

Dedicated to the Needs of the Music/Record Industry

Record World

APRIL 7, 1979 \$2.25



J. Geils Band

Hits of the Week

SINGLES

EXILE, "HOW COULD THIS GO WRONG" (prod. by Chapman) (writers: Chapman - Chinn - Pennington - Lawley) (Chinnichap / Careers, BMI) (3:44). Their "Kiss You All Over" went to #1 and this discofied new disc should have even more appeal. Chapman's production is right. Warner/Curb 8796.

NIGEL OLSSON, "LITTLE BIT OF SOAP" (prod. by Davis) (writer: Berns) (Robert Mellin, BMI) (3:25). His "Dancin' Shoes" went Top 10 and Olsson follows it with an updated version of The Jarmels' 1961 hit. It has multi-format appeal and top charting potential. Bang 4800 (CBS).

GINO VANNELLI, "THE RIVER MUST FLOW" (prod. by G., J. & R. Vannelli) (writer: G. Vannelli) (Almo/Giva, ASCAP) (3:48). The third single from Vannelli's "Brother to Brother" lp shows off his Bee Gee-ish falsetto on a jazzy melody right for both pop and BOS play. A&M 2133.

OHIO PLAYERS, "EVERYBODY UP" (prod. by group) (writers: same) (o.p.o., BMI) (3:57). The group's first single for Arista is a pulsating disco production with all their long-standing and sparkling vocal/instrumental interplay. You can't sit down when you listen. Arista 0408.

SLEEPERS

CHERYL LADD, "MISSING YOU" (prod. by G. Klein) (writer: M. Weiner) (Foghorn/Matthew Weiner, ASCAP) (4:25). Ladd's second single has more disco flavor than the last with big arrangements backing her powerful delivery. The discos will get it first. Capitol 4698.

MAXINE NIGHTINGALE, "LEAD ME ON" (prod. by Diante) (writers: Willis-Lasley) (Almo, ASCAP) (2:50). Nightingale's first single in some time is a lilting ballad, fully orchestrated and beautifully produced. It's meant for adult contemporary first. Windsong 11530 (RCA).

FRESH, "YOU NEVER CARED" (prod. by Nesmith) (writers: Grofay-Pratt-Cohen) (Stone Diamond/Albacore, BMI) (3:49). This jangly rock offering has guitar and organ parts at the core and a '60s feel in the vocal. It's right for AOR and Top 40 play. Prodigal 0645 (Motown).

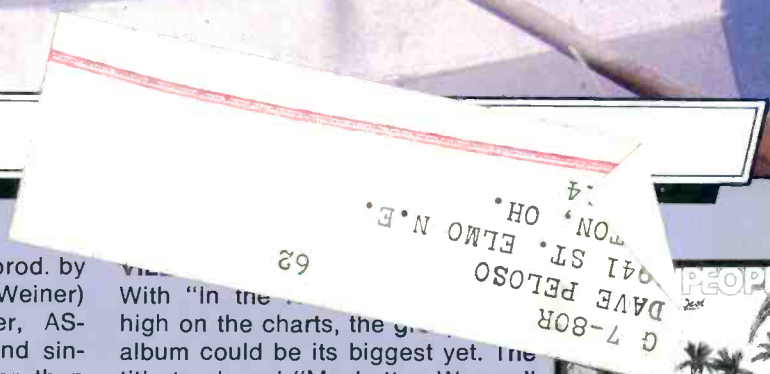
CREME D'COCOA, "MR. ME, MRS. YOU" (prod. by Tony Camillo) (writers: Young-Barnum) (Audio Arts, ASCAP) (3:44). Their debut single made noise on the BOS chart and this more traditional ballad, with a strong male lead vocal, has potential for both BOS and pop play. Venture 106.

With "In the..." high on the charts, the group's album could be its biggest yet. The title track and "Manhattan Woman" show more of their tongue in cheek humor backed by an insistent and very infectious beat. Casablanca NBLP 7144 (8.98).

"VAN HALEN II." The group's platinum debut of last year reconfirmed the drawing power of hard rock and this second effort shows more of the same kind of excitement. The guitar virtuosity of Edward Van Halen is in evidence as they rock through nine originals and a cover of "You're No Good." WB HS 3312 (8.98).

BARRY WHITE, "THE MESSAGE IS LOVE." The Maestro sings about loving and being loved on his latest album which is nothing he hasn't done before, yet White manages to sound as convincing as ever. The spirited accompaniment should take him to the top. Unlimited Gold JZ 35763 (CBS) (7.98).

RAYDIO, "ROCK ON." The group fronted by Ray Parker scored a major hit last time out with "Jack and Jill" and here they serve up more of that kind of infectious funk with "You Can't Change That," "Hot Stuff" (not the Stones song) and "Rock On," which could be their theme song. Arista AB 4212 (7.98).



DANCE FOREVER ST-11927

The
New Album
From

Cheryl Ladd



Includes The Single "Missing You" 4698

Watch Cheryl Ladd in her first musical/variety ABC-TV Special April 9.

Album Produced By Gary Klein for The Entertainment Company
Executive Producer: Charles Koppelman
Management: Mike Gardner/BNB Management



© 1979 CAPITOL RECORDS, INC.

Record World



APRIL 7, 1979

AGAC Prepares For Royalty Fight

By SAMUEL GRAHAM

■ LOS ANGELES—In a prelude to what is shaping up as a major confrontation between the recording industry and music composers over the establishment of a ceiling for copyright royalties, the American Guild of Authors/Composers—contending that “we require the kind of expert representation before the Copyright Royalty Tribunal that the recording industry has”—has retained a Washington, D.C.-based economic firm to compile a comprehensive profile of the American songwriter in time for the 1980 review of the current copyright law.

In a meeting with the trade press last Tuesday (27), AGAC president Ervin Drake detailed several aspects of a speech he planned to make the following evening at an AGAC general membership meeting in Westwood. The principal revelation, Drake said, is the retaining of

(Continued on page 60)

Legislator Seeking Cal. Blank-Tape Tax

By SAMUEL GRAHAM

■ LOS ANGELES — California legislation that would impose a five percent tax on the sale of blank audio tapes—cassette, cartridge and reel-to-reel—was introduced in Sacramento last Monday (26) by State Senator Alan Sieroty, a Democrat from West Los Angeles. Details of the bill, described by Sieroty as “the first of its kind in the United States but patterned after an existing West Ger-

(Continued on page 61)

NARM Attendance Passes 2200 Mark; Talent and Technology Are Highlighted

By SAM SUTHERLAND

■ HOLLYWOOD, FLA.—With late registrations and mid-convention arrivals swelling delegate ranks by several hundred over the projected 2200 attendance mark, the 21st annual National Association of Record Merchandisers (NARM) convention saw formal programming and informal dialogues alike balancing current market problems against new market prospects as retailers, rack jobbers, one-stops, distributors and manufacturers converged on the Diplomat Hotel here.

Between the convention's Friday (23) kick-off and the NARM awards presentation that concluded the agenda Tuesday (27) night, guest speakers and indus-

try reps mulled over first quarter returns levels, strained cash flow throughout the retail and distribution levels, and the altered distribution terrain in the wake of major distribution shifts. And while formal business sessions and presentations accentuated the positive by examining new areas of potential sales growth including prerecorded tape sales and the advent of video software, market woes remained a central topic among delegates.

If that tension between bullish forecasts and bearish recent trends lent a mixed optimism to the convention theme of “Today's Success, Tomorrow's Opportunity,” the typical face-off between vendors and customers did see a more cooperative trend

this year—due, in part, to distributors' and retailers' reduced credit lines, and a consequent shift in their bargaining power when dealing with manufacturers.

Also significant was increased awareness of a variety of pertinent technological themes, usually relegated to the background by conservative retail and distribution sectors. Spurred by the need for new approaches to market growth, delegates viewed both digital recording and the arrival of video software as focal points for future sales interest.

Canadian Product

But closed-door internal meetings, manufacturer-customer huddles and convention gossip also yielded a dark side stemming from the same soft market worries probed during scheduled seminars, as deals on schlock product and budget-priced goods inflamed some manufacturers. In particular, the quickening flow of Canadian-manufactured hit product, sold to American retail and distribution customers at rock-bottom levels, was emerging as a new bone of contention at mid-convention.

Despite the greater number attending and the consequent logistical hassles arising from the gathering's spread-out site, which saw delegates housed in over a half dozen hotels and resorts along the coast here, scheduled programming including both

(Continued on page 20)

Music Plus, Lieberman Win NARM Honors; Stigwood and Bee Gees Top Music Awards

■ HOLLYWOOD, FLA.—Retailers and rack jobbers, as well as recording artists, entered the winner's circle at this year's NARM convention, as convention delegates rewarded both top-selling acts and merchants during award presentations at the Diplomat Hotel here.

NARM's Retailer of the Year and Rack Jobber of the Year kudos, originally slated to be conferred Saturday (24), were announced Monday (26), when the Los Angeles-based Music Plus was named as best retailer and the Minneapolis-based Lieberman Enterprises garnered the rack jobbing wreath.

Music Plus' partnership of Lou Fogelman, David Berkowitz, Terry Pringle and David Marker accepted the retailer award, while David Lieberman collected the rack jobber honor for the third consecutive year.

During Tuesday (27) night's annual NARM awards banquet, top selling album and single titles were named during the post-dinner presentation hosted by Cher and Casablanca president Neil Bogart, with “Saturday Night

(Continued on page 21)

Bergman Elected NARM President As Board Meeting Outlines Goals

By SAM SUTHERLAND

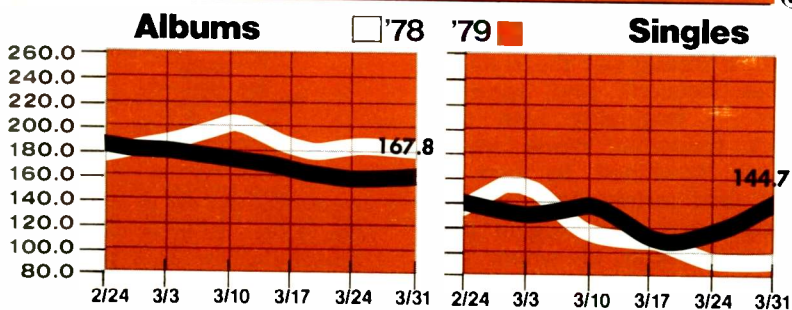
■ HOLLYWOOD, FLA — Election of new board members, further extension of regional seminars, and key priorities during its 1979 schedule were unveiled by NARM officials during the organization's annual convention, held at the Diplomat Hotel here March 23-28.

Announcements covering board changes and forthcoming the gathering's regular business meeting, held Friday (23), where outgoing NARM president John Cohen, head of Disc Records, and executive VP Joe Cohen summarized both 1978 operations and growth.

Named as new president for NARM was Record Bar's Barrie Bergman, who accepted his post during Monday's (26) Country Music Association luncheon. In crediting NARM for its success in mounting a new recruitment and education thrust aimed at grassroots retail and distribution, Bergman also promised that next year's convention would “recognize that rock'n'roll is a form of music,” a comment drawing enthusiastic response from NARM's younger members, while inviting mixed reactions from senior delegates accustomed to the usual

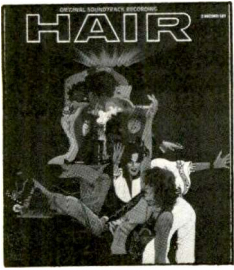
(Continued on page 22)

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.

Contents



■ **Page 6.** "Hair" is back, this time as a film, and early indications are that the sixties Broadway hit has lost none of its appeal. RCA Records, which has released the soundtrack album, has launched a broadly-based marketing campaign with United Artists, the film company, to sell both records and movie tickets.



■ **Page 24.** The many faces of NARM '79—including that of one robot—make their first of two appearances in RW's photographic coverage of last week's Hollywood, Fla. convention. Included are performance shots of the Brothers Gibb—all of them—who made a rare collective appearance at the event.

departments

A/C Report	Page 44
Action Music	Page 55
Album Airplay Report	Pages 32-33
Album Chart	Page 46
Album Picks	Page 43
Black Oriented Music	Pages 49-51
Black Oriented Album Chart	Page 49
Picks of the Week	Page 49
Black Oriented Singles Chart	Page 50
Soul Truth	Page 49
Chart Analysis	Page 10
Classical	Page 53
Coast	Page 25
Country	Pages 66-71
Country Album Chart	Page 70
Country Album Picks	Page 68
Country Hot Line	Page 67
Country Picks of the Week	Page 66
Country Singles Chart	Page 71

Country Singles Picks	Page 68
Nashville Report	Page 66
Cover Story	Page 57
Disco	Pages 28, 39
Disco Dial	Page 39
Disco File	Page 28
Disco File Top 40	Page 39
Discotheque Hit Parade	Page 28
International	Pages 62-63
Canada	Page 62
England	Page 62
Germany	Page 62
Jazz	Page 52
Jazz LP Chart	Page 52
Latin American	Pages 58-60
Album Picks	Page 58
Hit Parade	Page 59
New York, N.Y.	Page 18
Radio Marketplace	Pages 35-38
Radio World	Page 26
Retail Rap	Page 44
Retail Report	Page 45
Singles Chart	Page 31
Singles Picks	Page 42

Powerhouse Picks

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

G.Q. (Arista) "Disco Nights (Rock Freak)."

Currently top five on both BOS and disco charts, the pop action is proving just as hot as numerous majors have gone with it this week.

Tribunal Readies Home Taping Survey

By **BILL HOLLAND**

■ **WASHINGTON** — The Copyright Royalty Tribunal will be calling up America this spring to ask us about our home taping habits.

The CRT has been developing a "household questionnaire" over the last few months so that it can collect some data on what we tape, what sources we tape from, and whether or not we might be cutting corners that might affect the legal rights of copyright owners and record companies.

The Tribunal, according to chairman Tom Brennan, plans to conduct the survey through an independent consumer marketing firm, and is presently inviting several companies to offer proposals on such a survey.

No Past Studies

"We have no idea if the situation here is similar," Brennan said. "There's just no data available. Surprisingly, we've found that the record companies here haven't really looked into the matter and developed any sort of survey."

Details of the questions in the survey are not yet publicly available, but the CRT wants to find out, for one thing, whether or not home-tapers are recording singles or lp cuts of their favorite

(Continued on page 61)

Cal. Group Pushes Anti-Scalping Measure

By **SAMUEL GRAHAM**

■ **LOS ANGELES**—The formation of a statewide committee aiming to place an anti-scalping measure on the June, 1980 California ballot was announced at a press conference here last Tuesday (27).

Chairing the committee are concert promoter Jim Rissmiller and manager David Krebs; the latter appeared at the conference, along with Wolf and Rissmiller Concerts vice president Larry Valon and David Moorhead, general manager of KMET-FM, one of several California radio stations helping to promote the anti-scalping initiative.

The new committee hopes to take the scalping issue directly "to the people," by circulating petitions throughout the state at various concerts and sporting events — beginning with this week's California World Music Festival, headlined by two of Krebs' (and partner Steve Leber's) principal acts, Ted Nugent and Aerosmith, both of whom are represented on the committee. To qualify for the 1980 ballot, they will need 800,000 signatures.

Surprisingly, there is no anti-

(Continued on page 61)

Record World

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

SR. VICE PRESIDENT/MANAGING EDITOR **MIKE SIGMAN**

SR. VICE PRESIDENT/WEST COAST MGR. **SPENCE BERLAND**

HOWARD LEVITT/Senior Editor
MIKE VALLONE/Research Director
NEIL McINTYRE/Radio Director
STEPHEN KLING/Art Director
David McGee/Associate Editor
Barry Taylor/Associate Editor
Marc Kirkeby/News Editor
Pat Baird/Reviews Editor

Doree Berg/Associate Research Director
Sophia Midas/Assistant Editor

Steven Blauner/Assistant Editor
Jeffrey Patsch/Assistant Editor

David Skinner/Assistant Art Director
Joyce Reitzer Panzer/Production

Basil Nias/Black Music Editor
Irv Resnick/Assistant Editor

Carl Skiba/Assistant Editor
Jill Zisman/Design Assistant

Spight Jenkins/Classical Editor
Brian Chin/Discotheque Editor

Bill Holland/Washington Correspondent
Robert Palmer/Jazz Editor

Fanny Chung/Controller

Stan Soffer/Advertising Sales
WEST COAST

SAM SUTHERLAND **JACK FORSYTHE**
WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Associate Editor
Frann Altman/Assistant Editor

Laura Palmer/Assistant Editor
Terry Droltz/Production

Portia Giovinazzo/Research Assistant
6290 Sunset Boulevard

Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
TOM RODDEN

VICE PRESIDENT
SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor
Marie Ratliff/Research Editor

Margie Barnett/Assistant Editor
Cindy Kent/Assistant Editor

Red O'Donnell/Nashville Report
49 Music Square West

Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE
TOMAS FUNDORA

VICE PRESIDENT
3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491
ENGLAND

VAL FALLOON
Manager

Suite 22/23, Langham House
308 Regent Street

London W1
01 580 1486

JAPAN
ORIGINAL CONFIDENCE

CBON Queen Building
18-12 Roppongi 7-chome

Minato-ku, Tokyo
CANADA

ROBERT CHARLES-DUNNE
19 Yorkville Avenue

Toronto, Ontario
Canada M4W 1L1

(416) 964-8406
GERMANY

JIM SAMPSON
Lieberrstrasse 19

8000 Muenchen 22, Germany
Phone: (089) 22 77 46

AUSTRALIA
PETER CONYNGHAM

P.O. Box 678, Crows Nest, N.S.W. Australia
2-92-6045

FRANCE
GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN
JOSE CLIMENT

Virgen de Lourdes 2
Madrid 27, Spain

Phone: 403-9651 Phone: 403-9704
MEXICO

VILO ARIAS SILVA
Peten 151-402 Colonia Navarte

Mexico 12, D.F.
Phone: (905) 294-1941

CIRCULATION DEPT.
1697 Broadway, New York, N.Y. 10019

Phone: (212) 586-0913
SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S.

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

Copyright © 1979 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1656

RECORD WORLD APRIL 7, 1979

Who's the explosive new group
with the
dance-sational debut album of the year?

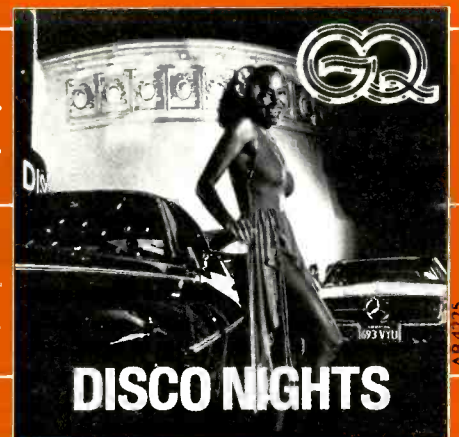


The group is GQ. And their dynamite disco hit is "Disco Nights (Rock Freak)." Not only is the single rocketing up the charts, it has inspired the hottest new dance in years, "The Rock." GQ has exploded onto the scene as the year's most exciting new group.

GQ's "Disco Nights." Their dance-sational debut album.
Pop album charts: RW: 128*/-66*/BB: 80* (Debut!)/CB: 143*-102*
R&B album charts: RW: 21*-9*/BB: 37*-15*/CB: 49*-26*

Featuring the smash hit "Disco Nights (Rock Freak)"
Pop single charts: RW: 55*/BB: 53*/CB: 51*
R&B single charts: RW: 5*/BB: 4*/CB: 3*

On Arista Records and Tapes.



ARISTA™

RCA Launches \$1/2M Campaign To Support 'Hair' Film Soundtrack

By MARC KIRKEBY

■ NEW YORK—The boom in soundtrack records that had enormous impact on the music business in 1977 and 1978 has not been much in evidence so far in 1979, but RCA Records, which has released the soundtrack album for the film "Hair," hopes to start that momentum all over again.

Last Tuesday, a week after both film and album had their New York release, RCA brought together a half-dozen reporters to outline its plans for tying together film and record marketing.

The film, released by United Artists, has won nearly unanimous critical raves, and box office grosses in one week at the Ziegfeld Theater here seem to signal a major hit.

Before RCA's campaign for the album is through, the company will have spent about half a million dollars, according to Dick

Carter, marketing vice president for RCA Records.

Because of the special nature of this project, RCA and UA are cooperating closely on promotion and advertising. The Broadway soundtrack album for "Hair," released 11 years ago, contains five songs that became hits for various artists; indeed, "Hair" was the last Broadway score to produce anything like that number of pop standards. RCA obviously hopes those songs—"Aquarius/Let the Sunshine In," "Hair," "Good Morning Starshine," "Easy to Be Hard" and "Where Do I Go"—can hit again, just as UA is banking on those songs' appeal to bring people into the movie houses.

"Research showed that this property appealed to youth, 18 to 25 years old," said Jack Maher, director, pop merchandising, "and the way to reach that audience is through records. We want to create the feeling that there is high energy going on behind the 'Hair' project."

"Hair" 's music, Maher continued, still has a high identity, but has missed "a whole generation" of people who were quite young when the Broadway show hit but are now of prime record-buying and movie-going age.

To reach those people, RCA has set up a variety of ticket and album giveaways with leading pop radio stations, among them 99X, WRKO and KFRC, coordinated by Mike Becce, director of field promotion.

Under the direction of a&r VP Warren Schatz, RCA also recorded a special album of disco versions of four of "Hair" 's best-

known songs, performed by Evelyn "Champaign" King, Vicki Sue Robinson, Revelation, the Brothers, and the New York Community Choir. These disco versions are not included in the film or on the two-record soundtrack album.

Schatz also included in the soundtrack album a number of songs that were cut from the final version of the film. "We wanted to make a complete soundtrack," Schatz said. "We wanted to remember songs from the Broadway show even if they didn't work in the film."

The show-stopping performance of "Easy to Be Hard" by Cheryl Barnes was scheduled for release as a single on RCA Records last Friday. RCA is "interested" in signing several of the film's stars as solo artists, Carter said.

Close to \$100,000 will be spent on point-of-purchase materials for retailers, Carter said, displaying a variety of easelbacks, posters, and other aids.

The campaign as designed by RCA and UA will see the film company doing most of the advance advertising for the film, with the soundtrack album mentioned in most of those ads. Once the film opens in a market—it was set for general release late last week—the record company begins its merchandising and promotion. Each company paid for half of a special eight-page supplement in the Boston Phoenix.

When "Hair" opened off-Broadway 11 years ago, RCA Records was one of its original backers, and has held the option for the soundtrack album of a film of the show ever since.

Don Ienner Named Millennium Promo VP

■ NEW YORK—Jimmy Ienner, president of Millennium Records, has announced the appointment of Don Ienner to the position of vice president and national promotion director. In his new post Ienner will direct all activities concerning promotion on a national level. He will be working in conjunction with the RCA national, regional and local promotional staff.



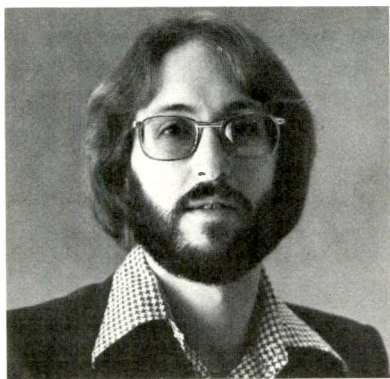
Don Ienner

In addition, Ienner will supervise the entire Millennium field promotion force as well as maintain and coordinate functions with all independent promotion persons on behalf of Millennium.

Ienner has been with Millennium since its inception in 1977, assuming the post of national promotion director. Prior to joining Millennium, Ienner served as national promotion director at CAM-USA.

20th Names Portnow Senior Vice President

■ LOS ANGELES—Neil Portnow has been named senior vice president of 20th Century Fox Records, Inc., it was announced by Alan W. Livingston, president of the Entertainment Group of Twentieth Century-Fox Film Corporation to whom he will report. In his new position, Portnow will be responsible for a&r, promotion and merchandising for the label.



Neil Portnow

Portnow most recently was division vice president, popular a&r west coast, RCA Records. He has been with RCA since 1976 where he held the positions of a&r producer and executive producer, pop a&r. Previously, he had been with Screen Gems-EMI Music as manager of talent acquisition and development and an independent producer and president of his own firm, Portnow Miller Company, Inc.

Portnow will work from the 20th Century-Fox Records building on the Sunset Strip in Los Angeles beginning officially on April 16.

Phonogram Inks Southside Johnny



Robert Sherwood, president of Phonogram/Mercury, has announced the signing of Southside Johnny and the Asbury Jukes to a long-term, exclusive, worldwide recording contract. Sherwood stated that the group will be going into the recording studio soon, with their debut Mercury album tentatively scheduled for June release. Seen at the signing are, from left: Al Dellentash, co-manager of Southside Johnny and the Asbury Jukes; David Sonenberg, co-manager; Southside Johnny; Robert Sherwood, president of Phonogram, Inc./Mercury Records; and David Werchen, director of law for Phonogram/Mercury.

Montage Names Orleans Executive VP/GM

■ LOS ANGELES—Arnie Orleans has become a principal in Montage Records, Inc. and will serve as executive vice president and general manager. He will be responsible for the implementation of the total sales, marketing and merchandising activities for the label and will act as liaison with MCA Records, which distributes all Montage product.



Arnie Orleans

Prior to that he served as senior vice president of sales and marketing at 20th Century Fox Records and as national sales manager for A&M Records.

Jay Ferguson
REAL LIFE AIN'T THIS WAY
 Produced by Jay Ferguson and Ed Mashal
 Executive Producer: Bill Szymczyk



(6E-158)



Jerry Lee Lewis (6E-184)
JERRY LEE LEWIS
 Produced by Bones Howe

Susie Allanson
HEART TO HEART
 Produced by Ray Ruff



(6E-177)

WE'RE ROCKIN' THE COUNTRY

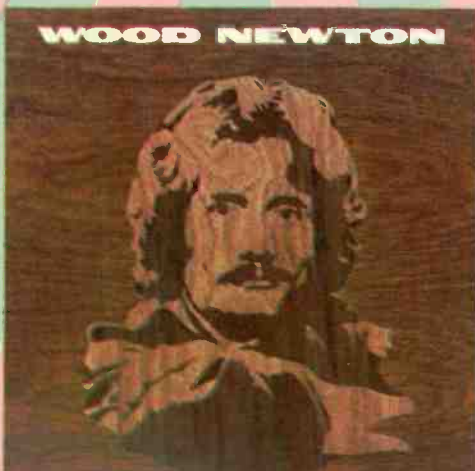
VERN GOSDIN



YOU'VE GOT SOMEBODY

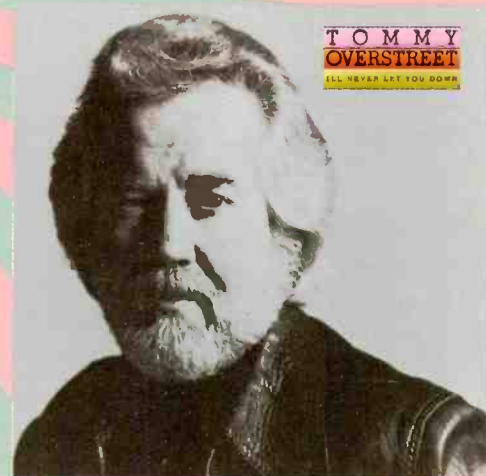
Vern Gosdin (6E-180)
YOU'VE GOT SOMEBODY
 Produced by Gary Paxton

Wood Newton
WOOD NEWTON
 Produced by Even Stevens



(6E-176)

TOMMY
 OVERSTREET
 ALL NEVER LET YOU DOWN



Tommy Overstreet (6E-178)
I WILL NEVER LET YOU DOWN
 Produced by Bob Millsap

**New on Elektra/Asylum
 Records and Tapes**

©1979 Elektra/Asylum Records • A Warner Communications Co.



Stars Come Out For Easter Seals



The 20-hour 1979 Easter Seals Telethon hosted by Emmy Award-winning actor Jack Klugman and rock impresario Don Kirshner was aired to 113 stations nationally and raised a record breaking \$12,610,857, which represents a 50 percent increase over last year's total. As a result of Kirshner's participation, a number of major pop, rock and disco personalities appeared for the first time on a national telethon. Guests included: the Beach Boys, Donna Summer, Stevie Nicks, Cheryl Ladd, Gloria Gaynor, A Taste of Honey, Frankie Valli, the Village People, Yvonne Elliman, Tony Orlando, and the Commodores. Among those also appearing on the telethon were Peter Falk, Wolf-

man Jack, John Davidson, Quinn Cummings, Richard Hatch, Bruce Jenner, Monty Hall, Cindy Williams, Joyce DeWitt, Anson Williams, Donnie Most, and members of the casts of "Alice," "Taxi," "Mork and Mindy," and "All In The Family." Shown above, top row, from left, are: Kirshner, Nicks, Klugman; Kirshner with the Beach Boys: Brian Wilson, Al Jardine, Bruce Johnston, Carl Wilson, Mike Love (kneeling); Kirshner with Elliman; (bottom row) Valli, Dick Clark, Kirshner; Kirshner, Don Cornelius, Wolfman Jack; Kirshner, Lavar Burton, Orlando.

MCA Names Smith Black Product VP

■ LOS ANGELES—John Smith has been appointed to the position of vice president black product for MCA Records, according to Larry King, vice president, promotion for the label.



John Smith

Reporting directly to King, Smith will be in charge of promotion for all black-oriented products as well as the integration of national marketing campaigns as they relate to black promotion. He will direct his 5-person regional and 8-person local promotion staffs from MCA's headquarters at Universal City.

Prior to joining MCA, Smith was vice president of special markets for ABC Records. Prior to that he was vice president, marketing for UA Records.

Motown Bows Contemporary Jazz Div.

■ LOS ANGELES — Motown Records has, for the first time in its history, established a contemporary jazz division, it was announced by Michael Roshkind, vice chairman and chief operating officer.

Concurrent with the announcement of the new jazz division, Roshkind named Lee Young, Sr., currently Motown's vice president of creative administration, to head the new jazz division.

All product for the jazz division will be released on the Motown label, according to Young. Young confirmed that Motown will launch an extensive merchandising and advertising campaign in conjunction with the division's initial product releases, and considerable attention will be focused on radio promotion and creating high visibility at the retail level with various in-store displays, mobiles, posters, and other promotional items.

Current product projections are to release eight albums in the division's first year. The first group signed to the new jazz division is a five-piece aggregation called Dr. Strut, who will have their debut album released in May.

Young has an extensive and di-

versified background in the music industry as a jazz musician, producer, and record executive.

Background

Prior to joining Motown, Young served as assistant to the president for Dunhill Records and was responsible for Trousdale Publishing. When Dunhill was acquired by ABC Records he became administrative head of their a&r division, specifically overseeing and producing the label's soundtrack releases.

He has also held key record executive posts at United Artists, and Vee Jay Records, and in 1963 formed his own record label, Melic Records, which was independently distributed.

Young also announced plans to immediately expand and staff the new jazz division, and revealed that a key executive appointment would be announced shortly.

Gaynor, Peaches & Herb Albums Go Platinum

■ NEW YORK—Fred Haayen, president of Polydor Incorporated, has announced platinum certification of Gloria Gaynor's "Love Tracks" album and Peaches and Herb's album "2 Hot."

GRT Names Mansfield Mktg./Merch. Director

■ LOS ANGELES — Larry Welk, president of the GRT Record Group, has announced the appointment of John Mansfield as director of marketing and merchandising for the GRT Record Group.



John Mansfield

Prior to joining the GRT Record Group, Mansfield had served as advertising/merchandising director for ABC Records since 1978, and prior to joining ABC, Mansfield was with Motown Records serving as their national sales manager.

Mansfield will report directly to Welk.

A LEGEND IN THEIR OWN PRIME.

The Statler Brothers' newest album takes them beyond superstars of country music to superstars in our country's musical tradition.

There's never been a better time than now to make their fame your fortune. "The Originals." Featuring the new single, "How to be a Country Star." # 55057



Produced by Jerry Kennedy SRM-1-5016

THE

STATLER

BROTHERS



ON MERCURY RECORDS AND TAPES

Write or call your local Polygram Distribution sales office for displays and other promotional items.

PHONOGRAM, INC. A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



Chart Analysis

Doobie Disc Takes Top Singles Spot; Frank Mills, Amii Stewart Hit Top Five

By PAT BAIRD

■ Although no new records broke into the Top 10 on this week's RW Singles Chart, the top records remained active and several records just below the top of the chart grew significantly.

The Doobie Brothers (Warner Bros.) moved to #1 bullet this week on #1 spots on a number of stations as well as solid sales figures.

The record is also #56 bullet on the Black Oriented Singles Chart and came on the Disco File Top 50 this week. Frank Mills (Polydor) took excellent chart moves where played and continued to sell for #4 bullet. Amii Stewart (Ariola), #8 bullet BOS and #4 disco, pulled #1 spots in several markets and sold well for #5 bullet. Gaynor (Polydor) at #3, both still selling in big numbers; Rod Stewart (WB) #6, Little River Band

(Harvest) #7; Village People (Casablanca) #8; Peaches & Herb (Polydor) #9 and Donna Summer with Brooklyn Dreams (Casablanca) #10.

Dire Straits

Dire Straits (WB) re-gained a bullet at #11 on a good move at WABC as well as a #1 radio position in Atlanta and good sales. Blondie (Chrysalis), added at KDWB, KSTP and Y100, took excellent moves elsewhere and went top 5 in Boston and Atlanta for #12 bullet. Chic (Atlantic), #6 bullet on the BOS, gained new airplay and a pop sales increase for #14 bullet and Suzi Quatro & Chris Norman (RSO), added at WABC, Y100, WOKY and KVI and selling, moved here to #18 bullet. The Jacksons (Epic), #2 bullet BOS, was added at KJR and garnered pop cross-over sales for #19 bullet.

Sister Sledge (Cotillion), #1 bullet BOS and #2 disco, was added this week at WNBC, KLIF and WQXI and sold well for #21

bullet and George Benson (WB), #7 bullet BOS and gaining some breakout sales reports moved here to #24 bullet. Peaches & Herb (Polydor), #9 bullet BOS, was added at WABC, WGCL, KXOK, WTIK and KLIF for #27 bullet and George Harrison (Dark Horse) was added at KDWB and KLIF with breakout sales reports for #29 bullet.

Cher (Casablanca), #32 bullet BOS, was added at WRKO and started to sell for #30 bullet and Instant Funk (Salsoul), continued to move off a BOS base for #31 bullet. Village People (Casablanca) this week's Powerhouse Pick at #32 bullet and #55 bullet BOS, was added at 99X, WNBC, Z93, KLIF, WPEZ and sold well at the racks. Wings (Columbia) last week's Chartmaker and Powerhouse Pick, continued momentum for #33 bullet.

Continuing to make gains on new airplay are: Styx (A&M) #47 bullet; Tycoon (Arista) #51 bullet; Randy VanWarmer (Bearsville), added at WPGC, KDWB, KRTH, Z93 and others, #52 bullet; G.Q. (Arista), #5 bullet BOS, #55 bullet here; Bad Company (Swan Song), added at KFRC, WBHQ,

96KX, Q102, WPEZ and others, #56 bullet and Orleans (Infinity) added at WFIL, KDWB and WBBQ, #59 bullet.

Still taking strong chart moves are: The Pointer Sisters (Planet), #44 bullet BOS, #60 bullet here; Barbara Mandrell (MCA), #3 bullet country, #61 bullet here; Ray Stevens (WB) #62 bullet; The Allman Brothers Band (Capricorn) #63 bullet; McGuinn, Clark & Hillman (Capitol) #67 bullet; Linda Clifford (Curton/RSO), #60 bullet BOS, #71 bullet here; Roger Voudouris (WB), taking good moves where played, #72 bullet; America (American Intl.) #73 bullet; Supertramp (A&M) #77 bullet; Nicolette Larson (WB) #78 bullet; Narada Michael Walden (Atlantic) #80 bullet and Foxy (Dash), #15 bullet BOS, #82 bullet here.

New on the chart this week are: Bob Seger & The Silver Bullet Band (Capitol), this week's Chartmaker at #81 bullet on immediate adds; Sylvester (Fantasy) #95; Cheryl Lynn (Columbia) #96; Livingston Taylor (Epic) #98 and Tyrone Davis (Columbia), #20 bullet BOS, on here at #99.

Singles

Bee Gees Again Top Album Chart; Dire Straits, Peaches & Herb Gain

By JAN PAVLOSKE

■ The Bee Gees (RSO) continue to hold a comfortable #1 position as the album continues to sell at an excellent pace with strong rack action and retail moving out large quantities of product. The Doobies (Warner Bros.)

are again at #2, with action continuing to pick up as rack and retail are fueled by the #1 single.

In strong competition with the Doobies is Dire Straits (Warner Bros.) at #3 bullet. This album continues to show good pick-up on the rack level along with very strong retail sales across the country as radio play on the single continues to generate massive sales.

A noticeable difference in total sales occurs between the #4 and #5 spot. Peaches & Herb have the #5 position with a bullet; this record is showing strong rack action along with retail as the first single continues to sell and the smash second single generate excellent action. George Benson

rounds out the top 10 bullets at #6. Healthy advances at racks combined with excellent retail action has the record selling across the board with a bulleting pop and r&b single.

At #11 bullet is Bad Company (Swan Song). This album basically exploded at the racks as its strong retail from last week continues to improve. Its pop single is also bringing attention to the album. The Allmans (Capricorn) bullet at #12, continue to have good success at retail with rack action still coming on.

Supertramp bullets into the top twenty at #13. The story is still retail but in the few weeks it's been out it's been having excellent success on this level. Tremendous airplay on the single has given Blondie (Chrysalis) excellent retail exposure and moved the album to #18 with a bullet. Although still not reported in some accounts, it has enough action where reported to give it this week's strong move.

In the twenties, Sister Sledge (Cotillion) shows excellent activity on one-stop and retail level with good reports at the accounts

where mentioned, giving this album a bullet at #23. Also in the twenties is #26 bullet Instant Funk (Salsoul), with the single generating action on the album.

Herbie Hancock (Columbia)

bullets from the #47 to the #38 spot while selling at the retail level with strong action in New York. George Duke (Epic) moves to #42 bullet and continues to

(Continued on page 51)

Albums

Regional Breakouts

Singles

East:

George Harrison (Dark Horse)
Wings (Columbia)
Styx (A&M)
Dan & Coley (Big Tree)
Orleans (Infinity)
Ray Stevens (Warner Bros.)

South:

George Harrison (Dark Horse)
Cher (Casablanca)
Village People (Casablanca)
Wings (Columbia)
McGuinn, Clark & Hillman (Capitol)

Midwest:

Peaches & Herb (Polydor/MVP)
Instant Funk (Salsoul)
Wings (Columbia)
Orleans (Infinity)
Ray Stevens (Warner Bros.)
Allman Bros. (Capricorn)

West:

Peaches & Herb (Polydor/MVP)
Village People (Casablanca)
Wings (Columbia)
Ray Stevens (Warner Bros.)
Nicolette Larson (Warner Bros.)

Albums

East:

Natalie Cole (Capitol)
Journey (Columbia)
AWB (Atlantic)
G.Q. (Arista)
Art Garfunkel (Columbia)
Dwight Twilley (Arista)
Maze (Capitol)

South:

Natalie Cole (Capitol)
Journey (Columbia)
G.Q. (Arista)
Art Garfunkel (Columbia)
Maze (Capitol)

Midwest:

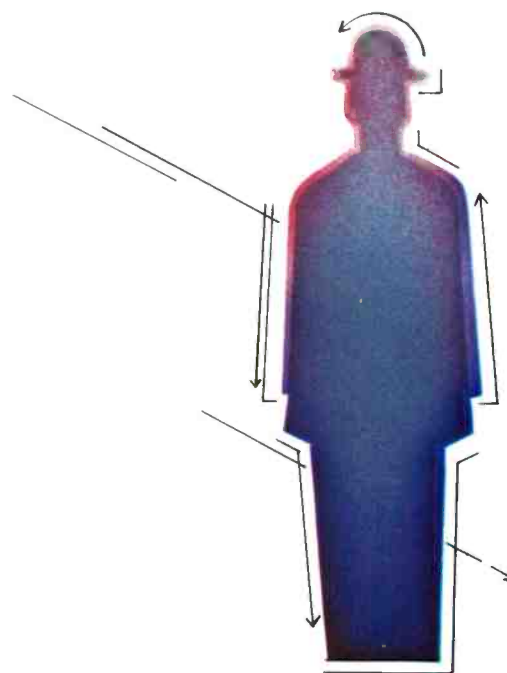
Natalie Cole (Capitol)
Journey (Columbia)
AWB (Atlantic)
G.Q. (Arista)
Art Garfunkel (Columbia)
Suzi Quatro (RSO)

West:

Natalie Cole (Capitol)
Journey (Columbia)
AWB (Atlantic)
G.Q. (Arista)
Suzi Quatro (RSO)
Maze (Capitol)

GINO SOCCIO

outline



*The hottest sound in Disco
belongs to Gino Soccio
and his Warner/RFC debut album, outline.*

*“**Dancer**” is the single that is shaping outline
as an across-the-board Disco, Soul and Pop hit.*

Gino Soccio

outline (RFC 3309)

“Dancer” (RCS 8757 and Disco RCSD 8788)

Produced by Mix Machine

The first step from Warner/RFC Records.



Motown Introduces 'Disco Party Pac'

■ LOS ANGELES—Motown Records has finalized plans to introduce a specially retail priced "Disco Party Pac," to be released nationally in April.

Mike Lushka, Motown executive vice president of marketing, said that the Motown "Disco Party Pac" will consist of four to six previously released or current 12-inch disco singles. The initial "Party Pac" will feature disco product by Marvin Gaye, Rick James and High Inergy.

Each 12-inch will include an 'A' side as well as an instrumental 'B' side.

The Motown "Disco Party Pac" will be immediately available in cassette and 8-track tapes.

With the release of the "Party Pac," Motown will implement an extensive merchandising, promotional and advertising campaign principally aimed at the retail level.

Additionally, Motown plans to launch a massive radio campaign that will focus on key national disco markets, such as New York, Philadelphia, Baltimore/Washington, Miami, Chicago and Los Angeles. A series of "Disco Parties" will also be staged in each market for major retailers to introduce the "Party Pac."

Allen to Perform at Martell Dinner



A&M recording artist Peter Allen will be performing cuts from his new album, "I Could Have Been A Sailor," at the T.J. Martell Memorial Foundation for Leukemia Research 1979 Humanitarian Award Dinner. This year's dinner, to be held at New York's Waldorf-Astoria on Saturday, April 21st, will honor A&M president Gil Friesen. Pictured discussing plans for the dinner are Allen (left) and Friesen.

Chrysalis Ups Fields

■ LOS ANGELES—Billy Bass, vice president of promotion and creative services, has announced the appointment of Ms. Rachelle Fields to the position of director of promotion, effective immediately.

Responsibilities

In her new position, Ms. Fields will be responsible for coordinating all disco and pop promotional activities, in addition to continuing her responsibility as trade liaison.

Welk Group Bows London Operation

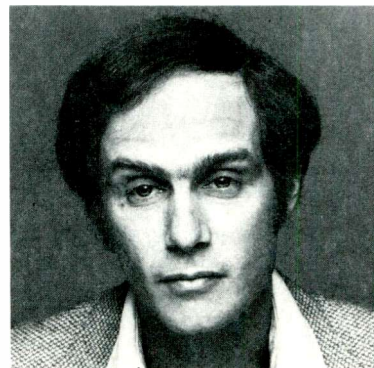
■ LOS ANGELES—Dean Kay, executive vice president and general manager of the Welk Music Group, has announced the opening of its London operations, Welk Music Group Ltd., under the direction of Eddie Levy and Geoff Heath of Heath-Levy Music.

The job of coordinating professional activities between the Welk Music Group's new London offices and its other promotional offices in Hollywood, Nashville and N.Y. will be the responsibility of the group's newly appointed vice president in charge of professional activities, Roger Sovine.

Sovine noted that the Welk Music Group Ltd. will have its own full time personnel working within the framework of the Heath-Levy operation and stated that he personally would be spending a good deal of time in London coordinating activities.

A&M Names Freiser Exec. Asst. To Pres.

■ LOS ANGELES — Gil Friesen, president of A&M Records, has announced the appointment of Manny Freiser to the post of executive assistant to the president.



Manny Freiser

Freiser was previously a producer/performer/songwriter for 20th Century Records and Mercury Records.

Breach of License Pact Charged By GRT Corp.

■ LOS ANGELES—GRT Corp. last week filed suit against MCA, Inc., ABC Records, Inc., the American Broadcasting Companies, Inc., and MCA Records, Inc. in the Superior Court of the state of California, Santa Clara County.

GRT's complaint alleges that MCA's recent acquisition of substantially all of the assets of ABC Records, and the purported assignment by ABC to MCA of ABC's tape license agreement with GRT, is a breach of the license agreement and is invalid and ineffective as to GRT. GRT also contends that if the license agreement has been validly assigned to MCA, GRT has, under the terms of the license, the exclusive right to manufacture and sell in the United States all forms of tapes which reproduce phonograph albums manufactured, owned or distributed by MCA or any of its subsidiaries or affiliates.

GRT further alleges that as a result of the closing of ABC Records, ABC Records and ABC, Inc. have breached those provisions of the license agreement which require ABC Records to continue in the record business during the term of the license, and to promote the sale and distribution of the albums licensed to GRT. As a result of these breaches, GRT contends that it is entitled to an extension of the term of the license (previously ending December 31, 1979) until adjudication or settlement of the lawsuit or until ABC cures the defaults.

The GRT lawsuit seeks to enjoin MCA Records and MCA, Inc. from manufacturing, selling or distributing recorded tapes to which GRT has exclusive rights under the license agreement; to recover in excess of \$10 million in damages from ABC, Inc. and ABC Records; and a judicial determination of all of the parties' rights and obligations under the license agreement.

MCA executives could not be reached for comment.

Swearingen To RCA

■ NEW YORK—The appointment of Bill Swearingen as director, commercial sales, north central region, for RCA and A&M and Associated Labels, has been announced by Bob Fead, division vice president, sales and distribution, RCA Records.

From 1977 to 1979 Swearingen held a position as regional marketing director for A&M Records, working out of their Chicago branch. From 1971 to 1977 he was associated with Pickwick Distributors, as distribution manager at their Minneapolis location.



western union

Telegram

BHA064 (1330) (4-032028E086)PD
03/27/79 1330

ICS IPMRNCZ CSP DLY PD
2134757383 TDRN WEST LOS ANGELES CA
66 03-27 0130P EST

TO ALL RADIO PROGRAMMERS:
SUBJECT: REMIX OF LISA DAL BELLO'S
"PRETTY GIRLS" SINGLE.

THIS NEW VERSION IS PRESSED ON RED VINYL BECAUSE IT'S HOTTER. LISTEN TO THE FIRST FIVE SECONDS AND YOU'LL LISTEN TO ALL OF IT — AND WE KNOW YOU'LL LIKE WHAT YOU HEAR. AUDIENCE RATING SURVEY SHOWS EXCELLENT PUBLIC RESPONSE.

"PRETTY GIRLS" LOOKS GOOD ON YOU AND WILL SOUND GOOD ON YOUR STATION.

DAVID LEVINE, VICE PRESIDENT, TALISMAN RECORDS

SF-1201 (RS-69)

MANDRE



A HEAD OF HIS TIME
ON MOTOWN RECORDS AND TAPES



1978 MOTOWN RECORDS CORPORATION, PRINTED IN U.S.A. CLOTHES: SON TON CLOTHING COMPANY



RICK JAMES

BE ON THE
LOOKOUT FOR RICK JAMES
(ALIAS THE KING OF PUNK FUNK)
AND THE STONE CITY BAND FOR
"BUSTIN' OUT OF L SEVEN"
WANTED EVERYWHERE!

"BUSTIN' OUT OF L SEVEN"

INTERGALLACTIC FUNK TOUR '79

MARCH 27	SOUTH BEND, INDIANA	MORRIS CIVIC AUD.
MARCH 29	SAGINAW	WENDLER ARENA
MARCH 30	CLEVELAND, OHIO	PALACE THEATRE
MARCH 31	CHICAGO, ILL.	AUDITORIUM THEATRE
APRIL 1	DETROIT, MICH.	MASONIC TEMPLE
APRIL 3	WASHINGTON, D.C.	DAR CONSTITUTION HALL
APRIL 5	ATLANTA, GA.	ATLANTA CIVIC
APRIL 6	COLUMBIA, S.C.	TOWNSHIP HALL
APRIL 7	CHARLESTON, S.C.	GALLARD AUDITORIUM
APRIL 8	AUGUSTA, GA.	BELL AUDITORIUM
APRIL 12	OMAHA, NEB.	MUSIC HALL
APRIL 13	KANSAS CITY, MO.	SOLDIERS & SAILORS HALL
APRIL 14	ST. LOUIS, MO.	KIEL AUDITORIUM
APRIL 15	MEMPHIS, TENN.	DIXON MYERS
APRIL 19	BOSTON, MASS.	ORPHEUM
APRIL 20	SPRINGFIELD, MASS.	CIVIC CTR.
APRIL 21	NEW YORK, NEW YORK	FELT FORUM
APRIL 22	BALTIMORE, MD.	CIVIC CENTER
APRIL 26	SAVANNAH, GA.	SAVANNAH CIVIC (2 SHOWS)
APRIL 27	LAKELAND, FLA.	LAKELAND CIVIC THEATRE
APRIL 28	BIRMINGHAM, ALA.	BOUTWELL AUDITORIUM
APRIL 29	BATON ROUGE, LA.	THE CENTROPLEX
MAY 3	CINCINNATI, OHIO	PALACE THEATRE
MAY 4	LOUISVILLE, KY.	LOUISVILLE GARDENS
MAY 5	PITTSBURGH, PA.	STANLEY THEATRE
MAY 6	NEW ORLEANS, LA.	MUNICIPAL AUD.

TO HELP PUT RICK JAMES ON EVERYBODY'S MOST WANTED LIST, A SUBSTANTIAL TELEVISION SCHEDULE IS SET UP FOR ALL MAJOR TOUR MARKETS. SURROUNDING THIS ARE POP/R&B/DISCO RADIO FLIGHTS, LOCAL & NATIONAL PRESS AND ADDITIONAL IN-STORE POSTERS, MOBILES, BANNERS & VIDEO TAPE DISPLAYS!

"COME
GET IT"
RICK'S FIRST ALBUM IS
SOLID PLATINUM



ALIVE

ALIVE ENTERPRISES, INC.

67-981R1

67-984R1



SMASH!

Rick James
STONE CITY BAND



ON MOTOWN RECORDS & TAPES

Harriette Vidal Named Press Office Vice Pres.

■ NEW YORK—Carol Ross, president of The Press Office Ltd., public relations firm, has announced the appointment of Harriette Vidal to company vice president.

Vidal, previously the firm's director of television and special projects, has been with The Press Office since its inception. As vice president, she will continue to direct those divisions, as well as take an active involvement with the company's music, entertainment and corporate clients.

Prior to joining The Press Office, Vidal held executive publicity positions with Columbia and Polydor Records, and Rogers & Cowan, Inc.

Polydor Promotes Klein

■ NEW YORK—Steven Salmonson, vice president, finance, Polydor Incorporated, has announced the appointment of Mel Klein to the position of controller, Polydor Incorporated.

Most recently, Klein was assistant controller of Polydor. He joined the company in August, 1977. Prior to that date, he served as a member of the Polygram Corporation internal audit staff.

Klein will report to Salmonson.

RCA
RECORDS
BRAZIL

Has moved its offices
from Sao Paulo
to Rio de Janeiro.

Our new address is:

RCA Eletrônica Ltda.
R. Santa Clara No. 50
Cobertura 01
Copacabana
Rio de Janeiro, Brazil
CEP 22041

Tel: 255-7225
Telex: (21) 22425
RCAE BR

Celebrating with Judy Collins



Elektra/Asylum recording artist Judy Collins recently began a 27-city tour, her first national swing in two years, to support "Hard Times For Lovers," her 17th album for the label. One stop on Collins' road was Los Angeles, where she performed to sold-out houses at the Santa Monica Civic and the Roxy in Hollywood. Shown backstage after one of the L.A. shows are, in the picture at left: Joe Smith, E/A chairman; Collins; Mark Hammerman, E/A national artist development director; Mel Posner, E/A vice chairman; Marty Bandier, partner, Entertainment Company; Jerry Sharell, E/A vice president/creative services; and Steve Wax, E/A president. In the photo at right are, from left: Charles Koppelman, president of the Entertainment Company and executive producer of "Hard Times For Lovers"; British recording artist Lynsey de Paul; Collins and actor James Coburn.

Massive Campaign Set For New War LP

■ LOS ANGELES—MCA Records and Far Out Productions have announced a major War marketing campaign with the release of War's second album for the label, "The Music Band." The audience which encompasses Top 40, r&b, and disco as well as jazz, AOR, AC and Latino.

There are more than 12 million active record buyers in a teen market, from 10 to 20, which will be exploited. War will appear on numerous television shows including "The Midnight Special," "American Bandstand" and "Soul Train." Also, MCA will develop the new album in the teen area through fan magazine contests, lp giveaways and promotional contests at all levels.

A major campaign will also be mounted in the 20 top Latino publications, as well as those with national circulation. A special language radio commercial is being developed and is expected to begin airing three weeks from the release of the album, which was March 23.

Advertising support in the trade

Simon Bows Pubbery

■ LOS ANGELES—Melvin Simon has announced the formation of a significant new publishing venture—Mel-Dav Music. In addition, Mel-Dav Music initiates its formation with the announcement of its first signing, singer/songwriter/performer Bill Wray.

Mel-Dav Music's parent company, Simon Productions, currently has two additional affiliated music publishing companies already in operation—Mel-Bren Music and Ditch Road Music—which are involved with publishing the music involved with Simon Productions' films.

Offices for Mel-Dav Music are currently located at: 1209 North Kings Road, Los Angeles, California. The phone number is: (213) 656-7664.

publications will be handled in two phases for the release of both single and 12" versions of "Good, Good, Feelin'." Double-truck, four-color ads of two dancers going through various dance steps highlighted lyrically on "Feelin'" will be featured in the ads. This will be followed by another series of trade ads as the campaign progresses.

A consumer awareness print campaign in major news weeklies, women's and men's magazines, and mature music publications on War—who will also be known in the future as The Music Band—will also be handled in a two-phase approach. The first will start with a drive in more than two dozen national and regional publications, with total circulation of 4.5 million, during the first three months of release. Immediately following, another campaign aimed at 5.4 million circulation in another dozen national publications will commence.

An additional portion of radio campaign will come in the form of a documentary—"Evolution of War—The Music Band," produced by artist development at MCA. This syndicated special will chronicle their career from the early days with Eric Burdon when they recorded the hit "Spill the Wine" up to today. Narrated by the group's members, the special, to be carried by more than 200 stations, will feature many of their popular songs and is scheduled for release in two weeks.

The disco market, where War's release of the "Galaxy" title track received strong acceptance, will again be heavily concentrated with the group's release of the 12" "Good, Good Feelin'" (backed on the B-side with "Galaxy").

Television advertising will be comprehensive and planned for both primary and secondary markets. Numerous promotional displays are also planned by MCA.

Jack Mills Dies

■ NEW YORK—Jack Mills, founder and past president of Mills Music, Inc., died March 23 in Hollywood, Fla. He was 87.

Mills founded Mills Music, now Belwin-Mills, more than 50 years ago and served as its president until its sale in 1965. During the years, he built the company into one of the largest independent publishers in this country and aided in the development of such major composers and lyricists as Leroy Anderson, Duke Ellington, Mitchell Parrish, Morton Gould, Fats Waller, Dorothy Fields and Jimmy McHugh, among others. He was also the first large pop publisher to go into the educational and modern symphonic fields.

Background

Mills was a member of the board of ASCAP and on the board of directors of the National Association of Music Publishers.

He is survived by his wife Estelle, sons Stanley and Martin, his daughter Helen Alpert and five grandchildren.

Funeral services were held last week in New York.

MCA Distributing Ups Dan Purcell

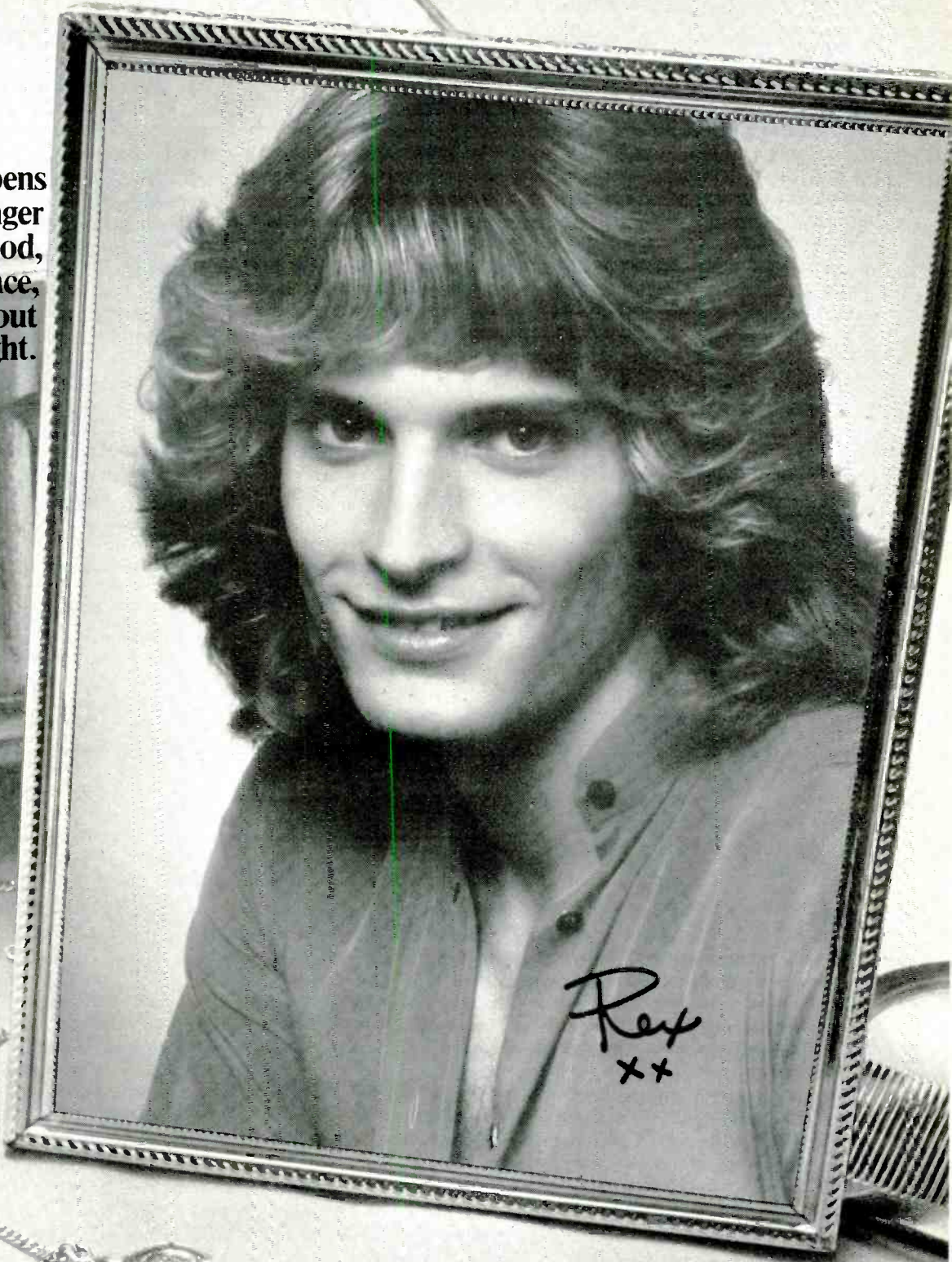
■ LOS ANGELES—Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of Dan Purcell to the position of branch manager, Dallas branch, MCA Distributing Corporation.

Background

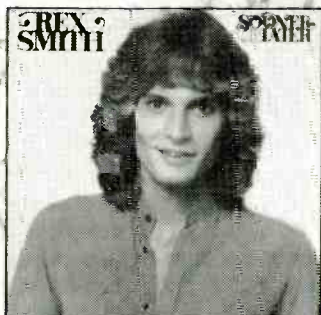
Previously, Purcell was a salesman for the Dallas branch of MCA Distributing, joining MCA in 1973 from his position as sales manager for ABC Records in Dallas, a position he held for three years.

Purcell will be based in Dallas, and he will report directly to Rod Tremblay, MCA Distributing's newly appointed regional director, southwest region.

Here's what happens
when a talented young singer
gets a telephone call from Hollywood,
and with a single television appearance,
becomes one of the most talked-about
stars in America, overnight.



Rex Smith. Sooner or later,
he'll find his way into your life.



JC 35813

**"Sooner or Later." The new Rex Smith album,
on Columbia Records and Tapes.**

Produced by Charles Calello.
Direction: David Krebs—Steve Leber for Leber-Krebs, Inc.

"Columbia" are trademarks of CBS Inc. © 1979 CBS Inc.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ FYI: James Talley's virtues have been trumpeted widely (even by Jimmy Carter), and we're here to add our two cents worth. Like the proverbial fine wine, Talley improves with age. Although his four Capitol albums contain some of the best country songs of the decade, his new material, debuted recently at the Lone Star Cafe (where he stepped in to headline when Johnny Paycheck cancelled), is doubly formidable, and perhaps the most commercial he has ever penned. He remains a writer possessed by the American experience, and his vision of it is startlingly original. He remains, as well, an artist without a recording contract. Talk about your cruel and unusual punishment.

CONGRATULATIONS to Geary and Anne Tanner, who became the proud parents of a seven pound, 14 ounce baby boy on March 27. Tanner is the national album promotion director for Capricorn Records. The newborn's name is Jonathan Geary Tanner.

Hank Williams and his wife Becky also had a new arrival recently: a seven-pound, nine ounce baby girl named Hilary. Hank is said to have walked the hospital floor for nineteen hours awaiting the birth, after which he hit the road for a tour of the south, west and far north (including dates in Fairbanks and Anchorage, Alaska). His Elektra/Asylum debut, "Family Tradition," ships in April.

JOCKEY SHORTS: Is Willie Nelson's Lone Star Label headed back to Columbia? . . . Stella Parton to be featured on an up-coming segment of the inexplicable CBS-TV hit, "The Dukes Of Hazzard," to be aired in April . . . Ivan Kral (of the Patti Smith group) is recording at Blue Rock Studio. Jay Daugherty and Fred Smith are accompanying him . . . also at Blue Rock: Richard Lloyd and Tom Verlaine, both ex of Television, recording, respectively, solo demos and a solo album . . . Sea Level is recording at Capricorn Studios, producing themselves with the aid of Sam Whiteside. A June or July release is expected . . . Capricorn has also signed a band from Lawton, Oklahoma called Two Guns. Paul Hornsby has produced the group's debut lp. Atlanta was host to a memorable scene recently when Two Guns played the Agora Ballroom there on the same night the Outlaws and Molly Hatchett were playing at the Fox Theatre across the street. Following their show, members of the latter two bands ventured to the Agora and joined Two Guns in an early morning jam session that had the Ballroom packed to overflowing . . . basketball news: The Neds from Hell, NRBO's team, beat the Cellar Dwellers, 57-54, to win the Saugerties (NY) Athletic Association championship title. NRBQ bass player Joey Spampinato scored 17 points; high scorer was road manager Don Badgley, the MVP of their division. The Neds are in the SAA "C" division—"As low as you can get," according to Badgley.

Roger Daltrey was interviewed on WNEW-FM last week and mentioned the possibility of a Who tour before the end of the year, probably to start in New York with several nights at Madison Square Garden. Daltrey sounded optimistic about the future of The Who as he spoke about their forthcoming film projects and plans to record a single next month with an album to follow, also before the end of the year. He also mentioned the freedom that the group now enjoys as no one knows what to expect from them. Among the possibilities is a couple of other new members in addition to Kenny Jones. Daltrey also has a solo album due for release within a month . . . On behalf of the RW office, New York, N.Y. would like to thank Arista for the Christmas presents delivered last week . . . Polydor Inc. has signed Blackjack . . . The Residents announced that there will be an "Eskimo" album by October. It has been three years in the making.

(Continued on page 64)

RECORDING STUDIO:

Immediate sale & occupancy. Partially equipped midtown NYC recording studio. Excellent acoustics and location. Wired for video.

(212) 679-5670
(203) 226-4200

Robinson Tour Set

■ LOS ANGELES — On April 18, the Tom Robinson Band will perform at the Albatross in Vancouver, Canada. The date marks the start of the dynamic rock band's first nationwide tour of the United States and coincides with the April 16 release of their new Harvest lp, "TRB Two" (distributed by Capitol in North America).

Irakere Plays the Palladium



Stephen Stills and Irakere (both Columbia) shared a bill at New York's Palladium recently. The show was part of the 11-piece Cuban ensemble's first American tour. Shown backstage after the show are (bottom row, from left) Enrique Pla, Carlos Emilio Morales, Armando Cuervo and Carlos del Puerto of Irakere; (second row) Carlos Averhoff of the group, CBS Records Division president Bruce Lundvall and his executive assistant, Bill Frestone, and Gilberto Valdez, Cuba Artista; (third row) Raul Roa-Kouri, permanent representative of the Republic of Cuba to the United Nations, with Arturo Sandoval and Jorge Varona of Irakere; (top row) Felix Pita, assistant to the Cuban ambassador with Jesus "Chucho" Valdes and Oscar Valdes of the group.

N.Y. NARAS Chapter Plans June Showcase

■ NEW YORK—The New York chapter of NARAS (National Academy of Recording Arts and Sciences) has announced plans to present a showcase evening for new talent in June at a popular New York City club location to be announced.

Artists interested in being considered for the showcase evening are requested to send audition cassettes to: June Showcase NARAS New York, 14 East 53rd Street, New York, N.Y. 10022. Tapes must be postmarked by midnight, Friday, April 20, and will not be returned; they must, however, indicate the name, address and phone number of the sender.

The Academy will consider any material suitable for recording (i.e. solo singers groups, comedians, etc.). All tapes will be screened by a panel of NARAS judges and those selected to perform at the showcase evening will be notified by May 30. Entrants are requested not to call the Academy to inquire as to the disposition of their tapes.

Mollica to E/A

■ LOS ANGELES—Anthony Mollica has been named local promotion representative / Boston for Elektra / Asylum Records, it was announced by Ken Buttice, E/A vice president/promotion.

From February, 1977 to September, 1978, Mollica was local promotion representative for ABC Records in Hartford, Connecticut, filling the company's local promotion spot in Boston after that.

Yes Tour Set

■ NEW YORK—Atlantic recording group Yes is about to embark on their North American Tour, an 11-week itinerary which begins April 9 and extends into the third week of June. As scheduled thus far, the solo headlining tour consists of 45 dates covering both major and secondary markets across the U.S. and Canada.

Infinity Taps Ferris

■ LOS ANGELES—Larry Ferris has been appointed promotion manager, Miami, at Infinity Records, according to Infinity's vice president, promotion, Peter Gidion.

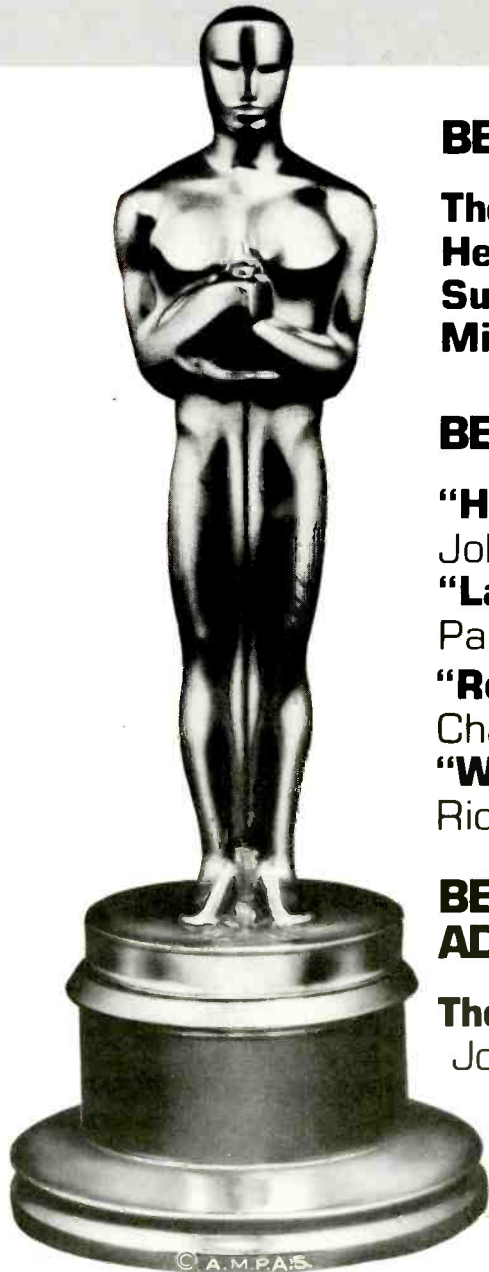


Larry Ferris

Ferris, who comes to Infinity from a similar position at United Artists Records, was previously Florida promotion manager for Phonogram/Mercury and served in various sales capacities at ABC Records in Detroit and Cincinnati. He began his career as a route salesman for Royal Distributors in 1973.

Ferris is based at the Infinity offices in Miami and will report directly to Infinity's southeast regional representative, Bob Osborn.

THE BMI NOMINATIONS ARE



BEST ORIGINAL SCORE

The Boys From Brazil — Jerry Goldsmith
Heaven Can Wait — Dave Grusin
Superman — John Williams
Midnight Express — Giorgio Moroder (SUISA)

BEST ORIGINAL SONG

"Hopelessly Devoted To You" from **Grease** —
John Farrar
"Last Dance" from **Thank God It's Friday** —
Paul Jabara
"Ready To Take A Chance Again" from **Foul Play** —
Charles Fox and Norman Gimbel
"When You're Loved" from **The Magic of Lassie** —
Richard M. and Robert B. Sherman

BEST ORIGINAL SONG SCORE AND ITS ADAPTATION, or BEST ADAPTATION SCORE

The Buddy Holly Story — adaptation score by
Joe Renzetti

Pretty Baby — adaptation score by
Jerry Wexler, music by Scott Joplin

The Wiz — original music by Charlie Smalls

BMI

What the world expects from the world's largest music licensing organization.

Talent, Technology Highlight '79 NARM Meet

(Continued from page 3)
NARM-sponsored meetings and manufacturer presentations reflected the most extensive planning and highest investment made at any NARM convention to date.

According to NARM executive VP Joe Cohen, over a quarter of a million dollars went into convention programming this year, resulting in several audio-visual presentations developed for the sessions and due for additional exposure via regional meetings. Thus, when Saturday's (24) opening morning business session got underway, a split-screen slide

presentation was followed by the appearance of one of the more unconventional "delegates" — Rodney Rockbottom, a laid-back robot who stole the convention stage for a rendition of "Stayin' Alive" and a confrontation with convention chairman David Lieberman of Lieberman Enterprises.

Manufacturers more than kept pace with NARM's streamlined presentations, which also included a comparatively lavish film presentation on radio advertising titled "The Dial Light Zone." With the Diplomat's Cafe Cristal reserved for label product previews, manufacturers collectively

brought in well over a million dollars worth of video and film projection equipment, with label reps flying in the widest array of a/v formats used to date, including videocassettes at one end, and two-inch video tape at the other.

Representing an even greater departure from past gatherings was a new concern for industry self-awareness beyond the bottom line. Despite their troubled profit picture, delegates were surprisingly responsive to keynote speaker Stan Cornyn, executive VP, Warner Bros. Records, who warned of the stepped-up com-

petitive mood of the trade and its cultural consequences (RW, March 31, 1979).

Cornyn's alternately erudite and drolly humorous observations on the music industry's role in popular culture, and his demand for continued involvement in less profitable but culturally vital repertoire earned a standing ovation that some skeptics initially dismissed as more polite than heartfelt. Yet during several otherwise dollar-sensitive program sessions, delegates echoed Cornyn's basic concern by pondering a new conservatism in trade creativity as labels, distributors and retailers alike have battled for market position.

Plans for an institutional public service program to be implemented by NARM, along with the first NARM public service award, given to veteran folk performer Pete Seeger (see separate stories, this issue) further highlighted this trend, as did Cornyn's announcement that Warner Communications will soon subsidize at least one music industry course major at a leading university.

Combined with NARM's largest outlay of scholarship award support to date, Cornyn's theme of "Take A Little, Leave A Little" proved less controversial than some observers expected.

NARM's support for industry bar coding, which helped fuel the original NARM/RIAA bar coding project over two years ago. In contrast to mixed support for product coding prior to last year's convention, the Tuesday (27) morning bar code session saw outgoing NARM president John Cohen of Disc Records announcing the resolution, concluded on March 21st, which calls for label coding industry-wide by year's end.

Cost Savings Discussed

That resolution was followed by a presentation from NARM bar code committee chairman Lou Kwiker of Music Stop, Inc., who introduced consultant Lee Humphrey of Boston Associates, Inc., and screened a presentation developed for the convention by the UPC Council. A panel of top retail and label advocates for coding offered specific projections of cost savings and accelerated accounting, returns and warehousing benefits, with Fathers and Sun's David Crockett, Lee Hartstone of Integrity Enter-

(Continued on page 23)

Retailers Mull Training, Soft Sales

By SAM SUTHERLAND

■ HOLLYWOOD, FLA. — Key problems and procedures in retail management, from developing overall performance standards to effective personnel training and motivation, were explored by a panel of four retail chain chiefs during Friday's (23) retailers meeting during the first day of the NARM Convention.

But while those and other topics conformed to the session's theme — "A Retail Executive Problem Solving Clinic: Auditing

More Than Your Money"—here as elsewhere participants turned their attention to broader current market problems including returns and soft sales.

Chairing the panel, held at The Diplomat Hotel here, was Dr. David Rachman, professor of marketing, Baruch University, who opened proceedings by urging retailers to apply comprehensive guidelines and goals to store operations. "I think you should audit your own company, the same way an outside firm would," recommended Dr. Rachman, who then outlined basic methods for mapping operational effectiveness.

A Warning

Dr. Rachman's advice on planning and conducting that process began with the warning that top executives first select an auditor, rather than personally oversee the audit; retailers were also advised to maximize findings by auditing concurrent with regular financial reporting.

Next, determination of key areas of performance to be examined was stressed as essential to an effective study. Dr. Rachman also told delegates to utilize a formal inhouse audit form as a guideline, with the NARM staff distributing a five-page sample of audit forms providing possible questions and ratings to be employed in screening a chain's retail promotional activities, merchandise assortment, personnel policies and financial and budgetary procedures—five areas that separately or collectively would be likely targets for such a study.

He also suggested execs reserve several days in which to conduct the audit.

Turning to a panel including Harmony House's Jerry Adams, Integrity Entertainment chief Lee Hartstone, Russ Solomon of Tower Records, and Pickwick International retail division head Scott Young, Dr. Rachman then queried each on major management challenges. Panelists concurred that finding, training and motivating middle management remained a primary task in effective operation.

"My biggest problem is me," joked Russ Solomon, who went on to note that his chain's operation differed from that of many competitors in that he seeks relative autonomy for store managers.

Pickwick's Scott Young summarized the majority view, saying, "The biggest problem is getting good people in the right position, people who can understand your end goals. You recruit at the store level, you recruit at the office level, and sometimes you recruit specialists."

Training Programs

How best to develop managers, executives and other key staff drew more varied responses. While Pickwick reported detailed training programs used to supplement on-line experience, Integrity's Hartstone suggested that retailers' relatively thin profit margin when combined with a full employment base led to "tremendous turnover in personnel," making the expense of formal training beyond on-the-job activities unwise.

At the same time, Hartstone conceded that an extensive and regularly updated operations manual for store managers was a must.

(Continued on page 23)

'80 NARM Convention Is Set for Las Vegas

■ HOLLYWOOD, FLA. — Next year's NARM Convention will return to a single, centralized site, according to executive VP Joe Cohen, who announced that the 1980 gathering will be held at the MGM Grand Hotel in Las Vegas.

Membership recruitment drives and beefed-up overseas representation drew an estimated 2200 to this year's schedule of business sessions and product presentations, with delegates registered by NARM staying at about a half dozen hotels, spread along several miles of Florida's "Gold Coast" resort beaches here.

When the 22nd annual meet convenes in Las Vegas, projected attendance should be contained in the single convention site. But Cohen also noted that NARM's growth to date will restrict the number of practical convention cities available for future conventions.

18 Awarded NARM Grants

■ HOLLYWOOD, FLA. — The NARM Scholarship Foundation dinner held Sunday night (24) brought together this year's 18 NARM scholarship winners, as well as representatives of newly-established NARM scholarships.

The new "platinum endowment funds" were the Joel Friedman Memorial Scholarship, endowed by Warner Communications, and the Shelly Siegel Memorial Scholarship, endowed by Milton and John Salstone of M.S. Distributing. The new "gold endowment fund" was established by Bob Austin and Sid Parnes, and will be called the Record World Scholarship.

Individual scholarship donors for 1979 are Roy Imber of Elroy Enterprises, Michael Adler of Scorpio Music Distributors, Mollie, James, Stuart and Burton Schwartz of Schwartz Bros., and Polygram Corp.

The 18 scholarship recipients for this year are Kelly Ames, Terre Haute, Indiana; Bradley Axan, Sepulveda, California; Margaret Clowry, N. Hollywood, California; Anita DiLillo, Melrose Park, Illinois; Arthur Hein, Woodside, New York; Anne Kleiman, Middle Village, New York; Sue Lalich, Chicago, Illinois; Edwina Loy, Stephens City, Virginia; Diane Markoff, Los Angeles, California; Michael Mazowiecki, Woodside, New York; Debra Minghini, Winchester, Virginia; Robin Resnick, Philadelphia, Pennsylvania; Darin Ridgway, Terre Haute, Indiana; Rebecca Roberts, Ft. Leavenworth, Kansas; Glenn Schmitt, Terre Haute, Indiana; Joy Soback, Monroe, Connecticut; Marie Valmore, Santa Maria, California; and Jean Weille, New York, New York.

1812, Variety Win Radio Adv. Awards

By FRANN ALTMAN

■ HOLLYWOOD, FLA. — In the Sunday morning (25) NARM general business session, the first session fully devoted to radio, Miles David, president, Radio Advertising Bureau (RAB) announced the two first place winners honoring the most effective and creative radio commercials by record retailers.

The co-winners, chosen from 170 entries from retailers in markets of every size, were Alan Dulberger, president, 1812 Overture
(Continued on page 22)

Distributors Panel:

Independents Must Evolve to Survive

By SAM SUTHERLAND

■ HOLLYWOOD, FLA. — The NARM Convention's annual session on independent distribution took on added urgency during this year's convention agenda, due to attrition in overall share of market for the nation's indies in the wake of recent ownership and distribution shifts for record companies.

Friday's (23) afternoon meeting, held on the first day of NARM's 21st annual gathering, saw the meeting room in the Diplomat

Hotel convention site jammed with an overflow crowd. Amid a general market climate exacerbated by soft sales, the topic of the day, "Swan Song Or Rebirth," proved only a slight exaggeration of the discussion's concerns, though floor commentary generally backed the panel's assertion that an epitaph for the entire sector was at minimum premature.

Chaired by Motown Records' Mike Lushka, the session began with comments from Progress

Record Distributors chief Joseph Simone and, as reported earlier, (RW, March 31, 1979) Arista executive VP Elliot Goldman.

Lushka began by welcoming delegates and underscoring the meeting's importance in light of recent market problems. "It's probably the most important meeting NARM will have this year," said Lushka. "It's been quite a year, full of big surprises, there'll be no more of those for the rest of the year."

Goldman Remarks

Goldman's address sought to explain why such expectations were prudent, examining key indie-to-branch shifts in light of each label's management views, rather than any blanket dissatisfaction with independent distribution itself. From A&M's overhead burdens after its post-Frampton move to a hybrid indie-branch system, to ABC's decision "not to leave independent distribution, but leave the record business," Goldman asserted indies remain unsurpassed in their ability to extract high volume hits—but continued market strength would depend on more aggressive marketing capability, one of the key goals of Goldman's proposed adoption of formal distribution contracts that would delineate and extend incentives between label and distributor, seeking the longer term guarantees and mutual commitments that he viewed as essential to a revamped relationship.

Undercapitalization would emerge in Goldman's comments and those of retailers, as well as in delegate responses here and throughout the convention's informal chatter.

Joe Simone likewise saw a healthier future than the swan song mood implied, but also urged a new level of cooperation between labels and distributors. "It's a good time to reflect on the relationship we have," he said, recalling a marketplace supporting three or four profitable indies in many major markets as it existed a decade ago, and the subsequent shift in indies' market challenges as rising competition compelled aggressive indies to offset losses of lines to majors by building larger territories and more sophisticated marketing capabilities.

(Continued on page 23)

NARM Awards (Continued on page 3)

Fever" topping the winners, garnering awards for best selling album, best selling soundtrack, and best selling hit single for "Stayin' Alive" by The Bee Gees. Robert Stigwood, RSO chairman, received the NARM presidential award for executive achievement, while the Bee Gees won the presidential award for creative achievement.

Midway through the ceremonies, though, the round of silver award bowl presentations was suspended as NARM unveiled a new public service award, presented by Harry Chapin (Elektra) and newly-appointed NARM president Barrie Bergman. Named as the first recipient of the award was veteran singer, instrumentalist, songwriter and social activist Pete Seeger. Seeger—whose pre-eminence in the folk music world since the 1940s has been offset by media blacklisting and a low recording profile in the past two decades — was recognized through a \$100,000-plus donation to the Hudson River environmental project he heads.

A genuinely overwhelmed Seeger rewarded this burst of generosity from an industry that has paid little attention in recent years by inviting delegates to sing along as he performed one of his signature tunes, "This Land Is Your Land," written by his former partner in the Almanac Singers, the late Woody Guthrie.

Chapin said donations thus far exceed \$100,000, and that he will be contacting other delegates for additional contributions to Seeger's drive to clean up national waterways.

Other key NARM awards based on record sales included Willie Nelson's "Stardust" (Columbia),

named best selling album by a male country artist; "Let's Keep It That Way" (Capitol) by Anne Murray, best selling album by a female country artist; The Statler Brothers (Mercury), named best selling country group; "Suite For Flute and Jazz Piano" (Columbia) by Jean-Pierre Rampal and Claude Bolling, best selling classical album; "A Wild and Crazy Guy" (Warner Bros.) by Steve Martin, named best selling comedy album; The Commodores' "Natural High" (Motown), best selling album by a black group; "Live and More" (Casablanca) by Donna Summer, which garnered awards for both best-selling album by a black female artist and best-selling album by a female artist, the latter shared in a tie vote with Barbra Streisand for her "Greatest Hits, Vol. II" (Columbia).

Best selling album by a black male artist was George Benson's "Weekend In L. A." (Warner Bros.), while best selling Broadway cast album was "Annie" (Columbia). Named best selling jazz album was Chuck Mangione's "Feels So Good" (A&M); best selling children's album was "Sesame Street Fever" (Sesame St.) by The Muppets and Robin Gibb.

Other winners were Foreigner's "Double Vision" (Atlantic), named best selling album by a group; Meat Loaf, the Cars, Gerry Rafferty and Toto, who shared the best honors for best selling album by a new artist for "Bat Out of Hell" (Epic), "The Cars" (Elektra), "City To City" (United Artists) and "Toto" (Columbia) respectively; and Billy Joel, named as winner for best selling album by a male artist for "The Stranger" (Columbia).

Bergman Elected NARM President

(Continued from page 3)

pop mainstream emphasis of this and past gatherings.

Friday's regular session also saw three board members retire after serving six-year terms, including Daniel Heilicher of Advance-Carter, Jay Jacobs of Knox Record Rack Co., and George Souvall, Alta Distributing, all three former presidents of NARM.

Newly elected to the NARM board of directors are Music Plus president Lou Fogelman, Calvin Simpson of Simpson's Wholesale, and Pickwick International president Chuck Smith.

Continuing on the board during the coming year are John Cohen; outgoing secretary John Marmaduke of Western Merchandisers, who assumes the treasurer's post; outgoing treasurer Joseph Simone of Progress Record Distributors, who will now serve as vice president of the board; Leiberman Enterprises' Harold Okinaw, named secretary to the board; and David Siebert of Sieberts, Inc.

The Friday meeting also saw Joe Cohen outline key goals during the year, including support for a formal bar coding implementation resolution that would be formally unveiled Monday (see separate story), a drive to curb sale of promotional or "white label" merchandise, development of retail merchandising support to enhance the Grammy Awards and other industry award programs as sales builders, and an extension of NARM's successful regional meetings schedule.

Cohen reported that major membership growth has followed NARM's 1978 regionals, drawing 1700 attendees to 18 meetings. During the coming year, he projected an expanded program covering 23 separate meetings would draw an estimated 2300 people, and would continue to be offered to prospective members at no charge.

Since assuming the full-time duties of his post, Cohen says the original membership base of 325 participating companies has swelled to about 465 companies. A new push for international representation this year drew 100 delegates, representing 41 firms from around the world; Cohen reported the push for overseas membership and influence would continue.

Also touted as a major priority among NARM's broadened schedule of activities is a new store manager certification program that will be implemented during 1979, involving a five-day training course. A textbook that will serve as the basis for that program is currently in preparation.

NARM's recording industry index, a publication indexing trade and consumer print articles on industry topics, was completed earlier, and is now being distributed to members. Cohen said the organization also plans to begin reprinting selected articles for member use.

Also planned is an internship program currently in development, which will seek to promote existing scholastic curricula pertinent to recording industry career development, as well as provide job opportunities.

A membership maintenance program will begin following the convention, Cohen added, including a call-out program aimed at current members. Delegates will be queried on their response to this year's convention program, as well as to overall organization activities.

Institutional programs are also being developed, principal among

them a new push for market expansion via special merchandising displays designed for NARM and expected to be employed in mall installations. Cohen also said NARM would be probing ways to recognize the industry's responsiveness to social issues. Noting how other entertainment media and industries, such as professional sports, feature their own stars in public service advertising, he said NARM would seek to confront social issues on a public scale, especially in those areas often related to the music lifestyle.

Other NARM program revisions will include distribution of its newsletter on a monthly basis, rather than the infrequent schedule followed in the past; earlier delivery of NARM's annual research survey; utilization of an independent consulting firm for assistance in amassing and interpreting trade statistics; development of an industry-wide group insurance plan; and continued emphasis on amortizing the increased cost structure of NARM's expanded convention programming through ancillary exposure of films and presentations in subsequent regional meetings and other vehicles.

Radio Awards

(Continued from page 21)

Stores, a five-store chain in the Milwaukee and Madison, Wisconsin area and Joseph Goldberg, president, Variety Records, a six-store chain operation in Washington D.C.

The awards, preceded by a montage of selected radio spots, were suggested by RAB, according to a release by David, "because it has worked for other industries. As examples of stimulating radio advertising are heard within an industry, all of the industry's radio advertising will be sharper." David went on to say, "If your advertising works 20 percent better, it's as though you discovered 20 percent more dollars."

David added, "Both record retailers were audio thinkers, effective and innovative radio advertisers who talked to the record customer in the language and style of marketplace."

Judges of the contest included J. B. Carmicle, general manager, east coast Cash Box, Douglas Hall, radio-TV programming, Billboard; Hal Jackson, PD WBLS/WLIB; Fred Lief, VP McCann-Erickson, Neil McIntyre, radio director, Record World and Jim Tyrrell, recording industry executive.

Rack Meeting Stresses Visibility

By FRANN ALTMAN

■ HOLLYWOOD, FLA.—In the opening rack jobbers meeting held Friday (23), which kicked off the 21st NARM convention, mass merchandisers and rack jobbers alike called for higher retail visibility through greater communication, education and cooperation with one another, as well as stronger support from manufacturers.

The meeting, titled "How I Learned to Stop Worrying About My Gross Profit and Learned to Love the Rack Jobber" chaired by Sydney Silverman, United Records and Tape Industries, brought out the interdependence of the rack jobber and mass merchandiser as discussed by speakers David Siebert of Siebert's, Inc. a division of the Handleman Company, and Albert Geigle, of Montgomery Ward.

Geigle's presentation outlined the role of chain stores, citing Wards as the principal example, and recounted their reason for working with rack jobbers as one of high profitability which builds

a following. Geigle stressed rack jobbers' responsibilities to the chain stores and explained that "while he examines other stores' pricing in each marketplace, Wards stores "can't afford to meet the prices in head shops, but stay in competition with Sears, Penney's and K-Marts."

Siebert recognized a need to improve service to stores as well as for more supervision in the training of sales people, maintaining store appearance (fixtures) inventory control in-store as well as in the warehouses, and replenishment of stock. A promotional and advertising department should be utilized. "The concern," said Siebert, "is not to lose customers to another outlet as well as the industry losing the customer overall." He continued, "The rack jobber should show the accountants how to use the funds available . . . gearing part of the promotion budget to in-store displays."

In reply to a question from the audience as to the maintainance of input into the store with any

frequency—as it was pointed out a rack jobber should call on his accounts at least three times a month—Geigle replied, "It's a tough job to realize as the turnover of our personnel in the record departments is the same as in the rack jobbing end." He added that Wards plans to open 30 stores per year starting in 1980.

Communication

Silverman expressed the need to bring more rack retail accounts to the conventions and educating them adding that it was also "important for the manufacturers to be in touch with the major rack retailers."

Geigle added that he "wants to have the big albums the same time as Musicland has it" and that he hasn't "received calls from some manufacturers lately, so communication is needed."

Silverman agreed greater communication is needed while Siebert stressed the need for "mutual cooperation; that the stores should supervise their own departments then go the rack job-

(Continued on page 24)

Talent, Technology Highlight '79 NARM Meet

(Continued from page 20)

tainment, Lieberman Enterprises' Harold Okinaw, Pickwick chief Chuck Smith and CBS Records' marketing head Paul Smith participating.

Video Sales

The added business promised from video software sales, as well as the overlap in audio and video technologies arising from digital information systems, surfaced during two Sunday (25) sessions and a Monday afternoon presentation by MCA, Inc., which used its new DiscoVision video-disc, rather than professional videotape, to screen forthcoming MCA Records and Infinity Records product.

Although Norman Glenn, VP of programs and marketing for MCA DiscoVision, Inc., offered no new data on market delivery of the system during Sunday's luncheon address, the disco itself made a dramatic impact during the Monday screening in the Cafe Cristal, where Glenn demonstrated the unit's capabilities, including program search functions, multi-channel audio track, and freeze frame ability.

Retail, distribution and manufacturer reps alike were vocal in their enthusiasm for the basic technology at hand — which shares the basic digital storage concepts now reaching the professional audio marketplace — if more guarded with respect to short-term market prospects.

Other Events

Other key scheduled events included Friday's regular sessions for retailers, rack jobbers, one-stop distributors and indie distributors.

Sunday morning's breakfast session on video software merchandising, as chaired by NARM's David Grossman, saw retailer Stuart Mintz of Record Rendezvous and videocassette distributors Andre Blay of Magnetic Video Corp. and Jeff Tuckman of Video Unlimited-Sound Unlimited discussing the current availability of prerecorded video titles and the probable rate of market growth in terms of record/tape retailers' future involvement.

Other key scheduled events included Friday's regular sessions for retailers, rack jobbers, one-stops and independent distributors, as well as Monday's screening of another NARM presentation, an audio/visual tome on store merchandising hosted by

Stan Marshall, VP, sales, Elektra Asylum Records.

Scheduled entertainers were joined during the convention by various label acts attending the meet. Performing Friday was George Benson, while Andy Gibb (RSO) was headliner for Saturday's scholarship awards dinner, where he was joined onstage by Olivia Newton-John and The Bee Gees, as well as Bee Gees coproducer Albhy Galuten, during the encore.

Also performing were Lou Rawls (Philadelphia International); Willie Nelson, who was joined onstage by Leon Russell (Paradise); during Monday's CMA luncheon;

and Natalie Cole (Capitol), who closed the entertainment schedule with her show at the awards banquet.

Underscoring the new market clout for disco product was Casablanca Records, who hosted Sunday night's disco party, capped by a performance by the Village People.

Label a/v presentations were given by WEA, Inc., Polygram, Capitol, CBS Records and MCA, Inc.

Additional coverage of this year's convention continues elsewhere in this edition of *RW*, and will conclude in next week's issue.

Retailers Mull Training, Soft Sales

(Continued from page 20)

Panelists disagreed as well over what constituted prime attributes in middle management candidates, and how to motivate staff. Hartstone criticized the tendency on the part of many retail chains to select new staffers on the basis of their musical enthusiasm, rather than their business acumen.

Responsibilities

Managers' store hours and responsibilities were also scrutinized, with Hartstone and Solomon again representing the discussion's opposite extremes. While Solomon said his own philosophy held, "The best way to motivate them is to get them involved, and keep them involved" by delegating as much responsibility as possible to clerks as well as store managers, the more skeptical Hartstone wondered whether pay levels and career goals at the lowest levels in fact precluded the likelihood of many top management candidates emerging from those sectors of personnel.

Incentives

In practice, Solomon's method also offsets what the Tower chief sees as retailers' inadequate salarying through such incentives as employee product discounts and 'loans' — product placed on the employee's account and returned within a 10-day period—as well as any extra store DJ copies.

From the floor, retailers queried the panel on those views, and began considering the more general issue of balancing product enthusiasm and business management skills.

But former Pickwick rack division chief, and co-founder/owner

of that rack jobbing net in its original form as Heilicher Bros., Amos Heilicher, turned the session's attention away from internal store management to the current market and the growing pessimism he perceived in the industry at large.

Heilicher

Beginning by minimizing his own grasp of the marketplace, and noting his absence from active music business ventures since Pickwick's assimilation of its rack division, Heilicher then characterized recent quarters' business as soft, "at best flat," a pronouncement that would be seconded not only from the dais, but throughout the five days of NARM.

Russ Solomon responded by suggesting, "First of all, the last few months there hasn't been that much in the way of superstar product." Solomon saw more than the recent dearth of big volume guarantees behind the market malaise. Although he would later qualify the slump as "not really all that bad," suggesting more aggressive merchandising before resorting to dire predictions, he did feel, "We're in a kind of curious time right now . . . It's a bit like the '50s—there's a certain lethargy. I think the most critical thing we're dealing with is inflation."

Paraphernalia

Retailers carried the session toward other hazards. Asked to comment on the implications of a recent municipal ordinance passed in Lakewood, California, prohibiting sale of paraphernalia such as rolling papers, roach clips et al, Hartstone reported on the

(Continued on page 24)

Distributors Panel

(Continued from page 21)

Simone's only specific response to recent label switches alluded to the MCA purchase of ABC Records, and the ensuing dispute over returns processing and product liability. "One of the distasteful things, in my mind, was that we were left to clean the streets when there was no one else around to take the responsibility," he said, while noting MCA had since agreed to honor returns.

Floor commentary from delegates evinced both agreement and greater pessimism, with indies bemoaning chronic collection problems and the incursion of diversified distributors with retail interests.

Cash flow problems were a major issue, with California Record Distributors's George Hocutt asserting the major threat to industry vitality rested in the branch's greater clout "to establish and enforce credit collection rules" with retail accounts. For indies, said Hocutt, "We sell him according to terms, and then when it's time to collect, the retailer changes terms on us . . ."

"If we cannot pay our bills according to terms, unless we solve those collections, we're all in trouble," he concluded.

Motown's Lushka held that the resulting credit problems were central in manufacturer dissatisfaction. "It's economically unsound to pay for distribution in every market," he told delegates when queried on the trend toward awarding larger territories to a single indie instead of several regions to several distributors in the respective areas. "That's been proven," he said of the damage created by payment lapses and the general strain on effectiveness. Some indies "aren't paying the staff that much, the turnover's higher, and merchandising support is inadequate."

Simone held that building up cash flow and restoring adequate marketing capability required both distributors and labels to develop consistent releases. "Product flow is crucial to collectibles," he stated. "The only way you can get constantly paid as a distributor is to make damn sure you stay hot."

Still, Goldman and his partners on the panel all subscribed to the idea that current market problems could force a more efficient mode of doing business for distributors and labels.

At NARM '79 ...



The NARM convention in Hollywood, Florida drew 2200 people last week. Among the more notable participants (top row, from left): Stan Cornyn of Warner Brothers Records, keynote speaker; speaker Elliot Goldman of Arista Records, panel chairman Mike Lushka of Motown Records, and speaker Joe Simone of Progress Record Distributors; outgoing NARM president John Cohen of Disc Records; NARM executive vice president Joe Cohen, George Benson, who performed at the convention, and Mo Ostin of Warner Brothers; (second row) Barry Gibb, Robert Stigwood of RSO Records accepting the NARM presidential award, John Cohen and incoming NARM president Barrie Bergman of Record Bar; Joe Cohen, Andy Gibb and Al Coury of RSO; Barry Gibb, RW publisher Bob Austin and Maurice Gibb; Joe Cohen, Henry Droz of WEA and John Kaplan of the

Handleman Company; (third row) George Souvall of Alta Distributing, John Marmaduke of Western Merchandisers, Barrie Bergman and Joe Cohen; David Rachman, professor of marketing, Baruch University, Jerry Adams of Harmony House, Leon Hartstone of the Wherehouse, Russell Solomon of Tower Record Stores and Scott Young of Pickwick; Olivia Newton-John, Bob Austin, Stan Silverman of the NARM staff and Mr. and Mrs. Glen Campbell; newly-elected NARM board member Calvin Simpson's Wholesale; (fourth row) David Lieberman of Lieberman Enterprises with automated friend; Maurice, Robin, Barry and Andy Gibb on stage; Robert Stigwood and various artists; impromptu vocalizing at the Saturday night gala.

Rack Meeting

(Continued from page 22)

ber if he is late in deliveries."

When Jay Jacobs, Knox Records Rack Company, threw out a question to the three panelists as to their markets' tape sales, Geigle said he saw "cassette sales as going to be even bigger than they are. The equipment will be cassette this year." He also looked to the blank Beta and VHS video tapes as the coming things, although they are not presently stocked in Wards.

More Display Material

Siebert stated that it seemed manufacturers were gearing more of their display materials to the retailers, as opposed to the mass merchandisers, and that his stores could use more materials for displays.

Eric Paulson, of Pickwick Distributors, spoke from the audience on the subject of in-store displays adding that his company "has field people who specialize often on a local basis." He continued to add that "manufacturers will do custom display aids if needed."

Visibility

Explaining that Ward's customers are aware of location of a record and tape department in the stores, in line with the theme of visibility, Geigle said, "We have K-Tel and Ronco which helps us to build up record sales." Many stores, on the other hand, must rely solely on their own advertising efforts for consumer aware-

ness.

Catalogue

Siebert, who labeled records as an impulse item, emphasized that the importance of locating the record department somewhere in the store with good visibility to the consumer. He added that "catalogue is going to be very important in 1979."

Geigle stated he wanted to know if a "manufacturer is pushing an unknown artist as Wards can't afford to have it; they need the turnover" giving way to his next question, "are labels in bed with the distributors?"

He added "Our business isn't too bad. We've had 11 years of increases."

Retailers Panel

(Continued from page 23)

ruling's impact on his two Lakewood units.

Paraphernalia Withdrawn

"In Lakewood, we've withdrawn all paraphernalia from those stores," said Hartstone. "We have an opinion from the attorney general of California, who said 'yes' [to the legality of sale]; we have the opinion of Lakewood, which is 'no.'" Growing conservatism at local political levels could turn Lakewood's ruling into an increasingly sticky precedent for retailers seeing sales of those items as an added margin-builder. "If you've got 10 stores, you may have 10 problems on your hands," he concluded.

Babys at 'MMS



Chrysalis recording artist The Babys recently stopped by radio station WMMS in Cleveland the day after opening for Alice Cooper at Richfield Coliseum. Pictured from left are: Jonathan Cain, keyboardist; Ricky Phillips, bassist; Jim Sellers, Chrysalis field representative; John Waite, lead singer; Kid Leo, MD at WMMS; Dan Garfinkel, promotion director at WMMS, and drummer Tony Brock.

CTI Promotions Appointments Set

■ NEW YORK—CTI Records chairman Creed Taylor and president Jerald Wagner have announced promotions in key areas.

Neal Pozner is now CTI's art director. Pozner has been a consultant designer to Warner Publishing and CBS Broadcasting.

Terry Shands is now assistant art director. Shands has been with CTI for the past 2½ years.

Cynthia Lane, another 2½ year veteran with CTI, is now the company's secondary and college promotion liaison. Lane moves up from her position as assistant to the president.

Mary Ann Hall moves over to the assistant to the president spot. Hall formerly handled mechanical royalties for CTI.

Mel Fields is now in charge of the royalty department.

Amy Roslyn, new to CTI, is executive assistant to Creed Taylor. Roslyn is the company's liaison to artists and musicians and is acting as professional manager for CTI's two publishing companies: Char-Liz Music (BMI) and Three Brothers Music (ASCAP).

Keay Joins CBS

■ NEW YORK—Arnold Levine, vice president, advertising creative services, CBS Records, has announced the appointment of Sandy Keay to director, film and video tape production, CBS Records.

In her new capacity, Keay will be responsible for supervising film and video production for CBS Records' TV commercial and promotional material including in-store, in-concert and local promotions for tour support. She will report directly to Carolee Shepard, creative director, advertising creative services, CBS Records.

Keay comes to CBS Records from EUE/Screen Gems, where she was a producer.

Atlantic Ups Sudakoff

■ NEW YORK — Rick Sudakoff, former Atlantic local promotion representative in Chicago, has been promoted to midwest regional pop promotion director. The announcement was made by Atlantic vice president, national promotion Vince Faraci. In his new position, Sudakoff reports directly to director of field operations Sam Kaiser, who is based in New York.

Background

Sudakoff began his career in the music business in 1976, working for MS Distributors. From February through May of 1977 he was midwest regional promotion representative for Springboard Records, following which he was MCA Records' local Chicago promotion rep from May-December of that year. He joined Atlantic Records in January of 1978 as local promotion representative, a position he has held until this new promotion.

MCA Taps Six For Promo Posts

■ LOS ANGELES—Larry King, vice president of promotion for MCA Records, has announced the appointments of six to the position of local promotion managers for the label.

Duties

Joining MCA from ABC Records are Fred Zaehler, Seattle; Dan Mooney, Denver; and Sam Calle, Minneapolis.

Joining MCA from ABC Records Roger Ramsey. He, most recently did local promotion in Houston for Mercury Records.

In Philadelphia, George Collier comes to MCA from Arista Records where he held a similar position.

Finally, Patti Martin joins MCA from G100 radio in Mobile, Alabama.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ SAY GOODBYE TO HOLLYWOOD—Florida, that is. And after five nights and six days spent lurking in the corridors of The Diplomat, it's little wonder a sizeable proportion of NARM Convention delegates headed to the Bahamas, Puerto Rico and any number of other r&r outposts instead of back to the office.

As the largest NARM face-off yet, last week's convo yielded more than its share of awkward moments as well as highlights. Consider the opening business session, where a split-screen NARM presentation themed to trade growth unintentionally scratched at the current returns problem by filling the screen with several of last year's more notorious product-boomerangs.

Old friends managed to forget each others' names, new delegates developed glazed expressions beneath the audio-visual bombardment, and enemies sometimes sat side-by-side on the meeting dais. As always, by mid-convention most reps had developed the NARM Shimmy, a temporarily crippling optical spasm induced by constantly scanning the room for delegates one needs to see, and others one hopes not to.

Disco made it to prime time, but rock'n'roll was still down in the mix.

With the usual blend of cynicism and pie-eyed enthusiasm characterizing convention gossip and speeches, it should be noted that at least one scheduled address offered the unlikely experience of a lump in the throat during an otherwise biz-oriented session. WB's Stan Cornyn clearly felt like Daniel staring down a den-ful of lions during Saturday's keynote, but he continued a provocative line of investigation by challenging the trade to restore its aesthetic potency, not just its profit margins. With his comments splashed all over this and other trades, we won't attempt a recap—but those unable to attend the NARM marathon are urged to scan that address and consider its prudence.

Finally, to those delegates we missed: "Got in Thursday, stayed at the Riviera Motel, had a great time, left Wednesday . . ."

BITS AND PIECES: Even as the **Doobie Brothers** are riding high on "Minute By Minute," their most successful album in a long while, two members have announced their departures from the group. Drummer **John Hartman**, one of the original Doobies, will be pursuing his interest in veterinary medicine—not quite what you'd expect from a guy whose big moment onstage was accompanied by flaming drumsticks, a giant gong and dry ice, but Hartman has apparently been involved in raising Arabian horses for some time—while guitarist **Jeff Baxter**, who joined the band after his stint with **Steely Dan**, will be devoting more time to his production efforts (such as 1978's **Bliss Band** album). In any case, the Doobies are once again a quartet (as they were at their inception nine years ago), although "several sidemen," as yet un-

(Continued on page 64)

Scotti Bros. Planning Session



The principal executives of the Scotti Brothers Records label (distributed worldwide by Atlantic Records) journeyed from their Los Angeles base to New York recently to meet with Atlantic Records personnel. The discussions focused on Scotti Brothers' plans for 1979, including current and upcoming album and single releases. A prime topic on the agenda was the extensive campaign created in support of the debut album from "Ironhorse," the new group lead by Randy Bachman and his partner Tom Sparks. The first single from the album is "Sweet Lui-Louise." Shown getting down to business in New York are, from left: promotion president Ben Scotti, Atlantic president Jerry Greenberg, Scotti Brothers Records general manager Johnny Musso, Atlantic west coast a&r director John David Kalodner, and Scotti Brothers Entertainment Industries president Tony Scotti.

Radio World

Radio Replay

By NEIL McINTYRE



■ The talk of the National Association of Broadcasters Convention, held in Dallas last week, was the proposals for deregulation of the FCC rules. The hope of many of the broadcasters was that at least there would be a cutback on the amount of paperwork currently required in license renewals. The amount of time spent on ascertainties is too much of a burden, and some broadcasters wanted it eliminated completely. President Carter addressed the group prior to returning to Washington to conduct the peace treaty signings.

The ABC Network took the opportunity of the gathering to announce that the FM network has signed rock performers for radio specials; they include **Steve Miller, Peter Frampton, Boz Scaggs, Eagles, Foreigner, and Chicago**. The ABC entertainment network will feature a special with **Barbra Streisand**.

Jerry Rodgers, program director of WSGA/Savannah, commented on the reaction to his RW Guestword (3/24): "I got a lot of calls, especially from record guys. It was amazing. I noticed my calls during the music meetings were not quite as heavy this week. That's one of the things I pointed out in the Guestword that bothered us. A number of guys called up and said now I know how to get a record on 'SGA.'"

MOVES: **Sam Weaver** leaves KSLQ/St. Louis to become PD at WDIA/Memphis . . . **Steve King** doing mornings at WDAI/Chicago from WBBM-FM . . . The Motor City has had a few changes this week with **Joe Krause** leaving WABX as MD to become PD at WWCK/Flint. **Jack Hood** leaves WJR to do mornings at WKLO/Louisville . . . **Lynn Lotkowitz** is the new programming assistant to **Jan Jeffries** at WLCY/Tampa, from Q105 . . . WZMF/Milwaukee has changed their format from album rock to easy listening. **Mike Wolf**, the station's PD, is looking for something new for himself. Wolf has been at the station for over four years. Contact Mike at (414) 246-4397 . . . **Neil Monastersky** has left WPDH/Poughkeepsie and is looking; Phone (914) 354-2059 . . . **Jonathan Fricke** has been promoted to operations manager at WSAI/Cincinnati, from PD . . . **Dan Vallie** at 92Q/Nashville is looking a production person . . . Portia at RW west reports: **Mike Phillips** has resigned as PD at KGW/Portland . . . **John Shomby** joins KMJK/Portland from KXX-106/Birmingham . . . **Gloria Johnson** leaves KSFJ/San Francisco as PD . . . Send your moves, changes, and station pictures to either Portia at RW west or in the east to Neil (Yankees) McIntyre.

SYNDIE NEWS: Drake-Chenault introduces a three hour weekly countdown show. The Weekly Top 30 will feature the popular music list as tabulated by Drake-Chenault from the combination of trade chart data. For more information phone (213) 883-7400 . . . The company has also introduced a Big Band format . . . PH Factor has appointed **Steve Adler** to the new post of director of sales and marketing. **Dan Carlisle** will be the host for "Rama Lama," a new weekly show for AOR stations, described as the "the Sixty Minutes of rock." "Rama Lama" appeals to the lifestyles of the 18-34 year old crowd. For more information contact either **Dave Prince** or **Jim Hampton** at (213) 467-5111 . . . Westwood One has placed the Great American Radio Show on over 150 radio stations, and has introduced a squawk line for people to call in on to help the show respond to callers from all over the country. The host of the program is **Mike Harrison**.

The best promotions are those that pay off on the air or draw attention to the radio programming. Sometimes, in an effort to be involved with the public, or to get an in-person audience reaction, this experience should exist for the reward: more radio listeners. The outside promotions that stations do will give the public the feeling that there's excitement that the people can see instead of just hear, but if they don't listen because of the outside activity, if it doesn't persuade people to find out more about the entertainment you have to offer on the radio, then you've wasted most of your time and that of the station

(Continued on page 27)

Down in the Boondocks:

Small-Market Radio Tries to Compete

By NEIL McINTYRE

■ NEW YORK — At the recent RW radio and retail seminar in Cincinnati, many of the smaller market radio stations and secondaries were represented. The program director in a smaller market has some of the same problems of those in the major market, including suffering from not having enough money to do promotions, plus long hours, and low pay.

In some cases the program director is the morning man, copy writer, production director, promotion manager, news director, and once in awhile is called upon to fix the transmitter.

There are advantages to working in the smaller market—"You have a lot more creative possibilities, you're able to utilize your ideas, without going through a lot of departmental red tape," commented Nelson Redd, program director of WIOI

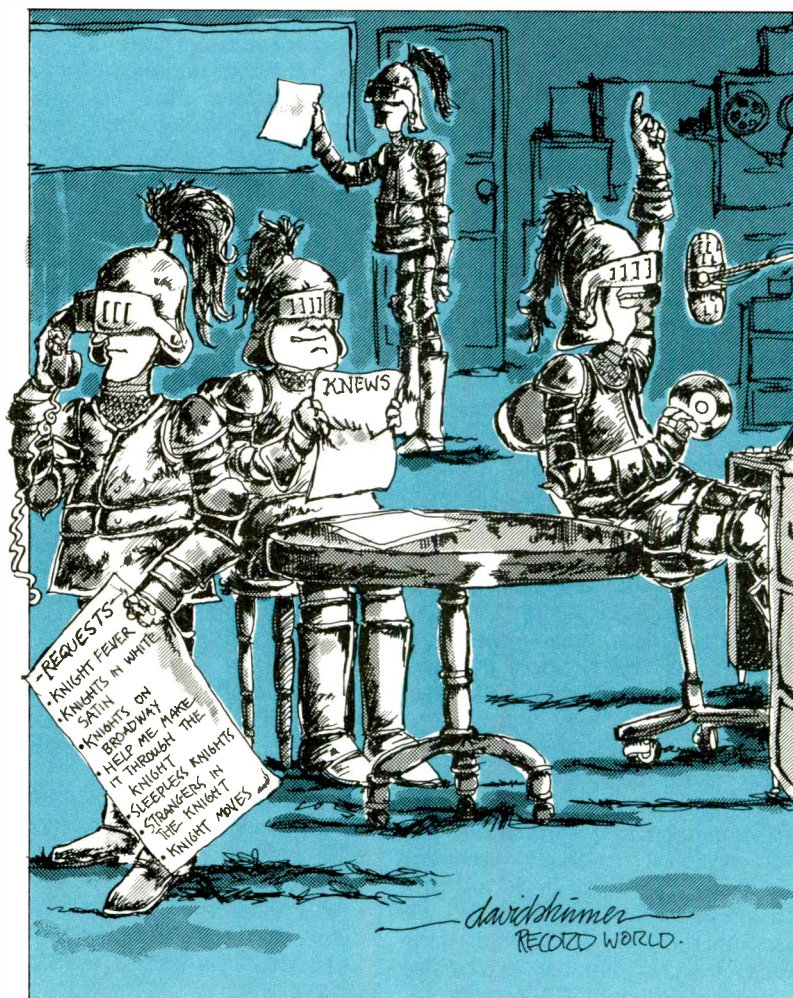
in Portsmouth, Ohio. Redd's station is a 1000-watt daytimer that programs top 40 contemporary.

"Everybody at the station gets along real well," Redd said. "We're a small group of people and we talk to each other, there's no need to write any memos, to get something done."

WHOM radio is located in Hamilton, Ohio, and is in the shadow of Cincinnati, with over 20 out-of-town signals penetrating the market. Program director Joe London has been in the market for over six years, back when the station started to mean something, and when advertisers didn't consider Hamilton a market, just a town outside of Cincinnati.

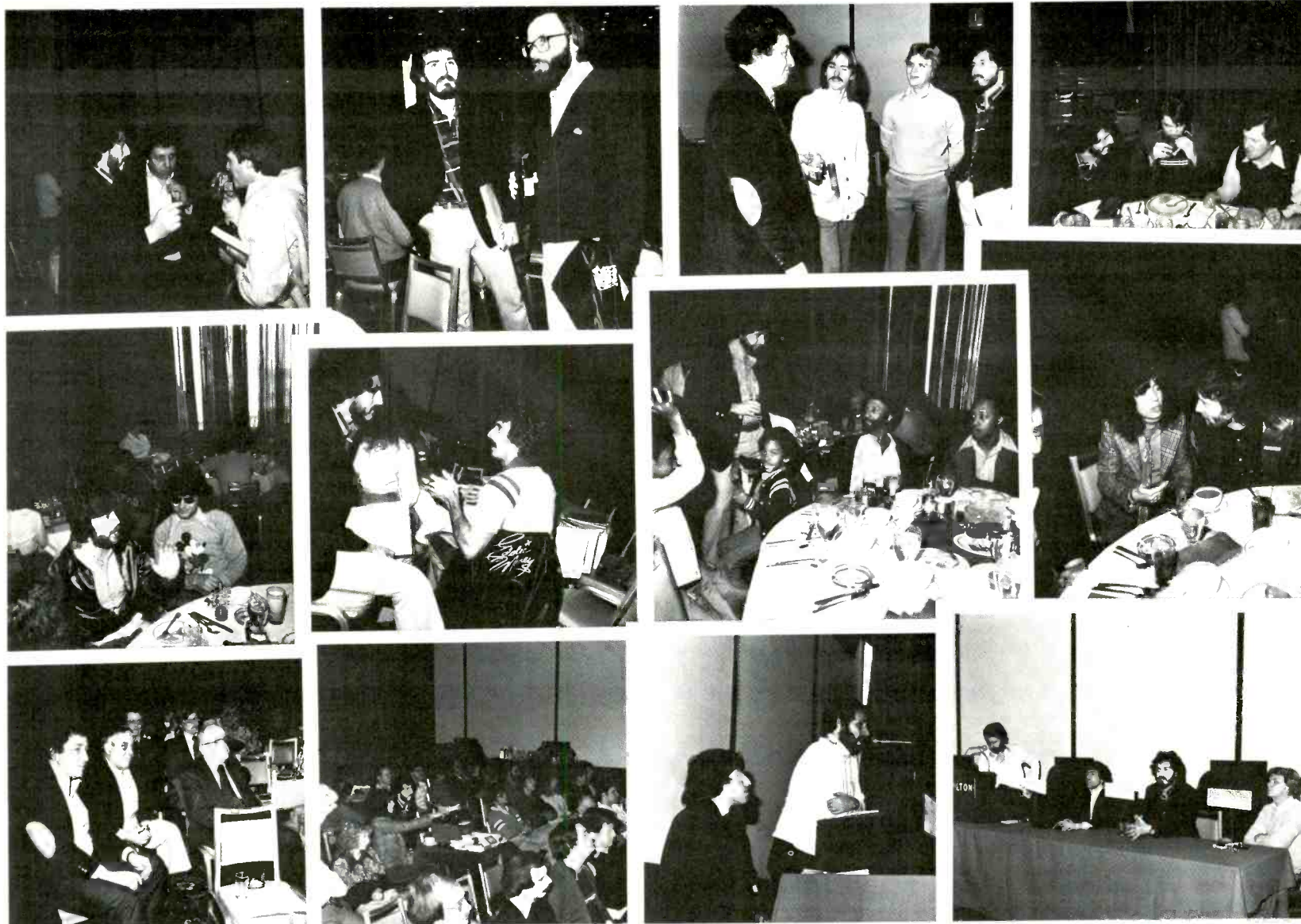
A lot has changed in six years, "you're less afraid to gamble, because you don't have 20 guys sitting there watching your every

(Continued on page 27)



The All-Knight Show

RW Cincinnati Seminar Highlights



Record World's 18th Radio/Retail Seminar was held earlier this month in Cincinnati, Ohio, with more than 100 industry members in attendance. Shown here at the seminar and luncheon are, top row, from left: RW research director Mike Vallone and radio director Neil McIntyre with Gary Guthrie, former PD of WAKY, Louisville; Vallone with Don Simpson of Father's and Sun's; McIntyre with Tom Ownes, PD of WSAI-FM, RW marketing director Jack Forsythe and Vallone; Vallone, Mike Perkins, PD of 92X and Bryan McIntyre, VP of Music WCOL/92X. Pictured second row, from

left: Jim Sellar of Chrysalis and Denton Marr, PD of WEBN; Vallone and Wally Buzz of Buzzard's Nest Records; (standing) Bill Scull, independent promotion, (around table) Bob Long, PD of WCIN with his two sons and Everett Cook, WCIN air personality; RW associate research director Doree Berg with WEBN air personality Curt Gary. Third row, from left: Neil McIntyre, Lee Fogel of MCA Records and Danny Engel of Lowery Music; some of the more than 100 in attendance; RW senior vice president/managing editor Mike Sigman and senior VP west coast manager Spence Berland; Berland, Sigman, Vallone and Forsythe.

Small Market Radio *(Continued from page 26)*

move," London continued. "It is a great reward making a market out of Hamilton, against the big big guys in Cincinnati. If you're not local in your programming, then you're just one of the guys on the dial, you have to constantly locally identify with your town."

Dave Bishop, program director of WCOL in Columbus, Ohio, hasn't worked in a major market, but someday would like to. Bishop has been with WCOL for over five years, both as music director and pd. "I assume the pressures that I'm under are nowhere near those of program directors in a major market. In Columbus a tenth of a point in the ratings doesn't have the value that it would have in New York." Bishop commented he felt more in touch with the people in his area, and that he didn't believe he would be "as close to his sta-

tion's audience in a bigger city."

But being out of the line of fire that can be created in rating wars in major markets where the rate cards are many times more dependant on the latest rating book, still has its problems. One problem is simply "having the budget to be able to afford good announcers and keep them. We have had a number of people leave for more money: it's hard to compete salary-wise with Buffalo, Memphis, and Detroit," London said.

The problem for WIOI in Portsmouth is record service. Redd said, "The service is slow, so we have a tradeout with a local record store, they have a great selection, but sometimes on hot records we have to wait two or three weeks for the store to get in."

"Having enough money to do as many of the promotions as you

want is a problem," he continued. "We're trying to develop a relationship with area concert promoters outside Portsmouth so that we can send some of our listeners to rock concerts."

Having enough money to do all the things you'd like to in promoting the radio station is also a problem for WCOL's Bishop. "I'd like to have my own programming budget, I believe many

of the major market pds have one, but their job is on the line if they don't get results from the money they spend."

The training you get, whether you like it or not, in the smaller markets and secondaries, are what many would refer to as paying your dues, but some of the most successful program directors started out in the Hamiltons, Portsmouths, and Columbuses.

Radio Replay *(Continued from page 26)*

personnel. The radio stations that are the leaders in the market don't have the same concerns as the challengers. The leader is building on an already successful past and trying to insure the future by being outgoing. As many stations start to plan their activities to give their staff the maximum effort to increase listeners in the spring book, it's a good thing to keep in mind that adding audience to the radio station is the main objective.

A TELEVISION HERO IS GONE: **Al Hodge** was one of the first TV spacemen, as he played the part of Captain Video. For those of us that watched him in the early days of the tube, we were all members of the Video Rangers. Hodge was 67 when he died.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ This week, the DISCO FILE chart expands to fifty positions, nearly tripling its length of only six months ago. This indicates, of course, a market size that few of us foresaw (God knows it amazes me at this moment), especially remembering the first disco trade charts, which counted ten local hits on seven-inch singles. Now, the chart ranks fifty records, not necessarily albums, which have been active club followings and are entitled to serious radio and retail attention. The chart also bears out the implication that disco is indeed the international pop music of its time, in the variety of origin, sound and conception among its listings. And just as the sound of disco has diversified, so has its marketing and demographics. The sudden advent of disco radio and the growing willingness of rock artists to attempt disco, in effect, may very well be intrusions into the disco scene as it stood in the underground. But disco is no longer an underground and its versatility of appeal is affecting a cross-section of people, not making them passionate converts, but acclimatizing them to disco's particular sound. At this point, it's important to emphasize that, whether this wave of support levels off or rockets further upward, the disco "underground" of informed audiences and trend-setting disc jockeys (the "avant-garde," as our friend Vince Aletti is fond of calling them) can be depended upon to keep on dancing and to exercise taste and discrimination that unflinchingly skims the cream of an increasing amount of

music off the top. In the chart, then, are listed fifty offerings which are the very best of a more and more crowded field, tried, tested and found true by the best deejays and most aware dancers in America. Anybody wanna party?

HEADLINERS: Inescapably, the release most assured of commercial success this week is **Village People's** fourth, in less than two years, "Go West" (Casablanca). The cover art is just perfect: the group, following their indefatigable touring, is taking a rest in the tropics, toasting the several million who will doubtless buy the album. This consciousness of crossover has noticeably tamed lyrical content from the subversion of "San Francisco" and the subtle mind games that characterized all of "Cruisin'." Surprisingly, it's also affected production: lack of attention to break construction takes some dance edge off much of the album as far as club play goes. It's likely, of course, that simple recognition of the group will evoke enthusiastic reaction, and although the slightly different disco disc remixes of "In the Navy" and "Manhattan Woman" turn out to be the most effective of Village People's new music, the album will surely become a long-term staple for some. Personal favorites: "I Wanna Shake Your Hand" (4:41), which deserves remix and lengthening and is a song for the dance bars if ever there was one: "You've got to kick your complex... I wanna be your friend." "Citizens of the World" (5:40) is humble social commentary that echoes the brass intro of "Workin' and Slavin'," thereby borrowing from Midnight Rhythm what that group did not borrow from Village People. Take your pick: **Victor Willis** is singing better than ever (note "Citizens") and **Gypsy Lane** packs its usual wallop. We're well acquainted with the sound, but for most of the country, it's still fresh, spicy and outrageous.

Norman Whitfield's productions (**Rose Royce, Undisputed Truth**) have held steadfastly to a particular funk orientation that is also familiar. Occasionally, though, it's exactly what we need, and as familiar as his sound is, it's *unique*. **Nytro's** "Nytro Express," a Whitfield disco disc, timing a hefty 12:42, works similar ground to "Do Your Dance" and "You + Me = Love," and—be forewarned—burns with the same sparse, white hot heat. An elemental arrangement of wahwah, cymbals

(Continued on page 39)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CRICKET CLUB/MIAMI

DJ: GEORGE MILHET

BANG A GONG—Witch Queen—Roadshow
BRIDGE OVER TROUBLED WATER/DON'T GIVE IT UP/ONE OF THOSE SONGS—Linda Clifford—Curtom (disco disc/lp cuts)

CLIMB/RUSHIN TO MEET YOU—Midnight Rhythm—Atlantic

DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)

FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)

FORBIDDEN LOVE—Madleen Kane—WB

I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul

KNOCK ON WOOD—Amii Stewart—Ariola

LOVE IS THE ULTIMATE—Ultimate—Casablanca

MAKIN' IT—David Naughton—RSO

MY BABY'S BABY—Liquid Gold—Parachute

ROCK IT TO THE TOP/MIDNIGHT ENERGY—Mantus—SMI

TAKE ME HOME—Cher—Casablanca

THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA

7TH AVENUE—7th Avenue—AVI (entire lp)

SECOND STORY/PHILADELPHIA

DJ: BILLY KENNEDY

DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)

DISCO NIGHTS (ROCK FREAK)—GQ—Arista

DOIN' IT—Alma Faye—Casablanca (entire lp)

DON'T GIVE IT UP—Linda Clifford—Curtom (lp cut)

DOUBLE CROSS/LOVE THANG—First Choice—Gold Mind (disco disc/lp cut)

EVERYBODY HERE MUST PARTY—Direct Current—TEC

HAPPINESS—Pointer Sisters—Planet

HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion

JAMMIN' AT THE DISCO—Philly Cream Fantasy—WMOT

KNOCK ON WOOD—Amii Stewart—Ariola

MUSIC IS MY WAY OF LIFE/IT'S ALRIGHT WITH ME/WHAT CHA DOING TO ME—Patti Labelle—Epic (disco disc/lp cut)

PARTY SONG—Sticky Fingers—Prelude (lp cut)

SATURDAY NIGHT—T-Connection—Dash

SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic

WORK THAT BODY—Taana Gardner—West End

TRAPEZE/PITTSBURGH

DJ: BILL SANDOR

BANG A GONG—Witch Queen—Roadshow

CRAZY/AFTER THE DANCE—Glass Family—JDC (disco disc/lp cut)

DANCER—Gino Soccio—Warner/RFC

DANCE WITH YOU—Carrie Lucas—Solar

(EVERYBODY) GET DANCIN'—Bombers—West End

GREAT EXPECTATIONS—First Choice—Gold Mind

I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul

KNOCK ON WOOD—Amii Stewart—Ariola

LET ME BE YOUR WOMAN—Linda Clifford—Curtom (entire lp)

MAKIN' IT—David Naughton—RSO

NIGHT TIME FANTASY—Vicki Sue Robinson—RCA

PANIC—French Kiss—Polydor (lp cut)

ROCK IT TO THE TOP—Mantus—SMI

TAKE ME HOME—Cher—Casablanca

THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA

BROADWAY/CHICAGO

DJ: TONY ALOIHA

BANG A GONG/IT'S ALL RIGHT NOW—Witch Queen—Roadshow

BRIDGE OVER TROUBLED WATER/DON'T GIVE IT UP—Linda Clifford—Curtom (disco disc/lp cut)

DANCER/DANCE TO DANCE/VISITORS—Gino Soccio—Warner/RFC (disco disc/lp cut)

DANCE WITH YOU—Carrie Lucas—Solar

DISCO NIGHTS (ROCK FREAK)—GQ—Arista

(EVERYBODY) GET DANCIN'—Bombers—West End

FIRE NIGHT DANCE/WALKING ON MUSIC—Peter Jacques Band—Prelude

FLY ME ON THE WINGS OF LOVE—Celi Bee—APA

FORBIDDEN LOVE—Madleen Kane—WB

HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion

I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul

KEEP ON DANCIN'—Gary's Gang—Col

KNOCK ON WOOD—Amii Stewart—Ariola

ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly

THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA

She's got
dancin'
in her feet!



If you liked
Laura Taylor's
"Dancin' in My Feet",
you're gonna love her
new smash 12" two-sided hit,
"All Through Me"/"Some Love".
From her brand new
powerhouse LP,
"Dancin' in My Feet".
Single: TKD 137 Good Sounds 105

**TK Records
and Tapes**

The Company that keeps you on the dance floor.

Produced by Steve Wittmack • Co-Produced and Engineered by Steve Gursky • Executive Producers: Ron & Howard Albert

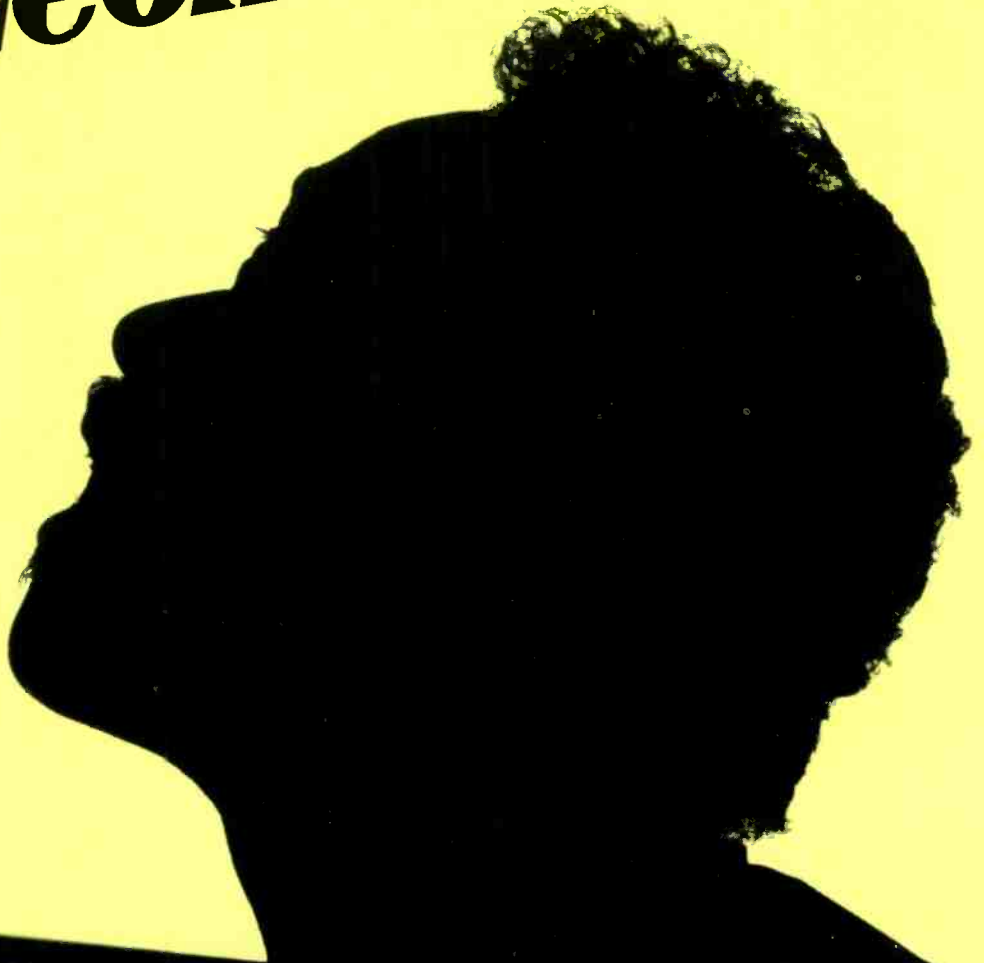
DANCE CHILDREN DANCE

The Debut Album from
Leon Patillo

Leon Patillo is a name both known and respected throughout the music business. As a member of Santana, Leon was responsible for writing and singing many of the top songs on the BORBOLETTA, FESTIVAL and MOONFLOWER albums.

And now after earning a reputation with Santana, Leon is broadening his horizons with the release of his first solo LP, DANCE CHILDREN DANCE, on Maranatha! Music Records.

Packed with all the excitement, energy and spirit that only Leon can generate, DANCE CHILDREN DANCE is a celebration of love, freedom and new life in Christ that's destined to establish Leon Patillo as a major voice in the music world.



MM0049A

**ORDER LEON PATILLO'S
PREMIER ALBUM NOW!**

1-800-433-1590

FOR D.J. COPIES CALL

TERRY SHEPPARD 1-714-979-8536

Maranatha!
music

Distributed by Word, Inc.

For concert bookings: P. O. Box 853, Aptos, CA 95003 (408) 688-4144

TAKA BOOM

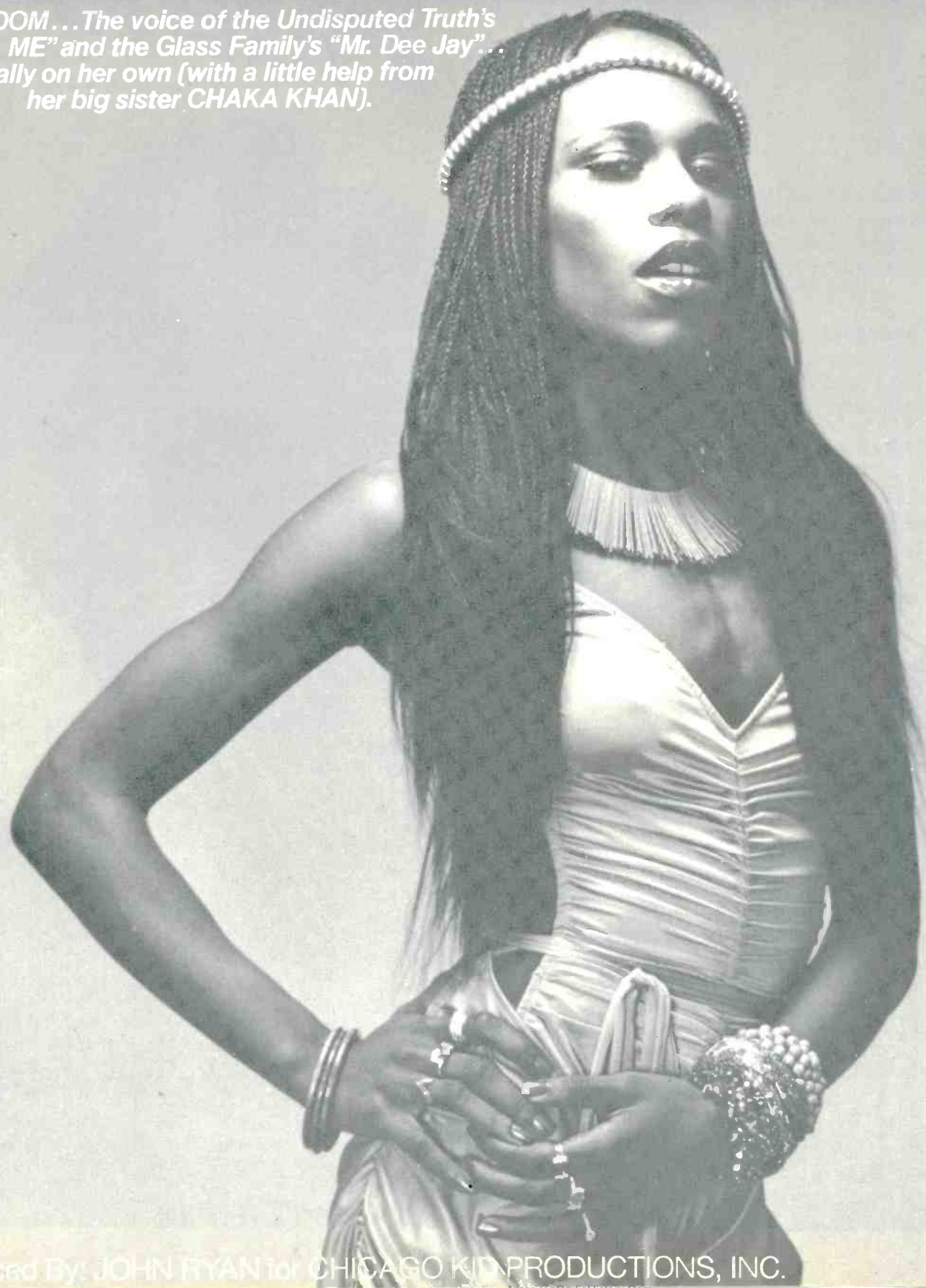
HER DEBUT SINGLE

“NIGHT DANCIN’”

AR 9010

7748

*TAKA BOOM...The voice of the Undisputed Truth's
"YOU + ME" and the Glass Family's "Mr. Dee Jay"...
Finally on her own (with a little help from
her big sister CHAKA KHAN).*



Produced By: JOHN RYAN for CHICAGO KID PRODUCTIONS, INC.

AmericanRadioHistory.com

Record World Singles

APRIL 7, 1979

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	4	WHAT A FOOL BELIEVES DOOBIE BROTHERS Warner Bros. 8725	11
2	1	TRAGEDY BEE GEES/RSO 918	9
3	3	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	15
4	6	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	11
5	8	KNOCK ON WOOD AMII STEWART/Ariola 7736	10
6	2	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	17
7	7	LADY LITTLE RIVER BAND /Harvest 4667 (Capitol)	13
8	5	YMCA VILLAGE PEOPLE /Casablanca 945	25
9	9	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	17
10	10	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	13
11	12	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	9
12	16	HEART OF GLASS BLONDIE/Chrysalis 2295	8
13	13	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	15
14	22	I WANT YOUR LOVE CHIC/Atlantic 3557	9
15	15	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	11
16	11	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	21
17	17	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	12
18	20	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	10
19	25	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	12
20	21	CRAZY LOVE POCO/MCA 12439	13
21	26	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	10
22	18	BIG SHOT BILLY JOEL/Columbia 3 10913	9
23	23	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	21
24	29	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	7
25	28	PRECIOUS LOVE BOB WELCH/Capitol 4685	9
26	27	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	11
27	40	REUNITED PEACHES & HERB/Polydor/MVP 14547	4
28	14	LE FREAK CHIC/Atlantic 3519	26
29	33	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	6
30	34	TAKE ME HOME CHER/Casablanca 965	9
31	35	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	8
32	45	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	4
33	38	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	2
34	19	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	18
35	32	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	11
36	36	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	13
37	24	DANCIN' SHOES NIGEL OLSSON/Bang 740 (CBS)	17
38	39	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	10
39	31	DOG & BUTTERFLY HEART /Portrait 6 70025	9
40	30	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	19
41	37	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	20
42	44	SUPER MANN HERBIE MANN/Atlantic 3547	12
43	43	I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898	10
44	48	ROXANNE THE POLICE/A&M 2096	8
45	42	CHASE GIORGIO MORODER/Casablanca 956	11
46	41	THE GAMBLER KENNY ROGERS/United Artists 1250	20
47	52	RENEGADE/SING FOR THE DAY STYX/A&M 2110	4
48	46	TOO MUCH HEAVEN BEE GEES/RSO 913	21
49	47	RUBBER BISCUIT BLUES BROTHERS/Atlantic 3564	5
50	53	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	11
51	56	SUCH A WOMAN TYCOON/Arista 0398	4
52	69	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	3
53	61	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	4
54	55	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	12



55	64	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	3
56	62	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	4
57	60	STAY THE NIGHT FARAGHER BROS./Polydor 14533	7
58	51	SOUL MAN BLUES BROTHERS/Atlantic 3545	18
59	76	LOVE TAKES TIME ORLEANS/Infinity 50006	3
60	66	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/ Asylum)	4
61	70	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	4
62	73	I NEED YOUR HELP BARRY MANILOW RAY STEVENS/ Warner Bros. 8785	3
63	72	CRAZY LOVE THE ALLMAN BROTHERS BAND/Capricorn 0320	3
64	67	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	5
65	71	ROLLER APRIL WINE/Capitol 4660	6
66	68	SWEET LUI-LOUIS IRONHORSE/Scotti Bros. 406 (Atl)	4
67	75	DON'T YOU WRITE HER OFF McGUIINN CLARK & HILLMAN/ Capitol 4693	3
68	49	SHAKE IT IAN MATTHEWS/Mushroom 7039	20
69	50	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	11
70	74	ELENA THE MARC TANNER BAND/Elektra 56003	4
71	82	BRIDGE OVER TROUBLED WATER LINDA CLIFFORD/ Curtom/RSO 921	3
72	79	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	3
73	85	CALIFORNIA DREAMIN' AMERICA/American Intl. 700 (Casablanca)	2
74	81	FEELIN' SATISFIED BOSTON/Epic 8 50677	3
75	80	CAN YOU READ MY MIND MAUREEN McGOVERN/ Warner/Curb 8750	7
76	77	LOVE & DESIRE ARPEGGIO/Polydor 14535	4
77	94	THE LOGICAL SONG SUPERTRAMP/A&M 2128	2
78	87	RHUMBA GIRL NICOLETTE LARSON/Warner Bros. 8795	2
79	83	GOOD TIMES ROLL CARS/Elektra 46014	3
80	88	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	2

CHARTMAKER OF THE WEEK

81	—	OLD TIME ROCK & ROLL BOB SEGER & THE SILVER BULLET BAND Capitol 4702	1
82	96	HOT NUMBER FOXY/Dash 5050 (TK)	2
83	84	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	3
84	89	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 46020	3
85	86	TAKE IT BACK J. GEILS BAND/EMI-America 8012	4
86	90	HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	2
87	65	HEARTACHES BTO/Mercury 74046	5
88	93	JUST THE SAME WAY JOURNEY/Columbia 3 10928	5
89	57	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	16
90	54	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	21
91	59	OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669	6
92	63	SOUVENIRS VOYAGE/Marlin 3330 (TK)	7
93	58	WATCH OUT FOR LUCY ERIC CLAPTON & HIS BAND/RSO 910	7
94	95	WHO DO YOU LOVE GEORGE THOROGOOD & THE DESTROYERS/Rounder 4519	3
95	—	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	1
96	—	STAR LOVE CHERYL LYNN/Columbia 3 10907	1
97	—	SHINE BAR-KAYS/Mercury 74048	1
98	—	I'LL COME RUNNING LIVINGSTON TAYLOR/Epic 8 50667	1
99	—	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	1
100	92	THEME FROM "TAXI" (ANGELA) BOB JAMES/Columbia/ Tappan Zee 3 10896	7

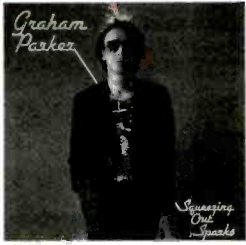


Record World Album Airplay

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

APRIL 7, 1979

FLASHMAKER



SQUEEZING OUT SPARKS
GRAHAM PARKER & THE RUMOUR
Arista

MOST ADDED:

- SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista (16)
VAN HALEN II—WB—(16)
HERMAN BROOD & HIS WILD ROMANCE—Ariola (14)
FALLING IN LOVE AGAIN—Susan—RCA (14)
EVOLUTION—Journey—Col (13)
LE PARTIE DU COCKTAIL—Phillips/MacLeod—Polydor (12)
DOCK OF THE BAY—Sammy Hagar—Capitol (12" promo single) (9)
THANKS I'LL EAT IT HERE—Lowell George—WB (9)
POWER—John Hall—Col (8)
RICKIE LEE JONES—WB (7)

WBCN-FM/BOSTON ADDS:

- BLACK SHEEP**—Hammer—Asylum
EVOLUTION—Journey—Col
FRAMED—Dave Lambert—Polydor
LET ME BE YOUR WOMAN—Linda Clifford—Curton
LET'S HAVE A PARTY—Roomful of Blues—Antilles (import)
MUSIC BOX—Evelyn "Champagne" King—RCA
POWER—John Hall—Col
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
THE MUSIC BAND—War—MCA
THE WARRIORS (soundtrack)—A&M
HEAVY ACTION (airplay in descending order):
ARMED FORCES—Elvis Costello—Col
THE WARRIORS (soundtrack)—A&M
MANIFESTO—Roxy Music—Atco
OUTLANDOS D'AMOUR—Police—A&M
BREAKFAST IN AMERICA—Supertramp—A&M
LOOK SHARP—Joe Jackson—A&M
FLASH & THE PAN—Albert (import)
SHEIK YERBOUTI—Frank Zappa—Zappa
REMOTE CONTROL—Tubes—A&M
DESMOND CHILD & ROUGE—Capitol

WLIR-FM/LONG ISLAND ADDS:

- BACK TO THE DRAWING BOARD**—Rubinoos—Beserkley
HERMAN BROOD & HIS WILD ROMANCE—Ariola
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
EVOLUTION—Journey—Col

- FALLING IN LOVE AGAIN**—Susan—RCA
LE PARTIE DU COCKTAIL—Phillips/MacLeod—Polydor
RIDIN THE WIND—Gulliver—Col
SOUND ON SOUND—Bill Nelson's Red Noise—Harvest
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
THANKS I'LL EAT IT HERE—Lowell George—WB

HEAVY ACTION (airplay in descending order):

- LOOK SHARP**—Joe Jackson—A&M
OUTLANDOS D'AMOUR—Police—A&M
McGUINN, CLARK & HILLMAN—Capitol
THE INSIDE STORY—Robben Ford—Elektra
ARMED FORCES—Elvis Costello—Col
RICKIE LEE JONES—WB
BREAKFAST IN AMERICA—Supertramp—A&M
DIRE STRAITS—WB
MIRROR STARS—Fabulous Poodles—Epic
A TONIC FOR THE TROOPS—Boomtown Rats—Col

WBAB-FM/LONG ISLAND ADDS:

- ANGEL STATION**—Manfred Mann—Bronze (import)
HERMAN BROOD & HIS WILD ROMANCE—Ariola
EVOLUTION—Journey—Col
FIREPOWER—Legs Diamond—Cream
FALLING IN LOVE AGAIN—Susan—RCA
LE PARTIE DU COCKTAIL—Phillips/MacLeod—Polydor
POWER—John Hall—Col
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
THE WARRIORS (soundtrack)—A&M
X-DREAMS—Annette Peacock—Tomato

HEAVY ACTION (airplay in descending order):

- DANGER MONEY**—UK—Polydor
GEORGE HARRISON—Dark Horse
DESOLATION ANGELS—Bad Company—Swan Song
BREAKFAST IN AMERICA—Supertramp—A&M
REMOTE CONTROL—Tubes—A&M
McGUINN, CLARK & HILLMAN—Capitol
52ND STREET—Billy Joel—Col
MINUTE BY MINUTE—Doobie Brothers—WB
DIRE STRAITS—WB
THREE HEARTS—Bob Welch

WOUR-FM/UTICA ADDS:

- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
EL CEE NOTES—Lamont Cranston Band—Waterhouse
EVOLUTION—Journey—Col
FALLING IN LOVE AGAIN—Susan—RCA
LE PARTIE DU COCKTAIL—Phillips/MacLeod—Polydor
POWER—John Hall—Col
SOUND ON SOUND—Bill Nelson's Red Noise—Harvest
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista

- THANKS I'LL EAT IT HERE**—Lowell George—WB
VAN HALEN II—WB

HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR**—Police—A&M
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
LOOK SHARP—Joe Jackson—A&M
RICKIE LEE JONES—WB
BREAKFAST IN AMERICA—Supertramp—A&M
MORNING DANCE—Spyro Gyra—Infinity
DANGER MONEY—UK—Polydor
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
ARMED FORCES—Elvis Costello—Col
GEORGE HARRISON—Dark Horse

WCMF-FM/ROCHESTER ADDS:

- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
THE WILD PLACES—Duncan Browne—Sire
VAN HALEN II—WB

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

- THREE HEARTS**—Bob Welch—Capitol
GEORGE HARRISON—Dark Horse
OUTLANDOS D'AMOUR—Police—A&M
LIFE FOR THE TAKING—Eddie Money—Col
IF YOU KNEW SUZI—Suzi Quatro—RSO
DESOLATION ANGELS—Bad Company—Swan Song
MINUTE BY MINUTE—Doobie Brothers—WB
PARALLEL LINES—Blondie—Chrysalis
BREAKFAST IN AMERICA—Supertramp—A&M
McGUINN, CLARK & HILLMAN—Capitol

WRI-FM/MAINE ADDS:

- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
DOCK OF THE BAY—Sammy Hagar—Capitol (12" promo single)
IRONHORSE—Scotti Bros.
MORNING DANCE—Spyro Gyra—Infinity
PERFECT STRANGER—Robert Fleischman—Arista
POWER—John Hall—Col
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
STRIKES—Blackfoot—Atco
THE WARRIORS (soundtrack)—A&M
THE WILD PLACES—Duncan Browne—Sire

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA**—Supertramp—A&M
THE CARS—Elektra
DOUBLE VISION—Foreigner—Atlantic
PIECES OF EIGHT—Styx—A&M
OUTLANDOS D'AMOUR—Police—A&M
NO ESCAPE—Marc Tanner—Elektra

- DIRE STRAITS**—WB
DESOLATION ANGELS—Bad Company—Swan Song
McGUINN, CLARK & HILLMAN—Capitol
MIRROR STARS—Fabulous Poodles—Epic

WIOQ-FM/PHILADELPHIA ADDS:

- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
FALLING IN LOVE AGAIN—Susan—RCA
FATE FOR BREAKFAST—Art Garfunkel—Col
G-FORCE—Granati Brothers—A&M
LE PARTIE DU COCKTAIL—Phillips/MacLeod—Polydor
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
THANKS I'LL EAT IT HERE—Lowell George—WB
VAN HALEN II—WB

HEAVY ACTION (airplay, phones in descending order):

- DIRE STRAITS**—WB
OUTLANDOS D'AMOUR—Police—A&M
THE CARS—Elektra
ARMED FORCES—Elvis Costello—Col
BREAKFAST IN AMERICA—Supertramp—A&M
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
LEGEND—Poco—MCA
DESOLATION ANGELS—Bad Company—Swan Song
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
INTERNATIONAL—Cafe Jacques—Col

WYDD-FM/PITTSBURGH ADDS:

- FATE FOR BREAKFAST**—Art Garfunkel—Col
LE PARTIE DU COCKTAIL—Phillips/MacLeod—Polydor
ONENESS—Devadip Carlos Santana—Col
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
THANKS I'LL EAT IT HERE—Lowell George—WB
VAN HALEN II—WB

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA**—Supertramp—A&M
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
DESOLATION ANGELS—Bad Company—Swan Song
THREE HEARTS—Bob Welch—Capitol
LIFE FOR THE TAKING—Eddie Money—Col
MOLLY HATCHET—Epic
MINUTE BY MINUTE—Doobie Brothers—WB
AT BUDOKAN—Cheap Trick—Epic
NO ESCAPE—Marc Tanner—Elektra
DIRE STRAITS—WB

WHFS-FM/WASHINGTON ADDS:

- AMERICAN SQUIRM** (single)—Nick Lowe—Radar (import)
BOTTOM LINE—John Mayall—DJM
HERMAN BROOD & HIS WILD ROMANCE—Ariola
BUTTERFLY COLLECTOR (single)—Jam—Polydor (import)
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
FALLING IN LOVE AGAIN—Susan—RCA

- LE PARTIE DU COCKTAIL**—Phillips/MacLeod—Polydor
POWER—John Hall—Col
THANKS I'LL EAT IT HERE—Lowell George—WB

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
RICKIE LEE JONES—WB
LOOK SHARP—Joe Jackson—A&M
SHEIK YERBOUTI—Frank Zappa—Zappa
OUTLANDOS D'AMOUR—Police—A&M
LIFE IN THE FOODCHAIN—Tonio K—Full Moon
ROCK BILLY BOOGIE—Robert Gordon—RCA
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
CONTENTS DISLODGED DURING SHIPMENT—Tin Huey—WB
BREAKFAST IN AMERICA—Supertramp—A&M

WQDR-FM/RALEIGH ADDS:

- CLOSE BUT NO GUITAR**—King of Hearts—Capitol
GOODNIGHT TONIGHT (single)—Wings—Col
MANIFESTO—Roxy Music—Atco
MORNING DANCE—Spyro Gyra—Infinity
ROCKETS—RSO
STRIKES—Blackfoot—Atco
TYCOON—Arista

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

- LEGEND**—Poco—MCA
MOVE IT ON OVER—George Thorogood—Rounder
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
RICKIE LEE JONES—WB
BREAKFAST IN AMERICA—Supertramp—A&M
DESOLATION ANGELS—Bad Company—Swan Song
DIRE STRAITS—WB
MINUTE BY MINUTE—Doobie Brothers—WB
DESIRE WIRE—Cindy Bullens—UA
McGUINN, CLARK & HILLMAN—Capitol

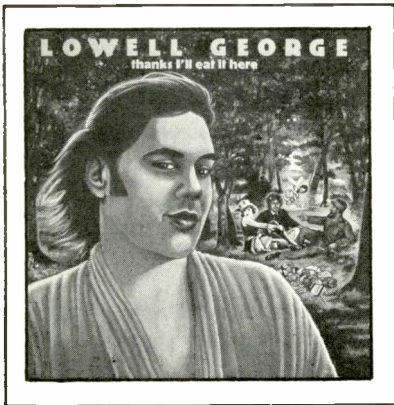
WMMS-FM/CLEVELAND ADDS:

- ALL THIS FOR A SONG**—Guess Who—Hilltrak
HERMAN BROOD & HIS WILD ROMANCE—Ariola
JERRY LEE LEWIS—Elektra
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
SHEIK YERBOUTI—Frank Zappa—Zappa
2 FACED—No Dice—Capitol
VAN HALEN II—WB
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

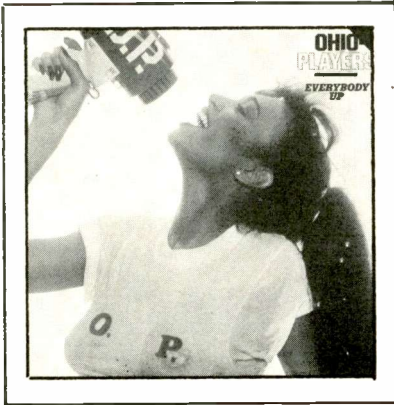
- DIRE STRAITS**—WB
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
THREE HEARTS—Bob Welch—Capitol
ROCKETS—RSO
LIFE FOR THE TAKING—Eddie Money—Col
MANIFESTO—Roxy Music—Atco
HEAD FIRST—Babys—Chrysalis
BLONDES HAVE MORE FUN—Rod Stewart—WB
MINUTE BY MINUTE—Doobie Brothers—WB

Record World Album Picks



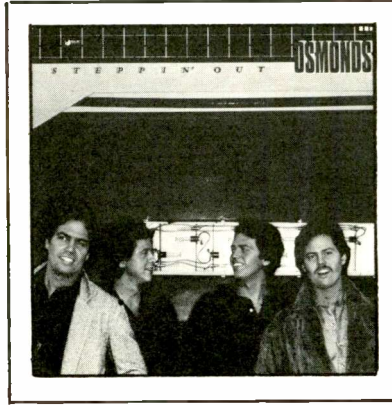
THANKS I'LL EAT IT HERE
LOWELL GEORGE—Warner Bros. BSK 3194 (7.98)

After some outside production work (the Grateful Dead), George, the singer/songwriter/guitarist/producer for Little Feat, is heard on his first solo effort. He takes in a wide range of material in addition to his own compositions including a re-make of Little Feat's "Two Trains" and Ann Peebles' "Can't Stand the Rain."



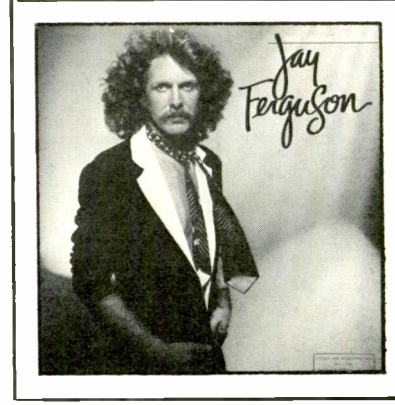
EVERYBODY UP
THE OHIO PLAYERS—Arista AB 4226 (7.98)

After keeping a low profile for awhile, the group, now with a new label, should re-enter the spotlight. The group has always been adept at laying down a solid, danceable beat with just the right production flourishes, and this latest set stands as one of their best from the title track to the ballad "Don't Say Goodbye."



STEPPIN' OUT
OSMONDS—Mercury SRM 1-3766 (7.98)

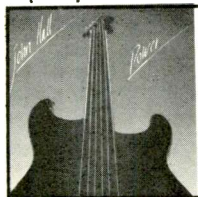
Under the production guidance of Maurice Gibb and Steve Klein, the four Osmond brothers delve head first into the disco arena with some very satisfying results. Barry Gibb contributed "Rest Your Love," but the majority of the music was penned by the group and it should put them on a new course.



REAL LIFE AIN'T THIS WAY
JAY FERGUSON—Asylum 6E-158 (7.98)

Ferguson struck last time out with his single, "Thunder Island," and on his follow-up album, has concocted a number of similarly catchy songs built on power chords and clever hooks. His medley of the Stones' "Let's Spend the Night Together" and "Have You Seen Your Mother, Baby..." should get a quick AOR response.

POWER
JOHN HALL—ARC/Columbia JC 35790 (7.98)



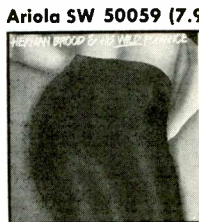
Hall's second solo album is what the artist refers to as a return to more guitar oriented music and the former member of Orleans turns in some exceptional performances. With his wife, Johanna, they have written some exceptional, catchy tunes.

JERRY LEE LEWIS
Elektra 6E-184 (7.98)



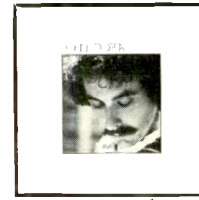
The Killer's first album for the label is a return to good ole rock and roll with the occasional tip of the hat to country ("Who Will the Next Fool Be"). Veterans like Bones Howe, Hal Blaine and James Burton are all involved in this project which lets Jerry Lee do what he does best.

HERMAN BROOD & HIS WILD ROMANCE
Ariola SW 50059 (7.98)



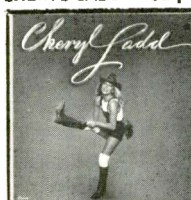
This European artist has had a couple of albums released there, but this is his first domestic effort. His music is blues influenced but played with a rocker's sensibility on "Saturdaynight," Otis Redding's "Champagne (& Wine)" and "Hit."

TO TOUCH YOU AGAIN
JOHN TROPEA—Marlin 2222 (TK) (7.98)



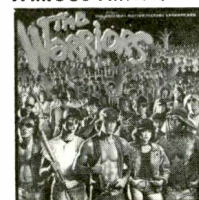
After his years as a session player, Tropea is adept at covering any number of styles. Here he is most comfortable with an easy, flowing jazz/fusion sound, but he does not hesitate to take off on a soaring flight.

DANCE FOREVER
CHERYL LADD—Capitol ST 11927 (7.98)



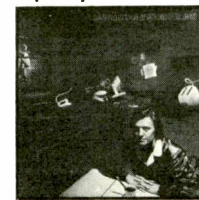
Over the past year Ladd has emerged as a true media star and her second album should go a long way in establishing her credentials as a recording artist. The Gary Klein production is lush and aimed for adult play.

THE WARRIORS
(ORIGINAL SOUNDTRACK)
VARIOUS ARTISTS—A&M SP 4761 (7.98)



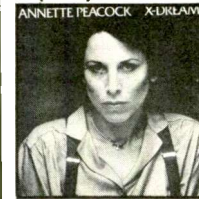
Far from just being music to "rumble" by, this soundtrack contains a wealth of hit material. Personnel like Joe Walsh, Mandrill, Desmond Child and Rouge and Genya Ravan will give this a lot of momentum.

ELECTRIC DREAMS
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND—Columbia JC 35785 (7.98)



Perhaps McLaughlin's most balanced effort yet, encompassing spiritual elements with straightforward fusion playing. The artist is heard on all manner of guitars and banjo, playing with confidence.

X-DREAMS
ANNETTE PEACOCK—Tomato TOM-7025 (7.98)



Peacock is an unusual vocalist, who recites as much as she sings. With what is a basically jazz accompaniment provided by some exceptional British musicians (Bruford, Spedding, Ronson) she has recorded an intriguing album sparked by "My Mama Never Taught Me How To Cook" and "Don't Be Cruel."

2 FACED
NO DICE—Capitol ST-11925 (7.98)



Produced by Rupert Holmes, this English group displays a talent for good rock and roll with listenable lyrics and tasty musicianship on their second lp. Look for this to start slowly, picking up steam as the weeks go by.

SOUND-ON-SOUND
BILL NELSON'S RED NOISE—Harvest ST-11931 (Capitol) (7.98)



Nelson emerges from the recently disbanded Be Bop Deluxe with a new, electronic rock sound geared for a 1980s sensibility. The sound as well as the lyrics is icy cold, evoking images of an electric future world.

PASSION-FEATURING AU LUCE
AVI 6059 (7.98)



This freewheeling blend of funk and rock seems the perfect vehicle for Au Luce's gutsy vocals. A capable rhythm section keeps things happening with the Rinder and Lewis team, most recently of St. Tropez fame.

OUTLAW IS JUST A STATE OF MIND
LYNN ANDERSON—Columbia KC 35776 (7.98)

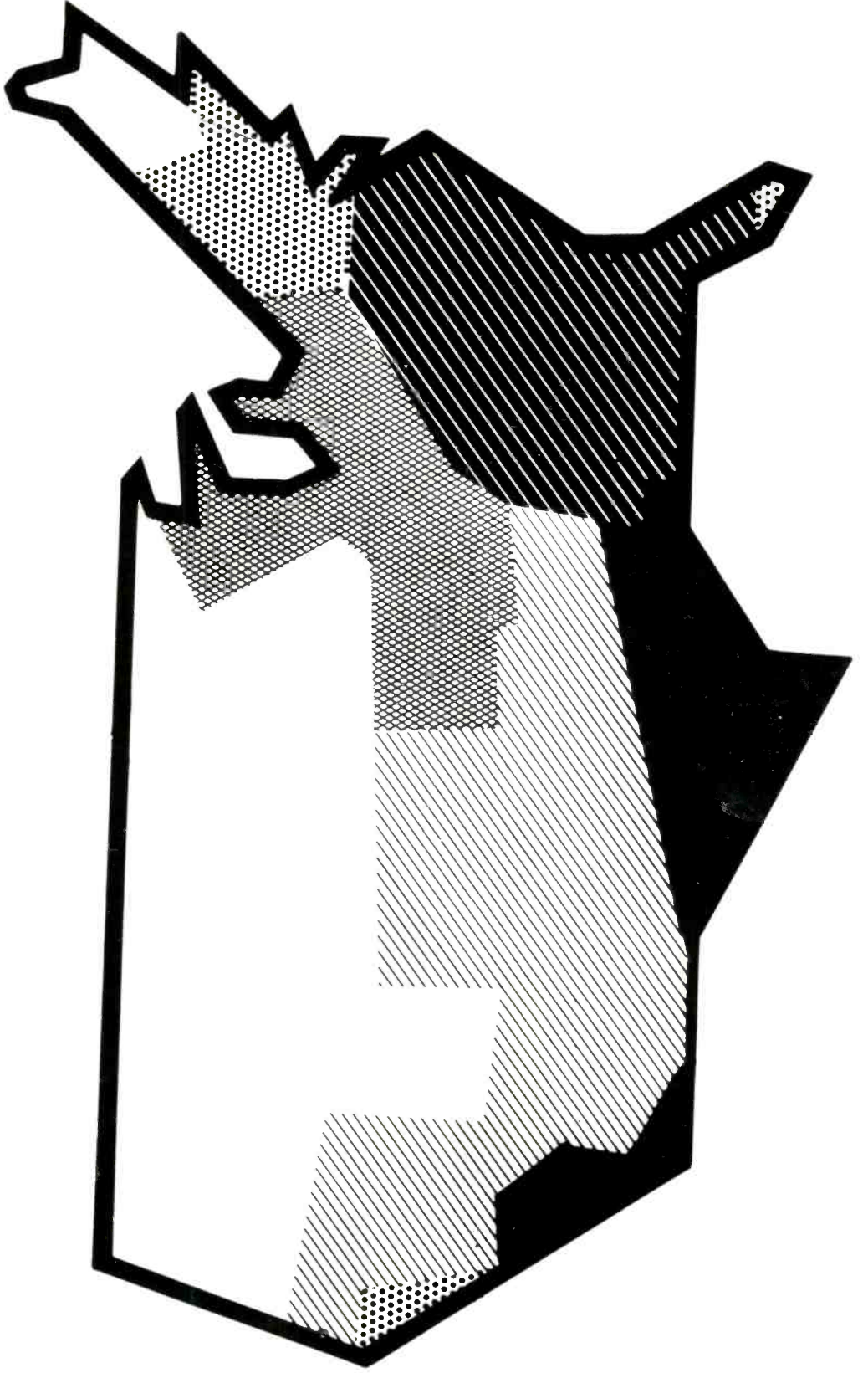


Anderson's bid for a crossover album was produced by David Wolfert who surrounds her with a lush production. Anderson is heard predominantly on ballads, doing a fine job on "Isn't It Always Love."

April 7, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Mark

Based on airplay and sales in similar behavioral areas

Stations:

RW I

WABC WAVZ WBBF WCAO F105 WFIL
WICC WIFI WKBW WNBC WPEZ WPGC
WPRO-FM WQAM WRKO WTIC-FM KFRC
V97 Y100 13Q Z104 96KX 99X

RW II

WANS-FM WAUG WCIR WCGQ WBBQ
WBSR WFLB WGSV WHBQ WHHY WISE
WLAC WMAK WRJZ WSGA BJ105 Z93
KX/104 KXX/106 94Q

RW III

WEFM WGCL WIFE WLS WMET WNDE
WOKY WZUU WZZP KBEQ KSLQ KXOK
CKLW Q102 92X

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on Country product.

Last Week: This Week:

2	1	Doobie Bros.
1	2	Bee Gees
3	3	Gloria Gaynor
5	4	Frank Mills
6	5	Dire Straits
7	6	Anne Murray
4	7	Donna Summer
9	8	LRB
14	9	Blondie
16	10	Amii Stewart
12	11	Bell & James
13	12	Poco
17	13	Chic
15	14	Gary's Gang
18	15	Quatro & Norman
8	16	Evelyn "Champagne" King
11	17	Babys
23	18	Sister Sledge
28	19	Cher
19	20	Bobby Caldwell
22	21	Pointer Sisters
25	22	George Harrison
26	23	Instant Funk
24	24	Police
10	25	Rod Stewart
29	26	George Benson
31	27	Village People
30	28	Bob Welch
34	29	Jacksons
27	30	Neil Diamond
35	31	G.Q.
33	32	Eddie Money
Add	33	Peaches & Herb
Add	34	Wings
36	35	Desmond Child & Rouge
Ex	36	Ray Stevens

Adds: Bad Company

Extras: Ironhorse
Tycoon
America

LP Cuts: Village People (Manhattan)
Bee Gees (Love You Inside)

Also Possible: Arpeggio
England Dan &
John Ford Coley
J. Geils Band
Sylvester

Last Week: This Week:

4	1	Dire Straits
1	2	Bee Gees
3	3	Doobie Bros.
8	4	Amii Stewart
2	5	Rod Stewart
6	6	Frank Mills
12	7	Jacksons
7	8	LRB
16	9	Chic
11	10	Quatro & Norman
17	11	Blondie
13	12	Bell & James
18	13	Sister Sledge
14	14	Evelyn "Champagne" King
15	15	Bob Welch
20	16	Chuck Brown
5	17	Donna Summer
9	18	Peaches & Herb
29	19	Instant Funk
19	20	Anne Murray
10	21	Gloria Gaynor
27	22	George Benson
28	23	Cher
25	24	Faragher Bros.
33	25	Village People
34	26	Peaches & Herb
Add	27	Wings
31	28	George Harrison
35	29	England Dan & John Ford Coley
Add	30	Ray Stevens
AP	31	Barbara Mandrell
Ex	32	Styx
Ex	33	Tycoon
30	34	Neil Diamond

Adds: Orleans
G.Q.
Randy Vanwarmer

Extras: Allman Bros.
Linda Clifford
Randy Vanwarmer

LP Cuts: Bee Gees (Love You Inside)
George Harrison (Not Guilty)

Also Possible: Ironhorse
Nicolette Larson
Art Garfunkel
Pointer Sisters

Last Week: This Week:

1	1	Doobie Bros.
9	2	Frank Mills
3	3	Dire Straits
8	4	Amii Stewart
2	5	Bee Gees
6	6	LRB
7	7	Billy Joel
10	8	Babys
14	9	Chic
15	10	Blondie
12	11	Poco
13	12	Anne Murray
4	13	Peaches & Herb
5	14	Donna Summer
21	15	Quatro & Norman
17	16	Bob Welch
22	17	Village People
11	18	Rod Stewart
19	19	Herbie Mann
23	20	Bobby Caldwell
24	21	George Harrison
25	22	George Benson
26	23	Tycoon
27	24	Peaches & Herb
28	25	Cher
Add	26	Wings
Ex	27	Instant Funk
—	28	Sister Sledge

Adds: Orleans
Randy Vanwarmer
America
Police

Extras: Allman Bros.
Linda Clifford
Bad Company

LP Cuts: None

Also Possible: Desmond Child & Rouge
Santana
Supertramp
England Dan &
John Ford Coley
Evelyn "Champagne" King

Hottest:

Rock:

America

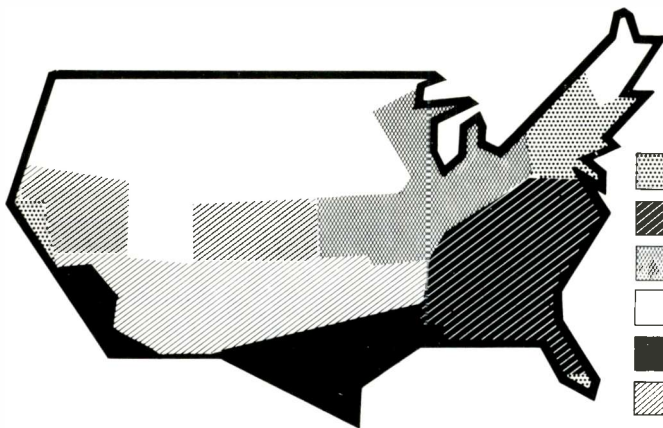
Adult:

Ray Stevens
Judy Collins

R & B Crossovers:

Narada Michael Walden
Foxy

'PLACE et Playlists



- RW I
- RW II
- RW III
- RW IV
- RW V
- RW VI

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFYP KGW KING KJR KKLS
KKXL KKOA KSTP KTOQ

RW V

WNOE WTIK KCBQ KELO KFI KHJ KILT
KNOE-FM KRBE KROY-FM KRTH KUHL
B100

RW VI

KAAY KIMN KIMN-FM KLIF KOFM KNUS
KVIL Z97

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R & B product, strong MOR influences.

Last Week: This Week:

3	1	Frank Mills
2	2	Doobie Bros.
1	3	Bee Gees
4	4	Poco
6	5	Anne Murray
7	6	Dire Straits
5	7	LRB
9	8	Amii Stewart
14	9	Quatro & Norman
8	10	Rod Stewart
11	11	Babys
16	12	Blondie
13	13	Eddie Money
12	14	Billy Joel
20	15	Neil Diamond
21	16	George Benson
17	17	Bob Welch
15	18	Heart
19	19	Bobby Caldwell
22	20	George Harrison
24	21	Randy Vanwarmer
25	22	Village People
23	23	Faragher Bros.
26	24	England Dan & John Ford Coley
10	25	Gloria Gaynor
27	26	Cher
28	27	Blues Bros.
Add	28	Wings
Ex	29	Peaches & Herb

Adds: Orleans
Supertramp
Maureen McGovern
Barbara Mandrell
Ian Matthews

Extras: Ray Stevens
Pointer Sisters
Cars

LP Cuts: Bee Gees (Love You Inside)

Also Possible: Beach Boys
Nicolette Larson

Last Week: This Week:

2	1	Doobie Bros.
9	2	Amii Stewart
3	3	LRB
4	4	Billy Joel
5	5	Poco
6	6	Dire Straits
7	7	Frank Mills
8	8	Babys
1	9	Bee Gees
13	10	Bell & James
16	11	Blondie
12	12	Eddie Money
19	13	Quatro & Norman
20	14	Cher
15	15	Anne Murray
21	16	Chic
17	17	Heart
18	18	Chuck Brown
22	19	George Benson
10	20	Rod Stewart
26	21	Sister Sledge
11	22	Peaches & Herb
28	23	George Harrison
29	24	Village People
14	25	Blues Bros.
Add	26	Wings
30	27	Jacksons
Add	28	Peaches & Herb
Ex	29	Bad Company
Ex	30	Tycoon
—	31	Evelyn "Champagne" King

Adds: Randy Vanwarmer
Allman Bros.
Ray Stevens
Foxy

Extras: Pointer Sisters
G.Q.
Ironhorse
Marc Tanner
Barbara Mandrell

LP Cuts: Rod Stewart (Ain't Love A Bitch)

Also Possible: Liner
Beach Boys
Herbie Mann
Arpeggio
Cars
Narada Michael Walden

Last Week: This Week:

1	1	Bee Gees
2	2	LRP
3	3	Doobie Bros.
4	4	Billy Joel
7	5	Frank Mills
6	6	Dire Straits
5	7	Donna Summer
8	8	Gloria Gaynor
12	9	Amii Stewart
13	10	Anne Murray
14	11	Blondie
9	12	Rod Stewart
18	13	Evelyn "Champagne" King
19	14	Bell & James
14	15	Neil Diamond
16	16	Babys
20	17	Sister Sledge
21	18	Bob Welch
22	19	Quatro & Norman
27	20	Chic
26	21	Jacksons
28	22	Tycoon
31	23	George Benson
32	24	Cher
11	25	Poco
10	26	Nigel Olsson
Add	27	Peaches & Herb
Add	28	Wings
33	29	Herbie Mann
30	30	Eddie Money
Ex	31	George Harrison

Adds: Orleans
McGuinn, Clark & Hillman

Extras: Instant Funk

LP Cuts: None

Also Possible: Bad Company
Desmond Child & Rouge

Hottest:

Country Crossovers:

Barbara Mandrell

Disco:

Sylvester

LP Cuts:

Bee Gees (Love You Inside)
Village People (Manhattan)
George Harrison (Not Guilty)
Rod Stewart (Ain't Love A Bitch)

Disco File Top 50

APRIL 7, 1979

TW	LW	ARTIST	SON	RECORD
1	1	DANCER/DANCE TO DANCE—GINO SOCCIO—Warner/RFC	(disco disc/lp cut)	
2	2	WE ARE FAMILY/HE'S THE GREATEST DANCER—SISTER SLEDGE	—Cotillion (disco disc)	
3	3	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—INSTANT	FUNK—Salsoul (disco disc)	
4	5	KNOCK ON WOOD—AMII STEWART—Ariola (disco disc)		
5	7	DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista (disco disc)		
6	12	TAKE ME HOME—CHER—Casablanca (disco disc)		
7	6	FIRE NIGHT DANCE—PETER JACQUES BAND—Prelude (disco	discs)	
8	4	(EVERYBODY) GET DANCIN'—BOMBERS—West End (disco disc)		
9	11	FORBIDDEN LOVE—MADLEEN KANE—Warner Bros. (disco disc)		
10	9	GREAT EXPECTATIONS/DOUBLE CROSS—FIRST CHOICE—Gold	Mind (disco disc)	
11	8	THERE BUT FOR THE GRACE OF GOD GO I—MACHINE—	Hologram/RCA (disco disc)	
12	14	MAKIN' IT—DAVID NAUGHTON—RSO (disco disc)		
13	16	BANG A GONG—WITCH QUEEN—Roadshow (disco disc)		
14	17	DANCE WITH YOU—CARRIE LUCAS—Solar (disco disc)		
15	13	KEEP ON DANCIN'—GARY'S GANG—Columbia (disco disc)		
16	10	DA YA THINK I'M SEXY?—ROD STEWART—Warner Bros. (disco	disc)	
17	24	I (WHO HAVE NOTHING)—SYLVESTER—Fantasy (disco disc)		
18	20	ONE MORE MINUTE/FILL MY LIFE WITH LOVE—ST. TROPEZ—	Butterfly (disco discs)	
19	22	MY BABY'S BABY—LIQUID GOLD—Parachute (disco disc)		
20	27	WORK THAT BODY—TAANA GARDNER—West End (disco disc)		
21	15	CLIMB/RUSHIN' TO MEET YOU—MIDNIGHT RHYTHM—Atlantic	(disco disc)	
22	23	PICK ME UP, I'LL DANCE—MELBA MOORE—Epic (disco disc)		
23	18	LOVE IS THE ULTIMATE—ULTIMATE—Casablanca (disco disc)		
24	26	NIGHT TIME FANTASY—VICKI SUE ROBINSON—RCA (disco disc)		
25	21	BY THE WAY YOU DANCE (I KNEW IT WAS YOU)—BUNNY SIGLER	—Gold Mind (disco disc)	
26	35	BRIDGE OVER TROUBLED WATER—LINDA CLIFFORD—Curtom	(disco disc)	
27	19	AT MIDNIGHT—T-CONNECTION—Dash (disco disc)		
28	31	ROCK IT TO THE TOP—MANTUS—SMI (disco disc)		
29	30	IT MUST BE LOVE—ALTON McCLAIN & DESTINY—Polydor (disco	disc)	
30	28	WASTIN' MY LOVE/NIGHT TIME—STICKY FINGERS—Prelude	(disco disc)	
31	29	SHAKE YOUR BODY (DOWN TO THE GROUND)—JACKSONS—	Epic (disco disc)	
32	—	MUSIC IS MY WAY OF LIFE—PATTI LABELLE—Epic (disco disc)		
33	25	HERE COMES THE NIGHT—BEACH BOYS—Caribou (disco disc)		
34	—	IN THE NAVY—VILLAGE PEOPLE—Casablanca (disco disc)		
35	—	FLY ME ON THE WINGS OF LOVE—CELI BEE—APA (disco disc)		
36	32	SATURDAY NIGHT, SUNDAY MORNING—THELMA HOUSTON—	Tamla (disco disc)	
37	33	KEEP YOUR BODY WORKIN'—KLEER—Atlantic (disco disc)		
38	—	HOT FOR YOU—BRAINSTORM—Tabu (disco disc)		
39	—	FOR YOUR LOVE—CHILLY—Polydor (disco disc)		
40	—	HAPPINESS—POINTER SISTERS—Planet (disco disc)		
41	—	NO ROMANCE/KEEP ON DANCIN'—THEO VANESS—Prelude	(disco disc)	
42	38	HOT NUMBER—FOXY—Dash (disco disc)		
43	—	AIN'T NO STOPPIN' US NOW—McFADDEN & WHITEHEAD—	Phila. Intl. (disco disc)	
44	—	WHAT A FOOL BELIEVES—DOOBIE BROS.—Warner Bros. (disco	disc)	
45	—	EVERYBODY HERE MUST PARTY—DIRECT CURRENT—TEC (disco	disc)	
46	—	OUR LOVE IS INSANE—DESMOND CHILD & ROUGE—Capitol	(disco disc)	
47	36	I DON'T KNOW IF IT'S RIGHT—EVELYN "CHAMPAGNE" KING—	RCA (disco disc)	
48	40	STAR LOVE—CHERYL LYNN—Columbia (disco disc)		
49	39	WUTHERING HEIGHTS—JOHN FERRARA—Midsong (entire lp)		
50	—	JAMMIN' AT THE DISCO—PHILLY CREAM—Fantasy-WMOT (disco	disc)	

Disco File (Continued from page 28)

and percussion drives in the groove, as the group whispers and sighs, answers by the horns. The hook is so natural that it's immediately assimilated—it just feels *right*. A droning synthesizer pattern appears and the hypnosis is complete. Most unusual, highly recommended.

French Kiss is the creation of Simon Soussan; their album, "Panic," appears on Polydor this week. Soussan's reliable rhythmic and melodic sense is still holding up; wisely, he's again engaged several West Coast deejays (Brad Blair, A. J. Miller, Mario Gonzales, Pete Sosa and Will Crocker) to help mix. His various signatures—hectic percussion tracks, vaguely operatic vocals and the most uncanny knack for conjuring the exotic—are very much present. So, any of the cuts, "Panic" (8:37), crystallizing its instrumental segment in a Love and Kisses cop; "Right Combination" (8:59), "You Got Me Groovin'" (5:07) and "All Out of Tears" (7:20), each featuring jittery, excitable singing; or "Mischief" (5:42), a string and synthesizer instrumental with interesting syndrum effects—all work equally well.

Jazzman Alphonse Mouzon is behind "Poussez" (Vanguard); he plays most of the music with help from Jeff Miranov and Randy Brecker, among others. It's by far the most literal of disco efforts by jazz musicians. The key, it seems, is its faithful reproduction of Euro-
(Continued on page 51)



WBOS/Boston/ Jane Dunklee

#1	WE ARE FAMILY—Sister Sledge—Cotillion
Prime Movers:	TOUCH ME BABY—Ultimate—Casablanca (lp cut) FORBIDDEN LOVE—Madleen Kane—WB PICK ME UP, I'LL DANCE—Melba Moore—Epic
Pick Hits:	BOOGIE WOOGIE DANCIN' SHOES—Claudja Barry—Chrysalis POUSSEZ—Poussez—Vanguard (entire lp) EVERYBODY HERE MUST PARTY—Direct Current—TEC

WKTU/New York/ Matthew Clenott

#1	DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
Prime Movers:	DOUBLE CROSS—First Choice—Gold Mind ONE MORE MINUTE—St. Tropez—Butterfly I (WHO HAVE NOTHING)—Sylvester—Fantasy
Pick Hits:	HAPPINESS—Pointer Sisters—Planet AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl. ONE CHAIN—Santana—Col

WCAU-FM/Philadelphia/ Roy Perry

#1	KNOCK ON WOOD—Amii Stewart—Ariola
Prime Movers:	DANCER—Gino Soccio—Warner/RFC IN THE NAVY—Village People—Casablanca MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
Pick Hits:	YOU'RE ALL I HAVE—Poussez—Vanguard ONE CHAIN—Santana—Col DON'T SIT DOWN—Dee Edwards—Cotillion

WMAK/Nashville/ Dan Vallie

#1	HIGH ON YOUR LOVE SUITE—Rick James—Gordy
Prime Movers:	DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista DANCER—Gino Soccio—Warner/RFC FLY ME ON THE WINGS OF LOVE—Celi Bee—APA
Pick Hits:	WHOLE LOTTA LOVE—Wonder Band—Atco GOIN' THROUGH THE MOTIONS—Joe Simon—Spring WE ARE FAMILY—Sister Sledge—Cotillion

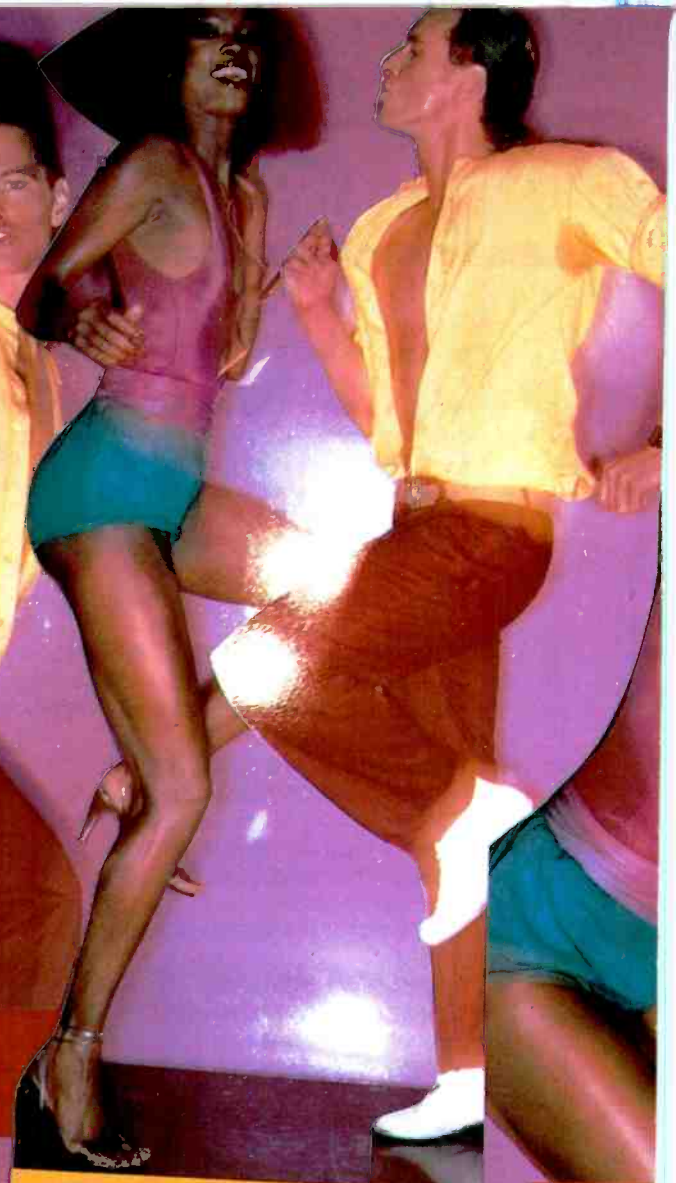
WDRQ/Detroit/ Jim Ryan

#1	DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista
Prime Movers:	DANCER—Gino Soccio—Warner/RFC TAKE ME HOME—Cher—Casablanca BANG A GONG—Witch Queen—Roadshow
Pick Hits:	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl. I'M A BAD BOY—Theo Vaness—Prelude BOOGIE WOOGIE DANCIN' SHOES—Claudja Barry—Chrysalis

KIIS-FM/Los Angeles/ Sherman Cohen

#1	STAR LOVE—Cheryl Lynn—Col
Prime Movers:	DANCER—Gino Soccio—Warner/RFC FORBIDDEN LOVE—Madleen Kane—WB THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
Pick Hits:	LOVE DISCO STYLE—Erotic Drum Band—Prism MY BABY'S BABY—Liquid Gold—Parachute HOT NUMBER—Foxy Dash

All records played are 12" discs unless otherwise indicated.



Knock On Wood

Pat Your Booty

Stomp Your Feet



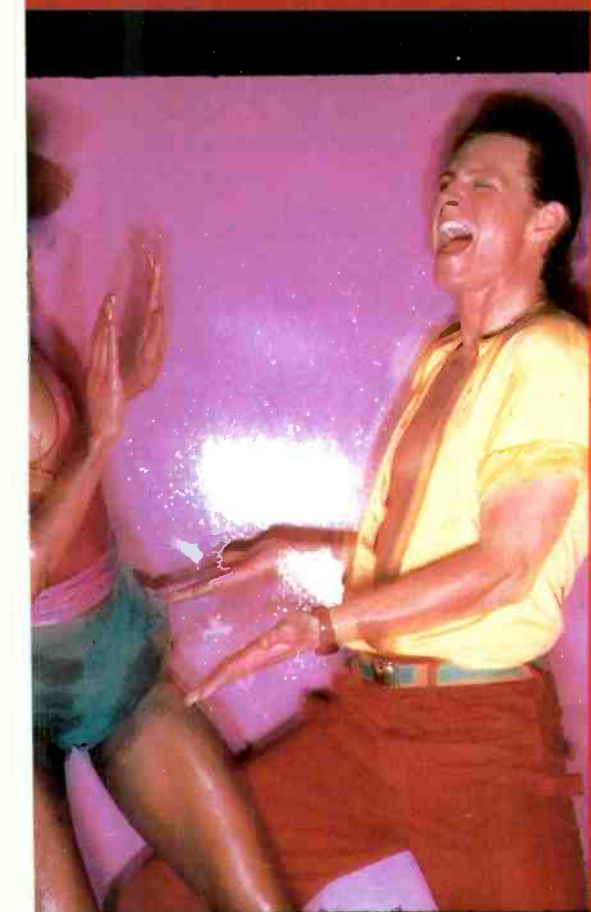
Pop Your Fingers

Beat Your Chest

Do The Freak



Clap Your Hands



Give Me Five

...and that's a

GOOD, GOOD FEELIN'

MCA-40995

The new disco smash single from

WAR

from the soon to be released
Platinum album "The Music Band"

Produced by Jerry Goldstein in association with
Lonnie Jordan and Howard Scott for Far Out Productions

on the new
MCA RECORDS



Record World Single Picks

SANTANA—Columbia 3-10938



ONE CHAIN (DON'T MAKE NO PRISON) (prod. by Lambert-Potter) (writers: same) (ABC/Dunhill, BMI) (3:31)

This third single from the "Inner Secrets" lp was forced out of the album on AOR play. A hit for the Four Tops in 1974, it's been re-mixed somewhat to give extra presence to Greg Walker's driving vocals. The beat is strong enough to dance to but, for radio, it appeals to Top 40 and BOS listeners.

FRANK ZAPPA—Zappa 10



DANCIN' FOOL (prod. by Zappa) (writer: same) (Munchkin, ASCAP) (3:45)

The ultra-eclectic Zappa has here produced a certified Top 40 record. It's the first release on his own Zappa label (distributed by Mercury) and already much played on the AORs. It's about disco, of course, and Zappa doesn't lose a giggle or an old fan.

SAD CAFE—A&M 2134



BLACK ROSE (prod. by J. Punter) (writers: Young-Simpson) (Man-Ken, BMI) (3:20)

The group is one of the new wave of English bands with a finely honed sense of pop/rock recording. Their first disc, "Run Home Girl," made Top 40 inroads and this new release with high harmony vocals over a rock beat, should be equally accessible to AOR and pop programming.

HAIR (Original Soundtrack)—RCA 11548



EASY TO BE HARD (prod. by Schatz-Garrison) (writers: MacDermott-Rado-Ragni) (United Artists, ASCAP) (3:30)

This premiere selection from the "Hair" soundtrack, and a hit in 1969 by Three Dog Night, adapts perfectly to a '70s BOS sound. Cheryl Barnes debuts here and, if this is an indication, she has a long career ahead of her. It's the strongest song in the film.

Pop

SPYRO GYRA—Infinity 50,001

MORNING DANCE (prod. Beckenstein-Calandra) (writer: Beckenstein) (Harlem/Crosseyed Bear, BMI) (3:58)

The Buffalo group is already known in progressive jazz circles and this first instrumental for Infinity, featuring steel drums and sax, should find adult and pop play as well.

STEVE FORBERT—Nemperor 7520

GOIN' DOWN TO LAUREL (prod. by Burgh) (writer: Forbert) (Rolling Tide, ASCAP) (4:09)

Forbert became something of a cult artist off his first album and this single, with natural vocal/lyrical comparisons to Springsteen, should broaden his audience considerably.

MICHAEL MURPHEY—Epic 8-50686

CHAIN GANG (prod. by Boylan) (writer: Cooke) (Kags, BMI) (3:30)

Murphey gives a soft folk reading to Sam Cooke's 1960 top charter. Harmonica and pedal steel set the mood and this could be the artist's biggest single in some time.

THE BOYZZ—Epic/Cleve. Intl. 8-50685

SHADY LADY (prod. by R. & H. Albert) (writers: Buck-Angel) (Dr. Dirt's/Burning River) (3:06)

The Cleveland group rocks strong from the opening notes here carried by a gravelly lead vocal, big piano parts and a wall of guitars. It's for Top 40 and AOR, for sure.

TKO—Infinity 50,012

AIN'T NO WAY TO BE (prod. by M. Flicker) (writers: Sinsel-Bortko-Pierce) (Knucklenose/Vazzogg/Relic, ASCAP) (3:18)

This new group debuts with a powerful metal rocker reminiscent of a number of groups. Guitars stand out, of course, and it's destined for AOR play first.

TOMMY ROE—Warner/Curb 8800

MASSACHUSETTS (prod. by Lloyd) (writers: Gibb bros.) (Casserole, BMI) (2:18)

The Bee Gees had a hit with it in 1967 and Roe's sweet new version is right for adult/pop and country programming. The arrangements are especially effective.

SAMMY HAGAR—Capitol 4699

(SITTIN' ON) THE DOCK OF THE BAY (prod. by Hagar-Carter) (writers: Cropper-Redding) (East Memphis/Time, BMI) (3:03)

Hagar is well known as a heavy rocker but takes a lighter turn on this re-make of the Otis Redding classic. His vocals are smoother than ever and could easily appeal to a/c as well as pop.

B.O.S./Pop

PHYLLIS HYMAN—Arista 0412

KISS YOU ALL OVER (prod. by T. Life) (writers: Chapman-Chinn) (Chinnichap/Careers, BMI) (3:32)

Hyman takes Exile's #1 single and makes it her own with a high vocal delivery and modified disco beat. It could make it right back up the charts.

LEN BOONE (WITH HOLLY SHERWOOD)—Chrysalis 2317

THERE'S NO ME WITHOUT YOU (prod. by R. Watson) (writer: Boone) (Rare Blue/Tiny Titan, ASCAP) (3:21)

Boone has written hits for other artists and seems to have done it for himself this time. It's the slickest disco/BOS material with able support from Holly Sherwood's bright vocals.

PARLIAMENT—Casablanca 976

RUMPOFSTEELSKIN (prod. by G. Clinton) (writers: Clinton-Collins) (Rubberband, BMI) (3:50)

The masters of funk here release one of the big cuts from the "Motor-Booty Affair" lp. All the P-Funk elements are carefully included here and it's a BOS sure shot with disco potential.

TAVARES—Capitol 4703

STRAIGHT FROM THE HEART (prod. by B. Martin) (writers: Hanks-Grey) (Medad/Irving, BMI) (3:42)

This second single from "Madam Butterfly," written by Grey & Hanks, has a disco beat and strong harmony vocals. It has something from disco/BOS and pop listeners.

BRICK—Bang 4802 (CBS)

RAISE YOUR HANDS (prod. by Schnee) (writers: Hargis-Ransom-Brown) (WB/Good High, ASCAP) (3:58)

Their "Dazz" single several years ago was a major BOS hit with lots of pop play and this new disc could easily do the same. The vocals are central with a bit of funk in the rhythm.

DOBIE GRAY—Infinity 50,010

WHO'S LOVIN' YOU (prod. by R. Hall) (writer: M. James) (Screen Gems-EMI, BMI) (3:48)

Gray's last mid-charter was a disco number but this follow-up is a more traditional BOS ballad with dramatic vocals and full orchestration. This has appeal for several formats.

PRINCE PHILLIP MITCHELL—Atlantic 3569

PAYING THE PRICE (prod. by Mitchell) (writer: same) (Hot Stuff, BMI) (3:48)

A suggestive moan opening sets the mood for this BOS/disco number, heavy on conga drums and keyed by a high female chorus. It's right for dancing or listening.

STEPHANIE MILLS—20th Cent. 2403

WHAT CHA GONNA DO WITH MY LOVIN' (prod. by Mtume-Lucas) (writers: same) (Scarab, BMI) (3:30)

"The Wiz" 's long-time Dorothy shows some very grown up moves on this sensual Mtume-Lucas composition. It has a modified dancing beat and features her wide range and vocal energy.

FIRST CHOICE—Gold Mind 4019 (Salsoul)

DOUBLE CROSS (prod. by Harris-Tyson) (writers: same) (pub. not listed) (3:21)

The group's whole album is heavily programmed at the discos and this cut was a natural choice for radio. A female vocal is spotlighted and the arrangements are lush and driving.

NITEFLYTE—Ariola 7747

IF YOU WANT IT (prod. by Torano Mraz) (writers: Torano-Johnson) (Face, BMI) (3:50)

This new disco group has especially strong harmony vocals and here features them with style on a light melodic tune that should get fast radio action.

Country/Pop

ELVIS PRESLEY—RCA 11533

ARE YOU SINCERE (prod. by J. Deary) (writer: Walker) (Cedarwood, BMI) (2:00)

There's an eery quality to the talking bridge on this first time release. The instrumentation is sparse, leaving plenty of room for Presley's mature baritone. It will no doubt get pop and country adds.

STELLA PARTON—Elektra 46029

STEADY AS THE RAIN (prod. by Malloy-Steven) (writer: Parton) (Oweparr, BMI) (2:23)

Parton picked one of her sister's most up-beat tunes here. There's a similarity in the vocals but Stella still stands on her own. The instrumentation is right for pop listeners as well.


RAZZY BAILEY—RCA 11536

IF LOVE HAD A FACE (prod. by Montgomery) (writers: Pippin-Jobe) (House of Gold, BMI) (2:39)

Bailey's new single will certainly appeal to his country fans but his easy vocal style on this catchy mid-tempo ballad should get adult action as well.



We hear you.

Record World 

The A/C Report

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

Most Adds

I NEED YOUR HELP BARRY
MANILOW—Ray Stevens—WB
 —WB (12)

REUNITED—Peaches & Herb—
 Polydor (11)

GOODNIGHT TONIGHT—
 Wings—Col (10)

SINCE I DON'T HAVE YOU—
 Art Garfunkel—Col (8)

THEME FROM ICE CASTLES—
 Melissa Manchester—
 Arista (7)

IF LOVING YOU IS WRONG
(I DON'T WANT TO BE
RIGHT)—Barbara Mandrell
 —MCA (7)

DON'T YOU WRITE HER OFF—
 McGuinn Clark & Hillman—
 Capitol (6)

SUPERMAN—Barbra Streisand
 —Col (6)

LOVE TAKES TIME—Orleans—
 Infinity (5)

LOVE BALLAD—George
 Benson—WB (5)

WHAT'S ON YOUR MIND—
 John Denver—RCA (5)

HARD TIMES FOR LOVERS—
 Judy Collins—Elektra (5)

I NEVER SAID I LOVE YOU—
 Orsa Lia—Infinity (5)

WSAR/FALL RIVER

GOODNIGHT TONIGHT—Wings
 —Col

I NEVER SAID I LOVE YOU—
 Orsa Lia—Infinity

I WANT YOUR LOVE—Chic—
 Atlantic

LOVE TAKES TIME—Orleans—
 Infinity

WNEW/NEW YORK

CAN'T HELP FALLING IN LOVE—
 Engelbert Humperdinck—Epic

DON'T YOU WRITE HER OFF—
 McGuinn, Clark & Hillman—
 Capitol

IF LOVING YOU IS WRONG (I
DON'T WANT TO BE RIGHT)—
 Barbara Mandrell—MCA

REUNITED—Peaches & Herb—
 Polydor

WIP/PHILADELPHIA

GET USED TO IT—Roger Voudouris
 —WB

HARD TIMES FOR LOVERS—Judy
 Collins—Elektra

I NEED YOUR HELP BARRY
MANILOW—Ray Stevens—WB

WMAL/WASH., D.C.

BLOW AWAY—George Harrison
 —Dark Horse

I NEED YOUR HELP BARRY
MANILOW—Ray Stevens—WB

LOVE IS THE ANSWER—Dan &
 Coley—Big Tree

SHAKE YOUR BODY (DOWN TO
THE GROUND)—Jacksons—Epic

SINCE I DON'T HAVE YOU—Art
 Garfunkel—Col

SUPERMAN—Barbra Streisand—
 Col

WSM/NASHVILLE

ME AND MY BROKEN HEART—
 Rex Allen Jr.—WB

MORNING DANCE—Spyro Gyra
 —Infinity

WHEN I DREAM—Crystal Gayle
 —UA

YOU CAN DO IT—Dobie Gray—
 Infinity

WSB/ATLANTA

DREAM LOVER—Rick Nelson—Epic

GOOD NIGHT TONIGHT—Wings
 —Col

GONE LONG GONE—Chicago
 —Col

I NEED YOUR HELP BARRY

MANILOW—Ray Stevens—WB

RIO—Michael Nesmith—Pacific
 Arts

WATCH OUT FOR LUCY—Eric
 Clapton—RSO

WFTL/FT. LAUDERDALE
THE WISDOM OF A FOOL—
 Jacky Ward—Mercury

WHEN I DREAM—Crystal Gayle
 —UA

WJBO/BATON ROUGE

GOODNIGHT TONIGHT—Wings
 —Col

LOVE TAKES TIME—Orleans—
 Infinity

WTMJ/MILWAUKEE

CALIFORNIA DREAMIN'—America
 —American Intl.

DON'T YOU WRITE HER OFF—
 McGuinn Clark & Hillman—
 Capitol

IF LOVING YOU IS WRONG (I
DON'T WANT TO BE RIGHT)—
 Barbara Mandrell—MCA

I NEVER SAID I LOVE YOU—
 Orsa Lia—Infinity

SINCE I DON'T HAVE YOU—
 Art Garfunkel—Col

THEME FROM ICE CASTLES—
 Melissa Manchester—Arista

WHAT'S ON YOUR MIND—John
 Denver—RCA

WCCO/MINNEAPOLIS

BABY YOU MOVE ME—Rick Moses
 —20th Century Fox

DREAM LOVER—Rick Nelson—Epic

LOVE TAKES TIME—Orleans—
 Infinity

MORNING DANCE—Spyro Gyra
 —Infinity

SAIL AWAY—Oak Ridge Boys—
 MCA

SWEET AND SOUR—Firefall—
 Atlantic

KMBZ/KANSAS CITY

BELLA VIA—Chuck Mangione
 —A&M

GOODNIGHT TONIGHT—Wings
 —Col

I NEED YOUR HELP BARRY

MANILOW—Ray Stevens—WB

LOVE BALLAD—George Benson
 —WB

RHUMBA GIRL—Nicolette Larson
 —WB

THEY'RE PLAYING OUR SONG—
 Tony Orlando—Casablanca

THEME FROM ICE CASTLES—
 Melissa Manchester—Arista

KIIS/LOS ANGELES
GOODNIGHT TONIGHT—Wings
 —Col

I NEVER SAID I LOVE YOU—
 Orsa Lia—Infinity

KPNW/EUGENE

IF LOVING YOU IS WRONG (I
DON'T WANT TO BE RIGHT)—
 Barbara Mandrell—MCA

I NEED YOUR HELP BARRY
MANILOW—Ray Stevens—WB

PRECIOUS LOVE—Bob Welch—
 Capitol

RIO—Michael Nesmith—Pacific
 Arts

TAKE ME HOME—Cher—
 Casablanca

KVI/SEATTLE

DON'T YOU WRITE HER OFF—
 McGuinn, Clark & Hillman—
 Capitol

HARD TIMES FOR LOVERS—Judy
 Collins—Elektra

I NEED YOUR HELP BARRY
MANILOW—Ray Stevens—WB

Also reporting this week: WHDH,
 WBAL, WKBC-FM, WQUD-FM, WLW,
 WGAR, KMOX-FM, KULF, KOY,
 KSFO.

24 stations reporting.

Retail Rap

By FRANN ALTMAN

■ TEMPORARILY OVERLOADED CIRCUITS ANYONE? For those who attended this year's 21st NARM convention in Hollywood, Fla., you may have experienced this condition. Overloaded is not meant to denote anything more than a temporary occupational hazard which one may experience when exposed to over 2100 people in a concentrated area, many of whom are new faces. The incredible amount of conventioners engaging in extended conversations in the lobby, by the exhibitions, by the pool, behind closed doors, in large halls, in corridors, in the bathrooms, on board yachts . . . If you get what I mean, everywhere. RR met so many great people that day became night and night became day in less than the standard 24 hours, or so it seemed. While participants' reaction to the convention was generally strong, RR can't help but to walk away with a greater awareness of all the who's who and what's what that makes this business, which seems addicting to so many, go around. If I left anyone standing while I tried to run down an interviewee, please pardon. RR enjoyed meeting everyone!

THE FULL MAGILLAH: Don Graham of Cream Records has alerted RR to a "most beautiful legs contest" in support of artists Legs Diamond's upcoming concert at the Agora Theater in Cleveland, Ohio. The contest, put together through the efforts of Progress Distributors and WMMS/Cleveland, will present four winners at total of \$5,000 worth of diamonds resulting from first prize selections in each of the following four categories: most beautiful legs, hairiest, shortest and most unusual legs. Kid Leo, air personality from WMMS, will judge the winners on stage at the contest. Registration will take place at most retail outlets in the Cleveland and outlying areas or photos can be mailed directly to WMMS. Heavy instore display will support this effort.

BUENA SUERTE DEPARTMENT: Joel A. Katz, Esq. from Atlanta, Ga. named vice president/director and general council of Emerald City Records, Inc., parent company of Oz and Music Scene retail stores . . . also to MMO (Music Minus One), which plans on opening another branch in Chicago within the next two months . . . to Jim Tyrrell . . . to Michael Sarafino . . . hello to Dog Ears Records of Chicago . . . to Lynda and Lysa Stone, Ned Berndt of Q's Records and Tapes/Florida.

FOLLOW THE YELLOW BRICK ROAD: In a NARM session re one stops, a question arose from the audience by a lady who wanted to know how to get her small label product out on the streets. The answers RR heard were not very satisfying. Through conversation with Steve Libman, Oz (Atlanta) VP of operations, RR was told that Oz is open to carrying brand new product. While they probably won't stock the store the same way they would with, say, Rod Stewart, it is a change to expose new artists. Display merchandise will also be utilized. RR is sure that there are many more retailers out there who feel the same.

POODLE POOP: Frank 'what will you do next?' DiLeo of CBS merchandising reports a Fabulous Poodles presentation was held at Tower Records/Los Angeles on Friday, March 23 to honor the group with a giant poodle poop (yes, that is what Mr. DiLeo said). In support of this effort, pink poodle poop pins were given out. Three dimensional posters of the group were displayed as well as pink and green balloons embellishing the store. Pink and green sun glasses were also given out.

BREAKFAST IN AMERICA: Courtesy of A&M Records, each night from approximately midnight until 3 a.m., the label opened up its hospitality suite to NARM members to come and join them for breakfast, have their pictures taken with the illustrious 'Libby', video presentations on their current artists, new music, great people and to exchange ideas.

HIGH ENERGY: There are too many people at this moment to thank for their cooperation. Thanks will follow throughout the subsequent columns, however, but a special gracias to NARM staffers who ran hither and yon to make it happen. Patrick Gorlick, Stan Silverman and Joe Cohen, to name only a few, were just great. I think it's time I got some sleep.

Retail Report

Record World

APRIL 7, 1979

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

SALESMAKER OF THE WEEK



BREAKFAST IN AMERICA SUPERTRAMP A&M

TOP SALES

BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—Bad
Company—Swan Song

HANDLEMAN/NATIONAL

BUSTIN' OUT OF L SEVEN—
Rick James—Gordy
DESOLATION ANGELS—
Bad Company—Swan Song
ENLIGHTENED ROGUES—
Allman Brothers—Capricorn
HAIR—RCA (Soundtrack)
**JOURNEY TO THE LAND OF
ENCHANTMENT**—Enchantment
—Roadshow
KNOCK ON WOOD—Amii Stewart
—Ariola
LIVIN' INSIDE YOUR LOVE—
George Benson—WB
MUSIC BOX DANCER—
Frank Mills—Polydor
PARALLEL LINES—Blondie—
Chrysalis
SPIRITS HAVING FLOWN—
Bee Gees—RSO

KORVETTES/NATIONAL

BREAKFAST IN AMERICA—
Supertramp—A&M
HARD TIMES FOR LOVERS—
Judy Collins—Elektra
INSTANT FUNK—Salsoul
KNOCK ON WOOD—Amii Stewart
—Ariola
MUSIC BOX DANCING—
Frank Mills—Polydor
ROCK BILLY BOOGIE—
Robert Gordon—RCA
SHEIK YERBOUTI—Frank Zappa
—Zappa
TAKE ME HOME—Cher—
Casablanca
THREE HEARTS—Bob Welch—
Capitol
WE ARE FAMILY—Sister Sledge—
Cotillion

MUSICLAND/NATIONAL

BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
ICE CASTLES—Arista—
(Soundtrack)
KNOCK ON WOOD—Amii Stewart
—Ariola
LIVIN' INSIDE YOUR LOVE—
George Benson—WB
MANIFESTO—Roxy Music—Atco
MUSIC BOX DANCER—
Frank Mills—Polydor
OUTLANDOS D'AMOUR—Police—
A&M
PARALLEL LINES—Blondie—
Chrysalis
SHEIK YERBOUTI—Frank Zappa—
Zappa

PICKWICK/NATIONAL

BOBBY CALDWELL—Clouds
BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
ENLIGHTENED ROGUES—
Allman Brothers—Capricorn
INSTANT FUNK—Salsoul
KNOCK ON WOOD—Amii Stewart
—Ariola
LIVIN' INSIDE YOUR LOVE—
George Benson—WB
MUSIC BOX DANCER—
Frank Mills—Polydor

PARALLEL LINES—Blondie—
Chrysalis
TAKE ME HOME—Cher—
Casablanca

RECORD BAR/NATIONAL

EVOLUTION—Journey—Col
I LOVE YOU SO—Natalie Cole—
Capitol
INSPIRATION—Maze—Capitol
IRONHORSE—Scotti Bros.
MORNING DANCE—Spyro Gyra—
Infinity
NIGHT RIDER—Tim Weisberg—
A&M
**OAK RIDGE BOYS HAVE
ARRIVED**—MCA
SHEIK YERBOUTI—Frank Zappa—
Zappa
WAR: THE MUSIC BAND—MCA
WARRIORS—A&M (Soundtrack)

SOUND UNLIMITED/ NATIONAL

BREAKFAST IN AMERICA—
Supertramp—A&M
DANCE LADY DANCE—Crown
Heights Affair—De-Lite
DANGER MONEY—UK—Polydor
DESOLATION ANGELS—
Bad Company—Swan Song
DON'T CRY OUT LOUD—
Melissa Manchester—Arista
EVOLUTION—Journey—Col
OUTLANDOS D'AMOUR—Police—
A&M
RANCE ALLEN GROUP—Stax
SHEIK YERBOUTI—Frank Zappa—
Zappa
TYCOON—Arista

KING KAROL/NEW YORK

ARMED FORCES—Elvis Costello—
Col
DESOLATION ANGELS—
Bad Company—Swan Song
DIRE STRAITS—WB
ENLIGHTENED ROGUES—
Allman Brothers—Capricorn
LIFE FOR THE TAKING—
Eddie Money—Col
LOVE TRACKS—Gloria Gaynor—
Polydor
SPIRITS HAVING FLOWN—
Bee Gees—RSO
THREE HEARTS—Bob Welch—
Capitol
2 HOT—Peaches & Herb—
Polydor
WE ARE FAMILY—Sister Sledge—
Cotillion

RECORD WORLD-TSS STORES/NEW YORK

ALIVE ON ARRIVAL—Steve Forbert
—Nemperor
BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
FEEL NO FRET—AWB—Atlantic
LEGEND—Poco—MCA
LIVIN' INSIDE YOUR LOVE—
George Benson—WB
MIRROR STARS—Fabulous Poodles
—Epic
SHEIK YERBOUTI—Frank Zappa—
Zappa
THREE HEARTS—Bob Welch—
Capitol
TWILLEY—Dwight Twilley—
Arista

STRAWBERRIES/BOSTON

BIG CITY ROCK—Atlantics—MCA
DANCE LADY DANCE—Crown
Heights Affair—De-Lite
DISCO NIGHTS—GQ—Arista
ENLIGHTENED ROGUES—
Allman Brothers—Capricorn
I LOVE YOU SO—Natalie Cole—
Capitol
IN THE PUREST FORM—Mass
Production—Cotillion
INSPIRATION—Maze—Capitol
MORNING DANCE—Spyro Gyra—
Infinity
MUSIC BOX—Evelyn Champagne
King—RCA
NIGHT RIDER—Tim Weisberg—
A&M

FOR THE RECORD/ BALTIMORE

AWAKENING—Michael Narada
Walden—Atlantic

BREAKFAST IN AMERICA—
Supertramp—A&M
DISCO NIGHTS—GQ—Arista
I LOVE YOU SO—Natalie Cole—
Capitol
INSPIRATION—Maze—Capitol
IT'S ALRIGHT WITH ME—
Patti Labelle—Epic
JOY OF FLYING—Tony Williams
—Col
OUTLINE—Gino Soccio—WB/RFC
ROCK ON—Raydio—Arista
WE ARE FAMILY—Sister Sledge—
Cotillion

KEMP MILL/WASH., D.C.

BREAKFAST IN AMERICA—
Supertramp—A&M
EVERYBODY UP—Ohio Players—
Arista
FATE FOR BREAKFAST—
Art Garfunkel—Col
I LOVE YOU SO—Natalie Cole—
Capitol
INSPIRATION—Maze—Capitol
LOOK SHARP—Joe Jackson—A&M
OUTLANDOS D'AMOUR—Police—
A&M
ROCK BILLY BOOGIE—
Robert Gordon—RCA
ROCK ON—Raydio—Arista
SHEIK YERBOUTI—Frank Zappa—
Zappa

WAXIE MAXIE/ WASH., D.C.

AWAKENING—Michael Narada
Walden—Atlantic
BREAKFAST IN AMERICA—
Supertramp—A&M
DISCO NIGHTS—GQ—Arista
HOT NUMBERS—Foxy—Dash
I LOVE YOU SO—Natalie Cole—
Capitol
INSPIRATION—Maze—Capitol
L.A. (LIGHT ALBUM)—Beach Boys
—Caribou
LET ME BE YOUR WOMAN—
Linda Clifford—Curtom
MUSIC BOX—Evelyn Champagne
King—RCA
ROCK ON—Raydio—Arista

RECORD REVOLUTION/ PA.-DEL.

BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
EVOLUTION—Journey—Col
INSPIRATION—Maze—Capitol
IT'S ALRIGHT WITH ME—
Patti Labelle—Epic
LET ME BE YOUR WOMAN—
Linda Clifford—Curtom
LIVIN' INSIDE YOUR LOVE—
George Benson—WB
MANIFESTO—Roxy Music—Atco
SKYY—Salsoul
TYCOON—Arista

PLATTERS/PHILADELPHIA

DESMOND CHILD & ROUGE—
Capitol
DOWNWIND—Pierre Moerlen's
Gong—Arista
EVOLUTION—Journey—Col
FEEL NO FRET—AWB—Atlantic
I LOVE YOU SO—Natalie Cole—
Capitol
INSPIRATION—Maze—Capitol
LET ME BE YOUR WOMAN—
Linda Clifford—Curtom
MANIFESTO—Roxy Music—Atco
MUSIC BOX—Evelyn Champagne
King—RCA
ROCK ON—Raydio—Arista

WEBB/PHILADELPHIA

EVERYBODY UP—Ohio Players—
Arista
FEEL NO FRET—AWB—Atlantic
HOT NUMBERS—Foxy—Dash
I LOVE YOU SO—Natalie Cole—
Capitol
IN THE PUREST FORM—Mass
Production—Cotillion
LET ME BE YOUR WOMAN—
Linda Clifford—Curtom
LIGHT THE LIGHT—Seawind—
Horizon
MORNING DANCE—Spyro Gyra—
Infinity
ROCK ON—Raydio—Arista
WAR: THE MUSIC BAND—MCA

MUSIC STOP/DETROIT

CHEAP TRICK AT BUDOKAN—
Epic
DESOLATION ANGELS—
Bad Company—Swan Song
DISCO NIGHTS—GQ—Arista
FIRST GLANCE—April Wine—
Arista
GEORGE HARRISON—Dark Horse
L.A. (LIGHT ALBUM)—Beach Boys
—Caribou
LOVE TRACKS—Gloria Gaynor—
Polydor
MOVE IT ON OVER—George
Thorogood & the Destroyers—
Rouner
OUTLANDOS D'AMOUR—Police—
A&M
SHEIK YERBOUTI—Frank Zappa—
Zappa

RECORD REVOLUTION/ CLEVELAND

BREAKFAST IN AMERICA—
Supertramp—A&M
DOWNWIND—Pierre Moerlen's
Gong—Arista
EVERYBODY UP—Ohio Players—
Arista
EVOLUTION—Journey—Col
GRAND RIVER LULLABY—
Alex Bevan—Springboard
I LOVE YOU SO—Natalie Cole—
Capitol
JOY OF FLYING—Tony Williams—
Col
RICKIE LEE JONES—WB
ROCKETS—RSO
SQUEEZING OUT SPARKS—
Graham Parker—Arista

ROSE RECORDS/CHICAGO

BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
GLADYS KNIGHT—Col
**IN THE MOOD WITH TYRONE
DAVIS**—Col
LET ME BE YOUR WOMAN—
Linda Clifford—Curtom
MANIFESTO—Roxy Music—Atco
MIRROR STARS—Fabulous Poodles
—Epic
MONTANA—Atlantic
OUTLINE—Gino Soccio—WB/RFC
PROMISE OF LOVE—Delegation—
Shadybrook

1812 OVERTURE/ MILWAUKEE

BUSTIN' QUT OF L SEVEN—
Rick James—Gordy
ENLIGHTENED ROGUES—
Allman Brothers—Capricorn
EVOLUTION—Journey—Col
LOOK SHARP—Joe Jackson—A&M
PROMISE OF LOVE—Delegation—
Shadybrook
REMOTE CONTROL—Tubes—A&M
ROCK & ROLL NIGHTS—BTO—
Mercury
SINFUL—Angel—Casablanca
STRAIGHT TO THE BANK—
Bill Summers—Prestige
TYCOON—Arista

LIEBERMAN/MINNEAPOLIS

BREAKFAST IN AMERICA—
Supertramp—A&M
CARS—Elektra
DESOLATION ANGELS—
Bad Company—Swan Song
DIRE STRAITS—WB
EL CEE NOTES—Lamont Cranstan
Band—Waterhouse
ENLIGHTENED ROGUES—
Allman Brothers Band—
Capricorn
EVOLUTION—Journey—Col
FEEL NO FRET—AWB—Atlantic
OUTLANDOS D'AMOUR—Police—
A&M
SQUEEZING OUT SPARKS—
Graham Parker—Arista

POPLAR TUNES/MEMPHIS

BREAKFAST IN AMERICA—
Supertramp—A&M
CHEAP TRICK AT BUDOKAN—Epic
DISCO NIGHTS—GQ—Arista
EVOLUTION—Journey—Col
I LOVE YOU SO—Natalie Cole—
Capitol
INSPIRATION—Maze—Capitol
MUSIC BOX—Evelyn Champagne
King—RCA

OUTLANDOS D'AMOUR—Police—
A&M
RICKIE LEE JONES—WB
ROCK ON—Raydio—Arista

DAVEY'S LOCKER/SOUTH

AIRWAVES—Badfinger—Elektra
BREAKFAST IN AMERICA—
Supertramp—A&M
CHILDREN OF THE SUN—
Billy Thorpe—Capricorn
DESMOND CHILD & ROUGE—
Capitol
DESOLATION ANGELS—
Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman
Brothers—Capricorn
KNOCK ON WOOD—Amii Stewart
—Ariola
NIGHT RIDER—Tim Weisberg—
A&M
**PEAKS VALLEYS HONKY-TONKS &
ALLEYS**—Michael Murphey—
Epic
TAKE ME HOME—Cher—
Casablanca

SOUND WAREHOUSE/ COLORADO SPRINGS

BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
FEEL NO FRET—AWB—Atlantic
HERE, MY DEAR—Marvin Gaye—
Tamla
LIFE FOR THE TAKING—
Eddie Money—Col
MINUTE BY MINUTE—
Doobie Brothers—WB
MIRROR STARS—Fabulous Poodles
—Epic
MOLLY HATCHETT—Epic
NIGHT RIDER—Tim Weisberg—
A&M
THE GAMBLER—Kenny Rogers—
UA

CIRCLES/ARIZONA

BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
EVERYBODY UP—Ohio Players—
Arista
I LOVE YOU SO—Natalie Cole—
Capitol
**IN THE MOOD WITH TYRONE
DAVIS**—Col
INSPIRATION—Maze—Capitol
L.A. (LIGHT ALBUM)—Beach Boys
—Caribou
NEED TO BE—Sandra Feva—
Venture
OSIRIS—WB
ROCK ON—Raydio—Arista

LICORICE PIZZA/ LOS ANGELES

ALTON MCCLAIN & DESTINY—
Polydor
BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman
Brothers—Capricorn
GEORGE HARRISON—Dark Horse
LIFE FOR THE TAKING—
Eddie Money—Col
LIVIN' INSIDE YOUR LOVE—
George Benson—WB
MUSIC BOX DANCER—
Frank Mills—Polydor
TIGER IN THE RAIN—
Michael Franks—WB
WE ARE FAMILY—Sister Sledge—
Cotillion

EUCALYPTUS/WEST AND NORTHWEST

BREAKFAST IN AMERICA—
Supertramp—A&M
DESOLATION ANGELS—
Bad Company—Swan Song
DISCO NIGHTS—GQ—Arista
ENLIGHTENED ROGUES—Allman
Brothers—Capricorn
EVOLUTION—Journey—Col
FEEL NO FRET—AWB—Atlantic
IF YOU KNEW SUZI—Suzi Quatro
—RSO
MANIFESTO—Roxy Music—Atco
REMOTE CONTROL—Tubes—A&M
STRAIGHT TO THE BANK—
Bill Summers—Prestige



Record World Albums

PRICE CODE: F — 6.98
 G — 7.98
 H — 8.98
 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98

APRIL 7, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)
 APR. 7 MAR. 31



WKS. ON CHART

1	1	SPIRITS HAVING FLOWN BEE GEES RSO RS 1 3041 (7th Week)	8	H
2	2	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	16	H
3	4	DIRE STRAITS /Warner Bros. BSK 3266	13	G
4	3	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	16	H
5	6	2 HOT! PEACHES & HERB /Polydor/MVP PD 1 6172	10	G
6	9	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277	4	X
7	8	52ND STREET BILLY JOEL/Columbia FC 35609	24	H
8	7	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217	16	G
9	5	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	25	G
10	10	LOVE TRACKS GLORIA GAYNOR/Polydor PD 1 6184	12	G
11	27	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	3	G
12	16	ENLIGHTENED ROGUES THE ALLMAN BROTHERS BAND/Capricorn CPN 0218	4	H
13	34	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	2	H
14	13	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)	10	G
15	15	CHEAP TRICK AT BUDOKAN /Epic FE 35795	7	H
16	18	DESTINY JACKSONS/Epic JE 35552	13	G
17	11	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	19	G
18	30	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	15	G
19	17	GEORGE HARRISON /Dark Horse DHK 3255 (WB)	6	G
20	12	C'EST CHIC CHIC /Atlantic SD 19209	19	G
21	14	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	29	K
22	20	LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598	11	G
23	45	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	5	G
24	23	TOTO /Columbia JC 35317	22	G
25	25	LEGEND POCO /MCA AA 1099	14	G
26	29	INSTANT FUNK /Salsoul SA 8513 (RCA)	8	G
27	19	THREE HEARTS BOB WELCH/Capitol SO 11907	5	H
28	28	THE CARS /Elektra 6E 135	36	G
29	26	PIECES OF EIGHT STYX/A&M 4724	28	G
30	21	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	15	G
31	24	ARMED FORCES ELVIS COSTELLO AND THE ATTRACTIONS Columbia JC 35709	11	G
32	22	BARBRA STREISAND'S GREATEST HITS, VOL. 2 /Columbia FC 35679	18	H
33	35	GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	48	K
34	36	BUSTIN' LOOSE CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)	9	G
35	37	GREATEST HITS BARRY MANILOW/Arista A2L 8601	19	K
36	31	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625	17	H
37	40	HEAD FIRST BABYS/Chrysalis CHR 1195	11	G
38	47	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764	4	G
39	39	ANGIE ANGELA BOFILL/Arista GRP GRP 5000	11	G
40	43	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	7	G
41	41	THE STRANGER BILLY JOEL/Columbia JC 35987	80	G
42	55	FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701	5	G
43	48	KNOCK ON WOOD AMII STEWART/Ariola SW 50054	3	G
44	32	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	68	K
45	38	GOLD JEFFERSON STARSHIP/Grunt BZL1 (RCA)	8	H
46	53	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753	5	G
47	42	THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647	19	H
48	33	DOUBLE VISION FOREIGNER/Atlantic SD 19999	40	G
49	49	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista AB 4186	7	G
50	44	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594	15	G

51	52	McGUINN, CLARK & HILLMAN /Capitol SW 11910	6	G
52	57	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	28	G
53	54	MACHO MAN VILLAGE PEOPLE /Casablanca NBLP 7096	41	G
54	96	MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192	2	G
55	65	SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)	3	L
56	56	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772	3	G
57	51	CARMEL JOE SAMPLE /MCA AA 1126	8	G

CHARTMAKER OF THE WEEK

58 — **I LOVE YOU SO**
 NATALIE COLE
 Capitol SO 11928



59	64	MANIFESTO ROXY MUSIC/Atco SD 38 114	3	G
60	50	HERE, MY DEAR MARVIN GAYE/Tamla T 364 LP2 (Motown)	14	X
61	61	VAN HALEN /Warner Bros. BSK 3075	44	G
62	—	EVOLUTION JOURNEY/Columbia FC 35797	1	H
63	127	FEEL NO FRET AVERAGE WHITE BAND/Atlantic SD 19207	1	G
64	59	ENERGY POINTER SISTERS/Planet P 1 (Elektra/Asylum)	12	G
65	58	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700	16	K
66	128	DISCO NIGHTS G.Q./Arista AB 4225	1	G
67	70	TAKE ME HOME CHER/Casablanca NBLP 7133	5	G
68	74	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 6E 171	4	G
69	71	BELL & JAMES /A&M SP 4728	10	G
70	67	EXOTIC MYSTERIES LONNIE LISTON SMITH/Columbia JC 35654	6	G
71	63	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243	18	G
72	60	BACKLESS ERIC CLAPTON/RSO RS 1 3039	20	G
73	73	ONENESS DEVADIP CARLOS SANTANA/Columbia JC 35686	3	G
74	66	SUPER MANN HERBIE MANN/Atlantic SD 19221	5	G
75	80	TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294	4	G
76	79	PATRICE PATRICE RUSHEN/Elektra 6E 160	8	G
77	62	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	46	G
78	81	A TONIC FOR THE TROOPS BOOMTOWN RATS/Columbia JC 35750	5	G
79	84	MIRROR STARS FABULOUS POODLES/Epic JE 35666	4	G
80	69	SOME GIRLS ROLLING STONES/Rolling Stones COC 39109 (Atl)	42	G
81	72	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	42	G
82	87	KEEP ON DANCIN' GARY'S GANG/Columbia JC 35793	2	G
83	91	ROCK BILLY BOOGIE ROBERT GORDON/RCA AFL1 3294	3	G
84	93	MOLLY HATCHET /Epic JE 35347	2	G
85	95	TYCOON /Arista AB 4215	2	G
86	76	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602	7	G
87	46	A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3228	23	H
88	85	BAT OUT OF HELL MEATLOAF/Epic/ Cleveland Intl. PE 34974	69	G
89	77	GREATEST HITS 1974-1978 STEVE MILLER/Capitol SOO 11872	18	H
90	104	FATE FOR BREAKFAST ART GARFUNKEL/Columbia JC 35780	1	G
91	97	FLAME RONNIE LAWS/United Artists UA LA 881 H	13	G
92	94	BOBBY CALDWELL /Clouds 8804 (TK)	15	G
93	103	IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044	1	G
94	68	STRANGERS IN THE NIGHT UFO/Chrysalis CH2 1209	9	J
95	105	TWILLEY DWIGHT TWILLEY/Arista AB 4214	1	G
96	98	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	18	G
97	101	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	13	G
98	—	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912	1	G
99	109	DANGER MONEY U.K./Polydor PD 1 6194	1	G
100	106	LET THE MUSIC PLAY ARPEGGIO/Polydor PD 1 6180	1	G

ALBUM CROSS REFERENCE ON PAGE 48

Music From The Original Motion Picture Soundtrack

CALIFORNIA DREAMING

AIP 3001

Includes the hit single
"CALIFORNIA DREAMIN'" by **AMERICA**

A1 300



© 1978 American International Pictures, Inc.

Distributed by:



On American International Records, Inc.



Record World Albums 101-150

Albums 151-200

APRIL 7, 1979

APR. 7	MAR. 31		
101	108	AWAKENING	NARADA MICHAEL WALDEN/Atlantic SD 19222
102	107	ALIVE ON ARRIVAL	STEVE FORBERT/Nemperor JZ 35538 (CBS)
103	113	HELL BENT FOR LEATHER	JUDAS PRIEST/Columbia JC 35706
104	111	AN EVENING WITH HERBIE HANCOCK & CHICK COREA/	Columbia PC 2 35663
105	75	DOG & BUTTERFLY HEART/Portrait	FR 35555
106	82	CROSSWINDS	PEABO BRYSON/Capitol ST 11875
107	100	GREATEST HITS	COMMODORES/Motown M7 912R1
108	90	DESMOND CHILD AND ROUGE/Capitol	ST 11908
109	86	REED SEED	GROVER WASHINGTON, JR./Motown M7 910R1
110	122	L.A. (LIGHT ALBUM)	THE BEACH BOYS/Caribou JZ 35752 (CBS)
111	78	SHOT OF LOVE	LAKESIDE/Solar BXL1 2937 (RCA)
112	—	LET ME BE YOUR WOMAN	LINDA CLIFFORD/Curtom/RSO RS 2 3902
113	115	PROMISE OF LOVE	DELEGATION Shadybrook SB 010 (Janus/GRT)
114	—	MUSIC BOX	EVELYN "CHAMPAGNE" KING/RCA AFL1 3033
115	110	NO ESCAPE	THE MARC TANNER BAND/Elektra 6E 168
116	138	RICKIE LEE JONES/Warner Bros.	BSK 3296
117	129	REMOTE CONTROL	THE TUBES/A&M SP 4751
118	120	PAT METHENY GROUP/ECM	1 1114 (WB)
119	88	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155
120	—	MORNING DANCE	SPYRO GYRA/Infinity INF 9004
121	102	TNT	TANYA TUCKER/MCA 3066
122	92	MOTOR BOOTY AFFAIR	PARLIAMENT/Casablanca NBLP 7125
123	83	JOHN DENVER/RCA	AQL1 3075
124	131	ALL FLY HOME	AL JARREAU/Warner Bros. BSK 3229
125	89	JAZZ QUEEN/Elektra	6E 166
126	112	CHERYL LYNN/Columbia	JC 35486
127	—	LOOK SHARP	JOE JACKSON/A&M SP 4743
128	—	ROCK ON RAYDIO/Arista	AB 4212
129	114	WINGS GREATEST/Capitol	SOO 11905
130	—	EVERYBODY UP	OHIO PLAYERS/Arista AB 4226
131	135	MILESTONE JAZZ STARS IN CONCERT/	Milestone M 55006 (Fantasy)
132	132	THEY'RE PLAYING OUR SONG (ORIGINAL CAST RECORDING)/	Casablanca NBLP 7141
133	133	HAVEN'T STOPPED DANCIN' YET	GONZALEZ/Capitol SW 11855
134	99	THE MAN WHO BUILT AMERICA	HORSLIPS/DJM 20 (Mercury)
135	117	TEN YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H
136	118	COMES A TIME	NEIL YOUNG/Reprise MSK 2266 (WB)
137	119	INNER SECRETS	SANTANA/Columbia FC 35600
138	142	T-CONNECTION/Dash	30009 (TK)
139	139	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC2 35652
140	116	"WANTED" RICHARD PRYOR LIVE IN CONCERT/	Warner Bros. 2BSK 3264
141	145	JOURNEY TO THE LAND OF ENCHANTMENT	ENCHANTMENT/Roadshow BXL1 3269 (RCA)
142	143	NIGEL NIGEL OLSSON/Bang	JZ 35792 (CBS)
143	123	EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK)	VARIOUS ARTISTS/Elektra 5E 502
144	121	MADAM BUTTERFLY	TAVARES/Capitol SW 11874
145	125	HOT STREETS	CHICAGO/Columbia FC 35512
146	126	WEEKEND WARRIORS	TED NUGENT/Epic FE 35551
147	147	'BOUT LOVE	BILL WITHERS/Columbia JC 35596
148	—	OUTLINE	GINO SOCCIO/Warner/RFC 3309
149	134	MORE SONGS ABOUT BUILDINGS AND FOOD	TALKING HEADS/Sire SRK 6058 (WB)
150	—	BREAKWATER/Arista	AB 4208

151	MILKY WAY CHOCOLATE MILK/RCA	AFL1 3081
152	FIRST GLANCE	APRIL WINE/Capitol SW 11852
153	AIRWAVES	BADFINGER/Elektra 6E 175
154	LIGHT THE LIGHT	SEAWIND/Horizon SP 734 (A&M)
155	LET IT ROLL	TKO/Infinity INF 9005
156	THE JOY OF FLYING	TONY WILLIAMS/Columbia JC 35705
157	THE BEST OF BARBARA MANDRELL/	MCA AY 1119
158	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113
159	GIVE 'EM ENOUGH ROPE	THE CLASH/Epic JE 35543
160	M3000	MANDRE/Motown M7 917R1
161	NIGHT RIDER	TIM WEISBERG/MCA 3084
162	OUR MEMORIES OF ELVIS	ELVIS PRESLEY/RCA AQL1 3279
163	LOVE TALK	MANHATTANS/Columbia JC 35693
164	THE MUSIC BAND	WAR/MCA 3085
165	ULTIMATE/Casablanca	NBLP 7128
166	HOT NUMBERS	FOXY/Dash 30010 (TK)
167	IN THE MOOD WITH TYRONE DAVIS	Columbia JC 35727
168	HAIR (ORIGINAL SOUNDTRACK)/	RCA CBL2 3274
169	HIGH AND OUTSIDE	STEVE GOODMAN/Asylum 6E 174
170	WHEN I DREAM	CRYSTAL GAYLE/United Artists UA LA 858 H
171	ROCK N' ROLL NIGHTS	BTO/Mercury SRM 1 374B
172	THE BEST DAYS OF MY LIFE	JOHNNY MATHIS/Columbia JC 35649
173	I COULD HAVE BEEN A SAILOR	PETER ALLEN/A&M SP 4739
174	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840 G
175	SPACE	GEORGE BENSON/CTI 7085
176	ME, MYSELF AN EYE	CHARLES MINGUS/Atlantic SD 8803

177	HEADIN' HOME	GARY WRIGHT/Warner Bros. BSK 2344
178	ADVENTURES OF CAPTAIN SKY	CAPTAIN SKY/AVI 6042
179	ALTON McClAIN & DESTINY/	Polydor PD 1 6163
180	ANNIE'S SONG	JAMES GALWAY/RCA Red Seal ARL1 3061
181	BOSTON/Epic	JE 34188
182	EVEN NOW	BARRY MANILOW/Arista AB 4164
183	FIRE NIGHT	DANCE PETER JACQUES BAND/Prelude PRL 12163
184	STICKY FINGERS/Prelude	PRL 12164
185	DANCE LADY	DANCE CROWN HEIGHTS AFFAIR/De-Lite DSR 9512 (Mercury)
186	IN THE TRUEST FORM	MASS PRODUCTION/Cotillion SD 5211 (Atl)
187	STUFF IT	STUFF/Warner Bros. BSK 3262
188	JUNGLE FEVER	NEIL LARSEN/Horizon SP 733 (A&M)
189	STROKIN'	RICHARD TEE/Columbia/Tappan Zee JC 35695
190	EL-CEE NOTES	THE LAMONT CRANSTON BAND/Waterhouse 6
191	COUCHOIS/Warner Bros.	BSK 3289
192	WHEN I NEED YOU	ROGER WHITTAKER/RCA AFL1 3355
193	JUST LIKE REAL PEOPLE	THE KENDALLS/Ovation OV 1739
194	ICE CASTLES (ORIGINAL SOUNDTRACK)/Arista	AL 9502
195	DANCING UP A STORM	THE RAES/A&M SP 4754
196	DOWNWIND	PIERRE MOERLEN'S GONG/Arista AB 4219
197	STRAIGHT TO THE BANK	BILL SUMMERS/Prestige 10105 (Fantasy)
198	TRY MY LOVE	TATA VEGA/Tamla T7 360R1 (Motown)
199	GLADYS KNIGHT/Columbia	JC 35704
200	VILLAGE PEOPLE/Casablanca	NBLP 7064

Album Cross Reference

ALLMAN BROTHERS	12	MELISSA-MANCHESTER	49
ARPEGGIO	100	CHUCK MANGIONE	55
AWB	63	BARRY MANILOW	35
BABYS	37	HERBIE MANN	74
BAD COMPANY	11	STEVE MARTIN	87
BEE GEES	1	MAZE	98
BELL & JAMES	69	MEATLOAF	88
GEORGE BENSON	6	PAT METHENY	118
BLONDIE	18	MILESTONE JAZZ STARS	131
BLUES BROTHERS	8	STEVE MILLER	89
ANGELA BOFILL	39	FRANK HILLS	54
BOOMTOWN RATS	78	MOLLY HATCHET	82
BEACH BOYS	110	EDDIE MONEY	96
BREAKWATER	150	ANNE MURRAY	40, 96
CHUCK BROWN	34	WILLIE NELSON	17
PEABO BRYSON	106	OLIVIA NEWTON-JOHN	17
BOBBY CALDWELL	92	TED NUGENT	146
CARS	28	OHIO PLAYERS	130
CHEAP TRICK	15	NIGEL OLSSON	142
CHER	67	ORIGINAL SOUNDTRACK:	
CHIC	20	EVERY WHICH WAY BUT LOOSE	143
CHICAGO	145	GRASS	33
ERIC CLAPTON	72	SATURDAY NIGHT FEVER	44
LINDA CLIFFORD	112	THEY'RE PLAYING OUR SONG	132
NATALIE COLE	58	PARLIAMENT	122
JUDY COLLINS	68	PEACHES & HERB	5
COMMODORES	107	POCO	25
ELVIS COSTELLO	31	POINTER SISTERS	64
DELEGATION	113	POLICE	46
JOHN DENVER	123	RICHARD PRYOR	140
DESMOND CHILD & ROUGE	108	SUZI QUATRO	93
NEIL DIAMOND	36	QUEEN	125
DIRE STRAITS	3	RAYDIO	128
DOOBIE BROTHERS	2	KENNY ROGERS	30, 135
GEORGE DUKE	42	ROLLING STONES	80
EARTH, WIND & FIRE	47	LINDA RONSTADT	119
ENCHANTMENT	141	ROXY MUSIC	59
FABULOUS POODLES	79	PATRICE RUSHEN	76
STEVE FORBERT	102	JOE SAMPLE	57
FOREIGNER	48	SANTANA	137
MICHAEL FRANKS	75	DEVADIP CARLOS SANTANA	73
GARY'S GANG	82	BOB SEGER	77
ART GARFUNKEL	90	SISTER SLEDGE	23
MARVIN GAYE	60	LONNIE LISTON SMITH	70
GLORIA GAYNOR	10	GINO SOCCIO	148
G.O.	66	SPYRO GYRA	120
ANDY GIBB	81	ROD STEWART	4
GONZALEZ	133	AMII STEWART	43
ROBERT GORDON	83	BARBRA STREISAND	32
CHICK COREA & HERBIE HANCOCK	104	STYX	29
HERBIE HANCOCK	38	DONNA SUMMER	21
GEORGE HARRISON	19	SUPERTRAMP	13
HEART	105	TALKING HEADS	149
HORSLIPS	134	MARC TANNER BAND	115
PHYLLIS HYMAN	86	TAVARES	144
INSTANT FUNK	26	T-CONNECTION	138
JOE JACKSON	127	GEORGE THOROGOOD & THE DESTROYERS	97
JACKSONS	16	TOTO	24
BCB JAMES	50	TUBES	117
RICK JAMES	14	TANYA TUCKER	121
AL JARREAU	124	DWIGHT TWILLEY	95
JEFFERSON STARSHIP	45	TYCOON	85
BILLY JOEL	7, 41	UFO	94
RICKIE LEE JONES	116	UK	99
JOURNEY	62	VAN HALEN	61
JUDAS PRIEST	103	VILLAGE PEOPLE	9, 53
EVELYN CHAMPAGNE KING	114	NARADA MICHAEL WALDEN	101
PATTI LABELLE	56	GROVER WASHINGTON, JR.	109
LAKESIDE	111	BOB WELCH	27
NIQUELLETTE LARSON	71	BILL WITHERS	147
RONNIE LAWS	91	WINGS	129
LITTLE RIVER BAND	52	NEIL YOUNG	136
CHERYL LYNN	126	FRANK ZAPPA	55
MCGUINN, CLARK & HILLMAN	51		

Record World Black Oriented Music

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Ain't No Stoppin' Us Now," **McFadden and Whitehead** (Phila. Intl). This talented duo has written so many hits for other people including **Melba Moore** and the **O'Jays**, that they considered it was about time to write one for themselves, and the results are as expected, a smash. Look for a lot of immediate adds on this hot single.

POLYDOR: THE SLEEPING GIANT ARISES: Polydor has been hot on the charts since the beginning of the year, and there is good reason for their success and that good, solid product from their arsenal of talented stars. Topping the charts for them have been two major success stories in **Peaches and Herb** and **Gloria Gaynor**. Both are in the running for the comeback of the year award, and are still smoking in both the disco and pop categories, not to mention their performance on the black charts. The company is not limited, however, to just these two star attractions. The company is presently represented on the charts with **Alto McClain and Destiny**, **Joe Simon**, **Bionic Boogie**, **Fatback Band**, **Alicia Bridges** and **Arpeggio**, and are ready to release new product by **Millie Jackson** and **Roy Ayers**.

To thank her many supporters for her #1 status and platinum album, **Gloria Gaynor** took a city bus around town to thank the local merchants and distributors for their support. The highlight of the tour was when the bus stopped at Sylvia's Restaurant in Harlem for some of her famous soul food (you heard about it first in RW). Look Out World Chicago is Back On Track: Chicago has long been treated as a stepchild in the industry, especially in the last 20 years or so. Well, all that's about to change. There is new life brewing on the Chicago music scene and the major thrust is to keep some of the homebred artists in Chicago rather than have them leave for N.Y. or L.A. and be lost to the musical scene. One of the leaders in this movement is **Carl Davis** at Chi Sound Records. Coming off his major hit with **Gene Chandler**, Carl is ready to unleash the rest of his arsenal on the industry. In production with Chi Sound are **Sidney Qualls**, **Walter Jackson**, **The Impressions** and a new record by Gene Chandler. Another new face that will be very visible on the Chicago scene in a very short time will be **Simon/Redmon Inc.** This is a multi-faceted company that will deal in the areas of publishing (Our Family), promotions, management and production. The principals of the company include **Lowrell Simon**, **Gus Redmon**, **Eugene Record**, **Lorraine Smith** and **Derrick Parker**. Currently in production are an album by Lowrell for **AVI**, and a group by the name of **Merge**, who are destined to be one of the top acts of '79. Be on the lookout also for a fantastic female group emerging from this area by the name of **Love**. Sweeter sounds

have never been heard. With **WBMX** and **WVON** fighting for the #1 black radio spot in Chicago, it might be interesting to watch the progress of **WLTH** in Gary, that services the Chicago area. This station is black-owned and utilizes a progressive format. The principals, **Tom Lewis** and **Jim Hutchinson**, are also the principals of the Southside Bank in Chicago.

POWERHOUSE PROGRAMMERS PICK: "Sneakers (Fifty-Four)," **Sea Level** (Capricorn). This was one of the hottest tracks from their well publicized album. Disco with a fusion touch, this is gonna be a big multi-format record. No question about it.

L.A. NEWS: Motown artist **Rick James** launched (March 29) a 25-city national tour beginning in Saginaw, Michigan at Wendles Arena. Dates are scheduled up to May 6th thus far, with expected additions to the tour along the way . . . Congratulations to **Chaka Khan**, who gave birth to 5 lb., 2 oz. **Damien Milton Patrick Holland** on March 22, one day prior to Chaka's birthday. Greetings to both . . . Atlantic Records is in harmony over the new **Spinners** release, "Are You Ready For Love," and a debut album from the **Energetics**, "Let's Say Goodbye To Goodbye," written and produced by **Eddie and Brian Holland**. The featured

(Continued on page 50)

Black Oriented Album Chart

APRIL 7, 1979

- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- DESTINY**
JACKSONS/Epic JE 35552
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- BUSTIN' OUT OF 1 SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- KNOCK ON WOOD**
AMII STEWART/Ariola SW 50054
- DISCO NIGHTS**
G.Q./Arista AB 4225
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- C'EST CHIC**
CHIC/Atlantic SD 19209
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- I LOVE YOU SO**
NATALIE COLE/Capitol SO 11928
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602
- BELL & JAMES**
A&M SP 4728
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- SPIRITS HAVING FLOWN**
BEE GEES/RSO RS 1 3041
- MADAM BUTTERFLY**
TAVARES/Capitol SW 11874
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- KEEP ON DANCIN'**
GARY'S GANG/Columbia JC 35793
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- PROMISE OF LOVE**
DELEGATION/Shadybrook SB 010 (Janus/GRT)
- INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA AFL1 3033
- IN THE MOOD WITH TYRONE DAVIS**
TYRONE DAVIS/Columbia JC 35727
- IT'S ALRIGHT WITH ME**
PATTI LABELLE/Epic JE 35772
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- LOVE TALK**
MANHATTANS/Columbia JC 35693
- LET ME BE YOUR WOMAN**
LINDA CLIFFORD/Curtom/RSO RS 23902
- T-CONNECTION**
Dash 30009 (TK)
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- FEEL NO FRET**
AWB/Atlantic SD 19207
- THE BEST OF EARTH, WIND & FIRE, VOL. 1**
ARC/Columbia FC 35647
- LET THE MUSIC PLAY**
ARPEGGIO/Polydor PD 1 6180
- MILKY WAY**
CHOCOLATE MILK/RCA AFL1 3081

PICKS OF THE WEEK

INSPIRATION

MAZE featuring FRANKIE BEVERLY—
Capitol SW11912



What more can be said about one of the most successful black groups to come out of the California experience? Maze has developed a soothing sound that is uniquely theirs and has been drawing converts with every album. This production is no exception, as Frankie Beverly is in top form as he romances you with his smooth tones.

GROOVIN' YOU

HARVEY MASON—Arista AB4227



Harvey is no newcomer to the heavy-weight field. This album is destined to make him a #1 contender for the fusion championship. It's hard to limit Harvey to one category because he just plays good music. His complement of musicians runs from Richard Tee and Stanley Clarke to Ray Parker and Ralph MacDonald. Harvey's time has come, so give a listen.

WATCHA GONNA DO WITH MY LOVIN'?

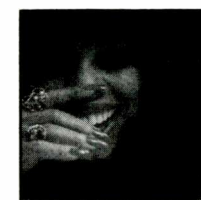
STEPHANIE MILLS—20th Century
T-583



So this is where the yellow brick road has led her. Stephanie, with the help of Reggie Lucas and Mtume, has soared beyond the wildest dream anyone expected for her. The production on this album is impeccable, and deserves notice. The material selection is awesome and Stephanie rises to the occasion on every piece.

A MOMENTS PLEASURE

MILLIE JACKSON—Spring SP-1-6722



Millie is hotter than a branding iron at roundup time. Her last two efforts have projected her musical soap opera style to the top of the charts, and this should be no different. This time Millie has taken her story to the disco and beyond, for what may be her best album yet. Look out for the title track and "We Got To Hit It Off."

Black Oriented Singles

APRIL 7, 1979

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
APR. 7	MAR. 31		
1	2	HE'S THE GREATEST DANCER SISTER SLEDGE Cotillion 44245 (Atl)	12
2	3	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	12
3	1	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	15
4	4	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	15
5	6	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	9
6	9	I WANT YOUR LOVE CHIC/Atlantic 3557	9
7	11	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	6
8	10	KNOCK ON WOOD AMII STEWART/Ariola 7736	9
9	18	REUNITED PEACHES & HERB/Polydor/MVP 14547	4
10	5	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	11
11	15	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	8
12	7	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	12
13	19	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	9
14	8	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	17
15	20	HOT NUMBER FOXY/Dash 5050 (TK)	7
16	12	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	22
17	13	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	12
18	14	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	22
19	16	DANCIN' GREY & HANKS/RCA 11460	12
20	32	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	6
21	17	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	13
22	22	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	12
23	21	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4568	19
24	28	STAND BY NATALIE COLE/Capitol 4960	5
25	27	STAR LOVE CHERYL LYNN/Columbia 3 10907	5
26	33	SHINE BAR-KAYS/Mercury 74048	5
27	24	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	20
28	38	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	5
29	26	LE FREAK CHIC/Atlantic 3519	25
30	40	DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury)	4
31	29	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	23
32	41	TAKE ME HOME CHER/Casablanca 965	5
33	35	HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	6
34	47	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	4
35	31	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892	10
36	23	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	18
37	25	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	13
38	30	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	24
39	46	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	5



40	50	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50659	4
41	34	A FUNKY SPACE REINCARNATION MARVIN GAYE/Tamla 54298 (Motown)	10
42	48	BRIGHTER DAYS VERNON BURCH/Chocolate City 017 (Casablanca)	5
43	55	BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA)	3
44	56	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/ Asylum)	2
45	53	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista/GRP 2500	3
46	43	FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/ Spring 191 (Polydor)	9
47	58	ANYWAY YOU WANT IT ENCHANTMENT/Roadshow 11481 (RCA)	3
48	52	(EVERYBODY) GET DANCIN' BOMBERS/West End 1215	5
49	57	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546	3
50	51	DON'T YOU WANNA MAKE LOVE SHOTGUN/MCA 12452	7
51	37	I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/ Mercury 74043	8
52	54	WOMAN IN LOVE THREE DEGREES/Ariola 7742	4
53	59	HERE COMES THE HURT AGAIN MANHATTANS/ Columbia 3 10921	3
54	60	I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	4
55	64	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	2
56	63	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	2
57	67	CROSSWINDS PEABO BRYSON/Capitol 4694	2

CHARTMAKER OF THE WEEK

58	—	SHAKE GAP BAND Mercury 74053	1
59	65	THERE BUT FOR THE GRACE OF GOD GO I MACHINE/ Hologram/RCA 11456	2
60	66	BRIDGE OVER TROUBLED WATER LINDA CLIFFORD/ Curtom/RSO 921	2
61	68	SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK)	2
62	62	THIS YEAR CURTIS MAYFIELD/Curtom/RSO 919	3
63	69	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	2
64	—	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	1
65	—	GOOD, GOOD FEELIN' WAR/MCA 40995	1
66	61	STRAIGHT TO THE BANK BILL SUMMERS/Prestige 768 (Fantasy)	1
67	42	LOVE AND DESIRE ARPEGGIO/Polydor 14535	7
68	—	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	1
69	72	KEEP YOUR BODY WORKIN' KLEER/Atlantic 3559	2
70	45	SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660	9
71	—	CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint/ London 34003	1
72	—	READY OR NOT HERBIE HANCOCK/Columbia 3 10936	1
73	70	BOOGIE TOWN FLB/Fantasy-WMOT 849	7
74	—	CUT LOOSE HAMILTON BOHANNON/Mercury 74044	1
75	—	BABY, YOU REALLY GOT ME GOIN' BROTHERS BY CHOICE/ALA 104	1



Soul Truth (Continued from page 49)

cut is "Come Down To Earth" . . . Narada Michael Walden waved goodbye to a tour scheduled to have begun in April. The cancellation came as the result of what Walden's manager felt was poor tour packaging. Plans for Narada's tour are postponed until one that offers better overall visibility becomes available . . . Arista Records has released the new **Ohio Players** lp, revealing, a cover design that's truly a player's delight; also a release from sessionist drummer **Harvey Mason**, "Groovin' You," offering a variety of tempos, moods and messages . . . Germany's **Boney M** hosted a 10-day, expenses paid vacation for **Bernice Saunders** of ICPR simply to say thanks . . . A 12-city tour is likely for **Rufus** members in late April, hitting New York, Chicago, Philadelphia, and D.C.; other cities aren't confirmed as of yet . . . Capitol Records will be hosting a listening party for the new **A Taste Of**

Honey album to arrive April 9, plus a new **Minnie Riperton** release . . . What is this I hear of A&M's **Al Edmonson** meeting for lunch with **Chuck Barris**, executive producer of "The Gong Show"? . . . Newcomer **Rockie Robbins** finally debuts in the music industry this week. He single-handedly represented himself, (without manager or agent) and secured his own A&M contract. The self-named lp is produced by Horizon artist **Richard Evans** and **Johnny Pate** . . . **Side Effect** is currently piping away in Fantasy's Berkeley studio, with a new edition to the Los Angeles-bred group, 18-year old **Miki Howard**. Found in a L.A. church, Miki replaced **Sylvia St. James**, who left the group after the new year to pursue a solo career; to date, no signings . . . Arista artists **G.Q.** are expected to tape a "Midnight Special," "Soul Train," and
(Continued on page 51)

Disco File

(Continued from page 39)

pean and New York styles; its slower European side is backed with a roughly pounding bottom and classic German-style strings and female choral chant. The brighter, quicker second side utilizes cute semi-French chant and clever turns of arrangement that unify it musically with the rest of the album. No chances taken here; best of four simple, concise cuts: "Come On and Do It" (7:38) and "Never Gonna Say Goodbye" (7:53).

NEW MUSIC: Entering the chart this week is **Philly Cream's** "Jammin' at the Disco" (6:45), on WMOT/Fantasy disco disc, a low-key, funky entry with a languid reggae twist—a departure, certainly, from "Sly-Hi." Vibrating organ chords dominate and two brief breaks of piano and guitar fills occur in this steady, flowing smoker. **Bryan Adams' "Let Me Take You Dancing"** (5:33) is an A&M Canada disco disc that has been distributed through some pools and has received significant play. It has a near-Motown zip, with saxes reinforcing the keyboard rhythm—very pop; **John Luongo** mixed. "Happiness" (5:47) by the **Pointer Sisters**, on Planet disco disc, has the group sounding just great (**Richard Perry** worked a&r magic for their "Energy" album), wailing and clapping over a funk strut rhythm. The synthesizer "section" effect may be the song's strongest hook. Offbeat but very inviting: **Jesus Wayne's "Money is the Root"** (6:02), the smoking, growling title track from his AVI album. Its unusual, bottom-heavy piano and bass synthesizer arrangement, brightened with synthesizer whooshes and shushes, seems to leave it up to partiers to fill in the treble range with their own percussion. Moody, evocative after-peak material.

REMIXES: **Ultimate's** medley (Casablanca), available in two versions remixed by producers **Bruce Weeden** and **Juliano Salerni** and by Casablanca's **Howard Merritt**. Not surprisingly, Merritt's more instrumental version (10:31) has a greater sense of development; on the other hand, the producers' version (8:12) gets you to the breaks faster. It's nice to have the option. **Pam Todd's** recent hit, "Baise Moi" reappears on her album, "Together" (Channel), in an even longer version (10:21) than was on disco disc. Also: a remix of "Let's Get Together" (5:24), barely released on Shyrdlen some time ago and now sporting a mix by Channel's own "Boss Lady," **Florence Greenberg**, adding percussion and brightening the sound. Quite a few rough spots, but worth a listen (I heard so much of it in its mixing stage that it sounds like a hit to me, regardless.)

THE DOMINO THEORY WAS RIGHT: Latest in the line of rock artist disco entries are **Wings** and the **Doobie Brothers**; their records prove that *not* just anyone can make the attempt at crossover—and come up with top five material as well.

Wings' "Goodnight Tonight" was written by **Paul McCartney**; it's rather a perplexing record. The disco version, on Columbia, times 7:25 and is part "Lowdown," part "Rock Your Baby," and mostly McCartney's usual cozy pop style augmented with clever synthesizer and rhythm box breaks. Immediate deejay reaction is mixed, understandably. Some have defined disco as being "anything which is danced to;" in that case, "Goodnight Tonight" might or might not fit the description, depending on the mood of the crowd when it drifts out of the speakers. The same is true of the Doobie Brothers' "What a Fool Believes," available in a 5:31 version remixed from the album track by **Jim Burgess**. Despite the added percussion track by **Jimmy Maelen** and greater bass punch, there's less to work with here than, say, **Alicia Bridges' "I Love the Nightlife,"** which Burgess was able to sharpen up into a smash. Its tick-tock rhythm broadly suggests, rather than duplicates, the necessary forward trajectory of disco and seems too static to concentrate a great deal of energy. Then again, neither record pretends to be a peak-time climax, and if a crowd responds to the familiarity of these cuts (Wings looks ready to follow the Doobies, very quickly, into the pop top ten) they are more than usable offerings; one may note the Doobie Brothers nudging onto the chart this week.

Soul Truth

(Continued from page 50)

"Dinah," and for added publicity, G.Q. will make a personal appearance on Easter Sunday, April 15, at the Shrine Auditorium . . . The Black College Communications Conference to take place in Atlanta, Ga., April 5-6, is showing rapid expansion to accommodate over 400 registrants thus far. A large majority of black colleges and universities are sending delegates to participate in the 2-day seminars. For information contact **Lorenzo Jelks**, Black College Radio, P.O. Box 3191, Atlanta, Ga. 30207 . . . E/A's expected release of **Five Special** is experiencing a delay . . . **Grover Washington's** latest bombshell, "Paradise," will arrive April 4.

Boney M. in the Big Apple



During a recent promotional tour across the country to promote their latest release, Sire recording artists Boney M stopped by the Warner Bros. New York office for a party in their honor. Visitors include (from left): Andre Midani, director, WEA Brazil; Seymour Stein, managing director, Sire Record Company; Marcia Barrett, Boney M.; Bobby Farrell, Boney M.; Liz Mitchell, Boney M.; Jo Bergman, director of special projects, WB; Maizie Williams, Boney M.; Trudie Meisel, managing director, Hansa Records; and Nesuhi Ertegun, president, WEA International.

Album Analysis

(Continued from page 10)

show upward movement on the retail level with light rack action reported.

Frank Mills (Polydor) began out of the northwest. A good spread at retail to the east coast and midwest, along with exceptional moves at the racks, allowed it to take its healthy jump to #54 with a bullet. The single is selling at a tremendous rate with significant airplay. Other albums with bullets in the fifties include Frank Zappa (Zappa), Roxy Music (Atco) and Natalie Cole (Capitol). Zappa, in the #55 spot, continues to improve on the retail level with breakout action in New York and Washington. Natalie Cole makes her debut on the charts at #58 as this week's Chartmaker. Loads of retail and one-stop action are reported this week with some key areas being Washington, Indianapolis, Phoenix, Milwaukee and New York. Roxy Music, at #59, is showing reports at retail with good action out of New York, and Cleveland, with breakouts in the northwest.

Journey Comes On

Another new entry on the charts is Journey (Columbia) at #62 bullet. Initial retail action was very positive with strong action out of the midwest. AWB (Atlantic) continues to spread on the retail level, sending it up the charts with a bullet to the #63 spot. G.Q. (Arista) makes a strong showing at #66 bullet. The single is generating excellent r&b and pop action as the album really comes on with solid retail and one-stop action. Judy Collins (Elektra) is at #68 with a bullet. The lp is selling at retail with the single generating the lp sales.

Bullets in the eighties are Robert Gordon and Tycoon. Gordon (RCA) at #83 continues to move product at retail. Tycoon (Arista) at #85, has a single that is bringing exposure to the album, continuing its retail sales.

Elsewhere on the chart is Suzi Quatro (RSO) with a bullet at 93. The focus is still at retail as the bulleting single continues to move the album up. Dwight Twilley entered the top 100 at #95 bullet and UK is at #99 bullet as both albums continued to sell at retail markets. Maze (Capitol) is bulleted at #98. Good retail and one-stop action are responsible for this move.

SOUL TRAIN DANCE STUDIOS

Rehearsal facilities
available with
Video Cameras
for CHOREOGRAPHY,
COMMERICALS,
DRAMA, etc.

for information call

657-4063

or come in to L.A.'s
most modern studios
conveniently located
at 980 No. La Cienega

Record World Jazz

By **ROBERT PALMER**

■ "Nice Guys," the first ECM album by the **Art Ensemble of Chicago**, is out, as expected, the combination of the most creative musicians in contemporary jazz and the music's most meticulous producer has resulted in a record that's all for time. **Lester Bowie's** reggae tune will no doubt raise some eyebrows, and the title tune, composed by **Roscoe Mitchell**, is a little masterpiece of understated humor, but **Joseph Jarman's** "Dreaming of the Master" is the selection that really shows what great jazz musicians these nice guys are. Not to be missed. Also new from ECM is "Arcade" by guitarist **Joan Abercrombie** and a quartet that features pianist **Richie Bierach**.

"If I'm lucky," a Pablo album that paired **Zoot Sims** and **Jimmy Rowles**, made this writer's ten best list last year, and lo and behold, here's a rematch, "Warm Tenor." Like its predecessor, it is a jewel of an album, and although the tunes here tend to be a little shorter, there's no lack of invention, wit, or warmth. The other new Pablo releases offer further welcome surprises. "Soul Believer" is subtitled "Milt Jackson Sings and Plays," and he can sing! It turns out he sang professionally before he became the world's number one vibraphonist. "Up in Duke's Workshop" turns out to be some unissued delights from the Ellington band's stockpile of tapes, recorded between 1969 and 1972. "Matterhorn" features **Louie Bellson** as both drum soloist and composer-arranger.

Tony Williams' "The Joy of Flying" certainly covers some ground. Who else would have included in a single album collaborations with musicians as diverse as **George Benson**, **Jan Hammer**, **Ronnie Montrose** and **Cecil Taylor**? The lp is on Columbia . . . The superb Smithsonian series of **Duke Ellington** reissues continue with "Duke Ellington 1940," a treasure trove of classics such as "Ko-Ko," "Concerto for Cootie," "Sepia Panorama," and some of the unforgettable duets between Ellington and bassist **Jimmie Blanton**. Also new from the Smithsonian is "Music of **Jelly Roll Morton**" performed by a variety of groups under the direction of pianist **Dick Hyman**. For more details, you can write to The Smithsonian Collection, Suite 2100, Amtrak Bldg., Smithsonian Institute, Washington, D.C. 20560 . . . **Jay McShann's** "Confessin' the Blues" on Inner City is a joy, with the pianist and singer in relaxed form and some stinging guitar from the late **T-Bone Walker**. The rest of the latest Inner City crop includes "Ode to Duke Ellington" by solo pianist **Dollar Brand**; "The Drum Session" by **Paul Humphry**, **Shelly Manne**, **Willie Bobo** and **Louie Bellson**, a date that was produced in 1974 by the late **Oliver Nelson**; and "Julian" by baritone saxophonist **Pepper Adams** . . . Fantasy's Galaxy subsidiary has released "Equinox," a new trio album by pianist **Red Garland** (featuring **Richard Davis** and **Roy Haynes**); "Peace" by multi-instrumentalist **Ira Sullivan**; and "Our Delights" by **Tommy Flanagan** and **Hank Jones** on dual pianos.

Peters International has launched a new jazz label, West 54, with four albums. "World of Trombones" features a group of nine trombones plus three rhythm arranged and conducted by **Slide Hampton**. "A Gift from the Magi" and "Soft Buns" are solo piano lps from **Sir Roland Hanna** and **Red Richards**; and a fine album from vocalist

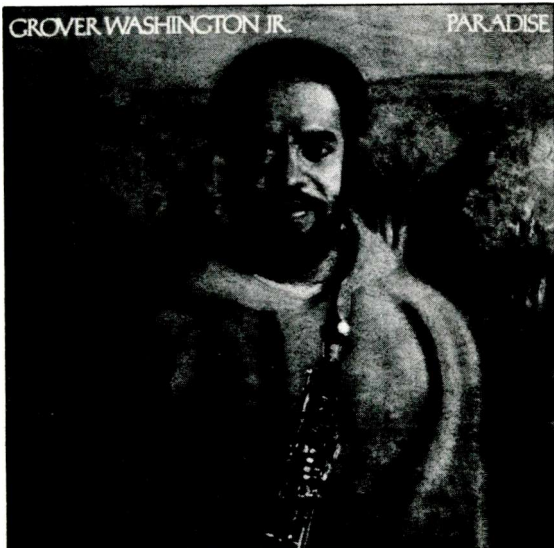
Carrie Smith, with **Art Farmer** featured on flugelhorn and arrangements and tenor from **Budd Johnson** . . . **Louis Myers**, the fine, under-recorded Chicago bluesman who was the guitarist in the Aces until he recently left them, has a debut album on Advent, "I'm a Southern Man." The material ranges from **Robert Johnson** to very contemporary numbers . . . **Rarin' Records** is a new reissue label devoted to music from the forties and fifties. The first release includes a marvelous album of vintage, rare and unreleased "New Orleans Rock & Roll and R&B" from 1955-59; "Do Woppin' the Blues," a very unusual compilation of 1949-56 blues by various obscure Chicago vocal groups; "Rarin' Rockabilly." The albums are available from **Rescue Records**, P.O. Box 2815, Grand Central Station, New York, N.Y. 10017, and the company is looking for a distribution deal.

The great saxophonist **Jackie McLean** makes a convincing though hopefully not permanent move into funk on "Monuments," new from RCA . . . Saxophonist **Arthur Doyle** has a new release, "Alabama Feeling," on Ak-Ba Records, P.O. Box 1737, New York, N.Y. 10027 . . . **Martin, Bogan** and the **Armstrongs**, the last of the old-time black string bands and a wonderful group that is equally riveting doing swing tunes, blues, country music, or period pop, has a new release, "The Old Gang of Mine," on the Flying Fish label.

The Jazz LP Chart

APRIL 7, 1979

- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- CARMEL**
JOE SAMPLE/MCA AA 1126
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
- EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia JC 35654
- AN EVENING WITH HERBIE HANCOCK & CHICK COREA**
Columbia PC2 35663
- SUPER MANN**
HERBIE MANN/Atlantic SD 19221
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910RT
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
- STUFF IT**
STUFF/Warner Bros. BSK 3269
- THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705
- NIGHT RIDER**
TIM WEISBERG/MCA 3084
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- ME, MYSELF AN EYE**
CHARLES MINGUS/Atlantic SD 8803
- WE ALL HAVE A STAR**
WILTON FELDER/MCA AA 1109
- STROKIN'**
RICHARD TEE/Columbia/Tappan Zee JC 35695
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- RED HOT**
MONGO SANTAMARIA/Columbia JC 35696
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- LIVE**
RETURN TO FOREVER/Columbia JC 35281
- TO TOUCH YOU AGAIN**
JOHN TROPEA/Marlin 2222 (TK)
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- SPACE**
GEORGE BENSON/CTI 7085
- LEGENDS**
DAVE VALENTIN/Arista GRP GRP 5001
- JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
- THE GIFTED ONES**
COUNT BASIE & DIZZY GILLESPIE/Pablo 2310 833 (RCA)
- CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 35754
- GOTCHA**
LONNIE SMITH/LRC 9323 (TK)
- THE INSIDE STORY**
ROBBEN FORD/Elektra 6E 169
- MICHEI COLOMBIER**
Chrysalis CHR 1212
- HOT DAWG**
DAVID GRISMAN/Horizon SP 731 (A&M)



PARADISE
is Grover Washington, Jr.

(6E-182)



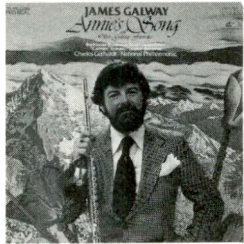
... on Elektra Records and Tapes
Produced by Grover Washington, Jr.

© 1979 Elektra/Asylum Records • A Warner Communications Co.

Classical Retail Report

APRIL 7, 1979

CLASSIC OF THE WEEK



ANNIE'S SONG
GALWAY
RCA

BEST SELLERS OF THE WEEK*

ANNIE'S SONG—Galway—RCA
A TRIBUTE TO E. POWER BIGGS—Columbia
YOURI EGOROV AT CARNEGIE HALL—Peters International
GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Pavarotti—London
MOZART: DON GIOVANNI—Milnes, Tomova-Sintov, Zylis-Gara, Boehm—DG
STRAUSS: ARIADNE AUF NAXOS—Price, Gruberova, Kollo, Solti—London

SAM GOODY/EAST COAST

ANNIE'S SONG—RCA
BEETHOVEN: SYMPHONY NO. 9—Szell—Columbia
BIZET: CARMEN—Berganza, Domingo, Abbado—DG
GERSHWIN: SONGS—Nonesuch
MASCAGNI, LEONCAVALLO: CAV & PAG—London
MASSENET: LE JONGLEUR DE NOTRE DAME—Vanzo, Boutry—Angel
MOZART: FLUTE CONCERTOS—Rampal—RCA
NYIREGYHAZI PLAYS ROMANTIC COMPOSERS—Columbia
ITZHAK PERLMAN: VIRTUOSO VIOLINIST—Angel
TCHAIKOVSKY: 1812 OVERTURE—Dorati—London

KING KAROL/NEW YORK

ANNIE'S SONG—RCA
BEETHOVEN: PIANO CONCERTO NO. 5—De Larrocha, Mehta—London
BIZET: CARMEN—Berganza, Domingo, Abbado—DG
YOURI EGOROV AT CARNEGIE HALL—Peters International
GERSHWIN: SONGS—Nonesuch
MASSENET: LE JONGLEUR DE NOTRE DAME—Vanzo, Boutry—Angel
MOZART: FLUTE CONCERTOS—Rampal—RCA
MUSSORGSKY: PICTURES AT AN EXHIBITION—Muti—Angel
STRAUSS: ARIADNE AUF NAXOS—London
TCHAIKOVSKY: VIOLIN CONCERTO—Stern, Rostropovich—Columbia

DISCOUNT RECORDS/ WASHINGTON

ANNIE'S SONG—RCA

BACH: ORCHESTRAL SUITES—Marriner—Philips
GALWAY PLAYS BACH—RCA GO FOR BAROQUE—RCA
MASCAGNI, LEONCAVALLO: CAV & PAG—London
MOZART—DON GIOVANNI—DG
PUCCINI: LA BOHEME—De Los Angeles, Bjoerling, Beecham—Seraphim
FREDERICA VON STADE IN RECITAL—Columbia
STRAUSS: ARIADNE AUF NAXOS—London

SOUND WAREHOUSE/DALLAS

ANNIE'S SONG—RCA
BRUCKNER: SYMPHONY NO. 6—Barenboim—DG
YOURI EGOROV AT CARNEGIE HALL—Peters International
DONIZETTI: DON PASQUALE—Sills, Kraus, Caldwell—Angel
GERSHWIN: SONGS—Nonesuch
MOZART: DON GIOVANNI—DG
MUSSORGSKY: PICTURES AT AN EXHIBITION—Philip Jones Brass Ensemble—Argo
PENDERECKI: VIOLIN CONCERTO—Stern, Skrowaczewski—Columbia
ITZHAK PERLMAN: VIRTUOSO VIOLINIST—Angel
STRAUSS: ARIADNE AUF NAXOS—London

TOWER RECORDS/SAN DIEGO

ANNIE'S SONG—RCA
A TRIBUTE TO E. POWER BIGGS—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
JULIAN BREAM AND JOHN WILLIAMS LIVE—RCA
BRAHMS: VIOLIN CONCERTO—Stern, Mehta—Columbia
MASCAGNI, LEONCAVALLO: CAV & PAG—London
RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
ARTHUR RUBINSTEIN PLAYS FRANCK, BACH-BUSONI—RCA
STRAUSS: ARIADNE AUF NAXOS—London
TOMITA: BERMUDA TRIANGLE—RCA

ODYSSEY RECORDS/ SAN FRANCISCO

ELLY AMELING: SOUVENIRS—Columbia
ANNIE'S SONG—RCA
BERLIN: THE GIRL ON THE MAGAZINE COVER—Morris, Bolcom—RCA
YOURI EGOROV AT CARNEGIE HALL—Peters International
GERSHWIN: SONGS—Nonesuch
MASCAGNI, LEONCAVALLO: CAV & PAG—London
MUSSORGSKY: PICTURES AT AN EXHIBITION—Philip Jones Brass Ensemble—Argo
RENATA SCOTTO AND PLACIDO DOMINGO IN ROMANTIC LOVE DUETS—Columbia
STRAUSS: ARIADNE AUF NAXOS—London
TOMITA: BERMUDA TRIANGLE—RCA

* Best Sellers are determined from the stores listed above, plus the following: Korvettes/East Coast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Rose Discount/Chicago, Radio Doctors/Milwaukee, Cactus/Houston, Tower/San Francisco, Tower/Los Angeles and Tower Records/Seattle.

Varied Spring Fare

By SPEIGHT JENKINS

■ NEW YORK—One of the strongest sellers in the classical field this month and last has been the excellent pressing of Gershwin songs on Nonesuch. On it William Bolcom plays and Joan Morris sings enchantingly; the material is strong and the record buyers of America have taken the record to their hearts. At the same time, however, the team of Morris and Bolcom have been represented on another record that has done almost nothing in sales reports: "The Girl on the Magazine Cover" on RCA. This disc of Irving Berlin songs deserves just as many sales as the Gershwin. Allan Busch, speaking from Specs Record Store in Miami, said the other day that the magic comes from the name of Gershwin. True, but is Irving Berlin not equally persuasive? Berlin, so far as I am concerned, is the closest composer America has to Giuseppe Verdi. Though composing for different media—the Broadway musical and the movie—he had the same kind of melodic gift as Verdi: his tunes are thrown off from an effervescent spring and rarely repeated, and no audience has ever listened to Berlin without humming the music after. This characteristic makes music live, and the Berlin songs are among America's most impressive contribution to the world's song literature. Miss Morris sings as well on the Berlin album as she does on the Nonesuch, and I would imagine that some promotion and store play by retailers would be the necessary factor in making the record a strong seller.

Though Verdi is not represented on Dame Janet Baker's new disc, lots of his countrymen are, and the album, called "Arie Amorese," is the kind of delight that happens when Dame Janet and Neville Marriner join together. The conductor leads the Orchestra of the Academy of St. Martin-in-the-Fields, and the record is released by Philips. On the disc Dame Janet is heard in such a familiar song as Giordani's "Caro mio ben" but in worlds of short songs less familiar. Those of Stradella, Durante, Piccini, Pergolesi and Scarlatti, to name only a few, explore the Italian song literature of the 18th century. The British mezzo-soprano has a sure grasp of Italian style, and though

at times she falls under the pitch, the overall musicality of her singing, her way with the phrase and her fine line make the record one of her best in some time. She is never coy but often easily light, never sticky but often intense in the simplistic love lyrics. It's quite a tour de force, and the arrangements by Simon Preston are models for the type.

One of the pieces least needed in a new recording would seem to be Mussorgsky's *Pictures at an Exhibition*, yet the new version by Riccardo Muti with the Philadelphia Orchestra on Angel deserves serious attention. On the liner not only is the record hailed as the first of the new relationship between the Philadelphia, Muti and EMI (which is Angel's European parent) but an interesting tale is told of locating a new recording site in Philadelphia, good for capturing the sound of the orchestra. On the basis of this introductory record, for once such talk is not just hot air. The sound of the Philadelphia is very, very accurate to the orchestra in live performance, and Muti brings to this *Picture* a concept fascinating in its sonorities and its overall gloss. At first, it might seem too glossy a reading; but as it progresses it becomes interesting in its individuality. Muti, understanding the familiarity of the composition, has sought to find the piece as a means of expressing the *unique sound of the Philadelphia Orchestra*—the sweet strings, the burnished brass, above all the smoothness of the ensemble. And the result is extraordinary. The *Firebird Suite* is a bit less unusual, but it rises to a blazing summit.

Finally, notice must be made of one of the great historical recordings, Wilhelm Furtwaengler's version of Schubert's Ninth Symphony, just reissued on Privilege, the lower priced division of Deutsche Grammophon. The late German maestro's reading defines the word expansive. It is never unfocused, never lacking in line; there is indeed an overall plan that leads from the first to the last moment. However unsuccessful have been Furtwaengler's imitators, the real commodity was one of the century's giants and should be revered. This is a record without which no one can fully understand the possibilities of Schubert.

Aspen Records Going Big Time With Jon Keyworth LP

By DAVID MCGEE

■ NEW YORK—Has Elton John ever rushed a football for over 400 yards in a single season against seasoned pros? Has Rod Stewart ever felt the sting of Mean Joe Greene? Well, no, but then Denver Broncos running back-turned-singer Jon Keyworth has yet to sell millions of records either. Not that he or the Denver-based Aspen Records label, for whom Keyworth records, have not tried. In fact, the seven-year-old company is making Keyworth's debut album, entitled "Keys," its first major national project.

Aspen Records is a wholly-owned subsidiary of Associated Media International, an entertainment-music conglomerate comprised of publishing companies, a management concern (Creative Management Consultants), recording studios (Applewood, in Golden, Colorado; and Music Plant, in Denver), and a retail store specializing in professional sound equipment sales (Sound-track). Bob Nelson is the director of the Aspen label, and it is he who signed Keyworth on the heels of the football star's single of two years ago, "Make Those Miracles Happen," which was recorded for Carousel Productions (Cartay Records) and became a regional hit as well as the Broncos' theme song during the team's drive to the Super Bowl. The vocal on the record was tentative, a bit wobbly at times, and often dangerously close to being off-key; but Nelson was confident that Keyworth's perfectionist approach would, with proper coaching, bring positive results for both the artist and the fledgling label.

"What we were worried about," Nelson reveals, "is how much it had to do with singing. We decided it had perhaps an equal amount to do with both. After working with Jon in the studio we really came to believe that more firmly. He's improved tremendously from back then. We've always liked him, his looks, his charisma, his willingness to work hard. He has a tremendous capacity for learning and growing, and he's attacking this music career about like he does football."

"Keys" is a low-key album of songs about love and loving-and-losing (one, "Brand New Day," is a Keyworth original) done in a decidedly MOR vein. All in all, the material is pleasingly varied: "Carnival" incorporates Caribbean rhythms into a pop structure; "Love Somebody" sounds like vintage George Harrison rock, right down to the distinctive slide guitar work; "Brand New



Jon Keyworth

Day," with its catchy refrain, simple lyrics and sing-along melody, recalls the style of Paul Williams, whom Keyworth cites as one of his primary influences. Although one would be hard-pressed to term him a great singer, this in no way diminishes the progress Keyworth has made in the last two years: throughout the album he sings with conviction and deep feeling—qualities that pure technique cannot supplant (a singer must sing from the heart as well as the head).

Upon the release of "Keys" last October, an unfortunate snag developed when a number of major department stores declined to carry it, citing as objectionable the cover art showing a tuxedoed Keyworth in a shower, with a nude male in the background. Nelson freely admits the company made a mistake: "The album cover and the music and the audience didn't quite match up. We think it was a great idea for a cover; we don't apologize for it at all. But some distributors couldn't see their way clear to put it on K-Mart and Penney's racks."

Aspen's artists then went to work and came up with a drawing of Keyworth to adorn the cover; the album has now been officially re-released and is supported by a new campaign that includes television advertising and distribution by the heavy-weight Pickwick and Lieberman organizations. Central to the revised scheme is the downplay of the football theme. This is hardly a novelty act, Keyworth and Nelson stress; and Aspen doesn't want to wind up with as many unbought lps as the Denver telephone company has in surplus orange telephones (Broncomania is dead, for the moment anyway).

Keyworth's aim is to establish himself as a singer period, not as a football player who happens to cut records now and again. "I've always wanted to do something I'll love, and that means doing something with the talents I have. I've been involved with music for over 15 years, either playing guitar or writing. It's my first love."

Despite tremendous improvement, Keyworth feels he will be more effective as a vocalist once he becomes less inhibited by the recording studio. "That really was my first studio experience," he says of the album sessions. "Now I listen to the album and realize how things could have been done differently. That's great hindsight. There's a lot of room for building. But I like the diversity of music on the record. The next one, though, will have more of my own songs on it and will be more of where I'm at musically. We'll be able to build on

(Continued on page 60)

Hook Hangs Gold



Dr. Hook has more than 35 international silver, gold and platinum record awards, and between shows on the opening night of a three-night stand at The Roxy in Hollywood, Capitol execs presented the group with more gold awards for their fifth U.S. gold single, "Sharing The Night Together." The song comes from the group's "Pleasure & Pain" lp. The group is now on an extensive American tour. Pictured backstage at The Roxy (from left) are: (standing) Dr. Hook members John Wolters, Rik Elswit, Bob Henke and Ray Sawyer; and Larry Hathaway, Capitol's national sales manager; (bottom) Dr. Hook's Jance Garfat (who also celebrated a birthday that night); Bobby Heller, Dr. Hook manager; Steve Meyer, national promotion manager; Dr. Hook's Dennis Locorriere; and Bruce E. Garfield, director, talent acquisition.

Atlantic Taps Evanoff

■ NEW YORK—Steve Evanoff has been named Atlantic midwest regional AOR promotion/artist relations manager. The announcement was made by vice president, national AOR promotion Tunc Erim, to whom Evanoff will report. He will be based in Cleveland and will direct and oversee all Atlantic AOR promotion and artist relations activities covering the Midwest.

Evanoff began his career in the music industry in September '70 with Brothers Record Distributors in Cleveland, doing local promotion and sales. In March '71 he went to MCA Records as a local promotion rep. He became a regional promotion rep for Island Records in June '74 and switched to Polydor Records in August '76. In February '77 he joined UA Records as regional promotion director. In June '78 he became Jet Records midwest regional promotion director.

E/A Names Two To Art Posts

■ LOS ANGELES—Kathy Morphesis has been promoted to assistant art director and Mary Francis to assistant art director/advertising for Elektra/Asylum Records, it was announced by Ron Coro, E/A art director. Both positions are newly created.

Morphesis will share all responsibilities involving the coordination and design of album packaging and merchandising aids, reporting to Coro.

Francis will be responsible for the coordination and design of all E/A advertising and will work closely with E/A merchandising and ad director Randy Edwards.

Both women had previously been designers in the label's art department.

A&M Ups Eade

■ LOS ANGELES—Marv Bornstein, A&M vice president of quality control, international, has announced the appointment of Lyn Eade to the post of national quality control manager with the chief responsibility of overseeing day-to-day quality control for the label.

Eade has been at A&M for 3½ years, the last 2½ of which she was assistant quality control supervisor.

Curb Bows Promo Firm

■ LOS ANGELES—John Curb has announced the formation of John Curb Promotions to work national promotion for accounts including Warner/Curb and House Of Gold. Curb's address is P.O. Box 898, Brea, Cal. 92621; phone: (213) 694-8302.

NARAS Honors Lieberston



The late Goddard Lieberston was recently honored with The National Academy of Recording Arts & Sciences' National Trustees Award. The presentation was made to Mrs. Brigitta Lieberston at CBS Records' New York offices. Goddard Lieberston, who served more than thirty years as an executive of CBS, most recently as president of CBS/Records Group, was cited as "one of the industry's most successful, respected and revered executives . . . truly the Renaissance Man of the World of Recording," by J. William Denny, national president, NARAS. Pictured are John Hammond, Mrs. Lieberston, and J. William Denny.

THEATER REVIEW

'Zoot Suit' Recalls Barrio Life

■ NEW YORK—The mere fact that an original production, first mounted in Los Angeles and written by a major Chicano playwright, managed to make its own way across the U.S. to the Broadway stage should be testimony to its creator and the growing sophistication of N.Y. theater-goers.

In the case of "Zoot Suit," unfortunately, it seems neither were quite ready for the trip.

Author Luis Valdez, founder of El Teatro Campesino and long-time friend/aide to Cesar Chavez, set his impressionistic work on Mexican barrio life of the 1940s against the famous Sleepy Lagoon murder case in which 17 teenage Chicanos were accused of killing a member of a rival gang. The ensuing trial and year-long appeal seems to have contained more incidents of malfeasance than even the more contemporary Chicago 8 trial. The teenagers were eventually released from prison and the murderer was never really determined.

Like the hippie of another generation, the main persona of the ghetto during that decade was the zoot suiter or Pachuco and, in spotlighting this character through the famous incident, Valdez makes him a heroic and integral fixture in the sociology of Mexican-Americans.

The hovering presence in "Zoot Suit" is El Pachuco (Edward James Olmos), a street wise Greek chorus, who slithers or bops across the stage commenting on the action and acting as an alter ego to Henry Reyna (Daniel Valdez), the leader of the gang accused of the killing. Valdez, who also served as musical director for the production, brings the right amount of fire and righteous indignation to the role

of Reyna and Olmos' Pachuco is a crafty combination of intimidation and good humor.

The rest of the characters are simply not as developed (the play has reportedly been changed from the original Los Angeles productions). Reyna's parents and sister are given little chance to exhibit the kind of generational difficulties Valdez seems to have intended as an integral part of the work. Reyna's brother (Tony Pleyna) and the members of his gang are more stereotypical than individual. Karen Hensel as Alice, the head of the gang's appeal drive, is given the opportunity to express something more than just white middle class liberalism, although the brief romance between her character and Reyna seems somewhat off-center.

"Zoot Suit" is only in the most remote sense a musical. There are several musical moments, however, that are largely 1940s jitterbug tunes. Patricia Birch, who also did the choreography for "They're Playing Our Song," designed faithful recreations of the dance numbers of that time.

This play ran successfully in two different theaters in Los Angeles for nearly a year and kept a sold-out record throughout. Reports that it has been altered for the Broadway stage will make many feel disappointed that they missed the original. The New York audiences have always supported "third world" productions (the Puerto Rican "Sanchocho" opened last week at the Public Theater to rave reviews) and "Zoot Suit" comes desperately close to the kind of energetic and unusual production that could run here for years. Unfortunately, it just misses.

Pat Baird

Action Music

(Compiled by the RW research department)

■ **Cher** (Casablanca). Adds this week are WCAO, WSGA, 13Q, WKBW, WRKO. Moves this week are 7-5 KRTH, 14-8 WNOE, 25-19 WIFI, 23-13 KBEQ, HB-32 WIFE, 23-19 KGW, 25-21 KFI, 26-23 WQAM, 16-13

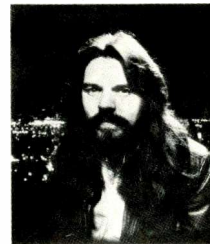


Sister Sledge

WQXI, 38-34 WLAC, 24-18 WZZP, 18-16 WGCL, 17-15 WTIX, 31-29 KLIF, HB-29 WPEZ, HB-20 KVIL, 25-17 WABC, 20-11 99X, 15-12 Y100 .

Sister Sledge (Cotillion). Adds this week are WIFI, KBEQ, WQXI, KLIF. Moves this week are 15-7 KRTH, 14-10 WRKO, 15-8 WTIX, 14-10 WSGA, 15-10 WAYS, 17-15 WCAO, 30-22 WIFE, HR-29 KFI, 18-15 KOPA, 16-12 WQAM, 13-12 WLAC, 17-14 WGCL, 33-29 KSLQ, 25-18 WNOE, 20-12 18Q, HB-25 WPEZ, HB-28 KVIL, 19-13 KFRC, 15-12 WHBQ, 24-21 KHJ.

Wings (Columbia). Adds this week are WCAO, F-105, WQAM, KXOK, Q102, WTIX, KLIF, WKBW, CKLW. Moves this week are 29-25 WSGA, 40-36 KBEQ, 34-29 WIFE, HB-22 KGW, HB-29 KEI, HB-29 KOFA, HB-29 WQXI, 30-26 94Q, HB-31 WLAC, HB-30 WOKY, 35-32 KSLQ, 21-16 KJR, 39-30 WNOE, HB-28 WPEZ, 25-21 99X, HB-28 WRKO, HB-29 KFRC, HB-30 WPGC, 30-22 KDEW, HB-27 KSTP, HB-27 KHJ, 30-32 KRTH, 21-11 96KX, HB-32 Y100, 30-28 Z93.



Bob Seger

Village People (Casablanca). Adds this week are KLIF, WPEZ, WKBW, 99X, Z93. Moves this week are 18-9 WSGA, 8-6 KFI, 29-25 WCAO, 24-22 WIFI, HB-35 F-105, 26-15 KBEQ, 25-12 WIFE, 19-14 KING, 18-14 WQXI, 29-23 WLAC, 31-28 WZZP, 26-23 WGCL, 26-19 KSLQ, HB-37 WTIX, 37-34 WNOE, 18-13 13Q, HB-25 KVIL, 29-24 WABC, 21-18 WPGC, 25-22 Y100.

Orleans (Infinity). Adds this week are WBBQ, WAYS, KNUS, WRKO, KSTP, WLAC, WOKY. Also on WLCY, WZUU, KOPA, WQXI, 94Q, KSLQ, WNOE, Q102, WKBW.

Randy Vanwarmer (Bearsville). Adds this week are WBBQ, WLCY, WSGA, KGW, 94Q, KSLQ, KXOK, WPGC, KDWB, KRTH, Z93. Moves this week are 14-7 KXX/106, HB-29 KSTP. Also on KOPA, WIFE, KFI, KOPA, WNOE, WAYS.

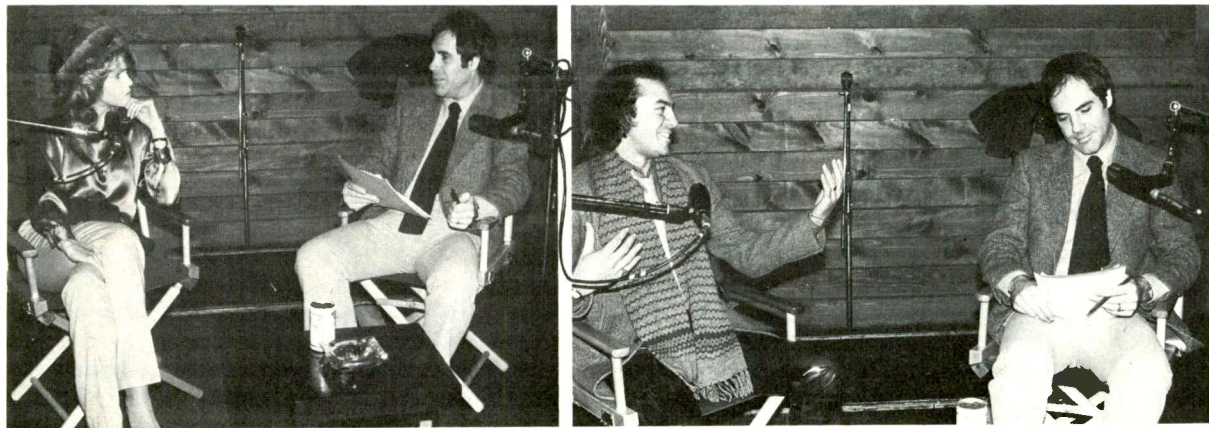
Bob Seger (Capitol). Adds this week are B100, WIFE, KNUS. Also on KILT, HB-28 KRTH.

Hall & Oates in Philly



It's not often that 1800 people turn out for an in-store promotion, as they did when RCA Records artists Daryl Hall and John Oates returned to native Philadelphia and visited a Peaches store. The homecoming found Daryl and John in a festive mood, as shown in Daryl's attempt to sign his autograph on a Peaches employee's head. Pictured from left: (front row) Mike Morin of Peaches; Bob Catania, RCA Records local promotion representative, Philadelphia branch; and Peter Halsband of Peaches; (back row) Bob Czech, salesman for RCA Records, Philadelphia branch; Daryl Hall; John Oates; and Art Weissman, RCA Records Philadelphia branch manager.

'Klein Hour' Packs Power



Seen here with Robert Klein during the taping of DIR's "The Robert Klein Hour," the new syndicated radio show combining a Tonight Show format with a top 20 album countdown utilizing the RW charts, are actress Jane Fonda (at left) and lyricist Bernie Taupin.

Sister Sledge on Euro Promo Tour

■ NEW YORK—Cotillion recording group Sister Sledge has launched a week long European promotional tour consisting of television appearances and press interviews. In Paris the group met with WEA personnel and taped an appearance on the Dick Sanders TV show. Sister Sledge will be the only international act on the show, which normally hosts only French MOR and pop artists. The show will be aired at the end of April and will later be shown at the Golden Rose International Concourse in Montreux.

In Amsterdam Sister Sledge taped appearances on the "Top Pop" and "Tros Pop 50" TV shows which specialize in chart singles. The group also fielded interviews with Dutch and English journalists. Sister Sledge made their European debut in April '75, as co-headliners of the "Super-soul In Concert" tour.

Polydor Taps Riordan

■ NEW YORK—Ruth Ennis, vice president, personnel of Polygram Corporation, has announced the appointment of Michael Riordan to the newly created position of personnel director, Polygram Corporation.

In this capacity, Riordan will be involved in all phases of personnel management and administration with emphasis on executive recruitment.

Prior to his appointment, Riordan held the position of personnel manager, Grey Advertising, Inc.

Sills To Inphasion

■ LOS ANGELES—Danny Kessler and Clancy Grass have announced the appointment of Randy Sills to national promotion manager for their new label, Inphasion Records.

Sills was formerly national disco coordinator for Ariola Records.

RCA's 'Champagne': More than Disco

By JEFFREY PEISCH

■ NEW YORK—"We learned a lot from Evelyn 'Champagne' King," said Ray Harris, director of black music for RCA records. "She was our introduction to the business of disco. It showed us how big disco really is."

Evelyn "Champagne" King's story is a dream-come-true. In the summer of 1976, all of 16 years old, Evelyn was cleaning bathrooms in the Gamble and Huff studios in Philadelphia. Apparently singing on the job, Evelyn was noticed by T. Life, a writer and producer. After working with her for a while, Life brought her to the attention of RCA's Warren Schatz, who signed her. In August, 1977, while Evelyn was 17 years old, the album "Smooth Talk" with the single "Shame" was released.

When "Smooth Talk" was released, RCA had no idea that they had a disco hit on their hands. "We knew we had an exciting singer, that was for sure," said Harris, "but we weren't sure what direction the record would go."

For several months, the record went nowhere. "It floundered," said RCA director of marketing Dick Carter.

After a few months RCA picked up some positive feedback for "Shame" from some disco pools. "We got the impression," said Carter, "that if we made a disco version, it would probably do well, so we decided we weren't going anywhere the way it was, so why not." This was January of '78, 5 months after the release of the album. By June 30, almost a year after its release, "Shame" was gold; the album is set to turn platinum any day now.

The second single, "I Don't Know If It's Right," like "Shame" a slow climber, was certified gold a few weeks ago. It is still high in pop, soul and disco charts.

Why so long? What finally broke "Champagne?"

"We really didn't do anything different than we normally do as far as promotion: a lot of advertising at the retail level, visibility campaigns, discounts and radio play," said Carter. "We just kept at it."

"A big break," said Ray Harris, "came in January of '78 when Evelyn played a showcase—her first live performance—at Brody's in NYC. 'Shame' had just been remixed into a 12", a lot of retailers saw her perform and soon after, the single took off."

"And you've got to remember," said Dick Carter, "that disco has effected the market considerably. Back up radio 18 months: it was fixed, and restricted for the manufacturers. They thought they were doing what they had to: they resisted disco, they thought it was going to go away. Then the clubs got so big that radio realized that disco wasn't just a passing phase, that there was some way to turn this into a commercial venture."

At the same time, Carter maintains that the concept of the disco artist is not accurate. "There is a disco club, a disco radio, and

E/A Taps Brooks

■ LOS ANGELES—Jay Brooks has been named Elektra/Asylum local promotion representative for Pittsburgh, it was announced by Ken Buttice, E/A vice president/promotion.

Brooks had been mideastern regional promotion representative for Arista Records in 1978, and for three years previously had been involved in local and regional promotion in the Pittsburgh area for RCA. Brooks also has had extensive experience in radio, having been operations manager, program director, and announcer on a variety of stations.

maybe even a disco buyer who will only buy a 12" mix, but I don't think it's fair to categorize people like Evelyn King as disco artists. What disco has done is to give people like her entrance and exposure they didn't get prior to the club influence and radio broadcast.

Creative Artist

"Evelyn is a creative artist whose expression is music, and if she can reach more people with the help of disco clubs and radio, fine," said Carter. Ray Harris expressed the same sentiments: "Evelyn has become a hit from her disco songs, but there's a whole other side to her—ballads and good solid songs—that people who buy the album are discovering."

To underscore this point, Carter pointed out that King is booked through June in night clubs, halls, arenas, "and only a few discos."

"We've learned, said Carter, that if we commit ourselves to an artist—as we have to 'Champagne'—and that one of her

(Continued on page 64)

Dobie's Delight



'Infinity recording artist Dobie Gray gets a backstage hug from labelmate Marva Hicks after his recent Cellar Door performance in Washington, D.C. as Infinity Baltimore/Washington promotion manager Mark Weiss (right) looks on.

Cover Story:

J. Geils Band Makes Its Move

■ Intensity. Raw energy. Excitement. Pure rock 'n' roll. That's the J. Geils Band. The revitalized J. Geils Band. America's hardest rockers.

Remaining loyal to the truest rock roots, the band has been able to take its blues and r&b influences and step forward with packages of progressive rock 'n' roll that invigorate and inspire.

The band is the latest to be inspired after signing with EMI America and releasing "Sanctuary," its first album for the label. The first nine years of the J. Geils Band saw the group develop a hardcore following that enhanced the band's reputation as a true "people's band." Exhaustive road work in both the United States and Europe entrenched the band even firmer in the hearts of rock 'n' roll devotees.

As the band enters its 10th year—with original personnel—there's even more reason for excitement. "Sanctuary" has already been given an RIAA certified gold award for sales and the J. Geils Band is playing to sellout houses during its current U.S. tour.

"Being with EMI America, it being a new company with all their excitement, got us twice as excited about making a record," said Peter Wolf, the fast-talking, quick-stepping lead singer of the J. Geils Band. "So when we talked about making an album, we decided to make a definitive rock album and not go back to some older tunes or any other styles we had. We wanted to just utilize all the distinctive flavors of rock. That's what we've tried to make the theme of this album."

Wolf and his writing partner Seth Justman—J. Geils keyboardist and arranger—have succeeded. Critical response to the lp has been overwhelming, sales have

been good and crowd reaction to the new material has been ecstatic, giving the band reason to believe that "Sanctuary" will be its biggest success to date.

Recorded at Longview Farms and the Record Plant in New York City, the album is as cohesive as the J. Geils Band. Lead guitarist and band namesake J. Geils, bass player Danny Klein, drummer Stephen Bladd, harmonica virtuoso Magic Dick, Justman and Wolf strike all the emotions in "Sanctuary," from the frantic "Jus' Can't Stop Me" to the mournful "I Don't Hang Around Much Anymore." The new association with producer Joe Wissert has also proved to be extremely positive, launching the band into its next decade with a perspective and dedication as fresh and strong as in the beginning.

"After being together for the length of time we've been together with no personnel changes, we've all been through all different kinds of situations," said Wolf in his own distinctive style that made him one of Boston's earliest radio stars when he worked the midnight to 7 a.m. shift at a local FM station. "Being on the road, going through one-night stands, 10-night stands, meeting all different kinds of people, coming into a town and finding out your best friend's not there any longer for several reasons, going through all the different changes that time will take you through after a while, it seems people were searching for one thing—sanctuary."

The J. Geils Band has found its sanctuary — EMI America. And now, it's on to at least another decade of, as Wolf puts it, "doin' slippin' and slidin', wheelin' and dealin' and gettin' it all crazy and not gettin' it lazy."

Angel in Action



Casablanca Record and FilmWorks recording artists Angel recently performed in New Haven, Connecticut, appearing in a Main Street Motorcade down the streets of New Haven prior to the concert. Pictured above outside the headquarters of WAVZ Radio just prior to the motorcade are, from left: Willy B. Goode, WAVZ air personality; Rossi Cooper, WAVZ; Danny Lyons, WAVZ air personality; Frank Dimino, Angel; Lance Bogart, Casablanca promotion; Felix Robenson, Angel; Gregg Giufria, Angel; Curt Hansen, WAVZ; Barry Brandt, Angel; and Punky Meadows, Angel.

Intersong Taps Lombardo, Bauman

■ NEW YORK — John Lombardo has been named Intersong west coast creative director and the New York professional staff expanded with the appointment of Mark Bauman as professional manager. The announcement was made by Don Oriolo, Intersong vice president and general manager.

Lombardo, who is based in Los Angeles and is running the west coast division of Intersong, most recently was an independent producer working with such artists as Ian Thomas and Bobby Arvon. Prior to this, Lombardo was west coast a&r director for RCA Records and worked for RCA's publishing company Sunbury-Dunbar in both Canada and on the west coast.

Prior to coming to Intersong, Bauman was an independent publisher. An independent producer, Bauman is also a songwriter who has current cuts by John Davis and the Monster Orchestra on Columbia and by Midsong artist Carol Douglas.

E/A Names Smith To Regional Post

■ LOS ANGELES—Bill Smith has been named southern regional promotion representative for Elektra/Asylum Records, it was announced by Ken Buttice, E/A vice president/promotion. Smith will be based in Atlanta.

Prior to joining E/A, Smith worked in local promotion for ABC Records in Texas and Oklahoma, and in regional promotion in Atlanta. He had previously been a sales representative for the Seagram Company.

Phonogram Names Two To Promotion Posts

■ CHICAGO — Jim Jeffries, vice president/national promotion director for Phonogram, Inc./Mercury Records, has announced the appointment of Carolyn Broner as local promotion manager for the firm in the Southern California market. In an unrelated move, Joe Grossman has been switched from the Minneapolis to St. Louis market.

Broner will be based in Los Angeles, working all formats of radio, primarily in the Los Angeles and San Diego markets, as well as the secondaries. She will report to Jeffries. Prior to joining Phonogram/Mercury, she did artist development and promotion for Epic Records.

Grossman's new territory will predominantly be St. Louis and Kansas City, plus the surrounding secondary markets. He will be based in St. Louis. Prior to joining Phonogram last year, he worked with Polygram Distribution in New York.

Brannon To Infinity

■ LOS ANGELES—Michael Brannon has been appointed promotion manager, Denver for Infinity Records, Peter Gidion, Infinity vice president, promotion has announced.

Brannon joins Infinity after five years at ABC Records where he was most recently Denver promotion manager, prior to which he served as ABC's Boston promotion manager as well as in various sales posts in Boston.

Brannon, who will be responsible for Infinity's promotion efforts in Colorado, Utah, Wyoming and New Mexico is based at Infinity's offices in Denver, and reports directly to Infinity's southwest regional representative, Wayne McManners.

Dire Straits at 'NEW



Taking the country by storm during their current U.S. tour, two members of Dire Straits took out some time to visit New York's WNEW-FM. Pictured from left: John Illsley, bass, Dire Straits; Pick Withers, Dire Straits drummer; Ellen Darst, northeastern artists development manager WB; Meg Griffin, WNEW-FM DJ.; Dave Herman, WNEW-FM DJ. Dire Straits' first Warner Bros. album has just been certified platinum by the RIAA.

VIP of the Week

By FRANK HART

■ In view of the great impact of Disco music across the nation and especially in the Miami area, we decided to interview Jerry Rushin, program & music director at WEDR-FM, Miami, to see how disco has affected both black & Latin radio in the area.

Jerry began his career late in the radio industry. After a stint in the army, he got into radio "out of boredom." The logo at WEDR is Soul Star 24 hours a day, and Rushin believes very strongly in helping the community.

RW asked Rushin how he feels about the future of black and Latin radio and the onslaught of disco throughout the record and radio industry, breaking down and crossing over so many formats.

"Somewhere I hope people go back to basics, raw talent and hard work," said Rushin. "I think the future of black radio is not as important as what's happening now will determine the future of black radio. What is happening with the disco thing is that so many talented people are being put out of work. Disco isn't singing, anybody can do a disco record.

"I'm concerned for the raw talent, in particular black artists. If all music is the same anybody can work. But being black and in the black community and trying to hold on to black identity, the black DJ has to have the freedom to express himself to be creative and to relate to the needs and wants of the black community, to be of value to the black community in which he serves or whatever community that might be. Here in Miami, the city is into

today's disco music; it doesn't take talent to be a disco DJ. On the other hand, for a radio announcer in ten seconds in his own soulful way to tell kids to stay off drugs and to relate to them—that takes talent and freedom. A typical case is when a PSA comes on in his own words and my audience can neither understand or relate to.

"Disco music has no color, it is for everybody. Now since it has no color, it is totally impossible for this type of station to cater to any particular group of individuals, especially any ethnic group. As a black radio announcer in the city of Miami, I ride the streets, see the dope pushers and see what goes on. I live a part of this life, so I know what needs to be said, the ultimate fear being this: with less black music being produced it means more black stations will have a harder time finding black music for the audience to relate to. Then as a chain reaction, you have less black stations, just disco stations, Studio this and Studio that, less black oriented stations. Black communities across America are having less and less outlets for their wants and most of all their needs. Blacks in the industry, as a result of this, are slowly being eliminated from the industry itself. There are fewer DJs and promotion men. The same happens with Latin radio. To anybody who may read this, as long as I'm programming WEDR-FM or any other station, I intend to maintain 100 percent black programming; however I can't do it alone and a few other brothers need the industry's support desperately."

Latin American Album Picks

VISIONES

PABLO ABRAIRA—Pronto PTS 1047

Respaldado por brillantes orquestaciones, Pablo Abaira interpreta un muy comercial y romántico repertorio de baladas y algunos números más movidos. Resaltan "Habrà que ver" (Perez Botija), "Lagrimas Mojada" (Perez Botija) y "Amor Marinerò" (J. C. Calderón-Seijas).

■ Backed with great orchestration, Pablo Abaira performs a very commercial and romantic package of ballads. "Rezaré" (J. C. Calderón), "Corre, corre, vuelva" (Seijas-Villa-Guerin) and "Encadenado" (Calderón).

(Continued on page 60)

Desde Nuestro Rincon Internacional

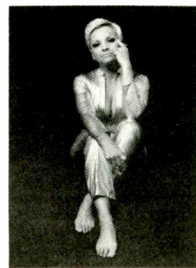
(This column appears first in Spanish, then in English)

By TOMAS FUNDORA



■ Atendiendo una invitación de **Natalio Chediak**, Secretario General de la Interamerican Copyright Institute, ante una gestión de los amigos de CBS International, asistí a una reunión propiciada por la mencionada entidad de su Comité de Anti-Piratería Inter-Americana, en las facilidades de CBS, Coral Gables, firma que ofreció cortesmente sus salones de conferencia para la celebración de tan importante evento. Asistieron **Jules E. Yarnell**, consejero especial de anti piratería de la Industria Discográfica de America, (RIAA), **John L. Murphy**, Abogado Especializado en estas gestiones y con un amplio historial, al igual que Yarnell, en las luchas contra la piratería en Estados Unidos, **Natalio Chediak**, Dr. **Henry Jessen** (Brasil), **James Bouras**, Esq. (U.S.A.) Dr. **Miguel Emery** (Argentina), **José Bustillos**, (Mexico) **James Progris**, Profesor de la Universidad de Miami, **Jesús Sánchez Lima**, Abogado de Miami, **Juan A. Estevez**, abogado (U.S.A.) **George Tavares** (CBS) y como observadores **Henry Brief**, Director Ejecutivo de RIAA (USA), **Tomás Fundora** (U.S.A.) **Ewing G. Layhew**, Director Ejecutivo de la Asociación de la industria Filmica de

América (Motion Picture Association of America, **Stephen Bercovitch** de la Asociación Filmica de América y **Tony Moreno** de Alarm (U.S.A.) Ante la naturaleza de lo tratado y en absoluta cooperación con el pedido de los integrantes de la reunión, daré a la publicidad la semana entrante el texto oficial de lo acordado. Vaya nuestra felicitación al Dr. Chediak y a todas las altas personalidades presentes, representantes de altas esfera de las más importantes expresiones de nuestro mundo musical, por el desarrollo de una reunión que se ha caracterizado por darle solución inmediata a este cáncer de la propia industria, piratería. El Sr. **Jules Yarnell** actuó como Chairman de la reunión que condujo a la altura de su cargo. Ante la oportunidad brindada por la casualidad, disfruté, un esplendido almuerzo propiciado por CBS, en el cual conté, a ambos lados, con la presencia de **Yarnell** y **Murphy**, lo cual me dió la oportunidad de constatar la energía, conocimientos y entrega total de estos dos hombres, que han dedicado gran parte de sus vidas a la lucha contra la "piratería intelectual." ¡Nuestra felicitación y reconocimiento a ambos luchadores norteamericanos!



Blanca Rosa Gil

Está causando **Julio Iglesias** impacto en Brasil con sus grabaciones en portugués. En amena charla con el amigo **Fritz Henschell** de CBS,

este me comunicó ventas por más de 100,000 elepés y que fueron por arriba del mayor vendedor de Brasil, **Roberto Carlos**, del primer sencillo lanzado al mercado. Por otra parte, **Roberto Carlos** terminó de grabar un long playing en Italia e iniciará una "tournee" por Europa en las primeras semanas de Junio, que le llevará a Italia, España, Francia y Suiza, donde filmará un especial para la televisión . . . Lanzó el sello Compás en Estados Unidos el primer sencillo de **Valen**, cantante español con amplio historial discográfico,

que será sometido a gran promoción a través de empresas discográficas independientes en toda Latinoamérica. El sencillo en cuestión tiene "Melissa" (F. Valenzuela) y "Orgullosa" (Valenzuela) . . . Liznel Records lanzó al mercado en Puerto Rico y Estados Unidos su long playing titulado "Simplemente . . . Guelo" por **Guelo**, otro del **Conjunto Quizqueya**, titulado "A Mamá y Papá" y un nuevo

(Continued on page 59)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
2. **JILGUERO**
JOAN SEBASTIAN—Musart
3. **CORAZON, CORAZONCITO**
RENE & RENE—ARV
4. **LARGA DISTANCIA**
RICARDO CERATTO—Latin Int.
5. **CUANDO MUERE EL AMOR**
RUDY MARQUEZ—Top Hits
6. **RECUERDO APAGADO**
NAPOLEON—Raff
7. **EL PLANTON**
LOS FELINOS—Musart
8. **AMOR EN EL AIRE**
LA EDAD/ENRIQUE GUZMAN—
Fama/Orfeon
9. **DONDE ESTAS CORAZON**
ROBERTO VALDEZ—LAD
10. **AMOR DE AMANTES**
SANTIAGO—Pega

Chicago

By PUBLIMET

1. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR—Melody
2. **AMIGO**
ROBERTO CARLOS—Caytronics
3. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS—Alhambra
4. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
5. **LA CARTA MIA**
BROWN EXPRESS—Fama
6. **VICIO**
SOPHY—Velvet
7. **ETERNAMENTE**
FELICIDAD—Fireball
8. **NO TIRES NUESTRO AMOR**
ROMEO SANCHEZ—ARV
9. **OH MON AMOUR, MON CHERIE**
GUIDO DEL VERDI—Orfeon
10. **TOMAR Y LLORAR**
LOS HUMILDES—Fama

Los Angeles

By KALI

1. **MOTIVOS**
JOSE DOMINGO
2. **RASPUTIN**
SOL BANDA
3. **SOY YO**
LOS YONICS
4. **LA RONCONA**
LOS 8 DE COLOMBIA
5. **ME PENSARAS**
CHELO
6. **RECUERDOS**
LOS BABY'S
7. **SOY CELOSA**
VERONICA CASTRO
8. **EL SOL SE FUE**
ROBERTO JORDAN
9. **YMCA**
VILLAGE PEOPLE
10. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS

Mexico

By VILO ARIAS SILVA

1. **MOTIVOS**
JOSE DOMINGO—Melody
2. **AMIGO**
ESTUDIANTINA MIGUEL ANGEL—
Musart
3. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon
4. **LO PASADO, PASADO**
JOSE JOSE—Ariola
5. **NOCHES DE VERANO**
ANGELICA MARIA Y RAUL VALE—
Melody
6. **HOY TE VAS**
JOSE BARETTE Y EL MIRAMAR—
Accion
7. **CAMAS SEPARADAS**
YOLANDA DEL RIO—RCA
8. **CAMINEMOS**
PALITO ORTEGA—Orfeon
9. **SI AMANECE**
ROCIO JURADO—RCA
10. **YO SOY MILLONARIO DE AMOR**
KATUNGA—Microfon

Ventas (Sales)

Miami

1. **BOLEROS**
PEQUENA COMPANIA—Alhambra
2. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
3. **MI AMANTE AMIGO**
ROCIO JURADO—Arcano
4. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
5. **POR FIN MANANA**
ROBERTO CARLOS—Caytronics
6. **AQUELLOS BOLEROS**
ROLANDO OJEDA—Alhambra
7. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
8. **COMO TU**
LUPITA D'ALESSIO—Orfeon
9. **EL SOL SE FUE**
ROBERTO JORDAN—Arcano
10. **SIN DEJAR DE AMARTE NUNCA**
LOLITA—Caytronics

Mexico

By VILO ARIAS SILVA

1. **LO PASADO, PASADO**
JOSE JOSE—Ariola
2. **MOTIVOS**
JOSE DOMINGO—Melody
3. **AMIGO**
ESTUDIANTINA MIGUEL ANGEL—
Musart
4. **COMO TU**
LUPITA D'ALESSIO—Orfeon
5. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon
6. **HOY TE VAS**
JOSE BARETTE Y EL MIRAMAR—Accion
7. **CAMAS SEPARADAS**
YOLANDA DEL RIO—RCA
8. **NOCHES DE VERANO**
ANGELICA MARIA Y RAUL VALE—
Melody
9. **TENGO SED**
LUCIA MENDEZ—RCA
10. **CENTINELA DE LA PLAZA DE ROMA**
TEHUA—Polydor

Houston

1. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
2. **YO QUISIERA SR. LOCUTOR**
VERONICA CASTRO—Peerless
3. **TOMAR Y LLORAR**
LOS HUMILDES—Fama
4. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
5. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
6. **ALMA DE NADIE**
VICTOR ITURBE—Atlas
7. **LA MURALLA DE TORTILLA**
TROPICAL SUNDIN—Novavox
8. **LO PASADO, PASADO**
JOSE JOSE—Pronto
9. **PEQUENA Y FRAGIL**
ABRIL 78—Joey
10. **SOLDADO RASO**
RAMON AYALA—Freddy

Spain

By JOSE CLIMENT

1. **ACORDES**
PECOS—Epic
2. **SOLO PIENSO EN TI**
VICTOR MANUEL—CBS
3. **SALDRE A BUSCAR EL AMOR**
MIGUEL GALLARDO—EMI
4. **CALLADOS**
ANGELA CARRASCO—Ariola
5. **TERCIOPELO Y FUEGO**
FALCONS—Phonogram
6. **LO SIENTO MI AMOR**
ROCIO JURADO—RCA
7. **VOY A PERDER LA CABEZA POR TU
AMOR**
JOSE LUIS—RCA
8. **TE QUIERO MUCHO**
ROCIO DURCAL—Ariola
9. **ROCK AND ROLL EN LA PLAZA DEL
PUEBLO**
TEQUILA—Zafro
10. **ELLA "A.A"**
MANOLO Y JORGE—RCA

Nuestro Rincon (Continued from page 58)

long playing de la cubana **Blanca Rosa Gil**, recientemente firmada como artista exclusiva de la etiqueta puertorriqueña . . . Rompieron !records" de asistencia **Willie Colon** y **Ruben Blades** en sus presentaciones en el "Corso" de Nueva York. El "record" anterior lo disfrutaron **Celia Cruz** y **Johnny Pacheco**, cuando hicieron sus presentaciones en el popular centro nocturno neoyorkino . . . Disfruté amena charla con **Henry Stone**, presidente de T.K. Productions y Tone Distributors, en Miami, Florida, en la cual me comunicó los grandes planes promocionales en el lanzamiento al mercado norteamericano e internacional, del ya exitoso grupo cubano norteamericano **Foxy** en su nuevo long playing en el cual se ha incluido su éxito actual "Hot Number." El contenido y la tapa están formidables. Hacía tiempo no visitaba las facilidades de Henry y pude constatar en sus nuevas ampliaciones, incluyendo las nuevas oficinas de **Murial Stone**, que en el conglomerado todo huele a "plata" gorda. ¡Me alegro!

T.H. Records de Estados Unidos acaba de abrir sus oficinas en San Antonio, Texas, con **Carlos Santa Cruz** como Gerente General. Sigue TH su carrera de expansión y éxitos, dirigidas por **Tony Moreno** . . . Caytronics presentará su espectáculo "Concierto de . . . Las Flores" en el Felt Forum del Madison Square Garden de Nueva York el domingo 8 de Abril en funciones de 2 p.m. y 6 p.m., contando con el espectáculo completo de **Lola Flores**, y sus hijas **Lolita** y **Carmen**. Se espera que esta nueva gestión del incansable **Rinel Sousa** se convierta en un record de asistencia y éxitos . . . Y ahora . . . ¡Hasta la próxima!

Accepting the invitation of **Natalio Chediak**, general secretary of the Interamerican Copyright Institute, as per a suggestion of our

good friends at CBS International, I attended a meeting of the Committee of Interamerican Anti-Piracy, that took place at the premises of CBS in Coral Gables, Fla. Among the participants were: **Jules Yarnell**, chairman (USA); **John L. Murphy** (USA); **Natalio Chediak**, secretary general (USA); **Dr. Henry Jessen** (Brazil); **James Bouras**, (USA); **Dr. Miguel Emery** (Argentina); **José Bustillos** (México); **James Progris**, prof., University of Miami; **Jesus Sanchelima**, attorney, City of Miami; **Juan A. Estevez**, attorney (USA); **George Tavares** (CBS) and other observers including **Henry Brief**, executive director of RIAA (USA); **Ewing G. Layhew**, executive director, Motion Picture Assoc. of America; **Stephen Bercovitch**, Motion Picture Assoc. of America; **Tony Moreno**, Alarm (USA) and myself. Because of the several aspects treated in this meeting and in order not to jeopardize its confidential nature, I will report the results of such an important meeting next week, following the official press release. My deepest congratulations to **Dr. Chediak** and all the personalities involved for the development of this meeting in which energetic and important measures against piracy had been contemplated and organized. **Jules Yarnell** performed as chairman of the board, accomplishing his duties in a top manner. I also enjoyed lunch, given by CBS, in which I sat side by side with Yarnell and Murphy, which gave me the opportunity to know about their plans, stamina, know-how and total dedication to the fight against "intellectual piracy." My congratulations again to these two American fighters . . . **Julio Iglesias** is creating an impact in Brazil with his recordings in Portuguese, as reported by **Fritz Henschell** from CBS. Julio has sold over 100,000 lps, surpassing **Roberto Carlos**, the biggest seller in Brazil. On the other hand, **Roberto Carlos** has just finished recording an lp in Italy, and will

(Continued on page 60)

AGAC Prepares For Royalty Fight

(Continued from page 3)

Rinfret Associates, the Washington firm described as "one of the most prestigious in the field," who will soon be sending a detailed questionnaire to AGAC's more-than-4000 members designed to paint a complete picture of the status, both economic and personal, of songwriters in the United States.

The original copyright law, enacted in 1909, called for a statutory ceiling for mechanical royalties amounting to 2¢ per recorded track. In 1976 that ceiling was raised to 2¾¢ (or, in the case of lp sides with only one or two tracks, ½ of 1¢ per minute of playing time—for example, 5¢ for a 10-minute cut); however, Drake said, there is no minimum requirement, meaning that "nothing obligates a record company to pay that amount if the person controlling the copyright will accept less." According to Drake, the RIAA met with the Copyright Royalty Tribunal in late 1977—offering "a volume as thick as the Gutenberg Bible" in support of their case—in an attempt to reduce the rate back to the 2¢ level. "They represented that the record industry is suffering due to the imposition of the three quarters of a cent that the Congress levied," Drake said in his speech, and "you may rest assured that there will be no let-up on the part of the wealthy and powerful RIAA in their efforts to turn back our tiny victory."

The scheduled review of the law by the Copyright Royalty Tribunal in 1980 is "our only chance to fight off the diminution of the allowed law"—to say nothing of the attempt to "strengthen the law on our behalf"—that AGAC will have until 1987. "And after 1987," Drake added, "there will

be a lapse of ten years before the next review." Hence the importance of the Rinfret survey, which already has determined that "neither the U.S. Department of Labor nor any other agency has statistics on songwriters. We do not exist even as a group." Drake urged that all AGAC members, who will be guaranteed anonymity, answer the Rinfret questionnaire, saying that "our professional economists must have all the facts so that they may go forward with all the intelligence that it is possible to muster. This will lead them to the final volume of papers covering the state of the American songwriter," which "they will present to the Copyright Royalty Tribunal."

In both his talk with the press (which also included AGAC legal counsel Alvin Deutsch) and his speech to AGAC members, Drake made references to the percentage system of royalty payment commonly used in Europe. "The rate is eight percent in West Germany," he said, "but companies like Polygram are thriving over there even while paying that amount," an amount that "turns our domestic tycoons pale to contemplate." With that figure in mind, he added, as well as the United Kingdom's 6¼ percent rate, "there seems to be a flaw in the record companies' argument that they're hurting here, while they're doing very well in Europe with the more stringent laws." As a result, AGAC is not merely seeking the maintenance of the 2¾¢ rate currently in effect in the U.S.—they want "a substantial increase, the maximum that we're entitled to." Ideally, the increase would take the form not of a static figure, like 2¾¢, but would consist of a percentage that would tie in to the inflationary spiral.

Nuestro Rincon (Continued from page 59)

start a tour in Europe the beginning of June that will take him to Italy, Spain, France and Switzerland, where he will tape a TV special . . . Compás label from the USA just released the first 45 of **Valen**, the well known Spanish singer, which will be promoted intensively through independent record companies in all Latin America. The single contains "Melissa" (F. Valenzuela) b/w "Orgullosa" (Valenzuela) . . . Liznel Records just released in Puerto Rico and the States a new lp by **Conjunto Quisqueya** entitled "A Mamá y Papá," and another one by **Güelo** entitled "Simplemente . . . Güelo," and one by Cuban singer **Blanca Rosa Gil**, recently signed to this Puerto Rican label . . . It should surprise no one that **Willie Colon** and **Rubén Blades** broke all attendance records, including the one established by **Celia Cruz** and **Johnny Pacheco**, when they made their first appearance at the Corso in New York. The previous record had been set by **Celia** and **Johnny** three years ago . . . I enjoyed talking with **Henry Stone**, president of TK Productions and Tone Distributors, in Miami, Fla., in which he informed me of the heavy promotional plans in the American and international markets in favor of **Foxy**, already well known through their previous success, "Get Off." Their latest hit, "Hot Number," is included in their latest lp, which has a great cover and terrific material . . . TH from Miami has just opened its new offices in San Antonio, Texas with **Carlos Santa Cruz** as general manager.

Keyworth LP (Continued from page 54)

the things that are most successful commercially."

How have his Bronco teammates reacted to Keyworth the singer? "They don't give me any flack," he answers thoughtfully. "They want me to be successful. There's a kind of camaraderie among ballplayers that goes beyond our playing days. We're drawn closer together and we want each other to succeed."

Noting that he is married and the father of two children, a reporter wonders what effect two careers has had on home life. Keyworth says all is copacetic. "My wife's never been into a lot of the petty things that go on on a football team. She's never been into it nor does she care about it. We have a certain amount of trust and confidence in each other, and she's found she's more comfortable with musicians and people in the music industry than she is with a lot of the players and their wives. We've got another realm of existence, different goals we're trying to reach, and football is not

the only thing in our lives right now."

If all goes according to plan—and the success or failure of "Keys" figures prominently in this—Keyworth will play out the final year of his contract next season and move on. "It's been my plan since I came into football to play six years in the NFL," he says, "and I'm just really thankful I've been able to reach those goals. Now I want to get to work on my music."

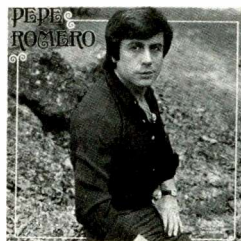
Shemel To Address C'right Luncheon Circle

■ NEW YORK—Sidney Shemel, vice president of United Artists Music and general counsel for the publishing company, will be the key speaker at the upcoming Copyright Luncheon Circle, Friday, April 6.

Shemel's topic is "The Acquisition And Sale Of Music Copyrights." Site of the luncheon is Rosoff's Restaurant in Manhattan. The Copyright Circle gathering will begin at 12 noon.

Latin American Album Picks

(Continued from page 58)



PEPE ROMERO

Onix ORLLPS 006

Bajo la dirección de Juanito R. Marquez, Pepe Romero interpreta temas de corte español e internacional. Sonando como éxito "Te quiero a tí" (Pablo Cano-V. Galarza). Otros temas son "Quiero" (C. Cosentino), ". . .o debo amarte más" (M. Castel) y "Canción del olvido" (J. Marquez).

■ Under the direction of Juanito R. Marquez, Pepe Romero from Spain offers a very commercial package of Spanish and contemporary romantic tunes such as "El Farolero" (Monte-Ulecia), "Solo en la estación" (Jaen) and "Amor y perdón" (P. Delgado).



AMAME

MANOLO GALVÁN—Microfon LMS 76126

Con "Tanto Amor," éxito en Argentina incluido en este paquete, Manolo Galván comienza a recibir buena promoción en esta nueva producción. "Solo pienso en tí" (R. García), "Te da vergüenza" (Pardo), "Tanto amor" (J. Galván-M. Galván) y "Mi último adiós" (J. Galván-M. Galván).

■ With "Tanto Amor" a smash in Argentina, Manolo Galván is starting to get air play in several areas with this tune. Also good in "Matame" (J. Galván-M. Galván), "Fres el amor" (J. Galván-M. Galván) and "Adios" (J. Pardo).



QUIERES JUGAR? (WANNA PLAY?)

TITTI SOTO—Mericana XMS 153

En producción Soto-Joe Cain, Titti Soto vuelve de nuevo a lucir su talento en música rítmica y ligera. Invita a bailar y al optimismo en "El Monquirimonchi," "Tú volverás," "Como cambia el tiempo" y "Quisiera encontrar." Temas de T. Soto.

■ Produced by Soto-Joe Cain, Titti Soto shows his talent in light, danceable and extremely commercial music. "Sandra . . . Sandra," "Monuirimondhi," "Hay una muchacha" and "Fuerte."

Legislator Seeks Cal. Blank Tape Tax

(Continued from page 3)
man law," were announced at a press conference here the preceding Friday (23).

The tax would be applied to the wholesale price of blank tapes and collected at the point of distribution. While Sieroty estimated that \$1.4 million would be raised annually — "based on current estimated wholesale audio tape sales of \$28 million in California" — other spokesmen suggested that the tax, which would be added to the six percent state sales tax already collected at the retail level, would add as little as 10-15¢ to the consumer's tape outlay.

The advantages of the tax, Sieroty said, are two-fold. First and foremost, it would provide "much-needed" work for California musicians, "who suffer a high rate of unemployment"; the accumulated revenue "represents a means of channeling back to the music makers some of the royalties lost because of free taping." In addition, since the musicians would be paid with the funds to play free public performances — concerts that would cover the spectrum of musical styles — the people of California would be the recipients of what Sieroty called "cultural enrichment." Other possible uses of the funds would include music classes at public schools or "training workshops for musicians."

Joining Sieroty at the press conference were Irving Bush, a

member of the Los Angeles Philharmonic and chairman of the Orchestra Committee; jazz flutist Buddy Collette; rock musician and columnist Jim Loving; country and western musician Hal Southern; Musicians Union vice president Vince diBari; and Jay Lowy, president of the Los Angeles chapter of NARAS and Jobete Music's vice president and general manager.

All of the participants expressed strong support for the bill, especially diBari, who called it "frighteningly simple. It's one hell of a bill. The name of the game is musicians working," he continued. "There are only a few musicians under contract today, whereas we used to be guaranteed 39 weeks of work a year. We have the greatest players in the world right in this city, and we simply must protect their livelihood" (the dispersal of funds would not be limited to union members, however). Only Southern added a note of caution, saying that "the workability of some of the provisions bothers me. For instance, how will the funds be allocated?" (Having been collected by the State Board of Equalization, the money would be administered by the California Arts Council. Composers, arrangers and publishers of the works performed in public would receive normal royalties.) However, Southern also said that "we are on the verge of a tremendous taping explosion. If we continue to wait on this, we'll be too late."

Hancock at the Line



Columbia artist Herbie Hancock recently appeared before sold-out crowds at New York's Bottom Line. Hancock has been touring in support of his latest lp, "Feets Don't Fail Me Now," and 12" disco single, "You Bet Your Love." Pictured from left: Bill Freston, executive assistant to president, CBS Records Div.; David Rubinson, producer; Bennie Maupin; Herbie Hancock; Bruce Lundvall, president, CBS Records Division.

Mikes' Moves

■ NEW YORK — Mikes' Artist Management, Ltd. has relocated to expanded office space. The new address is: 216 East 49th Street, 3rd floor, New York, New York 10017. The phone number remains (212) 759-9658.

Big Sound Ups Snyder

■ WALLINGFORD, CONN. — Thomas 'Doc' Cavalier, director of Big Sound Records, has appointed Douglas K. Snyder, co-founder of Big Sound, to head the a&r department of the label.

Capricorn Signs Two Guns



Phil Walden, president of Capricorn Records, has announced the signing of the group Two Guns to a long term recording contract. The four man band, which hails from Oklahoma, consists of Kenny Barker on guitar and lead vocals, Bobby Williams on guitar, Mike Sconce on bass and lead vocals, and Pat Sconce on drums. Two Guns debut Capricorn album, "Balls Out," is scheduled for release on April 16. Pictured from left: Kenny Barker of Two Guns; Alan Walden, Two Guns manager; Mike Sconce, Bobby Williams and Pat Sconce of Two Guns; Capricorn Records president Phil Walden; and vice president and general manager of Capricorn Don Schmitzler.

Cal. Anti-Scalping Measure

(Continued from page 4)

scalping law currently on the books that limits the amount of money that can be charged above and beyond the printed ticket price. The establishment of this ceiling—compared in theory by Krebs to a New York law that limits surcharges to \$2-\$3—is one of the goals of the committee. State Assemblyman Mel Levine of Santa Monica did in fact propose such a measure (#AB2333) last year, but it met with little success because "ticket agencies applied intense pressure through lobbying," said Vallon.

Individual Law

The only existing anti-scalping legislation concerns itself with individuals actually scalping on the premises of an event. "But we want to crack down on the people who control the tickets, not just the people outside the venue," said Krebs. "Last year, for instance, we did a special "thank you" concert with Aerosmith at the Santa Monica Civic; and although we made tickets available only by mail lottery, the scalpers beat us anyway." Moorhead added that "when a kid sits out all night at the Forum and still gets ticket number 1000, there's something wrong. We have to be able to sell more good tickets to the kids who want to buy them."

Enforcement

The question of enforcement for the new law, should it be passed, has yet to be fully answered. "I think 50 percent of the scalpers will be scared off just by having a law on the books," said Krebs. "An additional percentage will have to be stopped by stricter enforcement at the actual concerts." I also think you'll see the

disappearance of scalping ads in the press," added Moorhead. "Those people will be easy to prosecute."

Tribunal Readies Home Tape Survey

(Continued from page 4)

artists from the radio rather than actually buying the records, and to what extent this procedure might be practiced, and by what part of the music listener public.

The questionnaire would also probably ask whether or not home-tapers tape entire new lps when they are broadcast on the "Midnight Hour" whole-album format so popular with FM rock stations nationwide, and whether or not such taped copies are passed among friends—as a substitute for the actual lp.

The Tribunal does not want to even offer conjecture at this point, because, as Brennan pointed out, "we just don't know right now."

Perhaps American music listeners do make the occasional tape of a song from the radio—or perhaps we are a nation of rabid, scheming, skinflint fans, calling each other on the phone by the thousand to alert each other when we can make a quickie tape of a new lp being broadcast, and never darkening the door of a record store.

Could it be possibly that along with the outright counterfeiter, the tape and record pirates, the greedy "collecors" turning airchecks into Big Bucks, that to a limited extent, the enemy be us? Could our taping habits at home actually be violating the legal rights of copyright owners?

By the beginning of summer we'll know one way or another; Brennan and his Feds are on the case.

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—JUNOTES: Well, another annual Juno Awards/booze-bash is under the country's collective belt and, as usual, it held few surprises. Touted as the northern Grammys, the Juno Awards invariably see the same faces nominated each year and 1978 was no exception. The nationalistic theme of the TV show presentation was obvious from the outset. **Burton Cummings**, acting as MC this year, started the ball rolling by stating that "1978 was the year that U.S. radio stations began playing 30 percent Canadian content," pointing to the successes of **Dan Hill**, **Nick Gilder**, **Chiliwack**, etc. The writing of the show this year was far superior to those of the past (thanks to **Rick Moranis**), with everyone taking potshots at each other. Prime Minister **Pierre Trudeau** showed up and gave a Hall Of Fame award to country superstar **Hank Snow**, but not before delivering a long, rambling speech on "industrial arts" and their role in emerging nations. With an election (g)looming on the horizon, many people present felt that Trudeau was thumping up the votes on coast to coast TV and the groans were audible throughout his speech. When he finished, Hank Snow came up to accept his award and commented that it was a privilege to receive the award from such a great man. Trudeau, without blinking, raised his hands and started clapping, encouraging the audience to join in. Real humility. His presence became an embarrassment when some bright CBC TV employee allowed the audio portion of that day's events in the House of Commons to be transmitted during the Juno proceedings. While everyone watched artists accepting awards, they heard a member of Parliament declare that "Trudeau has intentionally misled this House." In essence, the guest of honor was being called a liar on the air by a totally unrelated audio clip. With the election to be announced shortly, we wonder if Opposition leader **Joe Clark** must wait until next year's Juno Awards for equal time.

HIGHLIGHTS: Nick Gilder's performance of "Hot Child In The City." **Rush's Alex Lifeson** and **Max Webster's Kim Mitchell** presented several awards, ad libbing wildly in the process. Mitchell announced Dan Hill's nomination for "Sometimes When We Brunch The Eggs Aren't Done Enough." Quick closeup on Dan, sitting at the PM's table with **Patsy Gallant**, who was not pleased. Alex Lifeson, in praising **Liona Boyd's** tremendous talent as a guitarist, turns to Mitchell and says, "She's so good she could blow us both away with one hand." Mitchell asks, "Can you say that on national TV?"

LOWLIGHTS: Technically, the TV show was a farce, constantly marred by technical difficulties. Buzz, click. Maybe two prong socket, (Continued on page 63)

RCA Intl. Hosts Foreign Press



RCA Records International recently invited members of the foreign press corps in New York to a United Nations Plaza Hotel cocktail party as a get acquainted gesture from the expanding international staff and to tell the press of RCA's aggressive overseas expansion. RCA recording artists also attended. Pictured from left: Evelyn "Champagne" King enjoys a laugh with Kelli Ross, division vice president, creative affairs, RCA Records International and Arthur Martinez, division vice president, RCA Intl.

England

By VAL FALLOON

■ LONDON—This year's most imaginative label launch has to be the Mixcrest 50 pence-shaped single, pressed in silver vinyl (with real silver content) and costing 50 pence. The label's boss, **Tony Walbrom** (ex agent and formerly manager of **Jeff Phillips**) has 10,000 pressed and ready to go, but the price will have to be more realistic for the next run, he said. Most singles now cost 99 pence. The artist is **T. Thorpe** (ex-Rubettes) and the title is "Girl How Am I Gonna Win You." Walbrom will be picking up masters only and distributing them via one-off deals for the time being. This title is via selecta. He is looking for international product with the assistance of **Peter Knight**, JNR's Catalyst Company . . . Coincidentally a recent BPI committee voted that singles under 50p would not qualify for chart entry. Otherwise it's a quiet week for ideas, with a clear vinyl twelve inch for **Adrian Gurvitz'** first Jet single, "The Way I Feel" and Polydor's first picture disc for "Manifesto" . . . Pye buying radio spots on Luxembourg to launch its yellow vinyl Flashback series of British oldies. All colour sleeves in the series of ten will feature chart information.

COOL RECEPTION: The Gramophone Record Retailers Committee was disappointed at the lukewarm reception to this year's Discatex conference. Only thirty stores were represented compared to seventy delegates last year, and this poor attendance has put a question mark over next year's meet. The number of record companies taking part also dropped, but as the music trades association secretary remarked "If the retailers want a conference, they are going to have to sup- (Continued on page 63)

Germany

By JIM SAMPSON

■ MUNICH—Though singles hits for CBS Germany in 1978 were few and far between, album sales soared, especially in the domestic pop sector with a **Ricky King** platinum TV-merchandised set plus strong turnover for **Lake**, **Fredl Fesl** and the **Nina Hagen Band**. Add two parts platinum for **Supertramp** and **Santana** to two parts gold for **Leonard Cohen** and **Meat Loaf** and you have a 30 percent sales-hike for 1978, according to CBS managing director **Rudi Wolpert**, who can already report tour-assisted German break-outs for **Billy Joel** and **Earth, Wind & Fire**. Supertramp's new album was given a lavish luncheon launching by CBS/A&M as over 500 media heavies were invited to a midday American breakfast.

514 companies, including several music publishers, took stand space for the International Music Instrument Trade Fair in Frankfurt. Former British PM **Edward Heath** opened the show, which, for the last time, was held as part of the International Frankfurt Spring Fair. Next year, the musicians meet one week earlier. Frankfurt, apparently, has no intention of becoming a German MIDEM. Only publishers with active sheet music printing divisions took stands. Still, there are rumors of a major new music fair being started in Berlin, at the plush new convention center.

TEUTONIC TELEX: Bellaphon in Frankfurt is joining with other European Fantasy licensees in coordinating marketing strategy for new label product, especially from **Sylvester** . . . **Curt Cress** has reformed his **Snowball** group, one of the best jazz-rock formations in Europe, adding bassist **Reginald Worthy**, a reformed trucker from Los Angeles. New lp "Cold Heat" due from WEA next week, to be followed by an extensive German tour . . . The **Electric Light Orchestra** is coming along nicely, thank you, with their new single disc album at Munich's Musicland. **Jeff Lynne** expects to have the final mix and production artwork done by late April, setting tentative world release in late May . . . Former Teldec label manager **Uwe Tessnow** has his own new label, Line Records, distributed by Teldec, featuring mostly U.S. rock product such as new recordings by **Mitch Ryder** and **Link Wray**, also some of **Greg Shaw's** Bomp productions . . . Gold to **Manfred Mann** and **Lilian Bron** from Ariola's **Friedel Schmidt** for 250,000 "Watch" sets; album now nearing platinum status in Germany.

Canada (Continued from page 62)

guys? The various panels and discussions held each year are interesting, but can someone explain why each year at least one panel has an expert who's unemployed?

FINALLY . . . THE WINNERS: Best Selling Album—**Burton Cummings**, "Dream Of A Child;" Best Selling Single—**Nick Gilder**, "Hot Child In The City;" Best Female Vocalist—**Anne Murray**; Best Male Vocalist—**Gino Vannelli**; Best Group—**Rush**; Best Composer—**Dan Hill**, "Sometimes When We Touch;" Best Country Female Vocalist—**Carroll Baker**; Best Male Country Vocalist—**Ronnie Prophet**; Best Country Group—**The Good Brothers**; Most Promising Female Vocalist—**Claudja Barry**; Most Promising Male Vocalist—**Nick Gilder**; Most Promising Group—**Doucette**; Best Instrumental Artist—**Liona Boyd**; Best Folk Artist—**Murray McLauchlan**.

England (Continued from page 62)

port it." Meanwhile at the MTA Forum during the conference, Polydor M.D. **Tony Morris** claimed that his company had received pnds. sterling 250,000 worth of "faulties" this month, and stated that the vast amount was simply Christmas overstocks. A reasonable figure would be around a tenth of that, he said, and accused certain dealers of trying to swindle the companies. Pye is considering a blacklist scheme for dealers who overstep the mark, and RCA is also looking into the problem. Dealers naturally protested loudly, but Morris stated that he may have to employ more staff to check returns. He said "This is reaching unacceptable proportions."

PRESSING ON: Record Business celebrates one year of publication this week with the news that Radio Luxembourg, the oldest of the commercial stations to broadcast to the U.K., is to use its Disco Singles chart and a new Top 10 Disco Ips chart. Record Business, which uses the U.S. style/Record World type of Airplay/Sales chart has now made deals with five independent radio stations, Granada Television, and several newspapers including the New Daily, The Star. Meanwhile, its closest rival, Radio And Record News, is pitching for the CMA-backed Country Album Chart . . . the BBC (radio and TV) still uses the BMRB chart, compiled for Music Week, as do several magazines. Cynics here are wondering how long the U.K. music industry can support three trade weeklies.

HOT AIR: The Association of Independent Radio Contractors (AIRC) has now been given the go-ahead to bring to a performing rights tribunal its claims that needletime payments are too high. Phonographic Performance LTD (PPL), the collection body, is reserving its rights and a tribunal should be held in November this year. The preliminary hearing, mainly over lawyer's points regarding the copyright act, showed that the tribunal does have the power to judge the case, a fact that was doubtful before this hearing. Needletime payments from independent stations are 3 percent of revenue for the first year of operation rising to seven percent in the fifth year. Most U.K. indies are now over five years old, hence the need for further discussions on the licensing scheme . . . Not in court yet: Rod Stewart's writ against WEA over the price of an album has been further complicated by an additional writ resulting from a difference over results of a new sales audit. Riva's lawyers have combined the writs . . . the EMI Group redundancies have turned out to be four non-executive assistants and more trimming is expected next month.

Germany's Top 10

Singles

1. **HEART OF GLASS**
BLONDIE—Chrysalis
2. **TRAGEDY**
BEE GEES—RSO
3. **CHIQUITITA**
ABBA—Polydor
4. **Y.M.C.A.**
VILLAGE PEOPLE—Metronome
5. **LE FREAK**
CHIC—Atlantic
6. **BABY IT'S YOU**
PROMISES—EMI
7. **DARLIN'**
FRANKIE MILLER—Chrysalis
8. **NO TIME FOR A TANGO**
SNOOPY—CNR/Teldec
9. **TROJAN HORSE**
LUV—Carrere
10. **TOO MUCH HEAVEN**
BEE GEES—RSO

Albums

1. **TRAEMUEREIEN**
RICHARD CLAYDERMAN—K-Tel
2. **SPIRITS HAVING FLOWN**
BEE GEES—RSO
3. **TRUMPET DREAMS**
NINI ROSSO—Arcade
4. **THE KINKS 20 GROESSTEN HITS**
THE KINKS—Arcade
5. **DIRE STRAITS**
DIRE STRAITS—Vertigo
6. **CRUISIN'**
VILLAGE PEOPLE—Metronome
7. **UND JETZT ALLE**
JAMES LAST—Polydor
8. **BALLADE POUR ADELINE**
RICHARD CLAYDERMAN—Telefunken
9. **DAS GOLDENE SCHLAGERALBUM**
PETER ALEXANDER—Ariola
10. **PYRAMID**
ALAN PARSONS PROJECT—Arista

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

- 1 **I WILL SURVIVE** GLORIA GAYNOR/Polydor
- 2 **SOMETHING ELSE** SEX PISTOLS/Virgin
- 3 **OLIVER'S ARMY** ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 4 **LUCKY NUMBER** LENE LOVICH/Stiff
- 5 **I WANT YOUR LOVE** CHIC/Atlantic
- 6 **CAN YOU FEEL THE FORCE** THE REAL THING/Pye
- 7 **IN THE NAVY** VILLAGE PEOPLE/Mercury
- 8 **TRAGEDY** BEE GEES/RSO
- 9 **KEEP ON DANCIN'** GARY'S GANG/CBS
- 10 **STRANGE TOWN** JAM/Polydor
- 11 **INTO THE VALLEY** SKIDS/Virgin
- 12 **TURN THE MUSIC UP** PLAYERS ASSOCIATION/Vanguard
- 13 **WAITING FOR AN ALIBI** THIN LIZZY/Vertigo
- 14 **SULTANS OF SWING** DIRE STRAITS/Vertigo
- 15 **DON'T STOP ME NOW** QUEEN/EMI
- 16 **MONEY IN MY POCKET** DENNIS BROWN/Lightning
- 17 **GET DOWN** GENE CHANDLER/20th Century
- 18 **CONTACT** EDWIN STARR/20th Century
- 19 **QUESTIONS & ANSWERS** SHAM 69/Polydor
- 20 **HEART OF GLASS** BLONDIE/Chrysalis
- 21 **EVERYBODY'S HAPPY NOWADAYS** BUZZCOCKS/UA
- 22 **HOLD THE LINE** TOTO/CBS
- 23 **CLOG DANCE** VIOLINSKI/Jet
- 24 **COOL FOR CATS** SQUEEZE/A&M
- 25 **BRIGHT EYES** ART GARFUNKEL/CBS

Albums

- 1 **GREATEST HITS VOL. 2** BARBRA STREISAND/CBS
- 2 **SPIRITS HAVING FLOWN** BEE GEES/RSO
- 3 **MANILOW MAGIC** BARRY MANILOW/Arista
- 4 **PARALLEL LINES** BLONDIE/Chrysalis
- 5 **C'EST CHIC** CHIC/Atlantic
- 6 **ARMED FORCES** ELVIS COSTELLO/Radar
- 7 **DIRE STRAITS** DIRE STRAITS/Vertigo
- 8 **BREAKFAST IN AMERICA** SUPERTRAMP/A&M
- 9 **THE GREAT ROCK & ROLL SWINDLE** SEX PISTOLS/Virgin
- 10 **A COLLECTION OF THEIR 20 GREATEST** THREE DEGREES/CBS
- 11 **THE VERY BEST OF LEO SAYER** Chrysalis
- 12 **GOLDEN COLLECTION** MARTY ROBBINS/Lotus
- 13 **MANIFESTO** ROXY MUSIC/Polydor
- 14 **DESOLATION ANGELS** BAD COMPANY/Swan Song
- 15 **52ND STREET** BILLY JOEL/CBS
- 16 **THANK YOU VERY MUCH** CLIFF RICHARD & THE SHADOWS/EMI
- 16 **X-CERT** THE STRANGLERS/UA
- 18 **NEW BOOTS AND PANTIES** IAN DURY/Stiff
- 19 **BAT OUT OF HELL** MEATLOAF/Epic
- 20 **THE BEST OF EARTH, WIND & FIRE** CBS
- 21 **FEEL NO FRET** AVERAGE WHITE BAND/RCA
- 22 **TRB TWO** TOM ROBINSON BAND/EMI
- 23 **EQUINOXE** JEAN MICHEL JARRE/Polydor
- 24 **BLONDES HAVE MORE FUN** ROD STEWART/Riva
- 25 **WAR OF THE WORLDS** VARIOUS/CBS

(Courtesy: Record Business)

RCA's 'Champagne': More than Disco

(Continued from page 56)
songs will lend itself to a disco mix, then we'll do it; if it doesn't we won't. The idea, of course, is to get people to listen to her. And if people want a 12", of course we're going to give it to them."

King's new album, "Music Box" will benefit from the experience of "Smooth Talk." Released a few weeks ago, the album is already climbing the charts, "First of all, we've got more to market this time," said Carter. "We've got an established artist, and we have confidence at the retail level. I think we've passed the physical display/radio phase. We'll go to TV, do talk shows and look for a real mass appeal.

"We're going to let the people decide what the single will be," said Harris. "We've had a lot of airplay—black and disco—but we aren't sure what song we'll

choose yet.

"Radio will have an expression," said Carter. "They stuck with us through thick and thin the last time."

CBS Ups Keith

■ TERRE HAUTE, IND.—Dan Sullivan, regional operations manager, Terre Haute, CBS Records, has announced the appointment of Skip Keith to the position of single records coordinator for the Cincinnati, Cleveland, Detroit and St. Louis markets.

In his new position Keith will be responsible for coordinating with manufacturing the productions of single records and contacting key accounts relative to singles activity in his markets. He has been with CBS Records since 1975.

The Coast

(Continued from page 25)

named, will fill the vacancies. The remaining four—**Pat Simmons**, **Michael McDonald**, **Tiran Porter** and **Keith Knudsen**—will be hitting the road for an April-to-September tour beginning in Seattle on April 17, with the Universal Amphitheater scheduled for July 3-8. In the meantime, they dropped into the Palomino last week, where **Jon Walmsley** of "The Waltons" was pickin' and grinnin'; all four Doobies, as well as former member **Tom Johnston**, joined Walmsley for a couple of encores, while the assembled multitudes—including **The Jacksons**, **Richard Hatch**, **Roger Voudouris**, **Shirley Jones** (!) and various members of the Waltons clan—looked on in rapture . . . **Rush** has been named group of the year in the 1979 Juno Awards, Canada's equivalent to the Grammy; Chrysalis's **Nick Gilder** and **Claudja Barry** also won in their respective vocal categories . . . Mercury's **Becky Hobbs**, who was a winner at the American Song Festival for her "I Can't Say Goodbye to You," is the only Festival winner who will also appear at the Korean Song Festival, scheduled for June 2 in Seoul . . . **Dan Fogelberg**, hot off the "Twin Sons of Different Mothers" album, sold out three dates on his new tour the day tickets went on sale—venues included Carnegie Hall, Atlanta's Fox Theater, and Washington's JFK Center for the Performing Arts . . . We all complain about the phone company, but **Jules and the Polar Bears** actually scored a victory over Ma Bell not long ago. It seems that the Bears' gig at the Golden Bear in Huntington Beach was to be broadcast over local FM-er KNAC, but when they called to confirm their reservation for stereo phone lines from Pacific Telephone a day or two before the show, the official word was that there were "no lines available." Well, the phone company blew it—and they admitted it, what's more—and to compensate, they brought in the microwave sound truck ordinarily used to broadcast (both aurally and visually) the Long Beach Grand Prix around the world. The phone company's blunder, resulting in their having to use a very expensive piece of equipment for a transmission of a mere 12 miles from the Golden Bear to KNAC, is said to have cost them at least \$3000, which really is a pity.

MORE FOLKS IN THE NEWS: **Roderick Falconer**, who had two lps out on United Artists and whose real name is Rod Taylor, has been signed by **David Begelman** and **Freddie Fields** to write an original screenplay based on his story "Florida Straits" . . . **The Orchestra**, a collection of 82 session players directed by **Jack** (not as in Ramblin') **Elliott**, will appear at the Dorothy Chandler Pavilion on April 24, playing their own music. Members include **Lee Ritenour**, **Tom Scott**, **Dave Grusin**, **Michel Legrand**, **Claus Ogerman**, **Harvey Mason**, **Roger Kellaway** and **Abe Laboriel** . . . Kudos to **Tony de Meur** of the **Fabulous Poodles**, who compared Disneyland to England's Wonsworth Prison after a recent visit—"everyone wears caps there, too," said the not-so-sodidure de Meur . . . Best wishes to Epic's **Sue Sawyer**, now recovering from a March 16 appendectomy.

Turtle's Opens Ninth Store



Turtle's Records, the fast-growing Atlanta-based chain, opened its ninth metro store on March 17. Festivities included t-shirt giveaways, bonus savings stamps, a "Top Hits" storewide sale and registration for a sweepstakes drawing for 18 Pentax ME cameras. Highlighting the day was a live broadcast from the store, hosted by WQXI's Gary McKee, Atlanta's top-rated morning deejay, who is shown hard at work in the photo above.

WEA Ups Milanese

■ PHILADELPHIA — Pete Stocke, WEA Philadelphia branch manager, has announced the appointment of Ray Milanese as branch marketing coordinator.

Milanese started with WEA in the warehouse, and then moved up as an order entry clerk, singles-action specialist, advertising coordinator and, for the past four years, as a sales representative in the Philadelphia market.

Sierra/Briar Inks Gillette

■ LOS ANGELES — Singer-songwriter Steve Gillette has signed with Sierra/Briar Records to record a direct-to-disc album.

Mastering the sessions for Sierra/Briar in the month of March will be disc mastering engineer Bruce Leek, who has, to his credit, disc mastered over 30 direct-to-disc recordings.

New York, N.Y.

(Continued from page 18)

SOFTBALL NEWS: Well, it's that time of year again. Last Saturday the Flashmakers assembled for spring training in Central Park and came away prepared to defend with honor the title of America's Number One Softball Team. Last year's squad returns intact, although **Stan Meises**, still recovering from a broken ankle suffered last fall, may be out of action until June. This year's top (only) rookie prospect: Elektra/Asylum's **Mike Shalit**, who promises to—or had better—bring both a hefty bat and a sure glove to the lineup. The RW Big Question: Will the prospect of being allowed to get on his horse in the outfield be enough to coax "Ol' Ragarm" out of retirement?

Meanwhile, from Macon, Georgia comes word that former Flashmaker Beau Brummel Award Winner **David Herscher**, who is organizing a men's softball team at Capricorn Records, has issued a challenge to the Flashmakers—hoiled the gauntlet, as it were. Capricorn may open its season with a game against Kansas while the group is recording in Macon.

Unfortunately, RW's game against **Tavares** was cancelled the day after it was scheduled. **Chubby Tavares**, lead singer for the group, has come down with laryngitis, which has forced cancellation of part of the group's spring tour as well as all its softball games.

Roxy Music's Impressive Return

By STEVEN BLAUNER

■ NEW YORK — After a three year absence, Roxy Music is back with a new album, "Manifesto," and an extensive tour of the U.S. For Bryan Ferry, the leader of Roxy Music, the stakes may be even higher than rock and roll.

Since 1972, Ferry and Roxy Music have been responsible for some of the most consistently brilliant songs and "ideas" in post-Beatles rock. In five Roxy Music albums, Ferry and company created a unique vision of romance, using the tools of "modern" and "classic" style.

But, in 1976, after "Love Is The Drug," a single that constituted Roxy Music's first breakthrough to an American audience, the group went into "suspension," and there was a moratorium on group albums and appearances. For three years the group did not record or play together, the individual members working on solo projects: Andy Mackay (saxophones and oboe) wrote the music for the British TV series "Rock Follies" and released the album "Resolving Contradictions" in November 1978; Phil Manzanera worked with two short term groups, Quiet Sun and 801, released an album with each, and recorded "Listen Now!" and "K-Scope"; Paul Thompson (drums) played on several of the others' solo efforts.

Ferry pursued a very different direction in his solo career. While Roxy Music saw Ferry working in a modernist, totally original context, on his own albums he favored cover versions of both older songs, back to Tin Pan Alley, r&b standards, and the work of contemporary songwriters, such as Lennon & McCartney and Bob Dylan. These songs were given treatments that were simultaneously radical and reverent, Ferry pursuing the role of a song-stylist, an avant-garde Frank Sinatra working with the threads of rock and roll.

However, like the first five Roxy Music records, the solo albums were fascinating, but failed to capture a large part of the American market—though Ferry and Roxy Music had been full fledged stars in Europe for over three years. Ferry's most recent solo effort, "The Bride Stripped Bare," in many ways his most accessible work, was unable to make a commercial impact.

During the summer and fall of '78, it became known that Ferry, Mackay, and Manzanera were working together with the addition of new Roxy Music members Gary Tibbs (bass) from the Vibrators, and David Skinner (keyboards). A new album, "Manifesto," was released in mid-

March, and a tour of the U.S. began on March 28th.

Questions were evident on the Roxy Music hiatus and the reformation when *Record World* spoke to Ferry at his hotel a few days before the New York date on the tour.

"The basic thing about the reformation is that it wasn't because of the commercial failure of 'The Bride Stripped Bare.' Even when I was in L.A. preparing that record, I knew the next one I made after that was going to be a Roxy album. I wasn't quite sure which members of Roxy would be on it. After the Siren album and then the tour I felt that I had to get out of the Roxy thing. I felt a bit locked into it, I felt bored, I felt very drained because I put a lot into that album, as I have in all the others. I just had to get out of it for a while."

The Roxy rest period allowed Ferry to tour by himself, and try other things that would have been impossible in the group context. But for Ferry, Roxy Music was an effective and expressive instrument for his songs. It acted as an additional creative impetus—more songs were produced with the pressure of the group: "I need someone to push me, encourage me, and that's what Roxy Music does."

Having accomplished several objectives on his own, including the solo albums and the solo tour after "In Your Mind," Ferry felt the group situation could again be constructive: "I came back refreshed, I felt I had a lot to say." The individuals in the group could exert a positive influence, notably the songwriting skills and instrumental technique of Manzanera and Mackay. "Manzanera is interested in new sounds and experimental things, which is one of the bases of Roxy Music—trying to make 'new music.'"

Ferry feels neither forced to repeat earlier artistic success by formula, nor obligated to "tone down" in order to make a more "commercial" record. He looks at "Manifesto" as having an accessible side—the "West Side" containing the single "Dance Away," and a European side, with dense compositions marked by the individual character of Roxy Music. Nothing has been permanently discarded from the Roxy scheme, and Ferry has the intention of continuing to do things his own way in the future. Early signs of the album's and single's success in airplay and sales, and the anticipation of the tour would seem to indicate that Ferry will have the last laugh: commercial success on his own terms, without compromise.

Concert Review

Kendalls 'Come Home'

■ ST. LOUIS — The Kendalls have come a long way in the last two years, and on Sunday, March 18, in St. Louis, they demonstrated just exactly how far their progress has been: Performing in the West County Shopping Mall before a friendly, enthusiastic crowd, the Kendalls and their show were part of a coming home celebration, returning to their hometown and even the shopping center where Jeannie Kendall worked when she decided to go to Nashville with her father, Royce, to pursue a recording career full time.

After an opening performance by the duo's band, the Pittsburgh Steelers, the Kendalls took the stage, situated in the center of the mall. Jeannie, in a white three-piece suit and matching hat, and Royce, in black suit, began with a sold, quick-moving version of "Two Divided By Love."

Talking to the audience in a cordial and relaxed manner between songs, the pair interspersed their more familiar hit songs with album cuts such as "When Can We Do This Again" from the "Old Fashioned Love" lp and "Making Believe" off of

"Heaven's Just A Sin Away." Royce and Jeannie traded verses on most songs and joined together in their distinct harmony on the choruses. To complement that sound, keyboard player Mike Schrimph, steel guitarist Skip Jackson and guitarist Mac Watkins also played off each others' sounds.

The Kendalls included their hit singles, of course, including "It Don't Feel Like Sinner To Me," "I Had A Lovely Time," "Sweet Desire" and "Pittsburgh Steelers." They closed the show with the song that launched their recording success, "Heaven's Just A Sin Away," to which the audience immediately responded. Because of the standing ovation, they encored by picking back up on the chorus, to the further delight of the crowd.

In their return to St. Louis, the duo showed how they have indeed come far and from all indications will continue their progress, thanks to their careful and professional yet innovative approach. The Kendalls are well into the level of established country stars now assured of a bright future which may even include success in the pop market.



Country Music's father-daughter duo (from left) Royce and Jeannie Kendall receive a replica of St. Louis, Mo.'s gateway arch (the equivalent to the "key to the city") and a special proclamation from the office of St. Louis Mayor James Conway. The presentation was made at The Kendalls' "Coming Home" celebration March 18 benefiting St. Louis University Hospitals by Auxiliary Concert Choir-Woman Joan Phoney.

Silverdome Show Draws Big Turnout

■ PONTIAC, MICH.—The second annual Country Music Spectacular, held at the Silverdome here March 24, was a success again this year, according to promoters, along with the gospel show held in the 41,000-capacity hall the next day.

"We had a full capacity crowd of 41,000 at the night country show," said Gary Mitskoff of American Productions, promoters of the show, "and we had 15,000 at the afternoon show that same day. It worked great."

Artists appearing on the show, staged in a special mini-dome setting for better seating and acoustics, included Conway Twitty, Loretta Lynn, Jerry Reed, Johnny Paycheck, Jim Ed Brown & Helen Cornelius, The Earl Scruggs Review, Ronnie McDow-

ell, T.G. Sheppard, Stella Parton, John Conlee, Cal Smith, Eddy Pride, Terry McMillan and Con Hunley. Ralph Emery acted as master of ceremonies. Jerry Lee Lewis was scheduled to perform but had to cancel because of illness.

Last year the show was attended by over 60,000 people, but this year the show was done twice with the building divided in half. "I think the staging was a lot better this year," said Mitskoff, "and the seating facilities were a lot better because of the visibility and sound."

"All in all it was a tremendous show," added Sonny Simmons, who booked the show. "One of the nice things I like about it was every act was Nashville-based, both country and gospel."

Record World Country

WB Names Kirsch Country Gen. Mgr.

■ LOS ANGELES—Bob Kirsch has been named general manager of Warner Bros. Records' country division. The announcement of the appointment came from Andy Wickham, vice president and director of Warner country.

Kirsch, who comes to Warners' after three years with ABC's country operation, will be based in Burbank and will report directly to Wickham. His responsibilities will include marketing coordination relative to the efforts of both the Nashville and home office staffs as well as a general artist relations function.

Kirsch will be working closely with Stan Byrd, the company's



Bob Kirsch

Nashville-based director of sales and promotion, and Norro Wilson, country music a&r director.

'79 CMA Awards Show Scheduled for October

■ NASHVILLE—The 1979 Country Music Association Awards Show has been scheduled for Oct. 8 at the Grand Ole Opry House here. The show will be broadcast live on CBS television and is again sponsored by Kraft Foods.

The 1979 DJ Convention and 54th birthday celebration of the Grand Ole Opry is scheduled for Oct. 17-21. Plans for the annual event are among the items on the agenda for the CMA board of directors meeting Tuesday and Wednesday (April 3-4) at the Westward Look Hotel in Tucson, Ariz.

Halsey May Sell Two Radio Outlets

■ TULSA—As part of a gradual move to purchase multiple radio properties throughout the southwest, Jim Halsey is entertaining thoughts of selling KTOW/KGOW-FM, according to president and general manager of both stations, Carl Lund. KTOW/KGOW-FM, a 3,000 watt FM, 500 daytime/250 nighttime watt AM, is owned by Proud Country Entertainment, Inc., comprised of Halsey, Roy Clark, and Hank Thompson.

"At this moment we are not effecting a sale of the stations," Lund said. "But we're entertaining thoughts of selling them in order to acquire larger facilities in our present market—we would prefer to have a 100,000 watt FM here in Tulsa, because we want to enhance our economic opportunities. In addition, we are looking outside the Tulsa market to acquire other radio properties in this part of the country."

An agreement between Halsey, Clark, and Thompson is yet to be worked out as to exact terms of the probable sales and purchases. According to Lund, who is also director of marketing for the Jim Halsey Company, new radio properties could be acquired under Proud Country Entertainment, Inc., or under a corporate name independent of it, depending on the circumstances of each purchase.

Berry Hill Group Bows in N'ville

■ NASHVILLE—Woody Bowles, a Nashville public relations executive, has announced the formation of the Berry Hill Group Inc., a Nashville-based public relations and management firm catering to the entertainment industry.

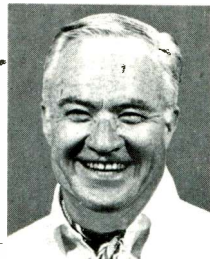
"We will be involved in all areas of artist development with a strong emphasis on television and major publications," Bowles said. "We will be representing clients from all areas of the entertainment field."

There are three divisions of the new company: Berry Hill Public Relations; Berry Hill Artists, an artist development division; and Woody Bowles & Associates, a management division. Bowles will work closely with Buzz Cason, co-owner of Creative Workshop recording studio in Nashville, representing Southern Writers Group USA, a publishing organization.

Other PR clients include Columbia artist Moe Bandy, Columbia artist Freddy Weller, RCA artist Dottie, and veteran entertainer LeRoy Van Dyke.

Nashville Report

By RED O'DONNELL



■ Pittsburgh Steeler star quarterback Terry Bradshaw was in town taping commercials that will air nationally on TV and radio (one for chewing tobacco; another for tires). Bradshaw joked that his off-season schedule is so hectic, "I'll sort of be glad to get back to football training camp."

A kibitzer at Soundshop Studio commented, "You must be making a bundle of money these days."

Bradshaw laughed. "Not as much as some of the country music singers. I hear Kenny Rogers is selling 20,000 albums a day. Now that is making money."

"Music is in my future plans," he said. "I had a shot at it three years ago. Something happened. I thought I did all right. The top people at the record company thought otherwise. I've learned a lot since then."

He discounted rumors that he had already signed with a label. "There have been some talk and stories printed," he explained, "however at present I'm a free agent."

One of the hottest attractions in country music these days is the Statler Brothers/Barbra Mandrell show. It recently set house records at Louisville's Freedom Hall, Birmingham's Jefferson Civic Center and Alexandria, La.'s, Rapide Parish Coliseum. The Kenny Rogers/Dottie West/Oak Ridge Boys tour isn't doing too bad either, selling out weeks ahead of time for nearly every date.

Ronnie Milsap is changing his studio strategy, now producing himself with assistance from Rob Galbreath.

Bob Dylan appears to be headed back in the direction of Music City, (Continued on page 69)

Moffatt To Show Biz

■ NASHVILLE — Hugh Moffatt, Mercury recording artist, has signed an exclusive writer agreement with the Show Biz Music Group. The announcement was made by Ed Penney, general manager of the Show Biz publishing companies.

PICKS OF THE WEEK

SINGLE **CRYSTAL GAYLE, "WHEN I DREAM"** (prod.: Allen Reynolds) (writer: S. M. Theoret) (Jando, ASCAP) (3:25). Crystal puts her sweet, polished touch on this delicate love song, and the result sounds like another hit for her on more than one chart. Production is high quality with a guitar and well-arranged strings providing support. United Artists X1288-Y.

SLEEPER **KENNY DALE, "DOWN TO EARTH WOMAN"** (prod.: Bob Montgomery) (writers: S. Pippin/J. Slate) (House of Gold, BMI) (2:31). Material, performance and production all work together to make this single a success. The mood is easy and romantic as the chorus provides an effective hook both lyrically and musically. Capitol P-4704.

ALBUM **JERRY LEE LEWIS, "JERRY LEE LEWIS."** In his first album for Elektra, Jerry Lee has teamed with producer Bones Howe and come up with one of his best efforts in years. Material ranges from country tinged blues to straight-ahead rock and roll done in The Killer's classic style. All cuts are good, but "Rita May," "Number One Lovin' Man" and "Who Will The Next Fool Be" are especially nice. Elektra 6E-184.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Willie Nelson — "September Song"
Rex Allen, Jr. — "Me And My Broken Heart"
Crystal Gayle — "When I Dream"
Merle Haggard — "Red Bandana"
Eddy Arnold — "What In Her World Did I Do"



Ray Stevens

"When I Dream" was an excellent cut (but not a strong charter) for Jack Clement, and now Crystal Gayle gives it the commercial feel it needs to be a crossover hit! Another Winner!

Novelty Notes: Ray Stevens grabs early attention with "I Need Your Help Barry Manilow" at WPLD, KMPS, WHK, WIVK, KAYO, WEMP, WHOO, KVOO, WPNX, KRMD, KGA, WOKO, KHEY, WVOJ. Glen Sutton's "Football Card" follow-up, "Should Old Acquaintance Be Forgotten," already added at WTMT, KFDI, WVOO, WRRD.

Sporting a new label affiliation (MCA), Faron Young sparks interest in "The Great Chicago Fire" at KENR, KNIX, KTTS, KRAK, WRRD, KERE, KBUC, KRMD, WSLC, KFDI, KVOO, KKYX, KSON. Reba McEntire's "Runaway Heart" beginning in the southern markets; Lenny Gault's "The Honky Tonks Are Calling Me Again" starting in the midwest and southwest.



Glen Sutton

Some split play showing on Jerry Lee Lewis' first Elektra single: "Rockin' My Life Away" is listed at KCKC, WPNX, KHEY, KDJW, WDN, WIVK, WBAM, WTMT, WUBE, KTTS, WHOO, WJQS, WMAQ, KNIX, KENR, WVOJ, WIRK, WMNI, KSSS, WKDA, KCKN. Opting for the flip, "I Wish I Was Eighteen Again," are WTGO, KBUC, KVOO, WSLC, KRMD, KFDI, KERE, WNYN.

Bobby Lewis is getting attention in Seattle, Memphis, San Antonio, Roanoke with "She's Been Keepin' Me Up Nights." Nick Noble's "The Girl on the Other Side" playing at WKKN, KVOO, KSOP, KFDI, KRMD, WJQS, WEMP, KGA.

Early action on Jessi Colter's "Love Me Back to Sleep" at KNEW, WGTO, WHOO, KKYX, WSLC, WBAM, KVOO, WTOP, WFAI. Jody Miller is starting to show with "I Don't Want Nobody (To Lead Me On)" at KFDI, WPNX, KERE, WBAM, WHOO, WFAI.

Monster Movers: Bellamy Brothers, Oak Ridge Boys, Randy Barlow, Hank Williams, John Denver.

Gary Stewart getting adds on "Shady Streets" at WTOP, KTTS, WIRK, KFDI, KRMD, KHEY, KSSS, KBUC, KDJW, WBAM, WINN, WPNX, KERE, KSOP.

SURE SHOTS

Razzy Bailey — "If Love Had A Face"
Crystal Gayle — "When I Dream"
Elvis Presley — "Are You Sincere"

LEFT FIELDERS

David Houston — "Faded Love and Winter Roses"
Kenny Dale — "Down To Earth Woman"
Billy Burnette — "Believe What You Say",

AREA ACTION

Linda Calhoun — "I Can Feel Love" (WVOJ, KKYX)
Johnny Free — "Borrowed Time" (WQQT, WIVK)
Shannon — "A Song For Me" (WSLC, KSOP)

Charly McClain:

Building a Long-Term Recording Career

By MARGIE BARNETT

■ NASHVILLE—The cultivation of fresh new talent is the lifeblood of the music industry, and the emergence of young artists like Epic's Charly McClain offers such regenerative powers. Her first single, "Lay Down," released in October of 1976, made an admirable initial showing at #50 on RW's Country Singles Chart. It wasn't until the fifth single, "Let Me Be Your Baby," broke through the top 20 barrier to peak at #14 a year ago, that McClain's presence in the industry took on a new light.

Pulling Together

With the releases of "That's What You Do To Me" (#8) and "Take Me Back" (#21), CBS' Nashville marketing staff, producer Larry Rogers and manager Gene Ferguson have worked steadily to develop McClain's career potential. Top Billing has now been added to the team to help pull it all together upon the release of Charly's third Epic album scheduled around June.

Before leaving CBS' Nashville staff in August of last year, Ferguson had already been working with McClain. "I thought she was a very talented person," says Ferguson, "and I felt that she would get a shot one day with the right record. We've had some big records, and I feel that we are ahead of the game right now."

"The biggest thing going for Charly McClain has been her willingness to pick up the ball and run with it," states Mary Ann McCready, director of artist development for CBS Nashville. "She is cooperative. Her attitude about her career is terrific. She treats the music business like a student and enjoys it, she likes what she's doing."

Top Billing is presently setting up a concert tour for McClain

throughout May to open for Don Williams, the Oak Ridge Boys and Tom T. Hall. "Charly is becoming a very sought after opening act," asserts McCready, "because she sells tickets and she's got a good show." According to McCready, McClain and her Bluff City Band have rehearsed extensively to polish the act into a fine-tuned professional show.

Emphasis on Television

A big emphasis on television as part of the career development strategies planned for McClain is being worked up to center around the new lp release. In conjunction with her nomination by the Academy of Country Music for Top New Female Vocalist, McClain is set to perform on the live telecast of the awards show on NBC May 2. She is also set to appear on The Dating Game. "Charly makes sense for television because she is really good looking, she knows how to perform really well and she's an interesting interview," explains McCready.

To further capitalize on McClain's visual appeal a photo session has been scheduled with Frank Laffitte in New York. "When we hear the music from the new album and understand that it is very strong, we'll be stepping out with it because we feel all the elements are just about in place," declares Roy Wunsch, director of marketing for CBS Records Nashville. Wunsch outlined contingent album marketing plans calling for the design of some point of purchase materials for in-store use, radio spot advertisements in markets where McClain has shown previous success, station tie-ins, weekend promotions and contests in selective markets, and a new single to ship two to three weeks prior to the lp's release.

Country Radio

By CINDY KENT

■ NEWS: Lyle Alzado, well-known football star of the Denver Broncos, is not only making news these days—he's reporting it at KERE, Denver, according to station program director Jay Hoffer. Alzado, who is set for an upcoming exhibition fight with Muhammed Ali, begins broadcast-ing sports commentary at KERE April 2. The program, called "Alzado on Sports," airs Monday through Friday at 6:45 a.m., 7:45 a.m., and 8:45 a.m. (The Ali-Alzado fight is set for Denver's McNichols Arena, May 5.)

Burt Sherwood has been promoted to vice president and general manager at WMAQ, Chicago. Sherwood has served WMAQ's general manager for 15 months. Prior to coming to Chicago, Sherwood was vice president and general manager at WJBG-AM, Philadelphia. In other WMAQ news, the station will broadcast all Chicago White Sox 1979 games beginning April 6. Play-by-play announcers will be Harry Caray, Lorn Brown and Jimmy Piersall, with Caray hosting regular pre-game shows.

(Continued on page 69)

Country Single Picks

COUNTRY SONG OF THE WEEK

RAZZY BAILEY—RCA PB-11536

IF LOVE HAD A FACE (prod.: Bob Montgomery) (writers: S. Pippin/
S. Jobe) (House of Gold, BMI) (2:39)

Bailey follows his recent single successes with another of equal potential, using his smooth, expressive style. The tempo is steady and easy to fit well with the lyrics.

ELVIS PRESLEY—RCA PB-11533

ARE YOU SINCERE (prod.: Joan Deary) (writer: W. Walker) (Cedarwood, BMI)
(2:00)

Off the remixed "Our Memories Of Elvis" album, this previously unreleased cut is a fairly quiet, pretty love ballad done as only Elvis could. "Solitaire" on the flip side is also outstanding.

NARVEL FELTS—MCA 41011

MOMENT BY MOMENT (prod.: Johnny Morris) (writers: J. L. Wallace/
T. Skinner) (Hall-Clement, BMI) (2:57)

A steady, solid rhythm track provides much of the momentum as Felts sings with his distinct style. Felts' sound has been getting better and better, and this single is no exception.

MERLE HAGGARD—MCA 41007

RED BANDANA (prod.: Fuzzy Owen & Jimmy Bowen) (writer: M. Haggard)
(Shade Tree, BMI) (2:32)

Haggard starts off evenly with bright guitars and shifts gears into a more lively chorus. The sound is pure country with a funky touch created by both vocals and instrumentals.

STELLA PARTON—Elektra 46029

STEADY AS THE RAIN (prod.: Jim Malloy & Even Stevens) (writer: D. Parton)
(Owepar, BMI) (2:23)

Stella sings with her smooth, sweet sound to the accompaniment of a double time rhythm which correlates the lyrics and music. "A Little Inconvenient" on the flip side is also a winner.

BIG AL DOWNING—Warner Bros. 8787

TOUCH ME (I'll Be Your Fool Once More) (prod.: Tony Bongiovi, Lance Quinn
& Harold Wheeler) (writer: A. Downing) (ATV, BMI) (3:46)

Following up his initial success, Downing has a curious sound which combines country and r&b styles. The result is interesting as well as appealing.

GARY STEWART—RCA PB-11534

SHADY STREETS (prod.: Roy Dea) (writers: B. R. Reynolds/D. Betts/D. Toler)
(Onhisown/Pangola, BMI) (3:28)

Stewart's melancholy sound works well on this song written by Billy Ray Reynolds, Dickey Betts and Dan Toler. Production is full without getting cluttered or cumbersome.

ALAN DAVID—Capitol P-4689

GET YOUR LOVE RIGHT (prod.: Alan David) (writer: A. David/L. Martin)
(Heath Levy/April, ASCAP) (2:30)

Comparisons could be made between David's vocal style and that of a certain English rock and roller, but David's vocals are good enough to stand on their own. The single has potential with both country and pop listeners.

CHARLIE MCCOY—Monument 282

MIDNIGHT FLYER (prod.: Charlie McCoy) (writer: P. Craft) (Rocky Top, BMI)
(2:14)

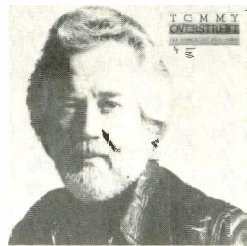
McCoy continues with his relatively new sound in which he does all the studio work including various instruments. He leans toward bluegrass on this cut without getting totally away from mainstream country. "Cripple Creek" on the flip side is also worth a listen.

MUNDO EARWOOD—GMC 106

MY HEART IS NOT MY OWN (prod.: Jay Collier) (writer: M. Earwood)
(Music West of The Pecos, BMI) (3:04)

With dobro and electric guitar licks on the side, Earwood sings a smooth country ballad with a touch of the blues. Excellent material along with performance and production which also measures up make this a successful single.

Country Album Picks

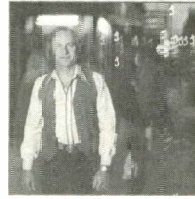


I'LL NEVER LET YOU DOWN

TOMMY OVERSTREET—Elektra 6E 178

Overstreet's first Elektra album is a pleasant surprise package containing high quality material. Produced by Bob Millsap, the sound is very clear and well-balanced with the help of Bill Pursell's string arrangements. Standouts include "How Right You Are," "Here Today And Gone Forever," an excellent version of "Forever In Blue Jeans" and the title cut.

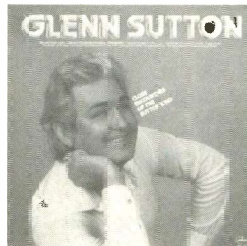
Vern Gosdin



YOU'VE GOT SOMEBODY

VERN GOSDIN—Elektra 6E-180

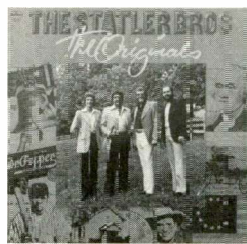
Gosdin has refined his husky vocal style into modern yet laid-back country, emphasized by ear-catching material and top backup vocals, featuring Janie Fricke and Gosdin's brother Rex. Along with the title cut, standouts are: "All I Want And Need Forever," "Sarah's Eyes," "Till I'm Over You" and "Fifteen Hundred Times A Day."



CLOSE ENCOUNTERS OF THE SUTTON KIND

GLEN SUTTON—Mercury SRM 1 5018

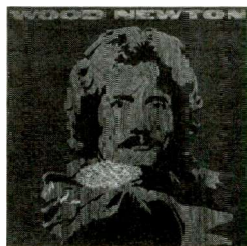
With the likes of the "Football Card," Sutton has shown a knack for delivering clever ditties, and this lp features a complete package of them, interspersed with short funny dialogues. Standouts: "Should Old Acquaintance Be Forgotten," "Super Drunk," "The Spaceship."



THE ORIGINALS

THE STATLER BROTHERS—Mercury SRM 1 5016

The Statlers' harmony and style remains one of the staples of country music, and this package features their talents in a concept lp of sorts focused on American symbols and country music plus a good dose of sweet love ballads. "Where He Always Wanted To Be" features an impressive list of notable musicians playing the trademark licks of country music's masters past and present.



WOOD NEWTON

Elektra 6E 176

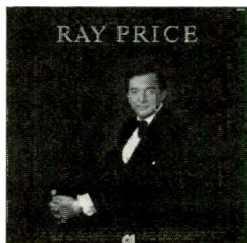
One listen proves Newton's debut lp to be a strong one providing an excellent showcase for the new artist. Musicianship, production and material selection work together to create several single possibilities including "Dreams Of Desiree," "Too Good To Be True" and "So Easy For You."



HEART TO HEART

SUSIE ALLANSON—Elektra 6E 177

Allanson's singles success is augmented by this consistent collection wrapped in impressive cover graphics. Her powerful, distinctive vocal styling highlights each song and shines through on "One Fine Day" and "Hide Me In Your Love."



THERE'S ALWAYS ME

RAY PRICE—Monument MG 7633

The lush, sophisticated country crooning characteristic of Price is the focal point of this lp. The easy listening style that has netted Price a dazzling list of musical credits flows smoothly on the title cut, his single, "Feet," and "That's The Only Way To Say Good Morning."

CLUB REVIEW

Brown & Cornelius Dazzle Chicago

■ CHICAGO—Jim Ed Brown and Helen Cornelius wowed an invited audience of regional radio personnel, retail accounts and trade press at an RCA showcase at Nashville North, a country-oriented club in Chicago on March 16, during which it was announced that the duo had just re-signed a long term contract with the label.

The fast moving show was opened by young Steve Wariner, who performed with only his acoustic gut-string guitar. Wariner is an excellent guitar player, but his moving rendition of ballads like "She Got Married Without Me" and "I'm Already Taken" really spotlighted the developing talent. His portion closed with a sensitive version of the Randy Newman song "Marie," which is Wariner's current single.

Tempo Change

The tempo changed abruptly when Razy Bailey and his 4-piece band hit the stage. He ran competently through his hits "What Time Do You Have To Be Back To Heaven" and "Tonight She's Gonna Love Me" and his just released single, "If Love Had A Face," from an upcoming album by the same name. The audience really opened up to Bailey when he launched into a medley of '50s hits such as "Do The Twist," "Spoonful," "Rock Around the Clock," "You Send Me" and "Love Me Tender," all interspersed with entertainingly light patter.

Excitement mounted as Jim Ed Brown and Helen Cornelius took the spotlight. Both attired in light blue formal wear, his dark handsomeness emphasized by her blond beauty, they immediately launched into a re-cap of their

success; from "I Don't Want To Have To Marry You," their initial hit, on through "Saying Hello, Saying I Love You, Saying Good-bye," "If The World Ran Out of Love Tonight," "You Don't Bring Me Flowers" and their current "Lying In Love With You." Their polished stage manner had the audience easily caught up in the rhythm as they ran through a hand-clapping version of "I Washed My Face in the Morning Dew" and the touching "Golden Rings." With the crowd firmly in the palms of their hands, they closed to a standing ovation with "United We Stand" from their new album. A rousing success!

Marie Ratliff

E/A Albums Set

■ NASHVILLE — Elektra / Asylum Records Nashville is releasing a total of 10 albums over the next two months, it was announced by Jimmy Bowen, vice president and general manager of Elektra/Asylum Nashville. The Nashville division released five albums on March 28, and will release another five albums on April 17, making this the largest release in the history of the E/A Nashville operation.

The March release includes four debut albums for the label, by Jerry Lee Lewis, Susie Allanson, Tommy Overstreet, and Wood Newton, as well as the third Elektra album by Vern Gosdin.

For the April release, Elektra/Asylum Nashville is releasing Eddie Rabbitt's "Lovelines," "Family Tradition," by Hank Williams, Jr., Stella Parton's "Love You," Hargus "Pig" Robbins' "Unbreakable Heart," and "Between The Lines," the debut album release of singer-songwriter Bobby Braddock.

Country Radio (Continued from page 67)

MOVES: **Bill Ward**, vice president and general manager of KLAC, Los Angeles (owned by Metromedia), has been named to the new post of executive vice president of Metromedia's radio division. A new GM at KLAC has not been named . . . **WWOK**, Miami, has completed its executive staff changes. As reported earlier in *RW*, **Bob Cooper** was recently hired as GM. A new PD has been announced: **Dave Donahue**, coming in from WBHP, Huntsville. Donahue, who was recently with WRRD, Minneapolis, says he and the management of WBHP parted under the best of terms, although there was brief. **Jim Richards**, former PD with WWOK, is now MD . . . **Bob Cline** comes in at WTMT, Louisville, as music director . . . **KEEN**, San Jose, Cal., recently hired **Corinne Swytsun** to the sales staff, according to PD **Kit Snell** . . . **Les Howard** has been promoted to the MD slot at WSUN, St. Petersburg.

COFFEE WITH . . . **Jim Ed Brown** and **Helen Cornelius** dropped in for a visit recently at KOKE, Austin. The duo was in town to perform at the Country Dinner Playhouse . . . **Willie Nelson** recently performed to a 10,000 sell-out crowd in a Kansas City concert sponsored by WDAF-61 Country. Also on the bill were **Tanya Tucker** and **Cooder Brown**. After the show, Willie visited with WDAF staffers, who presented ihm with a personalized "61 Country" jacket . . . **Louise Mandrell** and **R. C. Bannon**, on the eve of their Las Vegas wedding, per-

(Continued on page 70)

'Close' Call



Phonogram, Inc./Mercury Records hosted a combination showcase/listening party at Nashville's Exit/In recently to introduce Mercury recording artist Glenn Sutton's debut lp for the label, "Close Encounters of the Sutton Kind." Pictured after the show are (from left) Glenn Sutton; Butch Lowery, local promotion manager/Atlanta, Phonogram, Inc.; Pam Sutton; Gary Triozzi, local promotion manager/Miami, Phonogram, Inc.; Tim Edwards, local promotion manager/Carolinas, Phonogram, Inc.

Nashville Report (Continued from page 66)

except about 150 miles further south to Muscle Shoals to record with **Barry Becket**, according to a ramblin' *RW* source. Steve Forbert, meanwhile, is thinking of doing his next album in Nashville this summer, as soon as he finds a studio he likes. (No, Steve is not going hillbilly; he just likes it here.)

Tammy Wynette has cut a jingle for Ma Bell ("Reach Out And Touch Someone").

The **Million Dollar Quartet** (**Elvis**, **Jerry Lee Lewis**, **Carl Perkins** and **Johnny Cash**) is back in the news again. According to an article in the New York Times Magazine a couple of weeks back, a settlement is near between RCA and **Shelby Singleton**, who has the master tape of the 1957 Memphis studio get-together. But when contacted by *RW*, Singleton said, "What we're trying to do is get RCA to do something. We really have no settlement. We have asked them to sit down and talk about working out an arrangement, and they have said they would like to hear the tapes." RCA sued Singleton, you may remember, and stopped his plans to release the recordings himself.

Speaking of Elvis, there's a four-month old in Asheboro, N.C., named **Elvis Aaron Presley Patterson**, creating a sensation because of his resemblance to the King of Rock and Roll. In a Nashville newspaper story, the baby's mother is quoted as saying when he was born "we noticed a resemblance right away. When he smiled, his little lip curled up just like Elvis." Young Elvis also has blue eyes, like his namesake, and his hair isn't like most babies'. It grows just like sideburns in front of his ears. (Will his first words be Teddy Bear?) To top it all off, the "Baby Elvis Fan Club" has been formed, and it only costs \$20 to join.

Former Mercury artist **Gene Summers** has just cut his first single for **Major Bill Smith's** Lecam label. Distributed by Pickwick, it's a country version of "Do Ya Think I'm Sexy?" You may recall Summers (now living in Garland, Tex.) for the first hit single of "Big Blue Diamond."

Warner Bros. artist **Margo Smith's** recent tour with **Jerry Reed** met with such success that the two are talking about another personal appearance trek next fall. Meanwhile Margo is booked for four shows this month with **Eddie Rabbitt** . . . **Crystal Gayle** will be accompanied on her upcoming tour of Europe by her mother, Mrs. **Clara Butcher**. A year ago Mrs. Butcher was hospitalized in critical condition. She's now fully recovered and packing for visits to England, Sweden, Holland and Germany.

Hoyt Axton plays a rural type who hankers to be a country singer on the April 23rd episode of CBS's "WKRP In Cincinnati" series. The role reflects the general public's view of Axton, who says: "I'm not really a country singer or songwriter. I'm one of those fringe dudes—part folkie, part hippie, part Okie. My roots are country music all right, but when I was a kid I used to go around whistling classical music because it didn't have any words I could sing."

Axton continues: "When I was on A&M Records, I was told the category they had me listed in wasn't rock or pop or MOR. It was 'Unclassified.'"

Title of **Lynn Anderson's** newest Columbia lp is "Outlaw Is Just A State of Mind." Currently on tour promoting the album, Lynn (who expects a baby in two months) says, "I don't consider myself an Outlaw, but other people do. And I do consider myself country, but other people don't. I've never set out to prove anything, really. I'm an entertainer, and I want to be entertaining, but I have never wanted to forsake how I really am."

(Continued on page 70)



Record World Country Albums

APRIL 7, 1979

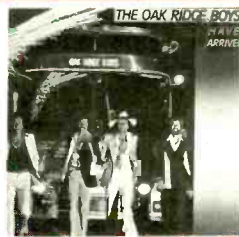
TITLE, ARTIST, Label, Number, (Distributing Label)

APR. 7	MAR. 31		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (11th Week)	17
2	2	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	8
3	3	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2 35426	19
4	4	TNT TANYA TUCKER/MCA 3066	20
5	5	STARDUST WILLIE NELSON/Columbia JC 35305	48
6	6	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	41
7	8	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	16
8	10	JOHN DENVER /RCA AQL1 3075	11



CHARTMAKER OF THE WEEK

9	—	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY 1135	1
---	---	---	---



10	11	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	34
11	12	DOWN ON THE DRAG JOE ELY/MCA 3080	5
12	18	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779	3
13	13	LADIES CHOICE BILL ANDERSON/MCA 3075	9
14	14	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	4
15	15	THE BEST OF BARBARA MANDRELL /MCA AY 1119	9
16	16	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	7
17	35	PROFILES/BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258	19
18	20	EXPRESSIONS DON WILLIAMS/MCA AY 1069	30
19	19	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 3073	9
20	9	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979	26
21	7	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	9
22	22	JIM ED AND HELEN JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3258	4
23	23	RODRIGUEZ WAS HERE JOHNNY RODRIGUEZ/Mercury SRM 1 5015	3
24	17	LARRY GATLIN'S GREATEST HITS /Monument MG 76228	21
25	31	THE PERFORMER MARTY ROBBINS/Columbia KC 35446	3
26	30	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743	60
27	29	THE SONGS WE MADE LOVE TO MICKEY GILLEY/Epic KE 35714	3
28	28	CON HUNLEY /Warner Bros. BSK 3285	2
29	41	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 35776	2
30	26	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	166
31	27	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444	19

32	32	TEX MEX FREDDY FENDER/MCA AY 1132	2
33	24	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	64
34	33	A WOMAN MARGO SMITH/Warner Bros. BSK 3286	5
35	—	SEE YOU WHEN THE SUN GOES DOWN JOHNNY DUNCAN/Columbia KC 35775	1
36	21	GARY GARY STEWART/RCA AHL1 3288	4
37	34	VARIATIONS EDDIE RABBITT/Elektra 6E 127	53
38	42	ARE YOU SINCERE MEL TILLIS/MCA 3077	6
39	37	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	18
40	—	LOVE NOTES JANIE FRICKE/Columbia KC 35774	1
41	45	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	21
42	25	BASIC GLEN CAMPBELL/Capitol SW 11722	18
43	39	TEAR TIME DAVE & SUGAR/RCA APL1 2816	30
44	40	MOODS BARBARA MANDRELL/MCA AY 1088	25
45	43	LIVE AND PICKIN' DOC & MERLE WATSON/United Artists LA 943 H	3
46	38	THE AMAZING RHYTHM ACES /MCA AA 1123	9
47	36	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	21
48	54	ONE RUN FOR THE ROSES NARVEL FELTS/MCA AY 1115	8
49	53	NATURAL ACT KRIS & RITA/A&M SP 4690	8
50	50	LOVE LIES CRISTY LANE/LS 8029	3
51	51	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	26
52	46	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	78
53	44	THE FIRST NASHVILLE GUITAR QUARTET CHET ATKINS/ RCA AHL1 3288	3
54	48	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	42
55	56	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	172
56	52	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443	36
57	59	HEAVEN'S JUST A SIN AWAY THE KENDALLS/ Ovation OV 1719	83
58	60	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	62
59	57	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	52
60	68	YOU HAD TO BE THERE JIMMY BUFFETT/MCA AK 1008/2	21
61	49	DUETS JERRY LEE LEWIS/Sun 1011	14
62	64	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536	21
63	—	LEGEND POCO/MCA AA 1099	1
64	65	BEST OF DOLLY PARTON /RCA APL1 1117	149
65	66	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	83
66	58	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	51
67	63	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	76
68	72	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623	22
69	61	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	23
70	70	ENTERTAINERS... ON AND OFF THE RECORD THE STATLER BROTHERS/Mercury SRM 1 5007	53
71	62	DIAMOND CUT BONNIE TYLER/RCA AFL1 3072	8
72	67	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	83
73	74	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	90
74	75	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H	38
75	55	THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists LA 925 H	9

Nashville Report (Continued from page 69)

Elektra artist **Eddie Rabbitt**, known for his drinking songs, basically a teetotaler, but admits he'll take a nip occasionally "when the spirits move me."

Buck Owens's next WB album will be titled "Together Again, Again." It was recorded in **Brian Ahern's** studio on the west coast. Buck gets some back-up vocalizing from **Emmylou Harris** and his producer **Norro Wilson**.

Wesley Rose, president of Acuff-Rose in Nashville, has an ear for rock as well as country, since he recently helped rock group **Mighty High** secure a contract with MCA Records. According to group member **Johnny Cobb**, Mighty High is Nashville-based, produced by **Steve Messer** of LSI Studios. Cobb, along with wife Sherry, played in Ronnie Milsap's band for eight years. The group's first single, **Linda Hargrove's** "New York City Song," is scheduled for release this month.

Country Radio

(Continued from page 69)

formed in Phoenix, and visited with **KJMM MD Gary Bender**. . . **Joe Sun** recently stopped in at **WIRK**, West Palm Beach, and did a guest DJ spot. Tanya Tucker visited midnight personality and research director **Paul Johnson** recently at **WDGY**, Minneapolis. Tanya was in town doing a concert at the Cabooze Nightclub, which was aired over **WDGY**.

ETC.: Several stations are getting into some pretty farmy stuff with their ideas for contests. **KCKN** recently held a "win your weight in ground hog" whole hog sausage contest. **WHK** is giving away a Canadian fishing trip (complete with airfare cabin, and boat), but to win, contestants must participate in a greased pig contest!

Charlie Rich and **Ronnie Milsap** performed at the **KBOX Country Fair**, March 31 and April 1, in free shows.

Record World Country Singles



APRIL 7, 1979

TITLE, ARTIST, Label, Number

APR. 7 MAR. 31

WKS. ON CHART

1	1	I JUST FALL IN LOVE AGAIN ANNE MURRAY Capitol 4675 (3rd Week)	11
2	2	IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889	11
3	4	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451	8
4	6	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276	8
5	3	SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722	13
6	7	TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732	9
7	11	SWEET MEMORIES WILLIE NELSON/RCA 11465	9
8	9	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE CON HUNLEY/Warner Bros. 8723	11
9	10	I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682	8
10	12	THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661	8
11	14	WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477	7
12	15	WISDOM OF A FOOL JACKY WARD/Mercury 55055	8
13	8	TRYIN' TO SATISFY YOU DOTTSY/RCA 11448	12
14	18	SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915	7
15	20	BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455	6
16	19	TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905	8
17	21	FAREWELL PARTY GENE WATSON/Capitol 4680	8
18	24	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS)	9
19	25	I'LL LOVE AWAY YOUR TROUBLES FOR A WHILE JANIE FRICKE/Columbia 3 10910	6
20	26	SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472	7
21	22	LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8371	8
22	27	THIS IS A LOVE SONG BILL ANDERSON/MCA 40992	8
23	31	DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002	4
24	33	DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/Epic 8 50671	5
25	30	ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909	5
26	36	LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458	4
27	35	LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532	2
28	29	WALKING PIECE OF HEAVEN FREDDY FENDER/MCA 12453	8
29	32	CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464	8
30	39	DARLIN' DAVID ROGERS/Republic 138	6
31	41	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021	4
32	34	SHOULDER TO SHOULDER (ARM IN ARM) ROY CLARK/MCA 12402	8
33	52	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner Bros. 8790	3
34	40	THERE'S ALWAYS ME RAY PRICE/Monument 277	6
35	48	JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/Epic 8 50672	4



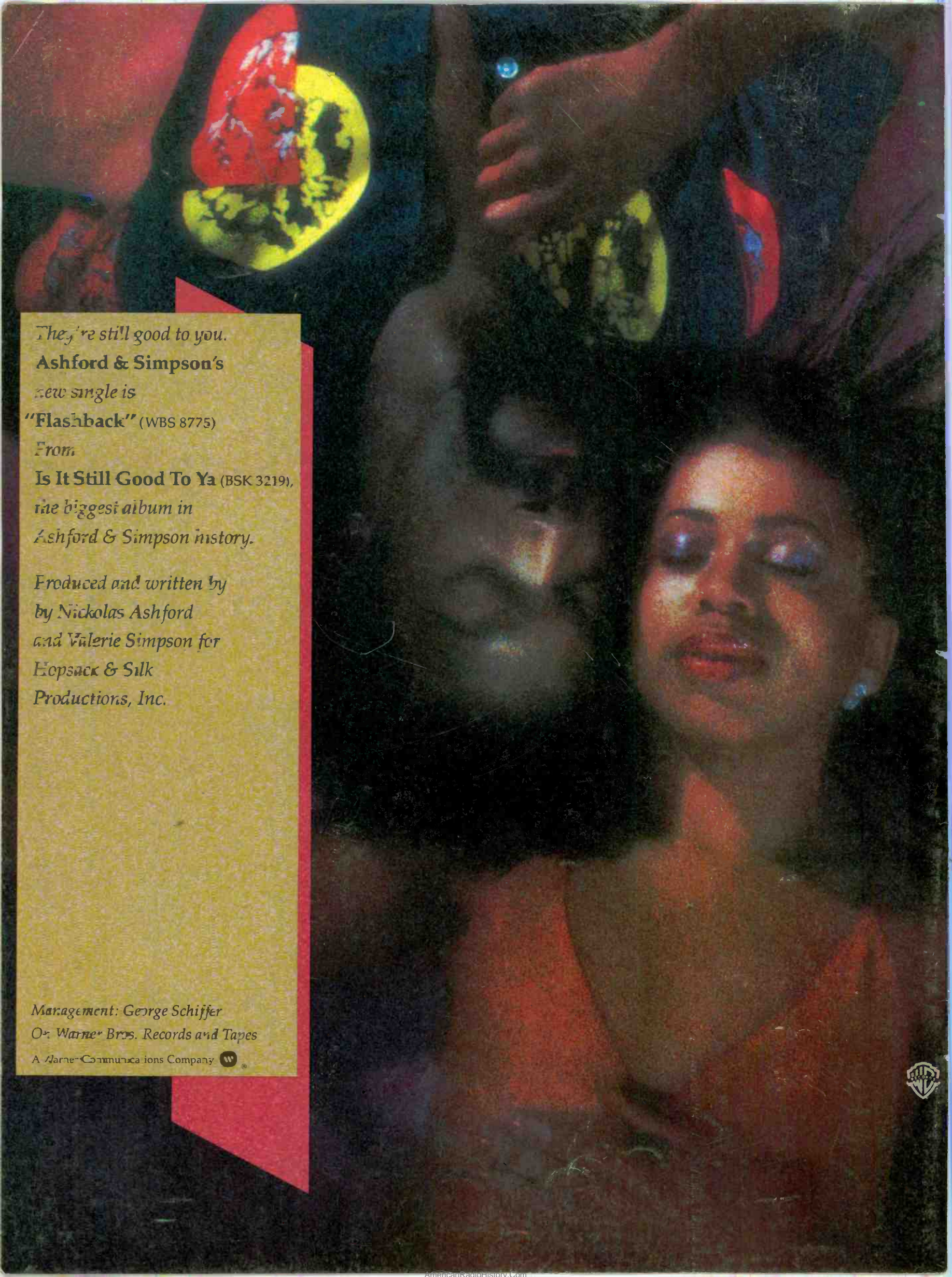
CHARTMAKER OF THE WEEK

36	—	SAIL AWAY OAK RIDGE BOYS MCA 12463	1
----	---	--	---



37	42	LIVE ENTERTAINMENT DON KING/Con Brio 149	6
38	44	I LOST MY HEAD CHARLIE RICH/United Artists 1280	5
39	45	WHAT A LIE SAMMI SMITH/Cyclone 100	5
40	50	NEXT BEST FEELING MARY K. MILLER/RCA 11554	5
41	49	LOVE LIES MEL McDANIEL/Capitol 4691	5
42	47	LOCK, STOCK & BARRELL WOOD NEWTON/Elektra 46013	6
43	43	MY LADY FREDDIE HART/Capitol 4684	7
44	54	HOW TO BE A COUNTRY STAR STATLER BROTHERS/Mercury 55057	2

45	46	CHEATER'S KIT TOMMY OVERSTREET/MCA 12456	6
46	53	I WANT TO WALK YOU HOME PORTER WAGONER/RCA 11491	4
47	5	GOLDEN TEARS DAVE & SUGAR/RCA 11427	12
48	23	SHADOWS OF LOVE RAYBURN ANTHONY/Mercury 55053	10
49	56	MEDICINE WOMAN KENNY O'DELL/Capricorn 0317	4
50	57	I THOUGHT YOU'D NEVER ASK LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	6
51	13	WORDS SUSIE ALLANSON/Elektra/Curb 46009	10
52	55	LOVE ME TENDER LINDA RONSTADT/Asylum 46001	5
53	61	TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/Portrait 6 70024	5
54	62	I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094	3
55	59	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	7
56	63	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES JOE SUN/Ovation 1122	3
57	28	FANTASY ISLAND FREDDY WELLER/Columbia 3 10890	10
58	16	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS/MCA 40983	13
59	37	LET'S KEEP IT THAT WAY JUICE NEWTON/Capitol 4679	9
60	17	I HAD A LOVELY TIME THE KENDALLS/Ovation 1119	13
61	74	HOLD WHAT YOU'VE GOT SONNY JAMES/Monument 280	2
62	—	SWEET MELINDA RANDY BARLOW/Republic 039	1
63	81	TO LOVE SOMEBODY HANK WILLIAMS, JR./Elektra 46018	2
64	69	KISS YOU AND MAKE IT BETTER ROY HEAD/MCA 12462	3
65	72	MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770	3
66	38	STILL A WOMAN MARGO SMITH/Warner Bros. 8726	12
67	68	JACK DANIELS, IF YOU PLEASE DAVID ALLAN COE/Columbia 3 10911	5
68	78	BUT FOR LOVE JERRY NAYLOR/Warner/Curb 8767	3
69	70	FRECKLES SHYLO/Columbia 3 10918	5
70	71	TWO PEOPLE IN LOVE LORRIE MORGAN/Hickory 54041	5
71	87	LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS GARRON/Charta 131	2
72	79	MAY I TERRI HOLLOWELL/Con Brio 150	3
73	80	LOVE IS HOURS IN THE MAKING STERLING WHIPPLE/Warner Bros. 8747	3
74	—	ROCKIN' MY LIFE AWAY JERRY LEE LEWIS/Elektra 46030	1
75	—	SWEET MELINDA/WHAT'S ON YOUR MIND JOHN DENVER RCA 11535	1
76	65	YOURS LOVE JERRY WALLACE/4-Star 1036	7
77	51	SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453	12
78	66	I WANT TO THANK YOU KIM CHARLES/MCA 40987	9
79	75	I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/Elektra 45553	15
80	58	TAKE ME BACK CHARLY McCLAIN/Epic 8 50653	11
81	73	MAKIN' LOVE PAUL SCHMUCHER/Star Fox (NSD) 578	5
82	89	LOOKING FOR THE SUNSHINE MICKEY NEWBURY/Hickory 54042	3
83	88	LIPSTICK TRACES (ON A CIGARETTE) AMAZING RHYTHM ACES/MCA 2454	2
84	—	I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/MCA 1807	1
85	60	HEALIN' BOBBY BARE/Columbia 3 10891	11
86	—	COLD, COLD HEART JERRY LEE LEWIS & FRIENDS/Sun 1141	1
87	64	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672	14
88	67	MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/Warner Bros. 8739	12
89	77	I WILL ROCK AND ROLL WITH YOU JOHNNY CASH/Columbia 3 10888	13
90	90	THERE HANGS HIS HAT LINDA NAILE/Ridgetop 00279	5
91	76	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	8
92	94	LAWYERS BILLY WALKER/Caprice 2056	2
93	82	YESTERDAY BILLIE JO SPEARS/United Artists 1274	7
94	95	I CAN ALMOST TOUCH THE FEELIN' THE LeGARDES/4-Star 1037	2
95	84	LOVING YOU IS A NATURAL HIGH LARRY G. HUDSON/Lone Star 706	11
96	96	EASY TO LOVE/EASY JIMMIE RODGERS/Scrim Shaw 1319	2
97	—	TEN THOUSAND AND ONE CONNIE SMITH/Monument 281	1
98	—	THE MYSTERIOUS LADY FROM ST. MARTINIQUE HANK SNOW/RCA 11487	1
99	83	I'M BEING GOOD DAVID WILLS/United Artists 1271	8
100	86	I'VE SEEN IT ALL SANDRA KAYE/Door Knob 8 093	4



They're still good to you.
Ashford & Simpson's
new single is
"Flashback" (WBS 8775)

From

Is It Still Good To Ya (BSK 3219),
the biggest album in
Ashford & Simpson history.

Produced and written by
Nickolas Ashford
and Valerie Simpson for
Hopsack & Silk
Productions, Inc.

Management: George Schiffer
Or: Warner Bros. Records and Tapes
A Warner Communications Company 