bittersweet reminiscence of a failed marriage, timing his patter perfectly before launching into

one of the many well-crafted songs in his repertoire, Rogers seems every bit the total entertainer; that so much of his music is worthwhile speaks well for his sense of propriety.

If the night belonged to anyone but Rogers, it belonged to The Oak Ridge Boys (MCA) who, like the headliner, have undergone stylistic changes over the years. No longer a pure gospel quartet, the Oaks are moving ever-closer to the same pop-country market inhabited by Rogers. The quest for mass appeal has been known to undercut artists' integrity; to their credit, the Oaks have remained true to their gospel and country roots, which goes far towards explaining why their music is so compelling. Slick though they may be in fashionable suits, silk scarves and well-coiffed hair, the Oak Ridge Boys are always believable—a difficult feat at best when you're as perpetually "up" as these fellows (there is, after all, a point at which one fails to trust another who smiles too often and for too long). That no genre of music is beyond their reach was proven via a searing version of "Dancin' The Night Away." The song has country overtones, but primarily it is rock in structure. And it does rock grandly, as the singer bitterly declaims the lyrics over a churning major chord progression that builds to a level of intensity rarely encountered at these supposedly "tame" country shows.

Opening the show was Dottie West (UA) whose skintight attire seemed of more interest to the audience than did her pleasant reading of "Country Sunshine" or her distinctive duets with Rogers.

David McGee

## Super Pickers Banquet Set By NARAS

■ NASHVILLE — Nashville musicians, background vocalists and engineers will be honored by the Nashville chapter of NARAS at a banquet to be held here Sunday evening, May 6, at Richland Country Club. The fifth annual Super Pickers Award banquet includes presentations of certificates to those instrumentalists, vocalists and engineers who worked on selected records during 1978. The records considered for selection include music from all fields, including country, pop, gospel and disco.

The records, all recorded in Nashville, are selected by the board of governors to be honored for artistic excellence in recorded music. Ballots have been mailed out to choose Nashville's Most Valuable Players, an award presentation initiated two years ago based on votes by the players' peers.

The ballot for the awards, mailed to active Nashville NARAS members and all other award winners from past years, reads: "You are about to record the

most important session of your life. Who would you want with you in the studio?" Categories listed on the ballot include piano, bass, drums, rhythm guitar, lead guitar, acoustic guitar, steel guitar, banjo, fiddle, strings, brass and woodwind players. Awards will also go to arranger, engineer, female background vocalist, male background vocalist, background vocal group, and a special category for utility, or miscellaneous instrument.

The culmination of the awards event will be the announcement of the 1979 Super Pickers Band, an ensemble composed of those musicians appearing on the largest number of the selected recordings of 1978.

The awards banquet was initiated by the Nashville chapter of NARAS in 1975 and gained immediate acceptance by the Nashville music community.

Tickets for the banquet are \$20 and may be purchased either in person or by mail at the Nashville NARAS office.

### Concert Review

## Willie, Leon & 'Surprise' Guests Dazzle Packed House At The Opry

■ NASHVILLE — Willie Nelson and Leon Russell performed a tight, two-hour set to a sell-out, laid-back crowd of 4400 at the Grand Ole Opry House April 2. The concert was co-billed with Nelson and Russell, but the evening featured several surprises, mainly Waylon Jennings, who joined Willie onstage for several numbers.

Nelson, adorned with a baseball cap over his red bandana and braided hair, serenaded the crowd for a full 45 minutes of his portion and other segments of the show. Nelson knew his audience well, and stirred reactions from them on everything from ballads to honky-tonk tunes. With his classy, relaxed vocal style, Willie ran through most of his well-known melodies, including "Crazy," "Blue Skies," "Georgia" and "Sweet Memories." Waylon soon made his appearance onstage, and borrowing Jody Payne's guitar, joined Nelson in a fast-paced set of "I Can Get Off On You," "Mamas, Don't Let Your Babies Grow Up To Be Cowboys," "Good Hearted Woman" and "Luckenbach, Texas."

In the few solo numbers Russell performed, he exhibited that Russell quality that remains unmatched, with the delivery of "A Song For You," and "Lady Blue." Russell introduced his wife Mary, who in a surprise appearance did a rendition of "His Eye Is On The

Sparrow," in a soul gospel style that nearly stopped the show. Russell, Nelson, and guitarist Payne got together for several boogie numbers, "Heartbreak Hotel," "One More For The Road" and "Whisky River" (the latter two during the encore). However, the flavor of these tunes did not approach the rock and roll fever of Leon's famous Shelter People revue of the early '70s, nor did Russell perform any country tunes from the "Hank Wilson's Back" lp for this wide-brimmed, booted crowd. Despite the fact that the concert was co-billed, along with recurring shouts of "Leon! Leon!" after the final encore, Russell played no more. In actuality, Leon was the piano player in Willie's eight-piece band for most of the evening.

A few more surprises awaited the audience, with the introduction of Nelson's two children, who sang along on "Will The Circle Be Unbroken" and "Amazing Grace," and the singing of "Happy Birthday" to Leon, who responded with a few appropriate whoops and hollers. Also, Lone Star artist Don Bowman warmed up the audience with a few ditties and jokes. Bowman, who said he was just "testing the sound" for Willie, launched into several clever tunes, including "Wildflower Weed," made popular by Jim Stafford.

Cindy Kent



# Record World Country Albums

APRIL 28, 1979

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

APR. 28	APR. 21				WKS. ON CHART
1	1	<b>THE GAMBLER</b>	KENNY ROGERS	United Artists LA 834 H	20
2	4	<b>CLASSICS</b>	KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H		3
3	12	<b>THE ORIGINALS</b>	THE STATLER BROTHERS/Mercury SRM 1 5016		2
4	2	<b>NEW KIND OF FEELING</b>	ANNE MURRAY/Capitol SW 18849		11
5	3	<b>WILLIE &amp; FAMILY LIVE</b>	WILLIE NESLON/Columbia KC 2 34326		22
6	7	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b>	/MCA AY 1135		4
7	8	<b>TNT</b>	/MCA 3066		23
8	5	<b>STARDUST</b>	WILLIE NELSON/Columbia JC 35305		51
9	9	<b>SWEET MEMORIES</b>	WILLIE NELSON/RCA AHL1 3243		12
10	17	<b>OUTLAW IS JUST A STATE OF MIND</b>	LYNN ANDERSON/Columbia KC 35776		5
11	13	<b>THE BEST OF BARBARA MANDRELL</b>	/MCA AY 1119		12
12	10	<b>OUR MEMORIES OF ELVIS</b>	ELVIS PRESLEY/RCA AQL1 3279		7
13	24	<b>JERRY LEE LEWIS</b>	/Elektra 6E 184		2
14	14	<b>I'VE ALWAYS BEEN CRAZY</b>	WAYLON JENNINGS/RCA AFL1 2979		14
15	32	<b>TEN YEARS OF GOLD</b>	KENNY ROGERS/United Artists LA 835 H		67
16	18	<b>JOHN DENVER</b>	/RCA AQL1 3075		14
17	19	<b>IT'S A CHEATING SITUATION</b>	MOE BANDY/Columbia KC 35779		6
18	20	<b>WHEN I DREAM</b>	CRYSTAL GAYLE/United Artists LA 858 H		44
19	6	<b>EVERY WHICH WAY BUT LOOSE</b>	(SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503		19
20	21	<b>HEART TO HEART</b>	SUSIE ALLANSON/Elektra 6E 177		2
21	16	<b>JIM ED AND HELEN</b>	JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3258		7
22	22	<b>GARY GARY STEWART</b>	/RCA AHL1 3288		7
23	23	<b>ROSE COLORED GLASSES</b>	JOHN CONLEE/MCA AY 1105		24
24	26	<b>LARRY GATLIN'S GREATEST HITS</b>	/Monument MG 7628		24
25	29	<b>HEARTBREAKER</b>	DOLLY PARTON/RCA AFL1 2797		37
26	11	<b>JUST LIKE REAL PEOPLE</b>	THE KENDALLS/Ovation OV 1739		10
27	28	<b>HALF AND HALF</b>	JERRY REED/RCA AHL1 3359		3
28	36	<b>MOODS</b>	BARBARA MANDRELL/MCA AY 1088		28
29	31	<b>LOVE NOTES</b>	JANIE FRICKE/Columbia KC 35774		4
30	25	<b>SEE YOU WHEN THE SUN GOES DOWN</b>	JOHNNY DUNCAN/Columbia KC 35775		4
31	40	<b>DOWN ON THE DRAG</b>	JOE ELY/MCA 3080		8
32	34	<b>YOU'VE GOT SOMEBODY</b>	VERN GOSDIN/Elektra 6E 180		2
33	33	<b>THE AMAZING RHYTHM ACES</b>	/MCA AA 1123		12
34	46	<b>LEGEND</b>	POCO/MCA AA 1099		4
35	41	<b>ARE YOU SINCERE</b>	MEL TILLIS/MCA 3077		9
36	38	<b>LET'S KEEP IT THAT WAY</b>	ANNE MURRAY/Capitol ST 17743		63
37	37	<b>ONLY ONE LOVE IN MY LIFE</b>	RONNIE MILSAP/RCA AFL1 2780		45
38	39	<b>A WOMAN</b>	MARGO SMITH/Warner Bros. BSK 3286		8
39	43	<b>TOTALLY HOT</b>	OLIVIA NEWTON-JOHN/MCA 3067		21

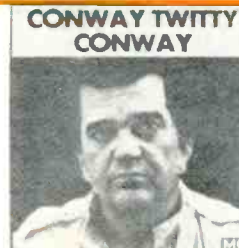


WKS. ON CHART

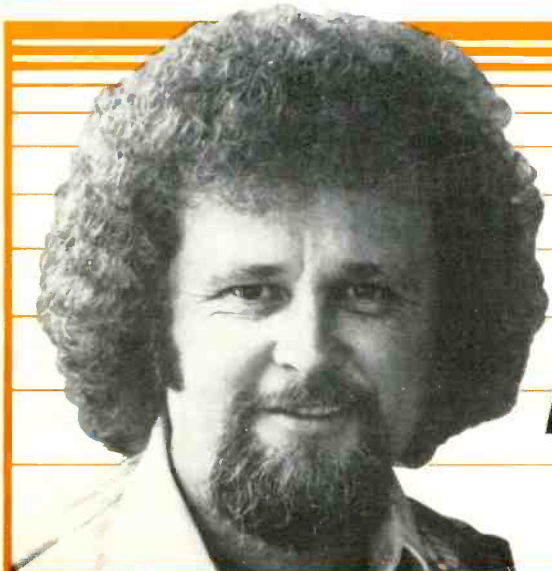
40	44	<b>LADIES CHOICE</b>	BILL ANDERSON/MCA 3075	12
41	48	<b>THE SONGS WE MADE LOVE TO</b>	MICKEY GILLEY/Epic KE 35714	6
42	27	<b>CON HUNLEY</b>	/Warner Bros. BSK 3285	5
43	35	<b>VARIATIONS</b>	EDDIE RABBITT/Elektra 6E 127	56
44	47	<b>THE PERFORMER</b>	MARTY ROBBINS/Columbia KC 35446	6
45	45	<b>LIVING IN THE USA</b>	LINDA RONSTADT/Asylum 6E 155	29
46	55	<b>ARMED AND CRAZY</b>	JOHNNY PAYCHECK/Epic KE 35444	22

## CHARTMAKER OF THE WEEK

47 — **CONWAY**  
CONWAY TWITTY  
MCA 3063

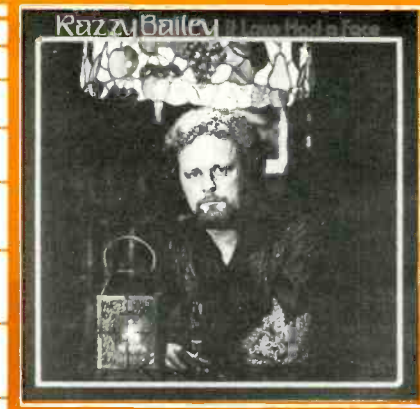


48	15	<b>PROFILE—THE BEST OF EMMYLOU HARRIS</b>	/Warner Bros. BSK 3258	22
49	49	<b>ROOM SERVICE</b>	OAK RIDGE BOYS/MCA AY 1065	26
50	—	<b>I'LL NEVER LET YOU DOWN</b>	TOMMY OVERSTREET/Elektra 6E 178	1
51	66	<b>DUETS</b>	JERRY LEE LEWIS & FRIENDS/Sun 1011	17
52	56	<b>WAYLON &amp; WILLIE</b>	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	65
53	62	<b>BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY</b>	PRIDE/RCA APL1 2983	24
54	54	<b>THERE'S ALWAYS ME</b>	RAY PRICE/Monument MG 7633	2
55	60	<b>RODRIGUEZ WAS HERE</b>	JOHNNY RODRIGUEZ/Mercury SRM 1 5015	6
56	30	<b>EXPRESSIONS</b>	DON WILLIAMS/MCA AY 1069	33
57	61	<b>LIVE AND PICKIN'</b>	DOC & MERLE WATSON/United Artists LA 943 H	6
58	67	<b>BEST OF THE STATLER BROTHERS</b>	/Mercury SRM 1 1037	169
59	42	<b>TEX MEX</b>	FREDDY FENDER/MCA AY 1132	5
60	63	<b>WE'VE COME A LONG WAY BABY</b>	LORETTA LYNN/MCA 3073	12
61	57	<b>NATURAL ACT</b>	KRIS KRISTOFFERSON & RITA COOLIDGE/A&M SP 4690	11
62	70	<b>THE OUTLAWS</b>	WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	175
63	59	<b>THE FIRST NASHVILLE GUITAR QUARTET</b>	CHET ATKINS/RCA AHL1 3288	6
64	58	<b>Y'ALL COME BACK SALOON</b>	OAK RIDGE BOYS/MCA DO 2993	81
65	74	<b>GREATEST HITS, VOL. II</b>	JOHNNY PAYCHECK/Epic KE 35623	25
66	65	<b>HEAVEN'S JUST A SIN AWAY</b>	THE KENDALLS/Ovation OV 1719	86
67	73	<b>EASTBOUND AND DOWN</b>	JERRY REED/RCA APL1 2516	86
68	50	<b>BEST OF DOLLY PARTON</b>	/RCA APL1 1117	152
69	71	<b>HERE YOU COME AGAIN</b>	DOLLY PARTON/RCA APL1 2544	79
70	75	<b>OLD FASHIONED LOVE</b>	THE KENDALLS/Ovation OV 1733	54
71	68	<b>EVERY TIME TWO FOOLS COLLIDE</b>	KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	55
72	51	<b>RED WINE AND BLUE MEMORIES</b>	JOE STAMPLEY/Epic KE 35443	39
73	52	<b>TEAR TIME</b>	DAVE & SUGAR/RCA APL1 2816	33
74	53	<b>LOVE LIES</b>	CRISTY LANE/LS 8029	6
75	64	<b>DIAMOND CUT</b>	BONNIE TYLER/RCA AFL1 3072	11



## RAZZY BAILEY'S NEW SINGLE AND ALBUM **IF LOVE HAD A FACE**

**RCA RECORDS NASHVILLE**



AHL1/AHS1/AHK1-3391/Includes His Last Hit Singles—  
What Time Do You Have To Be Back To Heaven/Tonight  
She's Gonna Love Me (Like There Was No Tomorrow)

# Record World Country Singles



APRIL 28, 1979

TITLE, ARTIST, Label, Number

APR. 28	APR. 21		WKS. ON CHART
1	2	<b>ALL I EVER NEED IS YOU</b> KENNY ROGERS & DOTTIE WEST United Artists 1276	11
2	3	<b>WHERE DO I PUT HER MEMORY</b> CHARLEY PRIDE/RCA 11477	10
3	6	<b>BACK SIDE OF THIRTY</b> JOHN CONLEE/MCA 12455	9
4	4	<b>THEY CALL IT MAKING LOVE</b> TAMMY WYNETTE/Epic 8 50661	11
5	7	<b>FAREWELL PARTY</b> GENE WATSON/Capitol 4680	11
6	1	<b>(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT/</b> BARBARA MANDRELL/MCA 12451	11
7	9	<b>SLOW DANCING</b> JOHNNY DUNCAN/Columbia 3 10915	10
8	8	<b>WISDOM OF A FOOL</b> JACKY WARD/Mercury 55055	11
9	11	<b>DON'T TAKE IT AWAY</b> CONWAY TWITTY/MCA 41002	7
10	15	<b>LAY DOWN BESIDE ME</b> DON WILLIAMS/MCA 12458	7
11	16	<b>DOWN ON THE RIO GRANDE</b> JOHNNY RODRIGUEZ/ Epic 8 50671	8
12	12	<b>TOUCH ME WITH MAGIC</b> MARTY ROBBINS/Columbia 3 10905	11
13	13	<b>I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE</b> JANIE FRICKE/Columbia 3 10910	9
14	14	<b>SOMEONE IS LOOKING FOR SOMEONE LIKE YOU</b> GAIL DAVIES/Lifesong ZS8 1784	12
15	17	<b>LYING IN LOVE WITH YOU</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11532	5
16	19	<b>ISN'T IT ALWAYS LOVE</b> LYNN ANDERSON/Columbia 3 10909	8
17	20	<b>IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME</b> BELLAMY BROTHERS/ Warner Bros. 8790	6
18	23	<b>SAIL AWAY</b> OAK RIDGE BOYS/MCA 12463	4
19	21	<b>YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY</b> VERN GOSDIN/Elektra 46021	7
20	25	<b>HOW TO BE A COUNTRY STAR</b> STATLER BROTHERS/ Mercury 55057	5
21	22	<b>JUST LONG ENOUGH TO SAY GOODBYE</b> MICKEY GILLEY/ Epic 8 50672	7
22	24	<b>DARLIN'</b> DAVID ROGERS/Republic 138	9
23	33	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists 1288	3
24	29	<b>WHAT A LIE</b> SAMMI SMITH/Cyclone 100	8
25	30	<b>NEXT BEST FEELING</b> MARY K. MILLER/RCA 11554	8
26	26	<b>THERE'S ALWAYS ME</b> RAY PRICE/Monument 277	9
27	28	<b>I LOST MY HEAD</b> CHARLIE RICH/United Artists 1280	8
28	18	<b>THIS IS A LOVE SONG</b> BILL ANDERSON/MCA 40992	11
29	31	<b>LOVE LIES</b> MEL McDANIEL/Capitol 4691	8
30	35	<b>SWEET MELINDA</b> RANDY BARLOW/Republic 039	4
31	42	<b>RED BANDANA</b> MERLE HAGGARD/MCA 41007	3
32	43	<b>ME AND MY BROKEN HEART</b> REX ALLEN, JR./ Warner Bros. 8786	3
33	41	<b>ON BUSINESS FOR THE KING/BLUE RIBBON BLUES</b> JOE SUN/Ovation 1122	6
34	37	<b>I WANT TO WALK YOU HOME</b> PORTER WAGONER/RCA 11491	7
35	36	<b>TAKES A FOOL TO LOVE A FOOL</b> BURTON CUMMINGS/ Portrait 6 70024	8
36	38	<b>MEDICINE WOMAN</b> KENNY O'DELL/Capricorn 0317	7

## CHARTMAKER OF THE WEEK

37	—	<b>NOBODY LIKES SAD SONGS</b> RONNIE MILSAP RCA 11553	1
38	—	<b>SHE BELIEVES IN ME</b> KENNY ROGERS/United Artists 1273	1
39	40	<b>I WANT TO SEE ME IN YOUR EYES</b> PEGGY SUE/ Door Knob 9094	6
40	46	<b>SEPTEMBER SONG</b> WILLIE NELSON/Columbia 3 10929	3
41	47	<b>HOLD WHAT YOU'VE GOT</b> SONNY JAMES/Monument 280	5
42	56	<b>YOU FEEL GOOD ALL OVER</b> T. G. SHEPPARD/Warner/Curb 8808	2

43	50	<b>ROCKIN' MY LIFE AWAY</b> JERRY LEE LEWIS/Elektra 46030	4
44	51	<b>LO QUE SEA (WHAT EVER MAY THE FUTURE BE)</b> JESS GARRON/Charta 131	5
45	52	<b>I'M THE SINGER, YOU'RE THE SONG</b> TANYA TUCKER/ MCA 1807	4
46	53	<b>WHAT IN HER WORLD DID I DO</b> EDDY ARNOLD/RCA 11537	3
47	48	<b>MY PLEDGE OF LOVE</b> JOHN ANDERSON/Warner Bros. 8770	6
48	55	<b>MAY I TERRI</b> HOLLOWELL/Con Brio 150	6
49	5	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA 11476	12
50	27	<b>WALKING PIECE OF HEAVEN</b> FREDDY FENDER/MCA 12453	11
51	60	<b>IF LOVE HAD A FACE</b> RAZZY BAILEY/RCA 11536	2
52	59	<b>SWEET MELINDA/WHAT'S ON YOUR MIND</b> JOHN DENVER/ RCA 11535	4
53	39	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor 14517	10
54	64	<b>DOWN TO EARTH WOMAN</b> KENNY DALE/Capitol 4704	2
55	65	<b>ARE YOU SINCERE</b> ELVIS PRESLEY/RCA 11533	2
56	57	<b>TO LOVE SOMEBODY</b> HANK WILLIAMS, JR./Elektra 46018	5
57	10	<b>IT'S A CHEATING SITUATION</b> MOE BANDY/Columbia 3 10889	14
58	—	<b>TWO STEPS FORWARD AND THREE STEPS BACK</b> SUSIE ALLANSON/Elektra/Curb 46036	1
59	—	<b>I DON'T LIE</b> JOE STAMPLEY/Epic 8 50694	1
60	72	<b>I WILL SURVIVE</b> BILLIE JO SPEARS/United Artists 1292	2
61	73	<b>FADED LOVE AND WINTER ROSES</b> DAVID HOUSTON/ Elektra 46028	2
62	67	<b>STEADY AS THE RAIN</b> STELLA PARTON/Elektra 46029	2
63	71	<b>THE GIRL ON THE OTHER SIDE</b> NCK NOBLE/TMS 601	3
64	44	<b>I THOUGHT YOU'D NEVER ASK</b> LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	9
65	69	<b>THE GREAT CHICAGO FIRE</b> FARON YOUNG/MCA 41004	3
66	—	<b>WORLD'S MOST PERFECT WOMAN</b> RONNIE McDOWELL/ Epic 8 50696	1
67	70	<b>SHADY STREETS</b> GARY STEWART/RCA 11534	3
68	74	<b>RUNAWAY HEART</b> REBA McENTIRE/Mercury 55058	2
69	89	<b>TOUCH ME BIG</b> AL LOWNING/Warner Bros. 8787	2
70	34	<b>I JUST FALL IN LOVE AGAIN</b> ANNE MURRAY/Capitol 4675	14
71	79	<b>MOMENT BY MOMENT</b> NARVEL FELTS/MCA 41011	2
72	58	<b>BUT FOR LOVE</b> JERRY NAYLOR/Warner/Curb 8767	6
73	32	<b>SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY)</b> JERRY REED/RCA 11472	10
74	76	<b>EVERYBODY WANTS TO DISCO</b> GLENN BARBER/MMI 1029	3
75	75	<b>COLD, COLD HEART</b> JERRY LEE LEWIS & FRIENDS/Sun 1141	4
76	63	<b>KISS YOU AND MAKE IT BETTER</b> ROY HEAD/MCA 12462	6
77	77	<b>LAWYERS</b> BILLY WALKER/Caprice 2056	5
78	49	<b>TOO FAR GONE</b> EMMYLOU HARRIS/Warner Bros. 8732	12
79	45	<b>I'M GONNA LOVE YOU</b> GLEN CAMPBELL/Capitol 4682	11
80	83	<b>I NEED YOUR HELP</b> BARRY MANILOW RAY STEVENS/ Warner Bros. 8785	3
81	85	<b>LOVE ME BACK TO SLEEP</b> JESSI COLTER/Capitol 4696	3
82	98	<b>STAY WITH ME</b> DANDY/Warner/Curb 8771	2
83	90	<b>SHE'S BEEN KEEPIN' ME UP NIGHTS</b> BOBBY LEWIS/ Capricorn 0318	2
84	—	<b>MY MAMA NEVER HEARD ME SING</b> BILLY CRASH CRADDOCK/Capitol 4707	1
85	86	<b>GIVING UP EASY</b> LEON EVERETT/Orlando 102	3
86	92	<b>THE PIANO PICKER</b> GEORGE FISCHOFF/Drive 6273	3
87	87	<b>ONE LITTLE SKINNY RIB</b> CAL SMITH/MCA 41001	3
88	—	<b>MY HEART IS NOT MY OWN</b> MUNDO EARWOOD/GMC 106	1
89	54	<b>LIVE ENTERTAINMENT</b> DON KING/Con Brio 149	9
90	88	<b>TEN THOUSAND AND ONE</b> CONNIE SMITH/Monument 281	4
91	95	<b>DREAM LOVER</b> RICK NELSON/Epic 8 50675	2
92	80	<b>CHEATER'S KIT</b> TOMMY OVERSTREET/MCA 12456	9
93	52	<b>LOCK, STOCK AND BARREL</b> WOOD NEWTON/Elektra 46013	9
94	68	<b>LOVE ME TENDER</b> LINDA RONSTADT/Asylum 46001	8
95	66	<b>SOMEBODY SPECIAL</b> DONNA FARGO/Warner Bros. 8722	16
96	61	<b>CAN I SEE YOU TONIGHT</b> JEWEL BLANCH/RCA 11464	11
97	97	<b>JUST BETWEEN US</b> BILL WOODY/ABC Hickory 54043	2
98	—	<b>NIGHT TIME MUSIC MAN</b> JUDY ARGO/ASI 1019	1
99	78	<b>LOVE IS SOMETIMES EASY</b> SANDY POSEY/Warner Bros. 8371	11
100	81	<b>LIPSTICK TRACES (ON A CIGARETTE)</b> AMAZING RHYTHM ACES/MCA 42454	5

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They're Here To Stay.



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**RCA** 