

Record World

JUNE 9, 1979 \$2.25



Carole King

Hits of the Week

Special: **Black Oriented Music**

SINGLES

ELTON JOHN, "MAMA CAN'T BUY YOU LOVE" (prod. by T. Bell) (writers: Bell-James) (Mighty Three, BMI) (4:03). John's legendary Thom Bell sessions materialize after 2 years with this new single. His vocals are a perfect mate for Bell's sparkling lyrics, production & keyboards. MCA 41042.

JENNIFER WARNES, "I KNOW A HEARTACHE WHEN I SEE ONE" (prod. by R. Fraboni) (writers: Bourke/Chater/Black) (Chappell, ASCAP/Unichappell, BMI / Tri-Chappell, SESAC) (3:24). Strong lyrics & Warnes' impressive vocals make this love-lost ballad an AOR, pop, a/c smash. Arista 0430.

BONEY M, "RASPUTIN" (prod. by Farian) (writers: Farian/Reyam/Jay) (Al Gallico, BMI) (3:58). Boney M is already an international best-seller. The drum corps percussion opening maintains a marching pace highlighted by attention-grabbing call & response vocals. Fine disco/pop. Sire 1049 (WB).

BONNIE TYLER, "MARRIED MEN" (prod. by Scott & Wolfe) (writers: Bugatti-Musker) (Pendulum/Unichappell, BMI) (3:40). Bonnie's tough vocals ask and give no quarter on this soulful, driving disco/pop piece that has strong a/c potential. The saucy sax adds to the passion. RCA 11630.

ALBUMS

EARTH, WIND & FIRE, "I AM." This superb, sophisticated band here releases another collection of their now patented r&b/jazz/disco sounds. "Boogie Wonderland" should be the first of many hits here. ARC/Columbia FC 35730 (8.98).

WILLIE AND LEON, "ONE FOR THE ROAD." The two master country-rock performers collaborate here on some classic country tunes ("I Saw the Light") and pop evergreens ("Danny Boy," "Tenderly"). Columbia KC2-36064 (11.98).

DIANA ROSS, "THE BOSS." Ross collaborates here with producers / writers Ashford & Simpson on this new package of BOS tunes with the right touch of disco. The title track and "Once in the Morning" are central. Motown M7-923R1 (7.98).

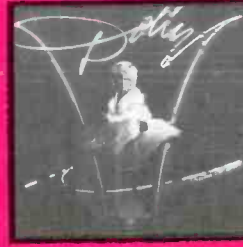
DAVID BOWIE, "LODGER." Bowie's third album with the Brian Eno touch further explores electronics and rock dissonance. "D.J." and "Boys Keep Swinging" are quirky but programmable melodies. RCA AQL1-3454 (7.98).



KISS, "DYNASTY." The four rockers' new collective effort mixes their standard pounding rhythms with a bit of disco. "I Was Made for Lovin' You" should surprise a few but the whole album is meant to please. Casablanca NBLP 7152 (7.98).



DOLLY PARTON, "GREAT BALLS OF FIRE." Parton's second album in the pop direction still maintains her most melodic country sensibilities. "Star of the Show" and "Help" display both styles perfectly. RCA AHL 1-3361 (7.98).



HELEN REDDY, "REDDY." The well-known song stylist picks material from several of the finest new pop songwriters and makes them her own with unique phrasing and the expert guidance of new producer Frank Day. Capitol SO-11949 (7.98).



"BECKMEIER BROTHERS." Jangly guitars and strong vocals predominate this debut album by the mainstream rock band. Cuts such as "Fly Bird" show lots of potential for single release. Casablanca NBLP 7147 (7.98).





In This Age Of Superheroes Along Comes An Anthem For The "Underdog." A New Album By Atlanta Rhythm Section



"Underdog"
featuring
"Do It Or Die"
from Atlanta
Rhythm Section
On Polydor/BGO
Records and
Tapes.



Record World



JUNE 9, 1979

Pop-Rock Records Make Strong Gains On Singles Chart

By JOSEPH IANELLO

■ The number of bulleted pop-rock singles entering and showing strong upward movement on the *Record World* Singles Chart has displayed a dramatic increase during the recent weeks. Six of 10 bulleted singles in the top 20 are pop-rock songs on this week's chart with figures even stronger in the #30-#100 listings.

The recent pop-rock upsurge is being led by Randy Vanwarmer's "Just When I Needed You Most," #6 bullet; "The Logical Song" from Supertramp, #8 bullet; "You Take My Breath Away," #9 bullet, by Rex Smith; Rickie Lee Jones' "Chuck E's In Love," #12 bullet; "Minute By Minute" from the Doobie Brothers, #14 bullet; Cheap Trick's "I Want You To Want Me," #19 bullet; and other fast-rising bulleted singles from Jay Ferguson, Gerry Rafferty, Poco, Peter Frampton, John Stewart, Carly Simon, James Taylor, Joe Jackson, and this week's Chartmaker, Elton John.

This growing trend raises important questions as to whether the industry is undergoing a disco backlash, or if rock is enjoying a revival of sorts. A survey of program and music directors from more than a dozen radio stations throughout the country revealed distinctly different opinions by region, but an overall consensus that while disco is in a leveling off period of stability, pop-rock is in the throes of a major upsurge.

Alan Burns, music director at
(Continued on page 22)

DIR's Largest Network To Air Doobies Concert

By NEIL McINTYRE

■ NEW YORK — DIR Broadcasting will present a live Doobie Brothers concert from the Universal Amphitheater in Los Angeles on July 4th. This broadcast will be carried on 150 radio stations, with a potential listening audience of over five million.

The coast to coast broadcast will entertain the largest radio audience ever to hear a live rock broadcast, and DIR is making sure the audiences know about it.

Planning

The Pabst-Doobie Brothers July 4th Explosion will start at 8 p.m. Los Angeles time and run for two hours. The planning of this radio event has been on going for months, setting up telephone connections for participating stations through AT&T, and coordinating promotional efforts with Pabst Brewing and Warner Brothers Records.

DIR's Peter Kauff ex-
(Continued on page 22)

New Fleetwood Mac Album Gives Digital Process a Mass-Market Test

By SAM SUTHERLAND

■ LOS ANGELES—Digital sound recording is receiving its baptism in multiple-platinum, mass production pop via current mixing sessions for Fleetwood Mac's forthcoming album.

While many producers, performers and recording technicians agree that the new, computer-derived reproduction technology is as yet limited in its applications for multi-channel pop techniques, the self-produced band and its co-producers are already impressed by gains heard in the analog-to-digital mix-down underway at the Village Recorder in West Los Angeles.

Mick Fleetwood, the band's drummer, co-founder and manager through the group's Seedy Management division, allows that he didn't anticipate a dramatic improvement in the two-channel master when first afforded the opportunity to use the Sound-

stream digital master recorder since installed in the Village's Studio D. But what began as an open-minded comparison has since installed in the Village's analog-to-digital project by a supergroup.

"When you A-B it," said Fleetwood of their first weeks using the system, "you can definitely tell the difference. I know we were afraid it would introduce some artificial quality in the final sound, that the system would somehow intrude on the original signal coming out of the board." Thus far, those fears have proven unfounded. "A lot more high and low transients are retained, and noise is reduced substantially," he said.

As a result, he now says the project has shifted toward virtually complete analog-to-digital technology. "At this point, we're fully committed," reports Fleetwood. "We'll be doing almost 100 percent of the mix-down to digital. We've done six mixes already, and we're very happy with the results." That goal may, however, require added editing sessions in Salt Lake City, where Soundstream and its founder Dr. Thomas Stockham are based, since certain types of physical edits easily done by hand on analog tape still require precise electronic techniques only now being made available to artists using digital systems.

"You have to document what you're doing," explains Fleetwood in detailing how that
(Continued on page 106)

Panel Warns Industry on Bigness, Sees Obstacles to Federal Assistance

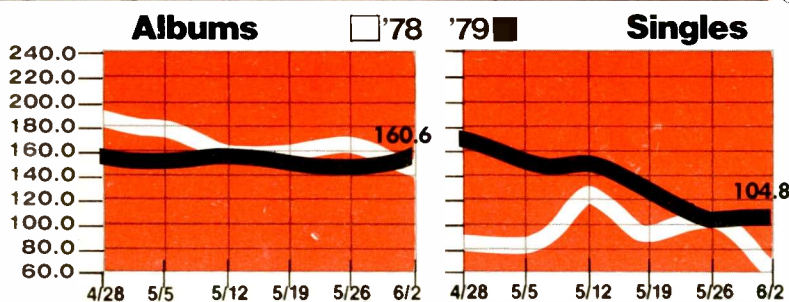
By SAM SUTHERLAND & SAMUEL GRAHAM

■ LOS ANGELES—The impact of current and projected federal wage, trade and energy policies, as well as the shifting mood among legislators and government officials in Washington, were the key topics explored by panelists participating in two days of government affairs seminars for the entertainment trade here. And while speakers at the Mixer/Scott seminar, held May 24 and

25 at the Century Plaza, echoed the traditional view that media industries will prove resilient in the wake of economic ills, the prevailing forecast was a cautionary one.

Although the only new federal development to be unveiled was a still tentative Senate subcommittee agenda calling for hearings into possible antitrust problems within the recording business
(Continued on page 115)

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.

Pacts Bring Overseas Labels Broader American Distribution

By JEFFREY PEISCH

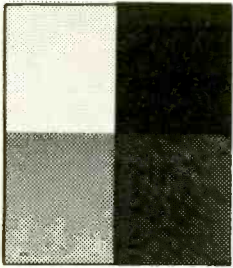
■ NEW YORK — Recent and imminent distribution pacts, signed between independent overseas labels and American labels, will soon introduce a variety of new product to the American market.

Radar Records, the English label of Elvis Costello and Nick Lowe, has recently signed with Polydor. The first Radar/Polydor release, out this week, is "Strange Man, Changed Man," by Bram Tchaikovsky. As reported previ-

ously, Stiff Records has signed a deal with CBS Records. Columbia will soon release an album by Stiff artist Rachel Sweet; albums by Ian Dury, Lena Lovich and Ian Gomm will soon be out on the Stiff/Epic label.

Virgin Records, the diversified English label that had a large American hit six years ago with Mike Oldfield's "Tubular Bells" (distributed by Atlantic), will soon
(Continued on page 110)

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■ **Opposite page 38.** This week's Black Music Association Founders' Conference in Philadelphia signals a new era in the American black music industry. Record World's pre-convention special includes a candid conversation with BMA president Kenneth Gamble as well as a roundup of black music activities at the leading record labels.



■ **Page 19.** No one has had more to do with putting Munich on the disco map than Giorgio Moroder, whose success with Donna Summer and others made Eurodisco an American reality. Moroder has since branched out with the soundtrack to "Midnight Express" and other projects. In his Dialogue, he talks about the growth of disco and his producing plans.

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Powerhouse Picks

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

Dr. Hook (Capitol) "When You're In Love With A Beautiful Woman."

Solid chart moves combined with a steady flow of heavies adding the record gives this disc the strength to go the distance. Sales activity is starting.

John Stewart (RSO) "Gold."

A continuous stream of primary and secondary adds, along with upward chart moves, have followed this record's release. Sales action is developing.

Consumer Poll Predicts Resilient Record Sales

By SAMUEL GRAHAM & SAM SUTHERLAND

■ **LOS ANGELES**—While American consumers are planning to reduce their overall entertainment buys in coming months, due to the expected restraints imposed by fuel shortages, record and tape business should be among the most resilient of media. That's the prevailing forecast emerging from a recent survey of consumer attitudes toward the entertainment industry, commissioned by government affairs consultants Mixner/Scott, Inc., and released during the firm's two-day seminar program on Washington and the entertainment industry, held May 24 and 25 at the Century Plaza Hotel here.

Survey results were unveiled during the final segment of Friday's (25) round of panel discussions and addresses on the current outlook for the entertainment trade with respect to government policy. And while the poll results conformed with featured speakers' admonitions that a conservative shift in judicial and legislative representation and policy-making, combined with the long-term impact of the energy situation, point toward new legal and financial hurdles for film studios, casinos, movie exhibitors and other media interests, continued growth for the music market could be part of the picture.

Mixner/Scott's survey was presented by Hugh Schwartz, president of Public Response Associates, which conducted the poll for the first Los Angeles conference to be tailored for the show business community by Mixner/Scott. 1500 respondents were included in the sample, with questions keyed to the current fuel crunch as well as general attitudes toward morality and censorship in media.

Hardest hit by the energy problem will be vacation-related
(Continued on page 115)

Bossin and Linsky Acquire Project 3

■ **NEW YORK**—Project 3 Records, founded by the late Enoch Light, has been acquired by Herb Linsky and Gordon Bossin.

Bossin, who most recently held similar positions as VP, marketing for United Artists and Arista Records, will be involved in the day to day operation of the company, while Linsky will continue as president of Herb Linsky Associates, Inc.

Bossin stated that Project 3 will continue to be distributed through its existing network of independent distributors.

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"POPS, WE LOVE YOU..." The Album

Tribute To A Father



Diana Ross



Marvin Gaye



Stevie Wonder



Commodores



Smokey Robinson



Jermaine Jackson



Tata Vega

"Pops, We Love You" has been named "Official Father's Day Song 1979" by the National Father's Day Committee! To celebrate we have prepared special "Pops, We Love You" posters, streamers, t-shirts, buttons and Father's Day cards - all designed to make "Pops, We Love You" the perfect Father's Day gift!

"Pops, We Love You..."

On Motown Records & Tapes



Album: M7-921R1
8-track: M7-921HT
Cassette: M7-921HC
Single: M-1455F
LIMITED EDITION HEART SHAPED RED VINYL SINGLE: M-9455F

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Most Retail Prices Hold Steady As Conservative Mood Prevails

By FRANN ALTMAN

■ LOS ANGELES — Though gross dollar figures are reportedly rising for many retailers across the country, unit sales are down for '79 in comparison with last year's business—a trend some retailers fear may pose a threat to their profit margin, unless it is adjusted, either through higher unit sales or decreased wholesale pricing.

Among those polled in an *RW* survey, most found the record labels' push for heavier ordering to be decreasing. The labels' prudent behavior, they felt, was due in part to the unusually high return situation created by last Christmas' overbuying, as well as to the recessive economy.

Also noted was that while all retailers have experienced some degree of undercutting in their markets, the lowballing price wars climate in the east—specifically New York with Korvettes and Jimmy's—was not prevalent throughout the country.

Angela Singer, co-owner of the

Schwartz Bros. Expands With New Headquarters

By BILL HOLLAND

■ WASHINGTON — Schwartz Brothers Inc., the Washington-based record distributor-wholesaler-retailer, held a groundbreaking ceremony this past week for its new headquarters complex.

The headquarters building, which will cover 93,000 square feet on four acres of land owned by the firm, will be built in the suburban business park in Lanham, Md. It is slated to be completed in 1980.

A number of Prince Georges County executives and local Congress persons attended the ground breaking ceremonies of the \$31.7 million a year firm.

Schwartz Brothers applied for a special bonding request to finance the project in late April, and won approval from the Prince Georges County Council's Fiscal and Planning Committee soon afterwards.

The firm employs 470 people in its various enterprises, which include record distribution as well as the ownership and operation of 19 Harmony Hut record stores, most of them in the 5,000 square foot range.

Schwartz Brothers has seen a very successful expansion rate within the organization during the last few years, with five store openings in 13 months.

The firm will employ an estimated 124 people in the new huge industrial building.

Circles Music and Hollywood Record Stores, spoke of labels' push for heavy ordering "cooling a little" in Arizona, where her stores are located. There is still some pressure, she said, but for the most part, it had eased. "You just have to say no, I don't want to do the advertising just to buy overstock," she said. "We've found ourselves passing up advertising programs that we would have been otherwise happy to do." She noted that "everybody has deals all the time now" and that "it makes me wonder why they don't just reduce the price again because it's rare when you buy new product (or whatever the labels are pushing) at it's normal cost."

Alan Dulberger, president of the 1812 Overture Record stores/Wisconsin, noted that while his gross dollar figures are up, the unit sales are not. With the rising record costs, Dulberger said he would like to see more incentive programs by the labels to reduce cost prices on the key hit acts so that retailers can also benefit. Usually when a big album comes out, he added, the album goes on sale at quite a reduced price. Sometimes deals are given. Dulberger said, "It happens very seldom. Seldom more than often."

He also added that while labels such as WEA "would rather you buy a little less, than three months down the line re-

turn 33 percent," he felt that it is the case with some of the smaller labels that are trying to push their "baby" acts as they don't have any real big artists. He continued, "but those baby acts could be the big groups of the '80s."

With current releases being raised to \$8.98, and in some cases catalogue product as well, those polled spoke of a serious concern that not only are multiple sales being affected, but album and tape sales may suffer.

Price Problems

Joe Bressi, VP of marketing for Stark Record and Tape Services Inc., which owns the Camelot and Grapevine stores throughout the midwest and southern United States, expressed a concern for the rising costs. "We're having a lot of problems with the \$8.98's. A lot of resistance. But I think everything went to \$8.98. We're very worried as the spendable dollars just aren't there right now."

Jim Rose, general manager of Rose Records and Sounds Good/Chicago, concurred with Stark's Bressi in that the price resistance to \$8.98's is evident in his market and that the gradual price hike has made it easier on sales than if there was an overall price hike.

Steve Libman, VP of operations for Emerald City which owns the OZ Record Stores in
(Continued on page 106)

O'Sullivan Suit Tests Artist-Manager Pacts

By VAL FALLOON

■ LONDON—A lawsuit filed last week became a test case in the British courts as it will question several areas of a manager's guidance of an artist and his career.

Gilbert O'Sullivan last week issued proceedings against his ex-manager Gordon Mills and several companies within the MAM organization, of which Mills, now a U.S. resident, is chairman.

The action will be long and complex as it covers contractual arrangements during most of the artist's career, and the statement of claims runs to 67 pages.

Several Points Raised

O'Sullivan, whose hits include "Clair," "Nothing Rhymed" and the U.S. number one "Alone Again Naturally," will raise several points affecting the business relationships between songwriters and artists and their managers, recording and publishing companies.

Specifics

The lawsuit includes claims for orders setting aside various publishing and recording contracts and service contracts made between 1970 and 1976, to enforce an oral agreement that O'Sullivan would be given a joint interest with MAM in the copyright and royalties of his songs and to recover part or all of the copyright in the songs, and for
(Continued on page 114)

Ocean Records Bows With A Bash



Marc Kreiner and Tom Cossie hosted a gala extravaganza recently to celebrate the christening of their new record label, Ocean Records, and Mayor Tom Bradley of Los Angeles proclaimed May 22 "Ocean Records Day" in the city. Over 800 guests, including numerous celebrities and industry notables, were treated to a customized disco sound and light show at the Sand and Sea Club. Ocean also introduced its first artists, Ullanda (who performed "Stars" and "Want Ads" from her forthcoming album, "Love Zone") and Burt Young (who introduced his single, "Burt's Blues," on which he plays trumpet). Shown at the party are, top row, from left: Kreiner; Jay Lasker, president of Ariola Records; Cossie; Howard Stark, vice president of Ariola; Mrs. Jack Forsythe; Record World's Jack Forsythe; David Williams of Chanson; Kreiner, Lee Bailey, KUTE radio; (bottom row) Peter and Shera Falk; Kreiner; Ullanda; Burt Young; Cossie; Ullanda as she performs at the party.



Ted Nugent
is simply shocking!

"State of Shock"
The new Nugent.
Executed on Epic Records and Tapes.

Chart Analysis

Top Three Singles Hold Chart Positions As Rock, Soft and Hard, Makes Inroads

By PAT BAIRD

■ With the top three selling records holding their positions on this week's RW Singles Chart, the top 100 reflects a diminishing emphasis on disco and crossover records and a continuing surge of rock and mellow rock singles. (See separate story page 3.)

Donna Summer (Casablanca), Peaches & Herb (Polydor) and the Jacksons (Epic) held their #1, #2 and #3 selling positions, respectively, while The Bee Gees (RSO) took a solid sales jump to move into the #4 bullet spot. Sister Sledge (Cotillion) improved both sales and airplay for #5 bullet and Randy VanWarmer (Bearsville) sold strong for #6 bullet. Supertramp (A&M) moved into the Top 10 at #8 bullet with up-

ward radio movement and a sales improvement and Rex Smith (Columbia) also debuted in the Top 10 at #9 bullet off extremely strong sales, in most cases ahead of the record's radio exposure.

Rounding out the top of the chart are: Village People (Casablanca) #7 and Blondie (Chrysalis) #10.

Elton John (MCA), with a selection from the Thom Bell-produced sessions, is this week's Chartmaker at #67 on adds at such majors as WFIL, KRTH, PRO-FM, 99X, WBBQ, Z93 and KIMN among others.

Dr. Hook (Capitol) and John Stewart (RSO) are this week's Powerhouse Picks at #37 bullet and #38 bullet respectively. Dr. Hook was added at WKBW and KFI and shows solid radio support elsewhere. Stewart was added this week at WCAO, WFIL, WKBW, WRKO and F105 with

emerging sales.

Rickie Lee Jones (WB), added at WFIL and picking up good sales this week, moved to #12 bullet and Kenny Rogers (United Artists), #3 bullet on the Country Singles Chart, was added at WNBC among others and sold for #13 bullet. The Doobie Bros. (WB), added at WKBW, took good radio moves and picked up in sales for #14 bullet and Cheap Trick (Epic), #1 in the Boston market, took solid sales and airplay gains for #19 bullet. ELO (Jet) continued to spread with sales starting to build for #20 bullet.

Still making good chart in-roads this week are: Earth Wind & Fire with The Emotions (ARC/Col), #11 bullet BOS and an add at WFIL, #23 bullet; David Naughton (RSO), added at WPGC and gaining in adds and movement, #27 bullet; McFadden & Whitehead (Phila. Intl.), added at KILT and already Top 5 in some markets, #28 bullet; Anita Ward (Juana), last week's Powerhouse Pick and #1 bullet this week on the Black Oriented Singles and

Disco File Top 50 charts, continuing to blast up on the pop side for #29 bullet; Donna Summer (Casablanca), #36 bullet BOS and pop add at WCAO, #30 bullet on station movement and sales; Van Halen (WB), added at KFI and WPRO-FM with strong movement elsewhere, #31 bullet; Roger Voudouris (WB), added at F105, #32 bullet and Jay Ferguson (Asylum), added at 99X, #35 bullet.

Continuing to bullet on radio action are: Gerry Rafferty (UA), last week's Chartmaker and added this week at WCAO, KRTH, F105 and KRTH, #46 bullet; ABBA (Atlantic) #49 bullet; Poco (MCA) #51 bullet; Kiss (Casablanca) #52 bullet; Peter Frampton (A&M), added at WCAO and KFRC, #53 bullet; New England (Infinity) added at Q105, WTIX, KRBE, #55 bullet; Kinks (Arista), added at F105 and WNOE and breaking out of Atlanta and Houston, #58 bullet; Blondie (Chrysalis), continuing to be added with high debut numbers and moving out of the New York mar-

(Continued on page 114)

Supertramp Album Remains Number One; Kansas Bows Strong On Retail Activity

By LAURA PALMER

■ LOS ANGELES — For the fifth consecutive week, Supertramp (A&M) is maintaining a slight edge over the #2 bulleting lp,

Donna Summer's (Casablanca) "Bad Girls," now in its fourth week on the chart. Summer's single, "Hot

Stuff," has the #1 position on the pop charts for the second week, while the second single, "Bad Girls," is now in the top 50 at #30 bullet. Both Supertramp and Summer are hot at the racks and at retail, and maintain a comfortable lead ahead of the nearest competitors.

Elsewhere in the top ten, Cheap Trick (Epic) regains a bullet at #7, with its live "Budokan" package with the single charted at #19 bullet, and continues to show strong retail and rack action for both the single and the lp. Kenny Rogers' (UA) "Gambler" lp is in the #10 slot with a bullet, and is doing well with strong action on both the single and the album in overall rack and retail activity.

This week's #16 bullet slot belongs to James Taylor (Columbia)

as "Flag" continues to pick up strong retail action aided by a bulleting single at #66. Bullets in the top 20 include Waylon Jennings (RCA) at #26 this week, with continued sales increase on the rack and retail levels. Showing solid sales strength in the New York area, in the #29 bullet position, is Patti Smith (Arista), with continued growth on the retail level.

In the thirties, Spyro Gyra (Infinity) continues to pull in reports from the jazz lp chart, where its "Morning Dance" is listed this week at #1, as well as r&b, and pop chart action. This week at #31, the record continues to pull in both rack and retail sales, increasing its bulleting pace. In its second week on the chart, Ted Nugent's "State of Shock" lp (Epic)—last week's Chartmaker—jumps to the #34 bullet slot and continues to increase its retail spread, with strong sales reported in the midwest, followed by Joe Jackson (A&M) at #35 bullet, receiving strong New York area sales, as well as strong radio airplay. McFadden & Whitehead (Phila. Intl.) is taking steady moves up the chart ladder and this week holds the #38 bullet slot, with the single at #2 on the BOS chart.

The album continues to get excellent reports on both the retail and one-stop level. Bullets in the 40s include Heatwave (Epic), this week at the #41 position, and receiving good sales at both retail and one-stop level. Following

on the heels of Heatwave is this week's Chartmaker, Kansas (Kirshner), bulleting at #42 and showing initial strong retail sales activity. Earl Klugh (UA) is showing solid action out of New York and

(Continued on page 114)

Regional Breakouts

Singles

East:

Anita Ward (Juana)
Dr. Hook (Capitol)
Poco (MCA)
Kiss (Casablanca)
Peter Frampton (A&M)
Kansas (Kirshner)

South:

Cheap Trick (Epic)
EWF/Emotions (ARC/Columbia)
John Stewart (RSO)
Poco (MCA)
Joe Jackson (A&M)

Midwest:

ELO (Jet)
Anita Ward (Juana)
Donna Summer (Casablanca)
Jay Ferguson (Asylum)
Kiss (Casablanca)
Van Halen (Warner Bros.)
Poco (MCA)
Kansas (Kirshner)

West:

ELO (Jet)
Donna Summer (Casablanca)
Jay Ferguson (Asylum)
Kiss (Casablanca)
Wet Willie (Epic)

Albums

East:

Kansas (Kirshner)
Isley Bros. (T-Neck)
Gerry Rafferty (UA)
Lou Rawls (Phila. Intl.)
Roy Ayers (Polydor)

South:

Kansas (Kirshner)
Isley Bros. (T-Neck)
Gerry Rafferty (UA)
Lou Rawls (Phila. Intl.)
Roy Ayers (Polydor)

Midwest:

Kansas (Kirshner)
Isley Bros. (T-Neck)
Gerry Rafferty (UA)
Lou Rawls (Phila. Intl.)
Roy Ayers (Polydor)

West:

Kansas (Kirshner)
Isley Bros. (T-Neck)
Gerry Rafferty (UA)
Crusaders (MCA)

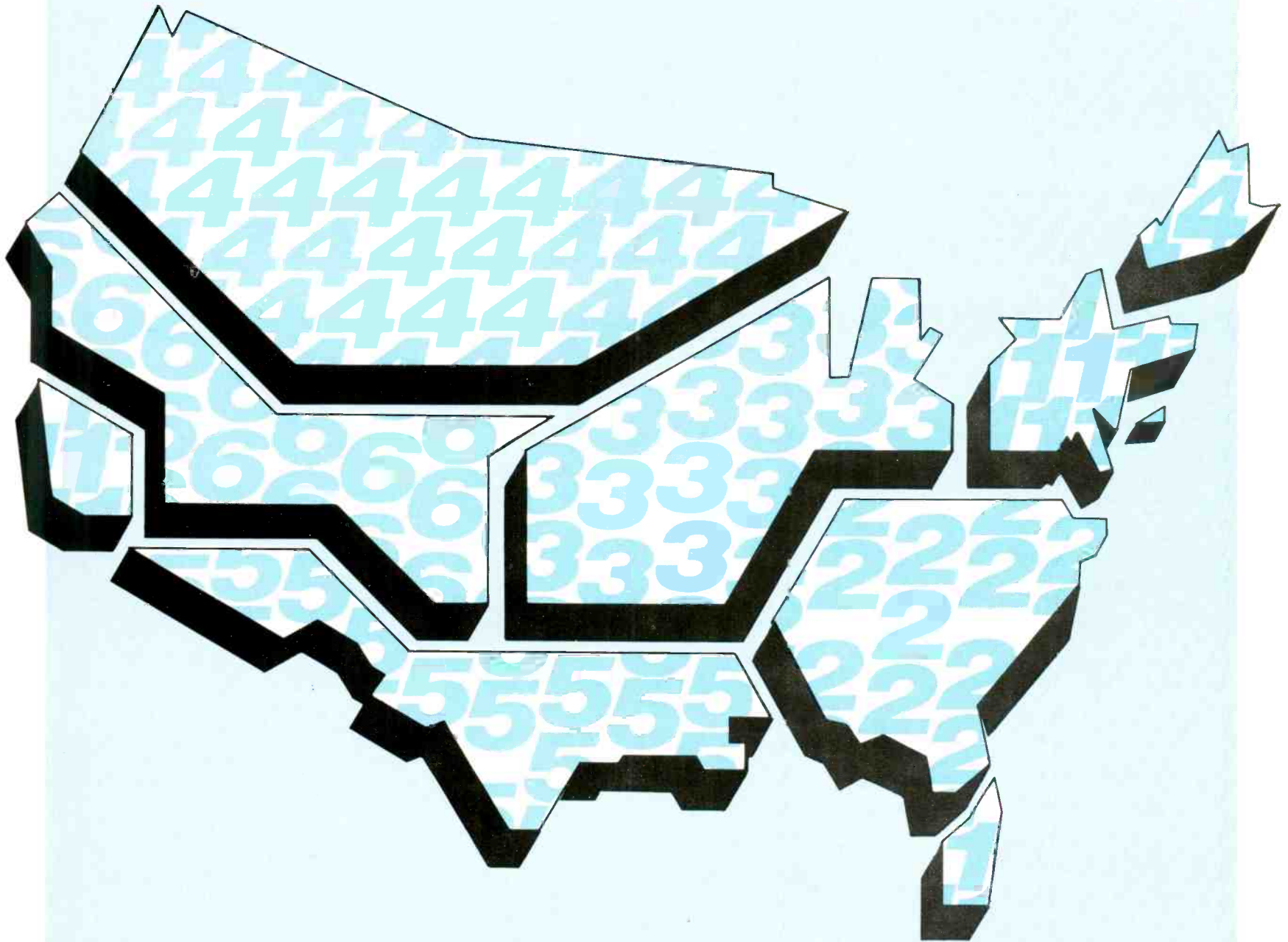
Albums

Singles

The Radio Marketplace

Record World

Pull-out Section June 9, 1979



Hottest:

Rock Elton John

Disco None

Country Anne Murray

B.O.S. None

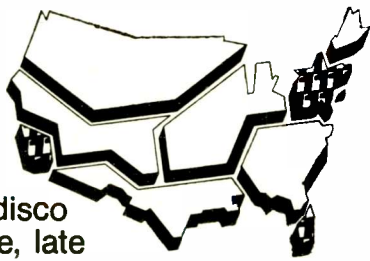
Adult ARS
James Taylor

LP Cuts

None

The Radio Marketplace

1



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

ABBA: 31-29 WAVZ, d40 WBBF, d30 WCAO, 30-28 WICC, 26-23 WKBW, e WPGC, 37-36 WTIC-FM, on KFI, 30-28 KRTH, HB-20 PRO-FM, d29 99X.

Blondie: a WRKO, d29 KFRC, d30 KHJ, 25-19 99X.

Cheap Trick: a23 WAXZ, 27-21 WBBF, d27 WCAO, 21-18 WICC, 5-4 WIFI, 16-12 WKBW, 31-29 WNBC, 7-6 WPGC, 1-2 WRKO, 29-25 WTIC-FM, 19-16 KFI, 22-16 KFRC, 11-9 KHJ, 17-16 KRTH, 1-1 F105, 4-7 PRO-FM.

Doobie Bros. 18-13 WAVZ, 20-16 WBBF, 18-14 WCAO, 23-19 WFIL, 16-13 WICC, 26-19 WIFI, a24 WKBW, 26-21 WPGC, 32-30 WQAM, 10-11 WRKO, 27-22 WTIC-FM, 23-20 KFI, 12-10 KFRC, 18-13 KHJ, 25-23 KRTH, 14-10 F105, 11-8 PRO-FM, 26-22 99X.

E. W. & F.: 25-20 WCAO, a30 WIFI, 16-13 WPGC, 28-21 WQAM, 25-16 WRKO, 24-21 KFRC, 24-21 KHJ, 14-10 KRTH, 14-10 PRO-FM, 18-13 99X.

ELO: a31 WAVZ, d38 WBBF, 29-24 WCAO, 23-19 WICC, 30-28 WIFI, d30 WKBW, e WPGC, 29-26 WRKO, 30-26 WTIC-FM, 25-21 KFI, 28-25 KFRC, 25-22 KHJ, 21-19 KRTH, 15-12 PRO-FM, 30-26 99X.

J. Ferguson: 23-21 WCAO, 29-27 WIFI, 24-22 KFI, 20-15 KFRC, 19-16 KHJ, a 99X.

J. Jackson: d30 WRKO, a KFRC, a KHJ, a KRTH, d30 99X.

Kinks: 20-18 WRKO, 27-20 KFRC, d29 KHJ, 29-25 KRTH, a F105.

Elton John: a WBBF, WFIL, WTIC-FM, KRTH, PRO-FM, 99X.

R. Lee Jones: 36-24 WABC, 8-9 WAVZ, 26-19 WBBF, 15-7 WCAO, on WFIL, a29 WIFI, 6-4 WPGC, 30-23 WQAM, 11-3 WTIC-FM, 11-7 WRKO, d26 KFI, 8-5 KFRC, 20-14 KHJ, 10-8 KRTH, 25-16 F105, 6-3 PRO-FM, 13-10 99X.

Kiss: a WAVZ, d27 WKBW, on WRKO, a WTIC-FM, 30-27 KFI, d28 KFRC, d25 KHJ, 20-14 PRO-FM.

McFadden & Whitehead: 3-3 WABC, 10-5 WCAO, 10-8 WFIL, 8-6 WNBC, 10-9 WPGC, 6-4 WRKO, d28 KFI, 30-26 KHJ, 26-21 KRTH, d30 F105, 21-17 PRO-FM, 3-3 99X.

B. Midler: a KFRC, a KHJ, d29 KRTH, e PRO-FM.

D. Naughton: 7-8 WAVZ, HB WFIL, HB WICC, 28-26 WIFI, 28-18 WKBW, a WPGC, 18-7 WQAM, 14-8 WRKO, 12-10 WTIC-FM, 16-14 KFI, 8-6 F105.

G. Rafferty: a WCAO, HB WFIL, a WICC, on WRKO, on KFRC, a KRTH, alp F105.

K. Rogers: 24-22 WBBF, 16-11 WCAO, 13-11 WFIL, d22

WICC, d28 WKBW, a31 WNBC, 11-10 WPGC, 35-33 WQAM, 28-21 WRKO, 25-21 WTIC-FM, 26-24 KFI, 21-18 KFRC, 27-23 KHJ, 13-11 KRTH, 12-9 PRO-FM, 28-25 99X.

S. Sledge: 6-5 WABC, 5-6 WAVZ, 5-1 WBBF, 3-2 WCAO, 24-13 WFIL, 6-3 WICC, 13-7 WIFI, 6-3 WKBW, 5-5 WNBC, 2-2 WPGC, 14-5 WQAM, 3-5 WRKO, 4-7 WTIC-FM, 6-5 KFI, 3-2 KFRC, 3-2 KHJ, 5-3 KRTH, 16-13 F105, 8-4 PRO-FM, 2-2 99X.

R. Smith: 27-19 WABC, 6-7 WAVZ, 23-15 WBBF, 19-12 WFIL, 12-9 WICC, 27-20 WIFI, 20-17 WNBC, 39-29 WQAM, 5-3 WRKO, 7-2 WTIC-FM, 17-12 KFI, 2-4 KRTH, 9-8 99X.

J. Stewart: a33 WAVZ, a WBBF, a WCAO, d30 WICC, a WFIL, a WKBW, 30-27 WPGC, a WRKO, 29-25 KFI, on KFRC, on KHJ, d26 KRTH, a F105, 29-27 99X.

D. Summer: 22-13 WABC, 24-15 WAVZ, a WCAO, e WFIL, d25 WICC, 28-16 WPGC, 39-32 WQAM, d22 WRKO, a40 WTIC-FM, on KFI, 26-23 KFRC, 26-17 KHJ, 23-17 KRTH, 16-11 PRO-FM, 16-7 99X.

Supertramp: 15-12 WABC, 20-11 WAVZ, 8-5 WBBF, 21-10 WCAO, 11-5 WICC, 18-15 WIFI, 1-1 WKBW, 16-10 WNBC, 9-5 WPGC, 13-10 WRKO, 17-11 WTIC-FM, 12-8 KFI, 2-1 KFRC, 10-7 KHJ, 4-2 KRTH, d24 F105, 10-5 PRO-FM, 5-4 99X.

J. Taylor: 27-24 WRKO, 24-22 KRTH, a F105.

Van Halen: 16-11 WBBF, d29 WICC, 20-17 WKBW, 12-11 WPGC, lp WRKO, 42-28 WTIC-FM, a KFI, 14-7 KFRC, 14-12 KHJ, a PRO-FM.

R. Vanwarmer: 4-3 WCAO, 7-4 WFIL, 17-13 WIFI, 3-8 WPGC, 19-14 WQAM, 12-9 WRKO, 10-9 KFI, 15-11 KFRC, 9-5 KHJ, 6-5 KRTH, 22-19 F105.

R. Voudouris: 24-23 WCAO, 24-20 WNBC, 31-24 WQAM, a F105, 19-16 PRO-FM.

A. Ward: 8-7 WABC, 3-2 WAVZ, HB WICC, 26-16 WCAO, 29-21 WNBC, 21-3 WPGC, 38-25 WQAM, 23-12 WRKO, 20-9 WTIC-FM, 27-17 KFI, d22 KFRC, d24 KHJ, 18-12 KRTH, d28 F105, d18 PRO-FM, 10-5 99X.

2



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

Cheap Trick: 5-3 WANS-FM, 15-10 WAUG, d21 WAYS, 27-22 WBBQ, 31-21 WBSR, 40-35 WCGQ, 26-22 WCIR, 29-25 WERC, a WFLB, a WHHY, 29-21 WISE, 38-26 WIVY, 5-3 WRFC, 24-17 WRJZ, 21-19 WSGA, 29-27 KXX/106, 24-21 KX/104, 22-16 BJ-105, a Q105, 20-16 Z93, d30 92Q, 3-1 94Q.

Doobie Bros.: 16-12 WAUG, 26-22 WAYS, 25-20 WBBQ, 20-16 WBSR, 27-21 WCGQ, 23-15 WCIR, 21-13 WERC, 35-30 WFLB, 7-4 WGSV, 21-15 WHHY, 8-5 WISE, 23-21 WIVY, 21-14 WLCY, 14-12 WQXI, 19-10 WRFC, 18-14

WRJZ, 18-14 KXX/106, 19-11 KX/104, d37 BJ-105, 18-14 Z93, 22-19 92Q, 5-3 94Q.

Dr. Hook: 10-5 WAYS, 24-19 WBBQ, 31-22 WCGQ, a WIVY, a31 WSGA, 27-25 KXX/106, e Q105, 26-21 Z93, 16-13 92Q, 30-27 94Q.

ELO: 30-26 WANS-FM, 23-20 WAUG, 27-25 WAYS, 28-23 WBBQ, 29-23 WBSR, 36-34 WCGQ, d28 WCIR, 26-22 WERC, d34 WFLB, 28-25 WGSV, 27-22 WHHY, 35-27 WISE, a WIVY, 31-27 WLCY, 26-18 WNOX, 27-19 WQXI, 25-21 WRFC, 33-21 WRJZ, 23-22 WSGA, 26-24 KXX/106, 30-22 KX/104, BJ-105, 26-24 Q105, 15-7 Z93, d28 92Q, 15-9 94Q.

EW & F: 24-16 WAYS, 23-18 WBBQ, 37-33 WCGQ, 17-8 WCIR, d24 WERC, d36 WIVY, 24-14 WQXI, 22-19 KXX/106, 19-17 Q105, 19-15 Z93, 27-24 92Q.

P. Frampton: e WANS-FM, 29-24 WAUG, a WAYS, d26 WBBQ, e WBSR, a WCGQ, e WCIR, e WFLB, d28 WISE, a WIVY, d30 WRFC, a WRJZ, 31-26 WSGA, e KXX/106, 28-24 KX/104, a BJ-105, d30 Q105, e 92Q, a28 94Q.

J. Jackson: d33 WANS-FM, a WBBQ, a WAUG, a WCIR, a WERC, d40 WIVY, a KXX/106.

E. John: a35 WANS-FM, e WAUG, e WBBQ, a WBSR, a WCGQ, a WCIR, e WGSV, d30 WQXI, a WRFC, a WRJZ, a29 WSGA, a KXX/106, a KX/104, a40 BJ-105, a Z93, a 92Q, a30 94Q.

R. Lee Jones: 7-4 WAUG, 15-9 WAYS, 11-8 WBBQ, 11-6 WBSR, 18-12 WCGQ, 29-23 WCIR, 3-2 WERC, 27-25 WFLB, 17-12 WGSV, 16-10 WHHY, 26-14 WISE, 36-25 WIVY, 25-15 WLCY, 20-15 WNOX, 14-9 WRJZ, 6-3 KX/104, 14-10 BJ-105, 17-15 Q105, 17-14 92Q.

Kiss: e WANS-FM, d23 WAUG, a27 WAYS, e WBBQ, e WBSR, d30 WCGQ, a30 WCIR, e WERC, a WISE, e WRFC, e WRJZ, 30-25 WSGA, d30 KX/104, a BJ-105, 29-27 Q105, d26 92Q.

A. Murray: a WANS-FM, a WBBQ, d28 WBSR, a WISE, a WIVY, a KXX/106, a BJ-105, a Z93, a 94Q.

G. Rafferty: a WAUG, a WAYS, e WBBQ, a WBSR, a WCGQ, a WCIR, a29 WERC, d35 WFLB, a WGSV, a WHHY, a WISE, d38 WIVY, a WRFC, d28 KXX/106, d30 Z93, e 92Q, 29-25 94Q.

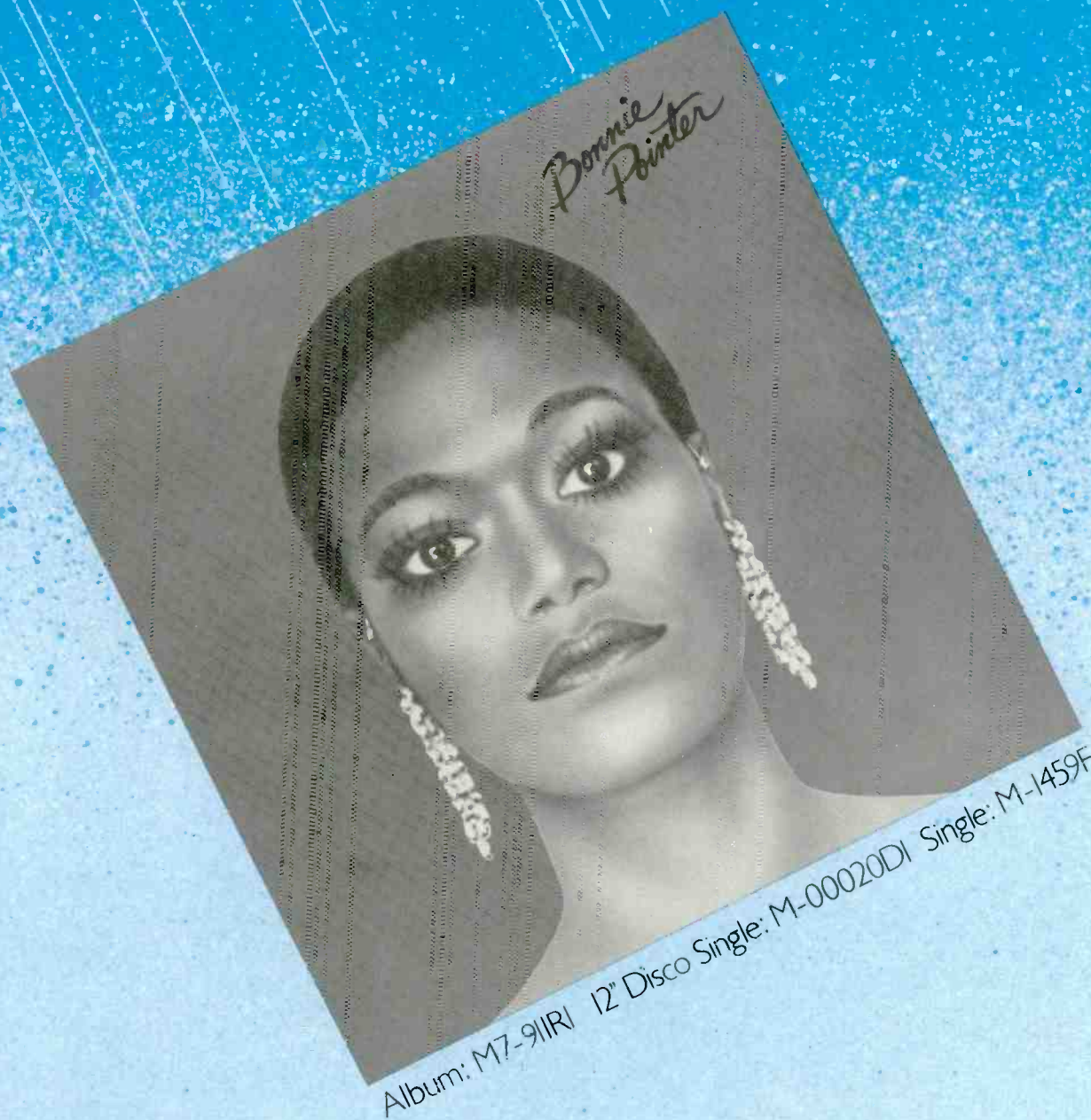
K. Rogers: 17-15 WANS-FM, 12-9 WAUG, 12-8 WAYS, 17-14 WBBQ, 14-12 WBSR, 24-18 WCGQ, 16-12 WCIR, 6-5 WERC, 14-12 WFLB, 16-13 WGSV, 13-9 WHHY, 19-11 WISE, 31-29 WIVY, 23-17 WLCY, 4-3 WQXI, 7-4 WRFC, 5-1 WRJZ, 19-16 WSGA, 5-4 KXX/106, 14-9 KX/104, d35 BJ-105, 27-25 Q105, 13-6 Z93.

S. Sledge: 10-8 WANS-FM, 6-3 WAUG, 3-2 WBBQ, 19-13 WBSR, 16-11 WCGQ, 5-1 WERC, 18-9 WFLB, 24-19 WGSV, 4-2 WISE, 7-6 WIVY, 29-19 WLCY, 28-13 WNOX, 18-6 WRFC, 6-2 WRJZ, 15-11 KXX/106, 23-13 BJ-105, 14-10 Q105, 2-1 Z93, 8-3 92Q.

R. Smith: 17-11 WAUG, 14-12 WAYS, 14-12 WBBQ, 17-10 WBSR, 9-5 WCGQ, 17-14 WERC, 6-3 WFLB, 20-15 WGSV, 9-4 WHHY, 9-6 WISE, 14-12 WNOX, 12-7 WRFC, 8-5 KX/104, 36-34 BJ-105, 3-2 Q105, 10-9 Z93, 12-10 94Q.

J. Stewart: 25-19 WANS-FM, 24-21 WAUG, e WBBQ, d29 WBSR, d40 WCGQ, e WCIR, d28 WERC, e WFLB, 32-29 WGSV, a WHHY, d29 WISE, d39 WIVY, 33-28 WLCY, a WNOX, 30-26 WRFC, 32-28 WRJZ, a32 WSGA, d29 KXX/106, e KX/104, a BJ-105, 30-28 Q105, d29 Z93, 26-22 92Q, 26-22 94Q.

HEAVEN SENT!



Bonnie Pointer's exciting update
of the Motown classic
"Heaven Must Have Sent You"
from her debut solo album
"Bonnie Pointer."

On Motown Records & Tapes



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*November 4-8, 1979
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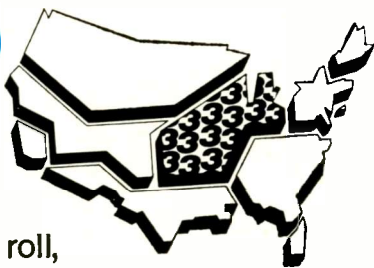
D. Summer: a30 WAUG, 28-26 WAYS, a24 WBBQ, d29 WCIR, d28 WGSV, aWHHY, d35 WISE, d27 WQXI, a WRFC, a WRJZ, 25-20 WSGA, e KX-104, a39 BJ-105, e Q105, d28 Z93.

Supertramp: 4-2 WANS-FM, 22-15 WAYS, 6-5 WBBQ, 9-7 WBSR, 29-23 WCGQ, 13-8 WERC, 22-17 WFLB, 11-6 WGSV, 8-5 WHHY, 14-7 WISE, 4-3 WIVY, 11-6 WLCY, d23 WQXI, 15-10 WRJZ, 13-7 KXX/106, 10-4 KX/104, 20-15 BJ-105, 13-9 Q105, 5-3 Z93, 13-8 92Q.

Van Halen: 15-11 ANS-FM, 11-7 WAUG, 29-23 WAYS, 13-10 WBBQ, 21-15 WBSR, 35-29 WCGQ, 18-12 WERC, 30-29 WFLB, 16-8 WISE, 21-13 WIVY, 30-24 WLCY, d25 WQXI, 27-22 WRFC, 12-6 WRJZ, 22-21 WSGA, 20-17 KXX/106, 25-21 Q105, 6-5 Z93, e 92Q, 10-7 94Q.

A. Ward: a36 WANS-FM, 4-1 WAYS, 30-21 WBBQ, d26 WBSR, 34-20 WCGQ, 20-10 WERC, 13-4 WFLB, d30 WGSV, a WHHY, d36 WISE, 40-30 WIVY, d26 WLCY, d20 WQXI, d18 WRFC, d33 WRJZ, 15-1 WSGA, 23-10 KX/104, 39-29 BJ-105, d18 Q105, 21-12 Z93, 30-25 92Q.

3



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

Atlanta Rhythm Section: a WIFE, a WOKY, a WPEZ.

Cheap Trick: 7-6 CKLW, 10-6 WGCL, 14-7 WIFE, 28-17 WLS, 10-7 WNDE, 29-25 WPEZ, 17-11 WZZP, 25-17 KSLQ, on 13Q, 35-29 92X, 18-15 96KX.

Doobie Bros.: 27-25 CKLW, 25-15 WGCL, 12-10 WIFE, 26-21 WNDE, a WOKY, 22-17 WPEZ, 22-20 WZZP, 13-10 KBEQ, 6-2 KSLQ, 15-9 13Q.

ELO: 29-27 CKLW, a WEFM, 19-17 WGCL, 28-19 WIFE, 23-19 WNDE, 27-24 WOKY, 24-21 WPEZ, 30-28 WZZP, d39 KBEQ, 26-18 KSLQ, on 13Q, 16-13 96KX.

Jay Ferguson: a WEFM, 30-27 WGCL, 34-29 WIFE, 33-29 WZZP, 23-19 KSLQ, 19-17 96KX.

Peter Frampton: a WIFE, on WZZP, a KBEQ, 31-28 KSLQ, on 13Q, 32-27 96KX.

E. John: a WNDE, a WZZP, a KSLQ, a 13Q.

R. Lee Jones: a WEFM, 14-7 WGCL, 16-8 WNDE, 26-21 WOKY, 18-14 WPEZ, 5-4 WZZP, 9-6 KBEQ, 16-8 KSLQ, 22-15 13Q, 21-12 92X.

K. Rogers: 26-16 CKLW, a WIFE, 20-17 WOKY, 27-24 WPEZ, 10-7 KBEQ, 15-7 KSLQ, 13-6 13Q.

S. Sledge: 3-4 CKLW, 6-3 WGCL, 1-1 WIFE, 25-20 WLS, 2-2 WNDE, 17-11 WOKY, 15-11 WPEZ, 9-3 WZZP, 2-2 KBEQ, 3-1 KSLQ, 3-3 13Q, 7-6 92X.

R. Smith: 8-8 CKLW, 4-4 WGCL, 3-2 WIFE, 1-1 WNDE, 15-13 WOKY, 26-23 WPEZ, a WZZP, d23 13Q, 20-11 92X.

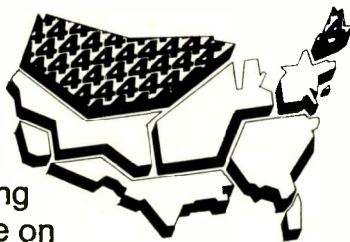
J. Stewart: 32-26 WIFE, d30 WNDE, 25-22 WOKY, a WPEZ, 27-20 KSLQ, a 13Q, a 92X.

Supertramp: 14-13 CKLW, 23-14 WGCL, 6-4 WIFE, 24-16 WLS, 8-3 WNDE, 1-1 WOKY, 9-8 WPEZ, 11-10 WZZP, 6-5 13Q, 10-10 92X, 1-1 96KX.

A. Ward: 5-1 CKLW, a WGCL, a WZZP, a KBEQ, 32-24 KSLQ, 18-10 13Q, 38-20 92X, a 96KX.

R. Vanwarmer: 6-5 CKLW, 24-22 WGCL, 8-6 WIFE, 21-19 WLS, 10-6 WOKY, 5-2 WPEZ, d30 WZZP, 6-5 KBEQ, 4-4 KSLQ, 7-8 13Q, 6-4 92X, 11-10 96KX.

4



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

Doobies: 21-18 WEAQ, 17-11 WJBQ, 16-15 WJON, 18-13 WSPT, 20-14 KCPX, 25-24 KDWB, 5-4 KJR, d24 KKO, 11-7 KLEO, 10-5 KSTP, 19-13 KTOQ.

Dr. Hook: d24 WJON, 24-22 KGW, 23-18 KING, a KJR, 23-20 KSTP.

ELO: 25-21 WEAQ, 30-25 WGUY, e WJON, d28 WOW, 26-23 WSPT, 16-12 KCPX, d24 KGW, e KING, 23-17 KJR, e KKLS, a KKO, 22-16 KLEO, 28-22 KSTP, 25-21 KTOQ.

R. Lee Jones: e WEAQ, 22-18 WGUY, 4-3 WJON, 10-3 WOW, 5-2 WSPT 11-7 KCPX, 22-17 KDWB, a KGW, 8-5 KING, 12-8 KJR, 25-20 KKLS, 16-8 KKO, 7-6 KLEO, 17-13 KSTP, 7-4 KTOQ.

Poco: a26 WOW, a KCPX, a25 KDWB, 27-24 KSTP.

G. Rafferty: a30 WEAQ, a WGUY, d28 KCPX, e KING, a KJR, d24 KKLS, d30 KSTP, a KTOQ.

Raydio: 19-17 KGW, 13-11 KING, d27 KSTP.

K. Rogers: 18-16 WEAQ, 27-24 WGUY, 12-8 WJON, 14-11 WSPT, 15-10 KDWB, 16-11 KGW, 12-9 KING, d26 KJR, 7-4 KKLS, 17-14 KKO, 15-10 KSTP, 3-1 KTOQ.

S. Sledge: 8-3 WGUY, 20-17 WJBQ, 18-17 WJON, 16-13 WOW, 11-8 WSPT, 26-20 KCPX, 12-11 KOWB, d29 KGW, 4-3 KING, 19-9 KJR, 22-17 KKO, d30 KLEO, e KSTP, 13-7 KTOQ.

R. Smith: 20-17 WEAQ, 12-8 WGUY, 17-16 WJON, 20-15 WOW, 4-1 WSPT, 14-10 KCPX, d30 KGW, 21-19 KJR, 10-7 KKLS, 16-11 KKO, 8-5 KLEO, 25-21 KSTP, 9-6 KTOQ.

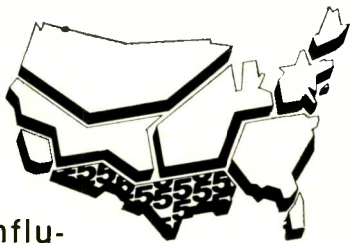
J. Stewart: 30-27 WEAQ, d30 WGUY, e WJON, d30 WOW, 27-22 WSPT, a KING, d25 KKO, 24-22 KLEO, e KSTP, 27-23 KTOQ.

Supertramp: 4-3 WEAQ, 10-7 WGUY, 9-6 WJON, 7-4 WOW, 10-5 KCPX, 5-4 KDWB, a KGW, 3-2 KING, 16-13 KKLS, 14-5 KLEO, 19-16 KSTP, 8-5 KTOQ.

Van Halen: e WEAQ, 20-15 WGUY, a WJBQ, 19-14 WOW, 6-4 WSPT, 8-6 KKLS, 21-19 KDWB, d22 KING, 10-6 KJR, d23 KKO, 14-13 KLEO.

R. Voudouris: a WOW, 21-19 KOWB, d22 KING, 10-6 KJR.

5



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

ABBA: d37 WNOE, d35 WTIX, a KILT.

Blondie: 20-16 WNOE, 9-8 WTIX, d40 KILT, a KUHL, a B100.

Cheap Trick: 25-19 WNOE, 15-13 WTIX, 26-25 KILT, 32-29 KNOE-FM, 16-9 KUHL, 15-12 B100, 23-22 Magic 91.

Doobie Bros.: d35 WNOE, 25-23 WTIX, 28-18 KILT, 30-27 KNOE-FM, d29 KUHL, 14-5 B100, 2-1 Magic 91.

Dr. Hook: 18-15 WNOE, 19-16 WTIX, d38 KILT, a B100.

ELO: d36 WNOE, 38-30 WTIX, d21 KILT, 29-24 KNOE-FM, 28-20 KUHL, 26-20 B100, 30-27 Magic 91.

Joe Jackson: a WNOE, a WTIX.

R. Lee Jones: 36-28 WNOE, 16-14 WTIX, 20-15 KILT, 19-18 KNOE-FM, a KRBE, 22-17 KUHL, 19-13 B100, 26-21 Magic 91.

McFadden & Whitehead: d39 WNOE, 35-25 WTIX, a KILT.
D. Naughton: 31-24 WNOE, 23-4 WTIX, 2-2 KILT, 5-4 KNOE-FM.

G. Rafferty: a KILT, a KNOE-FM, a KRBE, d29 B100.

K. Rogers: 28-22 WNOE, 20-17 WTIX, 9-6 KILT, 12-11 KNOE-FM, 11-7 KUHL, 21-19 B100, 18-12 Magic 91.

S. Sledge: 10-2 WNOE, 8-9 WTIX, 4-5 KILT, 9-7 KNOE-FM, 18-8 KUHL, 25-16 B100, 29-23 Magic 91.

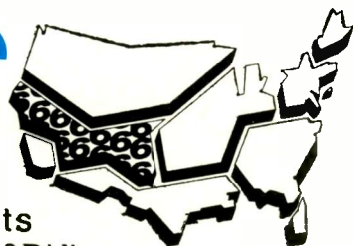
J. Stewart: d34 WTIX, d37 KILT, d40 KNOE-FM, 30-22 KUHL a B100, a Magic 91.

D. Summer: d30 WNOE, d36 WTIX, d34 KILT, a KNOE-FM, a KRBE, on KUHL.

Supertramp: 27-21 WNOE, 10-7 WTIX, 10-8 KILT, 15-13 KNOE-FM, 1-1 KUHL, 10-5 B100, 15-7 Magic 91.

A. Ward: 15-7 WNOE, 13-2 WTIX, 11-3 KILT, 20-15 KNOE-FM, a KUHL.

6



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

Doobie Bros.: 31-19 KIMN-FM, 26-25 KLIF, 31-25 KNUS, 21-17 KOFM, 23-17 KOPA, a Z97.

ELO: 32-22 KIMN-FM, 31-24 KLIF, 32-31 KNUS, d30 KOFM, 29-26 KOPA.

E. W. & F.: 39-35 KLIF, d28 KNUS, 30-24 KOPA.

J. Ferguson: 22-19 KLIF, d28 KOFM, 24-20 KOPA.

P. Frampton: 36-34 KLIF, d40 KNUS, e KOFM, d29 KOPA.

R. Lee Jones: 17-11 KIMN-FM, 24-21 KLIF, 24-19 KNUS, 20-16 KOFM, 6-3 KOPA.

G. Rafferty: d39 KIMN-FM, a39 KLIF, a KNUS, 20-16 KOFM, KOPA.

K. Rogers: 19-12 KIMN-FM, 25-23 KLIF, 14-11 KNUS, 18-14 KOFM, 13-7 KOPA.

S. Sledge: 38-29 KIMN-FM, 15-8 KLIF, 12-9 KNUS, 17-12 KOFM, 9-5 KOPA.

J. Stewart: a40 KLIF, a KNUS, e KOFM, 27-18 KOPA.

D. Summer: a38 KLIF, 27-24 KNUS, a KOFM, d28 KOPA.

Supertramp: 9-3 KLIF, 21-20 KNUS, 8-5 KOFM, 15-8 KOPA.

A. Ward: a KNUS, d30 KOPA.

Record World Reporting Stations

RW I

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

RW II

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

RW III

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

RW IV

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

RW V

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

RW VI

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

Hot Adds



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

Most Added Records at Major Markets:

| | |
|--------------------------------------|----|
| Gerry Rafferty (UA) | 27 |
| Anita Ward (Juana) | 19 |
| Kiss (Casablanca) | 18 |
| Peter Frampton (A&M) | 18 |
| John Stewart (RSO) | 18 |
| Elton John (MCA) | 16 |
| James Taylor (Columbia) | 13 |
| Donna Summer (Casablanca) | 12 |
| Atlanta Rhythm Section (Polydor/BGO) | 12 |
| Rickie Lee Jones (Warner Bros.) | 11 |
| Dr. Hook (Capitol) | 11 |

Most Added Records at Secondary Markets:

| | |
|-----------------------|----|
| Gerry Rafferty (UA) | 28 |
| Peter Frampton (A&M) | 25 |
| Elton John (MCA) | 22 |
| Kiss (Casablanca) | 20 |
| Blondie (Chrysalis) | 16 |
| John Stewart (RSO) | 16 |
| Anne Murray (Capitol) | 14 |
| Kansas (Kirshner) | 11 |
| Wet Willie (Epic) | 10 |

Most Added Country:

| | |
|---------------------------------------|----|
| Dolly Parton (RCA) | 77 |
| Emmylou Harris (Warner Bros.) | 52 |
| R. C. Bannon & Louise Mandrell (Epic) | 46 |
| John Wesley Ryles (MCA) | 32 |
| Tammy Wynette (Epic) | 31 |
| George Jones/Johnny Paycheck (Epic) | 29 |
| Gene Watson (Capitol) | 28 |
| Con Hunley (Warner Bros.) | 26 |
| Debby Boone (Warner/Curb) | 26 |

Most Added at Black Oriented Stations:

| | |
|---------------------------------------|----|
| Teddy Pendergrass (Phila. Intl.) | 19 |
| Donna Summer (Bad Girls) (Casablanca) | 12 |
| Sky (Salsoul) | 12 |
| James Brown (Polydor) | 10 |
| Candi Staton (Warner Bros.) | 10 |
| Lou Rawls (Phila. Intl.) | 8 |
| The Jones Girls (Phila. Intl.) | 8 |
| Minnie Riperton (Capitol) | 8 |
| Evelyn "Champagne" King (RCA) | 8 |
| Teena Marie (Gordy) | 8 |
| Dionne Warwick (Arista) | 8 |

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

| | | | |
|---|----|--|-----|
| AIN'T LOVE A BITCH Tom Dowd (Riva, ASCAP) | 26 | JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI) | 99 |
| AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI) | 28 | JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP) | 6 |
| AMANDA not listed (Gold Dust, BMI) | 93 | KNOCK ON WOOD B. Leng (Warner Bros., ASCAP) | 16 |
| BAD GIRLS G. Moroder & P. Bellote (Starrin/Earbone/Sweet Summer, BMI) | 30 | LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI) | 40 |
| BLOW AWAY G. Harrison/R. Titleman (Ganga, BMI) | 98 | LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI) | 18 |
| BOOGIE WONDERLAND White/McKay (Charleyville/Irving/Deertrack/Ninth, BMI) | 23 | LOVE TAKES TIME Orleans (Orleansongs, ASCAP) | 24 |
| BOOGIE WOOGIE DANCIN' SHOES Korduletsch (ATV/Wooded Lake, BMI) | 74 | LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI) | 4 |
| BUSTIN' OUT James/Stewart (Jobete, ASCAP) | 90 | MAKE LOVE TO ME F. Day (Trajor, ASCAP) | 84 |
| CAN'T KEEP A GOOD MAN DOWN Bruce Botnick (Grajonca, BMI) | 97 | MAKIN' IT F. Perren (Perren-Vibes, ASCAP) | 27 |
| CAN'T SLEEP Sandlin (Gear, ASCAP) | 56 | MAMA CAN'T BUY YOU LOVE Thom Bell (Mighty Three, BMI) | 67 |
| CHASE ME Group & Scarborough (Val-ie-Joe, BMI) | 87 | MARRIED MEN A. Mardin (Pendulum/Unichappell, BMI) | 78 |
| CHUCK E'S IN LOVE L. Waronker & R. Titelman (Easy Money, ASCAP) | 12 | MINUTE BY MINUTE Ted Templeman (Snug, BMI/Loresta, ASCAP) | 14 |
| DANCE AWAY Group (E.G., BMI) | 57 | MUSIC BOX DANCER Frank Mills (Unichappell, BMI) | 34 |
| DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP) | 31 | MY BABY'S BABY Baker & Long (ATV/Duchess, BMI) | 65 |
| DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) H. Murphy & G. Rafferty (Liberty/United Records, no licensee) | 46 | NO TIME TO LOSE Kerstenbaum (ATV, BMI) | 91 |
| DEEPER THAN THE NIGHT John Farrar (Braintree, BMI) | 33 | OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI) | 44 |
| DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP) | 11 | ONE MORE MINUTE Lewis/Rinder (Heath, Levy/April, ASCAP) | 75 |
| DOES YOUR MOTHER KNOW B. Anderson/B. Ulvaeus (Countless, BMI) | 49 | ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP) | 59 |
| DO IT OR DIE J. R. Cobb & R. Mills (Low-Sal, BMI) | 60 | PEOPLE OF THE SOUTH WIND Group (Kirshner/Blackwood, BMI) | 72 |
| DON'T EVER WANNA LOSE YA Stanley (Infinity/Rock Steady, ASCAP) | 55 | RENEGADE Group (Almo/Stygian, ASCAP) | 22 |
| DON'T YOU WRITE HER OFF R. & H. Alpert (Little Bear/Rod Shift, BMI) | 71 | REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP) | 2 |
| FEEL THAT YOU'RE FEELIN' F. Beverly (Amazement, BMI) | 96 | RING MY BELL F. Knight (Two-Knight, BMI) | 29 |
| GEORGY PORGY Group (Hudman, ASCAP) | 54 | ROCK N' ROLL FANTASY Group (Badco, ASCAP) | 21 |
| GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI) | 32 | SAD EYES George Tobin (Careers, BMI) | 70 |
| GOLD J. Stewart (Bugle/Stigwood, BMI) | 38 | SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP) | 64 |
| GOOD, GOOD FEELIN' Goldstein (Far Out/Milwaukee, ASCAP) | 94 | SAY MAYBE B. Gaudio (Stonebridge, ASCAP) | 69 |
| GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP) | 15 | SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP) | 61 |
| GOOD TIMIN' B. Johnson, J. W. Guercio & Group (New Executive/Jonah, BMI) | 45 | SHAKEDOWN CRUISE Ferguson & Marshall (Painless, BMI) | 35 |
| GO WEST J. Morali (Can't Stop, BMI) | 73 | SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI) | 3 |
| HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP) | 10 | SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) | 13 |
| HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP) | 51 | SHINE A LITTLE LOVE Jeff Lynne (Jet, BMI) | 20 |
| HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI) | 39 | SINCE I DON'T HAVE YOU L. Shelton (Bonnyview, ASCAP) | 92 |
| HOLD ON Group & Levine (Triumph, CAPAC) | 89 | SING FOR THE DAY Group (Stygian, ASCAP) | 22 |
| HONESTY Phil Ramone (Impulsive/April ASCAP) | 17 | STUMBLIN' IN Chapman (Chinnichap/Careers, BMI) | 36 |
| HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanne/Buckaroo, BMI) | 47 | SUCH A WOMAN Robert John Lange (Morning Dew, BMI) | 63 |
| HOT STUFF Giorgio Moroder & Rick Bellote (Rick's/Stop, BMI) | 1 | SUSPICIONS D. Malloy (DebDave/Briarpatch, BMI) | 85 |
| I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP) | 53 | TAKE ME HOME Bob Esty (Rick's, BMI) | 48 |
| IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME M. Lloyd (Bellamy Brothers, ASCAP) | 95 | THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) | 8 |
| IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East-Memphis/Klondike, BMI) | 25 | THERE BUT FOR THE GRACE OF GOD GO I Augusto Darnel (Nance/Hologram, ASCAP/ITC, BMI) | 100 |
| IF YOU CAN'T GIVE ME LOVE M. Chapman (Chinnichap/Careers, BMI) | 76 | TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI) | 50 |
| IN THE MOOD Leo Graham (Content/Tyronza, BMI) | 82 | UP ON THE ROOF P. Asher (Screen Gems-EMI, BMI) | 66 |
| IN THE NAVY Jacques Morali (Can't Stop, BMI) | 7 | VENGEANCE A. Mardin (C'est ASCAP) | 81 |
| IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI) | 41 | WASN'T IT GOOD B. Esty (Rick's, BMI) | 86 |
| IS SHE REALLY GOING OUT WITH HIM? Kerstenbaum (Albion) | 77 | WE ARE FAMILY B. Edwards & N. Rogers (Chic, BMI) | 5 |
| I WANNA BE WITH YOU (PART I) Group (Bovina, ASCAP) | 88 | WEEKEND Lenny Pietze (Global/Almo, ASCAP) | 68 |
| I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI) | 43 | WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP) | 62 |
| I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) | 19 | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffkin (DebDave, BMI) | 37 |
| I WAS MADE FOR LOVIN' YOU V. Ponce (Kiss, ASCAP/Mad Vincent, BMI) | 52 | YOU ANGEL YOU Anthony Moore (Ram's Horn, ASCAP) | 79 |
| I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP) | 80 | YOU CAN'T CHANGE THAT Ray Parker Jr. (Raydiola, ASCAP) | 42 |
| I WISH I COULD FLY (LIKE SUPERMAN) R. Davis (Davray, PRS) | 58 | YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP) | 9 |

Record World Singles

101-150

JUNE 9, 1979

| JUNE 9 | JUNE 2 | |
|--------|--------|---|
| 101 | 107 | LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA) (Almo, ASCAP) |
| 102 | 103 | DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 1033 (Sherlyn/Harrick, BMI) |
| 103 | 102 | LOVE IS FOR THE BEST IN US JAMES WALSH GYPSY BAND/RCA 11480 (Gypsy Family, no licensee) |
| 104 | 104 | DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP) |
| 105 | 108 | EASY TO BE HARD HAIR (ORIGINAL SOUNDTRACK)/RCA 11548 (United Artists, ASCAP) |
| 106 | 105 | THEME FROM "ICE CASTLES" (THROUGH THE EYES OF LOVE) MELISSA MANCHESTER/Arista 0445 (Gold Horizon/Golden Touch, BMI/ASCAP) |
| 107 | 121 | YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI) |
| 108 | 110 | SHAKE GAP BAND/Mercury 74053 (Total Experience, BMI) |
| 109 | 109 | PINBALL, THAT'S ALL BILL WRAY/MCA 12449 (Mel-Bren, ASCAP) |
| 110 | — | KISS IN THE DARK PINK LADY/Elektra/Curb 46040 (K.C.M./Michael, ASCAP) |
| 111 | 112 | NIGHT DANCIN' TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP) |
| 112 | 119 | BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986 (Rodmus/Seldagamous, ASCAP) |
| 113 | 106 | FORBIDDEN LOVE MADLEEN KANE/Warner Bros. 8799 (Bonna/Firehold, ASCAP) |
| 114 | 115 | DREAMS I'LL NEVER SEE MOLLY MATCHETT/Epic 8 50669 (Metric, BMI) |
| 115 | 117 | MORNING DANCE SPYRO GYRA/Infinity 50011 (Harlem/Crosseyed Becr, BMI) |
| 116 | — | HEAVEN MUST HAVE SENT YOU BONNIE POINTER/Motown 1459 (Stone Agate, BMI) |
| 117 | 122 | ALL FOR YOU ROBERT FLEISCHMAN/Arista 0411 (Far/Feed High-Nightmare, BMI) |
| 118 | — | HEAD FIRST THE BABYS/Chrysalis 2323 (Hudson Bay, BMI) |
| 119 | 124 | WHEN YOU WAKE UP TOMORROW CANDI STATON/Warner Bros. 8821 (Pop/Leeds/Stacey Lynne/Staton, ASCAP) |
| 120 | 126 | BABY FAT ROBERT BYRNE/Mercury 74070 (I've Got The Music, ASCAP) |
| 121 | 125 | CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001 (Iron Blossom/Wolfhound/Bacac-Burns/Pepper, ASCAP) |
| 122 | 123 | WHAT AM I GONNA DO KIM CARNES/EMI-America 8014 (Almo/Brown Shoes/Quixotic, ASCAP) |
| 123 | — | YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS/Phila. Intl. 8 5680 (CBS) (Mighty Three, BMI) |
| 124 | 120 | WHEN THE WHISTLE BLOWS (ANYTHING GOES) LA FLAVOUR/Midwest/Mercury 74055 (Bema, ASCAP) |
| 125 | 118 | SWEET AND SOUR FIREFALL/Atlantic 3566 (Jock Bartley, ASCAP/Warner-Tamerlane/El Sueno, BMI) |
| 126 | 127 | I (YOU) CAN DANCE ALL BY MY (YOUR) SELF DALTON & DUBARRI/Hilltak 44250 (Atl) (Dalton & Dubarri/Anadale, ASCAP) |
| 127 | 116 | BANG A GONG WITCH QUEEN/Roadshow 11551 (RCA) (Essex, ASCAP) |
| 128 | — | NEW YORK NUGGETS/Mercury 74067 (Intersong, ASCAP) |
| 129 | 129 | THE WILD PLACES DUNCAN BROWNE/Sire 1047 (WB) (Hudson Bay, BMI) |
| 130 | 114 | FOR YOUR LOVE CHILLY/Polydor 14552 (Blackwood, BMI) |
| 131 | 128 | READY OR NOT HERBIE HANCOCK/Columbia 3 10936 (Raydiola, ASCAP/Polo Grounds, BMI) |
| 132 | 130 | I NEVER SAID I LOVE YOU ORSA LIA/Infinity 50004 (Casa Davis/Chess, ASCAP) |
| 133 | 132 | THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI) |
| 134 | 131 | YOU'VE LOST THAT LOVIN' FEELING LEGS DIAMOND/Cream 7831 (Screen Gems-EMI, BMI) |
| 135 | 133 | ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS) (Seven/Bo-Dake, BMI) |
| 136 | 113 | WALK ON BY AWB/Atlantic 3563 (Blue Seas/Jac, ASCAP) |
| 137 | 141 | LOST IN LOVING YOU McCRARY'S/Portrait 6 70028 (Island, BMI) |
| 138 | 134 | I NEED YOU EUCLID BEACH BAND/Epic/Cleveland Intl. 8 50676 (C.A.M., USA, BMI) |
| 139 | 140 | YOU'RE MINE OSMONDS/Mercury 74056 (Osmusic, BMI) |
| 140 | 135 | ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546 (Mighty Three, BMI) |
| 141 | 145 | IF HEAVEN COULD FIND ME AMBROSIA/Warner Bros. 8817 (Rubicon, BMI) |
| 142 | 136 | SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK) (Sherlyn/Decibel, BMI) |
| 143 | 137 | STAND BY NATALIE COLE/Capitol 4960 (Jay's/Chappell/Cole-orama, ASCAP/BMI) |
| 144 | 139 | IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50569 (Alexscos/Irving, BMI) |
| 145 | 142 | THE TREES RUSH/Mercury 74051 (Care, ASCAP) |
| 146 | 143 | THE RIVER MUST FLOW GINO VANNELLI/A&M 2133 (Almo/Giva, ASCAP) |
| 147 | — | DANCIN' JOHNSON BILL SALUGA/A&M 2140 (Davay/Mercy Kersey, BMI) |
| 148 | — | CROSSFIRE HENRY PAUL BAND/Atlantic 3578 (Sienna, BMI) |
| 149 | — | BABY I WANT YOU F.C.C./Free Flight 11595 (RCA) (Song Tailors/Alan Cartee, BMI) |
| 150 | 138 | MR. ME, MRS. YOU CREME D'COCOA/Venture 106 (Audio Arts, ASCAP) |

Lazy Singles

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

| JAN. 20 | JAN. 13 | | WKS. ON CHART |
|-----------|----------|--|---------------|
| 1 | 2 | KEEP ON RUNNING AWAY LAZY RACER A&M | 13 |
| 2 | 4 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 14 |
| 3 | 1 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 4 | 3 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 12 |
| 5 | 5 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 16 |
| 6 | 6 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 7 | 7 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 19 |
| 8 | 12 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 9 | 9 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 15 |
| 10 | 11 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 11 |
| 11 | 13 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 12 |
| 12 | 14 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 9 |
| 13 | 17 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 14 | 19 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 9 |
| 15 | 15 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 11 |
| 16 | 8 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 13 |
| 17 | 10 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 27 |
| 18 | 22 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 19 | 21 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 11 |
| 20 | 23 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 14 |
| 21 | 24 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 9 |
| 22 | 18 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 14 |
| 23 | 29 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 24 | 27 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 11 |
| 25 | 28 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 7 |
| 26 | 16 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 20 |
| 27 | 30 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 28 | 31 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 12 |
| 29 | 20 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 24 |
| 30 | 33 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 7 |
| 31 | 25 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 14 |
| 32 | 47 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 33 | 44 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 5 |
| 34 | 39 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 35 | 40 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 8 |
| 36 | 37 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 37 | 42 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 9 |
| 38 | 49 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 39 | 26 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 16 |
| 40 | 36 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 15 |
| 41 | 35 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 16 |
| 42 | 32 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 43 | 38 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 12 |
| 44 | 34 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 17 |
| 45 | 52 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 5 |
| 46 | 51 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 47 | 78 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 48 | 53 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 49 | 62 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 8 |



| | | | |
|-----------|----|-------------------------------------|----|
| 50 | 50 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 8 |
| 51 | 56 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 52 | 43 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 20 |
| 53 | 83 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 54 | 67 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 55 | 60 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 7 |
| 56 | 61 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 57 | 45 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 12 |
| 58 | 41 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 11 |
| 59 | 63 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 10 |
| 60 | 64 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 61 | 70 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 5 |
| 62 | 65 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 63 | 66 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 7 |
| 64 | 73 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 8 |
| 65 | 71 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 5 |
| 66 | 72 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 67 | 69 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 68 | 76 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 9 |
| 69 | 77 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 7 |
| 70 | 74 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 7 |
| 71 | 48 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 15 |
| 72 | 81 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 6 |
| 73 | 46 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 13 |

CHARTMAKER OF THE WEEK

| | | | |
|-----------|---|----------------------|---|
| 74 | — | KEEP ON RUNNING AWAY | 1 |
| | | LAZY RACER | |
| | | A&M | |



| | | | |
|-----------|-----|-------------------------------------|----|
| 75 | 80 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 76 | 86 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 77 | 93 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 78 | 100 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 79 | 88 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 80 | 89 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 81 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 82 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 83 | 68 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 7 |
| 84 | 98 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 85 | 85 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 5 |
| 86 | 90 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 5 |
| 87 | 92 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 88 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 89 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 90 | 95 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 4 |
| 91 | 96 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 92 | 99 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 93 | 94 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 2 |
| 94 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 95 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 96 | 54 | KEEP ON RUNNING AWAY LAZY RACER/A&M | 13 |
| 97 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 98 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 99 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |
| 100 | — | KEEP ON RUNNING AWAY LAZY RACER/A&M | 1 |



Nothing can stop Lazy Racer's first single

"KEEP ON RUNNING AWAY"

From their forthcoming album "LAZY RACER"
Produced by Glyn Johns.

AM 2152
SP 4768.

ON A&M RECORDS & TAPES

Management: Eric Kronfeld/Peter Rudge.

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Record World Singles



JUNE 9, 1979

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

| JUNE 9 | JUNE 2 | | WKS. ON CHART |
|--------|--------|--|---------------|
| 1 | 1 | HOT STUFF DONNA SUMMER Casablanca 978 (2nd Week) | 8 |
| 2 | 2 | REUNITED PEACHES & HERB/Polydor/MVP 14547 | 13 |
| 3 | 3 | SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656 | 21 |
| 4 | 5 | LOVE YOU INSIDE OUT BEE GEES/RSO 925 | 8 |
| 5 | 7 | WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl) | 7 |
| 6 | 8 | JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB) | 12 |
| 7 | 4 | IN THE NAVY VILLAGE PEOPLE/Casablanca 973 | 13 |
| 8 | 11 | THE LOGICAL SONG SUPERTKAMP/A&M 2128 | 11 |
| 9 | 14 | YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908 | 8 |
| 10 | 6 | HEART OF GLASS BLONDIE/Chrysalis 2295 | 17 |
| 11 | 12 | DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 | 12 |
| 12 | 23 | CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825 | 7 |
| 13 | 24 | SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273 | 8 |
| 14 | 20 | MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828 | 5 |
| 15 | 9 | GOODNIGHT TONIGHT WINGS/Columbia 3 10939 | 11 |
| 16 | 10 | KNOCK ON WOOD AMII STEWART/Ariola 7736 | 19 |
| 17 | 19 | HONESTY BILLY JOEL/Columbia 3 10959 | 8 |
| 18 | 15 | LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl) | 13 |
| 19 | 27 | I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680 | 8 |
| 20 | 25 | SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS) | 4 |
| 21 | 21 | ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl) | 13 |
| 22 | 22 | RENEGADE/SING FOR THE DAY STYX/A&M 2110 | 13 |
| 23 | 30 | BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956 | 5 |
| 24 | 18 | LOVE TAKES TIME ORLEANS/Infinity 50006 | 12 |
| 25 | 26 | IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451 | 13 |
| 26 | 16 | AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810 | 7 |
| 27 | 31 | MAKIN' IT DAVID NAUGHTON/RSO 916 | 8 |
| 28 | 34 | AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS) | 8 |
| 29 | 39 | RING MY BELL ANITA WARD/Juana 3422 (TK) | 4 |
| 30 | 44 | BAD GIRLS DONNA SUMMER/Casablanca 988 | 3 |
| 31 | 35 | DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823 | 7 |
| 32 | 36 | GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762 | 12 |
| 33 | 17 | DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009 | 9 |
| 34 | 13 | MUSIC BOX DANCER FRANK MILLS/Polydor 14517 | 20 |
| 35 | 42 | SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041 | 6 |
| 36 | 28 | STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917 | 19 |
| 37 | 46 | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705 | 9 |
| 38 | 54 | GOLD JOHN STEWART/RSO 931 | 4 |
| 39 | 33 | HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl) | 19 |
| 40 | 40 | LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS) | 9 |
| 41 | 43 | IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532 | 12 |
| 42 | 47 | YOU CAN'T CHANGE THAT RAYDIO/Arista 0399 | 8 |
| 43 | 32 | I WANT YOUR LOVE CHIC/Atlantic 3557 | 18 |
| 44 | 41 | OLD TIME ROCK AND ROLL BOB SEGER & THE SILVER BULLET BAND/Capitol 4702 | 10 |
| 45 | 45 | GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS) | 7 |
| 46 | 59 | DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY/United Artists 1298 | 2 |
| 47 | 38 | HOT NUMBER FOXY/Dash 5050 (TK) | 9 |
| 48 | 29 | TAKE ME HOME CHER/Casablanca 965 | 18 |
| 49 | 56 | DOES YOUR MOTHER KNOW ABBA/Atlantic 3574 | 4 |
| 50 | 48 | TRAGEDY BEE GEES/RSO 918 | 18 |

| | | | |
|----|----|---|----|
| 51 | 62 | HEART OF THE NIGHT POCO/MCA 41023 | 4 |
| 52 | 61 | I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983 | 3 |
| 53 | 64 | I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148 | 3 |
| 54 | 55 | GEORGY PORGY TOTO/Columbia 3 10944 | 7 |
| 55 | 60 | DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013 | 6 |
| 56 | 57 | CAN'T SLEEP ROCKETS/RSO 926 | 6 |
| 57 | 58 | DANCE AWAY ROXY MUSIC/Atco 7100 | 7 |
| 58 | 63 | I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409 | 8 |
| 59 | 65 | ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336 | 2 |
| 60 | 68 | DO IT OR DIE ARS/Polydor/BGO 14568 | 3 |
| 61 | 71 | SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716 | 3 |
| 62 | 51 | WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725 | 20 |
| 63 | 37 | SUCH A WOMAN TYCOON/Arista 0398 | 13 |
| 64 | 49 | SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 4529 (Motown) | 14 |
| 65 | 66 | MY BABY'S BABY LIQUID GOLD/Parachute 524 (Casablanca) | 15 |
| 66 | 75 | UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005 | 2 |

CHARTMAKER OF THE WEEK

| | | | |
|-----|-----|--|----|
| 67 | — | MAMA CAN'T BUY YOU LOVE ELTON JOHN MCA 41042 | 1 |
| 68 | 76 | WEEKEND WET WILLIE/Epic 8 50714 | 3 |
| 69 | 70 | SAY MAYBE NEIL DIAMOND/Columbia 3 10945 | 4 |
| 70 | 77 | SAD EYES ROBERT JOHN/EMI-America 8015 | 3 |
| 71 | 53 | DON'T YOU WRITE HER OFF McGUINN, CLARK & HILLMAN/Capitol 4693 | 12 |
| 72 | 82 | PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS) | 2 |
| 73 | 81 | GO WEST VILLAGE PEOPLE/Casablanca 984 | 2 |
| 74 | 78 | BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313 | 9 |
| 75 | 69 | ONE MORE MINUTE SAINT TROPEZ/Butterfly 41080 (MCA) | 5 |
| 76 | 85 | IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929 | 3 |
| 77 | 99 | IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132 | 2 |
| 78 | 88 | MARRIED MEN BETTE MIDLER/Atlantic 3582 | 2 |
| 79 | 89 | YOU ANGEL YOU MANFRED MANN'S EARTH BAND/ Warner Bros. 8850 | 2 |
| 80 | 50 | I WILL SURVIVE GLORIA GAYNOR/Polydor 14508 | 24 |
| 81 | — | VENGEANCE CARLY SIMON/Elektra 46051 | 1 |
| 82 | 83 | IN THE MOOD TYRONE DAVIS/Columbia 3 10904 | 10 |
| 83 | 84 | CHURCH BOB WELCH/Capitol 4719 | 3 |
| 84 | — | MAKE LOVE TO ME HELEN REDDY/Capitol 4712 | 1 |
| 85 | — | SUSPICIONS EDDIE RABBITT/Elektra 46053 | 1 |
| 86 | — | WASN'T IT GOOD CHER/Casablanca 987 | 1 |
| 87 | — | CHASE ME CON FUNK SHUN/Mercury 74059 | 1 |
| 88 | 91 | I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS) | 5 |
| 89 | 100 | HOLD ON TRIUMPH /RCA 11569 | 2 |
| 90 | 90 | BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown) | 4 |
| 91 | 92 | NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124 | 4 |
| 92 | 93 | SINCE I DON'T HAVE YOU ART GARFUNKEL/Columbia 3 10999 | 2 |
| 93 | 96 | AMANDA WAYLON JENNINGS/RCA 11596 | 2 |
| 94 | 95 | GOOD, GOOD FEELIN' WAR/MCA 40995 | 3 |
| 95 | — | IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/ Curb 8790 | 1 |
| 96 | 86 | FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686 | 6 |
| 97 | 67 | CAN'T KEEP A GOOD MAN DOWN EDDIE MONEY/ Columbia 3 10981 | 5 |
| 98 | 52 | BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB) | 15 |
| 99 | 80 | JUST THE SAME WAY JOURNEY/Columbia 3 10928 | 14 |
| 100 | 87 | THERE BUT FOR THE GRACE OF GOD GO I MACHINE/ Hologram/RCA 11456 | 9 |

PRODUCERS & PUBLISHERS ON PAGE 29



Record World Album Airplay

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

JUNE 9, 1979

FLASHMAKER



LODGER
DAVID BOWIE
RCA

MOST ADDED:

- LODGER**—David Bowie—RCA (34)
- REAL TO REEL**—Climax Blues Band—WB (13)
- NIGHT OWL**—Gerry Rafferty—UA (11)
- CAN'T HOLD BACK**—Pure Prairie League—RCA (9)
- VENGEANCE** (single)—Carly Simon—Elektra (9)
- AZURE D'OR**—Renaissance—Sire (8)
- BECKMEIER BROTHERS**—Casablanca (6)
- LOVE'S SO TOUGH**—Iron City Houserockers—MCA (6)
- RUNNER**—Island (6)
- THOM BELL SESSIONS** (ep)—Elton John—MCA (6)

WNEW-FM/NEW YORK

- ADDS:**
- THOM BELL SESSIONS** (ep)—Elton John—MCA
 - HERE COMES THE NIGHT** (single)—Janis Ian—Col
 - I WAS MADE FOR LOVIN YOU** (single)—Kiss—Casablanca
 - LAMINAR FLOW**—Roy Orbison—Elektra
 - LODGER**—David Bowie—RCA
 - RUNNER**—Island
 - STARRY EYES** (single)—Records—Virgin (import)
 - VENGEANCE** (single)—Carly Simon—Elektra
 - WELCOME TWO MISSOURI**—Missouri—Polydor
 - YOU REALLY ROCK ME** (single)—Nick Gilder—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- LODGER**—David Bowie—RCA
 - SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - WAVE**—Patti Smith—Arista
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - THOM BELL SESSIONS** (ep)—Elton John—MCA
 - LOOK SHARP**—Joe Jackson—A&M
 - FLAG**—James Taylor—Col
 - TRB TWO**—Tom Robinson Band—Harvest
 - OUTLANDOS D'AMOUR**—Police—A&M
 - AT BUDOKAN**—Bob Dylan—Col
- WBCN-FM/BOSTON**
- ADDS:**
- BAD GIRLS**—Donna Summer—Casablanca
 - THOM BELL SESSIONS** (ep)—Elton John—MCA
 - FICKLE HEART**—Sniff 'N' The Tears—Chiswick (import)
 - LODGER**—David Bowie—RCA
 - MONOLITH**—Kansas—Kirshner

- MOVING TARGETS**—Penetration—Virgin (import)
 - NIGHT OWL**—Gerry Rafferty—UA
 - SOFT AS A SIDEWALK**—Gregg Suttton—Col
 - THE BOY FROM NEW YORK CITY**—Michael Christian—UA
 - THE GREAT ROCK & ROLL SWINDLE** (soundtrack)—Sex Pistols—Virgin (import)
- HEAVY ACTION (airplay in descending order):**
- WAVE**—Patti Smith—Arista
 - FLASH & THE PAN**—Epic
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - LODGER**—David Bowie—RCA
 - SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
 - LOOK SHARP**—Joe Jackson—A&M
 - MANIFESTO**—Roxy Music—Atco
 - COOL FOR CATS**—Squeeze—A&M
 - TRB TWO**—Tom Robinson Band—Harvest
 - NEW VALUES**—Iggy Pop—Arista (import)

WLIR-FM/LONG ISLAND

- ADDS:**
- BECKMEIER BROTHERS**—Casablanca
 - CAN'T HOLD BACK**—Pure Prairie League—RCA
 - FEEL THE NIGHT**—Lee Ritenour—Elektra
 - FROGS, SPROUTS, CLOGS & KRAUTS**—Rumour—Stiff (import)
 - LODGER**—David Bowie—RCA
 - RUNNER**—Island
- HEAVY ACTION (airplay in descending order):**
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
 - RUNNING LIKE THE WIND**—Marshall Tucker—WB
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - LOOK SHARP**—Joe Jackson—A&M
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - RICKIE LEE JONES**—WB
 - 52ND STREET**—Billy Joel—Col
 - FALLING IN LOVE AGAIN**—Susan—RCA
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - DESOLATION ANGELS**—Bad Company—Swan Song

WAAF-FM/WORCESTER

- ADDS:**
- FROZEN YEARS** (single)—Rumour—Stiff (import)
 - LODGER**—David Bowie—RCA
 - NAKED CHILD**—Lee Clayton—Capitol
 - REAL TO REEL**—Climax Blues Band—WB
 - SCREAMS**—Infinity
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AMERICAN STANDARD BAND**—Island
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - FLASH & THE PAN**—Epic
 - LOOK SHARP**—Joe Jackson—A&M
 - MONOLITH**—Kansas—Kirshner
 - NEW ENGLAND**—Infinity
 - WAVE**—Patti Smith—Arista
 - BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - VAN HALEN II**—WB

WPLR-FM/NEW HAVEN

- ADDS:**
- A STITCH IN TIME** (single)—Jethro Tull—Chrysalis (import)
 - AZURE D'OR**—Renaissance—Sire
 - CAN'T HOLD BACK**—Pure Prairie League—RCA

- KNOCK THE WALLS DOWN**—Steve Kitner—Elektra
 - LIFE & LOVE**—Leon Russell—Paradise
 - LODGER**—David Bowie—RCA
 - MONOLITH**—Kansas—Kirshner
 - REAL TO REEL**—Climax Blues Band—WB
 - TRB TWO**—Tom Robinson Band—Harvest
 - VENGEANCE** (single)—Carly Simon—Elektra
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - RICKIE LEE JONES**—WB
 - ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
 - RUNNING LIKE THE WIND**—Marshall Tucker—WB
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - SHEIK YERBOUTI**—Frank Zappa—Zappa
 - POWER**—John Hall—ARC/Col
 - OUTLANDOS D'AMOUR**—Police—A&M
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AZURE D'OR**—Renaissance—Sire
 - BECKMEIER BROTHERS**—Casablanca
 - LODGER**—David Bowie—RCA
 - LOVE'S SO TOUGH**—Iron City Houserockers—MCA
 - REAL TO REEL**—Climax Blues Band—WB
 - TOUCH THE SKY**—Carole King—Capitol
 - VENGEANCE** (single)—Carly Simon—Elektra
 - WATCH THE NIGHT COME DOWN**—Sutherland Brothers—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE CARS**—Elektra
 - FLASH & THE PAN**—Epic
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - ARMED FORCES**—Elvis Costello—Col
 - DIRE STRAITS**—WB
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - NIGHT OWL**—Gerry Rafferty—UA
 - WAVE**—Patti Smith—Arista
 - ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
 - DESOLATION ANGELS**—Bad Company—Swan Song

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- AZURE D'OR**—Renaissance—Sire
 - BACKSTREET BOOGIE**—Jr. Walker—Whitfield
 - CAN'T HOLD BACK**—Pure Prairie League—RCA
 - FEEL THE NIGHT**—Lee Ritenour—Elektra
 - FRETLESS**—Chris Darrow—Pacific Arts
 - HIGH ENERGY PLAN**—999—Radar/PVC
 - LIFE & LOVE**—Leon Russell—Paradise
 - LODGER**—David Bowie—RCA
 - PERFECT/NEAR PERFECT**—Martin Mull—Elektra
 - THE SWEEPER**—George Grizbach—Kicking Mule
- HEAVY ACTION (airplay in descending order):**
- SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - FROGS, SPROUTS, CLOGS & KRAUTS**—Rumour—Stiff (import)

- SLUG LINE**—John Hiatt—MCA
- GIMME SOME NECK**—Ron Wood—Col
- WAVE**—Patti Smith—Arista
- SHOT THROUGH THE HEART**—Jennifer Warnes—Arista
- A PERFECT FIT**—Frankie Miller—Chrysalis
- THANKS I'LL EAT IT HERE**—Lowell George—WB
- BLUE KENTUCKY GIRL**—Emmylou Harris—WB
- NEW CHAUTAUQUA**—Pat Metheny—ECM

WKLS-FM/ATLANTA

- ADDS:**
- BECKMEIER BROTHERS**—Casablanca
 - LODGER**—David Bowie—RCA
 - LOVE'S SO TOUGH**—Iron City Houserockers—MCA
 - NIGHT OWL**—Gerry Rafferty—UA
 - ST. PARADISE**—WB
 - TALES OF THE UNEXPECTED**—Frank Marino & Mahogany Rush—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MONOLITH**—Kansas—Kirshner
 - AT BUDOKAN**—Bob Dylan—Col
 - LOOK SHARP**—Joe Jackson—A&M
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - MOLLY HATCHET**—Epic
 - STRIKES**—Blackfoot—Atco
 - VAN HALEN II**—WB
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - UNDERDOG**—Atlanta Rhythm Section—Polydor
 - WHEN THE DAYLIGHT COMES** (single)—Ian Hunter—Chrysalis

ZETA 7-FM/ORLANDO

- ADDS:**
- AIRBORNE**—Col
 - LODGER**—David Bowie—RCA
 - REAL TO REEL**—Climax Blues Band—WB
 - RUNNER**—Island
 - UNDERDOG**—Atlanta Rhythm Section—Polydor
 - YOU REALLY ROCK ME** (single)—Nick Gilder—Chrysalis
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DESOLATION ANGELS**—Bad Company—Swan Song
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - STATE OF SHOCK**—Ted Nugent—Epic
 - GREY GHOST**—Henry Paul Band—Atlantic
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - NIGHT OWL**—Gerry Rafferty—UA
 - MONOLITH**—Kansas—Kirshner
 - VAN HALEN II**—WB
 - NEW ENGLAND**—Infinity
 - WAVE**—Patti Smith—Arista

WQSR-FM/TAMPA

- ADDS:**
- AZURE D'OR**—Renaissance—Sire
 - THOM BELL SESSIONS** (ep)—Elton John—MCA
 - CAN'T HOLD BACK**—Pure Prairie League—RCA
 - LIFE & LOVE**—Leon Russell—Paradise
 - JEAN-LUC PONTY: LIVE**—Atlantic
 - LODGER**—David Bowie—RCA
 - NIGHT OWL**—Gerry Rafferty—UA
 - PERFECT/NEAR PERFECT**—Martin Mull—Elektra
 - UNDERDOG**—Atlanta Rhythm Section—Polydor
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - MINUTE BY MINUTE**—Doobie Brothers—WB

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- RICKIE LEE JONES**—WB
- GEORGE HARRISON**—Dark Horse
- FLAG**—James Taylor—Col
- AT BUDOKAN**—Bob Dylan—Col
- LEGEND**—Poco—MCA
- LIFE FOR THE TAKING**—Eddie Money—Col
- DESOLATION ANGELS**—Bad Company—Swan Song

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- LODGER**—David Bowie—RCA
 - STOP YOUR SOBBING** (single)—Pretenders—Real (import)
 - TOUCH THE SKY**—Carole King—Capitol
 - UNDERDOG**—Atlanta Rhythm Section—Polydor
- HEAVY ACTION (airplay in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - THE WILD PLACES**—Duncan Browne—Sire
 - MANIFESTO**—Roxy Music—Atco
 - RICKIE LEE JONES**—WB
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - VAN HALEN II**—WB
 - REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
 - HERMAN BROOD & HIS WILD ROMANCE**—Ariola
 - SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - FOOL AROUND**—Rachel Sweet—Stiff (import)

WMMS-FM/CLEVELAND

- ADDS:**
- DYNASTY**—Kiss—Casablanca
 - LODGER**—David Bowie—RCA
 - VENGEANCE** (single)—Carly Simon—Elektra
- HEAVY ACTION (airplay, sales in descending order):**
- DESOLATION ANGELS**—Bad Company—Swan Song
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - AT BUDOKAN**—Cheap Trick—Epic
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - RICKIE LEE JONES**—WB
 - BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - VAN HALEN II**—WB
 - PARALLEL LINES**—Blondie—Chrysalis
 - EVOLUTION**—Journey—Col

WABX-FM/DETROIT

- ADDS:**
- A MILLION VACATIONS**—Max Webster—Capitol
 - LODGER**—David Bowie—RCA
 - NIGHT**—Planet
- HEAVY ACTION (airplay, sales in descending order):**
- BREAKFAST IN AMERICA**—Supertramp—A&M
 - VAN HALEN II**—WB
 - AT BUDOKAN**—Cheap Trick—Epic
 - EVOLUTION**—Journey—Col
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - MONOLITH**—Kansas—Kirshner
 - STATE OF SHOCK**—Ted Nugent—Epic
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - MANIFESTO**—Roxy Music—Atco
 - ROCKETS**—RSO

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

Record World Album Airplay

JUNE 9, 1979

TOP AIRPLAY



BREAKFAST IN AMERICA SUPERTRAMP A&M

MOST AIRPLAY:

- BREAKFAST IN AMERICA—Supertramp—A&M (33)
- DESOLATION ANGELS—Bad Company—Swan Song (25)
- RICKIE LEE JONES—WB (22)
- VAN HALEN II—WB (19)
- LOOK SHARP—Joe Jackson—A&M (15)
- MONOLITH—Kansas—Kirshner (14)
- WAVE—Patti Smith—Arista (13)
- MINUTE BY MINUTE—Doobie Brothers—WB (12)
- AT BUDOKAN—Cheap Trick—Epic (11)
- EVOLUTION—Journey—Col (11)

WXRT-FM/CHICAGO

- ADDS:**
- AZURE D'OR—Renaissance—Sire
 - I HATE MY LIFE (ep)—Wazmo Nariz—Fiction
 - MONOLITH—Kansas—Arista
 - NIGHT OWL—Gerry Rafferty—UA
 - WALK LIKE A MAN (single)—Plastic Bertrand—Sire (import)
- HEAVY ACTION (airplay, sales, in descending order):**
- TRB TWO—Tom Robinson Band—Harvest
 - MONOLITH—Kansas—Kirshner
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - RICKIE LEE JONES—WB
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - BLACK ROSE—Thin Lizzy—WB
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - NEW CHAUTAUQUA—Pat Metheny—ECM
 - ARMED FORCES—Elvis Costello—Col
 - AT BUDOKAN—Bob Dylan—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- A MILLION VACATIONS—Max Webster—Capitol
 - BECKMEIER BROTHERS—Casablanca
 - CAN'T HOLD BACK—Pure Prairie League—RCA
 - LODGER—David Bowie—RCA
 - NIGHT—Planet
- HEAVY ACTION (airplay, sales, in descending order):**
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - MONOLITH—Kansas—Kirshner
 - DESOLATION ANGELS—Bad Company—Swan Song
 - VAN HALEN II—WB

- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- ANGEL STATION—Manfred Mann—WB
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- BLACK ROSE—Thin Lizzy—WB

WKDF-FM/NASHVILLE

- ADDS:**
- HEART STRING—Earl Klugh—UA
 - LODGER—David Bowie—RCA
 - NEW CHAUTAUQUA—Pat Metheny—ECM
 - PARADISE—Grover Washington, Jr.—Elektra
 - RAMSEY—Ramsey Lewis—Col
 - STREET OF DREAMS—Carillo—Atlantic
 - UNDERDOG—Atlanta Rhythm Section—Polydor
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - DESOLATION ANGELS—Bad Company—Swan Song
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - RICKIE LEE JONES—WB
 - PIECES OF EIGHT—Styx—A&M
 - EVOLUTION—Journey—Col
 - FLAG—James Taylor—Col
 - STATE OF SHOCK—Ted Nugent—Epic
 - MONOLITH—Kansas—Kirshner

WQFM-FM/MILWAUKEE

- ADDS:**
- BLACK ROSE—Thin Lizzy—WB
 - JUST A GAME—Triumph—RCA
 - JEAN LUC PONTY: LIVE—Atlantic
 - LOVE'S SO TOUGH—Iron City Houserockers—MCA
 - NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
 - NIGHT OWL—Gerry Rafferty—UA
 - SLUG LINE—John Hiatt—MCA
 - TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col
- HEAVY ACTION (airplay in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - DESOLATION ANGELS—Bad Company—Swan Song
 - AT BUDOKAN—Cheap Trick—Epic
 - VAN HALEN II—WB
 - RICKIE LEE JONES—WB
 - EVOLUTION—Journey—Col
 - THINKING OUT LOUD—Snapek—Mountain Railroad
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - TOTO—Col
 - SHEIK YERBOUTI—Frank Zappa—Zappa

KZEW-FM/DALLAS

- ADDS:**
- A MILLION VACATIONS—Max Webster—Capitol
 - AT LAST—Bugs Henderson—Armadillo
 - JAMAICAN BOY (single)—Stanley Clarke—Nemperor
 - LODGER—David Bowie—RCA
 - ONE OF A KIND—Bill Bruford—Polydor
 - ST. PARADISE—WB
 - UNDERDOG—Atlanta Rhythm Section—Polydor
 - YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DESOLATION ANGELS—Bad Company—Swan Song
 - GIMME SOME NECK—Ron Wood—Col
 - RICKIE LEE JONES—WB
 - BREAKFAST IN AMERICA—Supertramp—A&M
 - VAN HALEN II—WB
 - CHILDREN OF THE SUN—Billy Thorpe—Capricorn
 - REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
 - TYCOON—Arista
 - EVOLUTION—Journey—Col
 - MORNING DANCE—Spyro Gyra—Infinity

KLOL-FM/HOUSTON

- ADDS:**
- LODGER—David Bowie—RCA
 - MONOLITH—Kansas—Kirshner
 - NIGHT OWL—Gerry Rafferty—UA
 - VENGEANCE (single)—Carly Simon—Elektra
 - WHICH ONE'S WILLIE?—Wet Willie—Epic
- HEAVY ACTION (airplay in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - VAN HALEN II—WB
 - DESOLATION ANGELS—Bad Company—Swan Song
 - RICKIE LEE JONES—WB
 - NEW ENGLAND—Infinity
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - EVOLUTION—Journey—Col
 - TYCOON—Arista
 - SHINE A LITTLE LOVE (single)—ELO—Jet

KBPI-FM/DENVER

- ADDS:**
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - JUST A GAME—Triumph—RCA
 - LODGER—David Bowie—RCA
 - TOUCH THE SKY—Carole King—Capitol
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - RICKIE LEE JONES—WB
 - DESOLATION ANGELS—Bad Company—Swan Song
 - THE CARS—Elektra
 - VAN HALEN II—WB
 - AT BUDOKAN—Cheap Trick—Epic
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - EVOLUTION—Journey—Col
 - LEGEND—Poco—MCA
 - STATE OF SHOCK—Ted Nugent—Epic

KGB-FM/SAN DIEGO

- ADDS:**
- CUT ABOVE THE REST—Sweet—Capitol
 - GIVE 'EM ENOUGH ROPE—Clash—Epic
 - JUST A GAME—Triumph—RCA
 - LODGER—David Bowie—RCA
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - MONOLITH—Kansas—Kirshner
 - NIGHT OWL—Gerry Rafferty—UA
 - PERFECT STRANGER—Robert Fleischman—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - VAN HALEN II—WB
 - PARALLEL LINES—Blondie—Chrysalis

- AT BUDOKAN—Cheap Trick—Epic
- RICKIE LEE JONES—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- STATE OF SHOCK—Ted Nugent—Epic
- WAVE—Patti Smith—Arista
- EVOLUTION—Journey—Col

KWST-FM/LOS ANGELES

- ADDS:**
- A MILLION VACATIONS—Max Webster—Capitol
 - AIRBORNE—Col
 - THOM BELL SESSIONS (ep)—Elton John—MCA
 - DO IT OR DIE (single)—Atlanta Rhythm Section—Polydor
 - LODGER—David Bowie—RCA
 - LOVE'S SO TOUGH—Iron City Houserockers—MCA
 - REAL TO REEL—Climax Blues Band—WB
- HEAVY ACTION (airplay in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - FLAG—James Taylor—Col
 - RICKIE LEE JONES—WB
 - MANIFESTO—Roxy Music—Atco
 - DESOLATION ANGELS—Bad Company—Swan Song
 - LOOK SHARP—Joe Jackson—A&M
 - PARALLEL LINES—Blondie—Chrysalis
 - GOODNIGHT TONIGHT (single)—Wings—Col
 - FOREVER—Orleans—Infinity
 - SHINE A LITTLE LOVE (single)—ELO—Jet

KNAC-FM/LONG BEACH

- ADDS:**
- LODGER—David Bowie—RCA
 - NIGHT OWL—Gerry Rafferty—UA
 - REAL TO REEL—Climax Blues Band—WB
 - ST. PARADISE—WB
 - WHICH ONE'S WILLIE?—Wet Willie—Epic
- HEAVY ACTION (airplay, sales, in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - VAN HALEN II—WB
 - PARALLEL LINES—Blondie—Chrysalis
 - AT BUDOKAN—Bob Dylan—Col
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
 - GIMME SOME NECK—Ron Wood—Col
 - WAVE—Patti Smith—Arista
 - OUTLANDOS D'AMOUR—Police—A&M
 - BLACK ROSE—Thin Lizzy—WB
 - ENLIGHTENED ROGUES—Allman Brothers—Capricorn

KSAN-FM/SAN FRANCISCO

- ADDS:**
- LODGER—David Bowie—RCA
 - LONG LIVE ROCK (ep)—Who—Polydor (import)
 - MORNING DANCE—Spyro Gyra—Infinity
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - NIGHT OWL—Gerry Rafferty—UA
 - THE DOUCE IS LOOSE—Doucette—Mushroom
 - THRILLER—Eddie & The Hot Rods—Island (import)
 - WHAT AM I GONNA DO (single)—Beaver—Rackburgh
 - WHEN THIS PUCK CLOSES (single)—Tommy Morrison—Real (import)
 - WILDCAT SHAKEOUT—Ray Campi & The Rockabilly Rebels—Radar (import)

- HEAVY ACTION:**
- ARMED FORCES—Elvis Costello—Col
 - DIRE STRAITS—WB
 - LOOK SHARP—Joe Jackson—A&M
 - MANIFESTO—Roxy Music—Atco
 - OUTLANDOS D'AMOUR—Police—A&M
 - PARALLEL LINES—Blondie—Chrysalis
 - REMOTE CONTROL—Tubes—A&M
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - TWILLEY—Dwight Twilley—Arista
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KZEL-FM/EUGENE

- ADDS:**
- AZURE D'OR—Renaissance—Sire
 - CAN'T HOLD BACK—Pure Prairie League—RCA
 - FEEL THE NIGHT—Lee Ritenour—Elektra
 - LIFE & LOVE—Leon Russell—Paradise
 - LODGER—David Bowie—RCA
 - NEW ORLEANS HEAT—Albert King—Tomato
 - PERFECT/NEAR PERFECT—Martin Mull—Elektra
 - REAL TO REEL—Climax Blues Band—WB
 - ST. PARADISE—WB
 - WINNER TAKES ALL—Isley Brothers—T-Neck
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RICKIE LEE JONES—WB
 - MONOLITH—Kansas—Kirshner
 - FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Stiff (import)
 - STATE OF SHOCK—Ted Nugent—Epic
 - NIGHT OWL—Gerry Rafferty—UA
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - FLASH & THE PAN—Epic
 - HERMAN BROOD & HIS WILD ROMANCE—Ariola
 - NAKED CHILD—Lee Clayton—Capitol
 - BLACK ROSE—Thin Lizzy—WB

KZAM-FM/SEATTLE

- ADDS:**
- INFINITE RIDER ON THE BIG DOGMA—Mike Nesmith—Pacific Arts
 - LIFE & LOVE—Leon Russell—Paradise
 - PERFECT/NEAR PERFECT—Martin Mull—Elektra
 - REAL TO REEL—Climax Blues Band—WB
- HEAVY ACTION (airplay in descending order):**
- BREAKFAST IN AMERICA—Supertramp—A&M
 - RICKIE LEE JONES—WB
 - RUN FOR YOUR LIFE—Torney/Spencer—A&M
 - BLUE KENTUCKY GIRL—Emmylou Harris—WB
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - FLASH & THE PAN—Epic
 - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - DIRE STRAITS—WB
 - FLAG—James Taylor—Col
 - NEW CHAUTAUQUA—Pat Metheny—ECM
- 37 stations reporting this week. In addition to those printed are:
- WPX-FM WAQX-FM WYDD-FM
 - WBAB-FM WOUR-FM WWWW-FM
 - WCOZ-FM WMMR-FM KJSO-FM
 - WBLM-FM WSN-FM

We had a couple of songs, like "Lady of the Night," that were a big hit in Europe, but didn't even get released in the States. Finally we recorded "Love to Love You." With this one, it happened exactly the contrary: it wasn't a hit at the beginning in Europe—it became a hit there only after it went into the charts in the States. That's how it all started.

RW: "Love to Love You" and "I Feel Love" came on the scene here with a signature sound that you provided for her, instrumentally and production-wise. How did you conceive that particular sound, which is really extremely distinctive?

Moroder: Well first, we had the disco music, especially in Germany, for a few years. It wasn't as it is now, but I think Germany was one of the first countries in the world where you could dance to records. So when we started to do the so-called "international disco," we had already some experience, for example with the bass drum—we knew that people wanted to have a strong bass drum in order to be able to dance. This was one of the problems with r&b in America before disco started: you had to be a good dancer to be able to dance to some of the soul songs, because the rhythm was so funky that if somebody wasn't a good dancer, he was lost. We knew we had to emphasize the bass—that's how we started with the famous bass line in "Love to Love You," which I think was one of the first records that had the bass drum played 1-2-3-4 through the whole song.

Another thing that kind of revolutionized the disco was the long cut. We had a three and a half or four-minute version of "I Feel Love," and we just extended it to sixteen minutes, because we noticed that in the discotheques, the deejays were not too happy to have to change the song every two and a half minutes, and the people would get so much involved with the song that they would like to continue to dance to it. So I think these were the two things which really made it, the bass line and the longer version of the song.

RW: It would seem that "Midnight Express," and more recently the things that you've done with Japan and Sparks, are an opportunity for you to show that there's much more to Giorgio Moroder than disco music.

Moroder: I'll tell you, about two years ago, when disco started, the opposition against it was very strong. Not from the buyers so much, but from the journalists and magazines and so on. With Sparks, for example, I was really happy to have a chance to do something different; there are some disco songs, but there are some things that have nothing to do with disco. And the soundtrack just had one so-called disco song. So I was happy to have a chance to do different things—although now, if I could go back, I honestly tell you, if I could go back to Sparks, I would do more disco on this album than I did a year ago, because now disco is becoming . . . It's no longer the underdog. Now everybody does it. I'm sure I'm going to stick with disco now. Definitely.

RW: That's interesting, because the Sparks album and the new Donna album have been described as more rock and roll in style, with guitar solos and so forth. It occurred to me that that might be because you felt that disco may not be a lasting musical style.

Moroder: No. First, I think we did a few rock songs with Donna especially because she really loved it and wanted to do it. Second, my interest, and Casablanca's interest and a lot of labels' interest, is in getting disco bigger and bigger. If we can get the rock audience more involved in disco, the amount of records that you could sell would be immense. Until now, the big, big audience, which is the rock audience, didn't buy it. Now, with the rock stars going disco and with the disco stars going more rock, the amalgamation is becoming bigger, and we may sell five million albums now instead of three. And what's also very important—not that important for me right now, but important for disco—is that there is still a problem with the performance. There are no arenas small enough to have disco concerts. That means disco performers now basically lose money, because the audience is not large enough. If we can get part of the rock audience to come in and see Donna, it would be helpful for the whole disco movement.

RW: With that in mind, what are some of the things you do to make your records more attractive to the rock crowd, especially when it comes to home listening?

Moroder: First, our melodies have more, I think, a little more quality than a lot of others. Also, we are very careful with the lyrics, and with the arrangements. We put of course nice bass lines in, but on the mix we don't emphasize them, as some of the recordings do. So if you listen to it at home, which is the most

“If we can get the rock audience more involved in disco, the amount of records that you could sell would be immense.”

important thing, or on the radio, you have a complete song package, not only the rhythm.

RW: Yet despite the other elements that you mentioned—quality melodies, arrangements and so-on—the rhythm is still dominant, and the nuances really don't become apparent until repeated listenings. Don't you think that there will be some criticism over the fact that the similarity in rhythm tracks makes them almost interchangeable from one song to another?

Moroder: Maybe. But even in a discotheque, where you would say that only the rhythm counts, there are songs which are doing well, and some which are not doing well at all. People prefer to dance on one song more than another, so there has to be something more than the rhythm. Of course, it's a criticism that the rhythm is quite similar from song to song. But the differences which make a hit are the melodies, the arrangements, the swinging . . . Otherwise each disco song could be a number one. And again, if you listen to South American or Latin music, or even to rock—the strict rock has drums, bass, and a heavy guitar. It sounds all the same. So it's not only disco which is similar to disco—rock is similar to rock.

One thing I've noticed lately, though, is that there are some changes in the rhythm. In fact, we have an album coming out called "Ooh La La," where we don't have the bass drum with straight four; it's more da dum, da dum than just boom, boom, boom, boom. And I think slowly the dancers are becoming better and better, and they are able to dance to something a little more funky.

RW: You have now put yourself in an enviable position, in that on the one hand you have established yourself as a solo artist, if not an actual performer, with the soundtrack, and on the other hand you are extremely successful as a producer, particularly with Donna. Do you expect to be able to juggle those two identities indefinitely, or do you think that one or the other will eventually predominate?

Moroder: Well honestly, I love to score, I love to be involved in the film business—although I think the money is more in the records. So it's really hard for me. On one side I would like just to produce Donna and do scores, but then again, we always have to think commercially, too. Now the ideal thing would be to combine the scoring with the soundtracks and records, and that's what happened a little bit with "Midnight Express;" although it was a good score, I think, it was a good soundtrack album, too. It's not "Saturday Night Fever," but we have good sales. So what I'm trying to do now is be involved in the movie as a composer, possibly as a producer, but still emphasize the soundtrack.

(Continued on page 118)

Casablanca Aids UNCF



Casablanca Records president Neil Bogart, in celebration of "Funk Week in L.A.," donated \$5,000 to the United Negro College Fund on behalf of his label at the Century Plaza Hotel on May 21. Pictured (from left) are: Neil Bogart, president, Casablanca; George Clinton; Bootsy Collins; Bob Hopkins, chairman, Southern California Advisory Board, UNCF presenting a Distinguished Service Citation to Bogart.

By DAVID MCGEE

■ **LONE WOLF RETURNS:** The times would seem to be right for **Michael Murphey**. Years ago, in the early '70s, he spoke out against nuclear power, against environmental pollution, against the despicable treatment of the American Indian. Years ago, also in the early '70s, he wrote "Geronimo's Cadillac" and "Cosmic Cowboy," drew SRO crowds to Austin's Armadillo World Headquarters and in effect became the progenitor of the community that has since rallied behind the twin gods of **Willie Nelson** and **Waylon Jennings**.

And yet, except for a hit single in 1975 ("Wildfire"), Murphey, while maintaining his commitment to the vital issues of the day, has gone quietly about the business of making good records, playing more than 200 concerts a year, and espousing his beliefs through his music, which is often eloquent, never strident. When he's not on the road, he retreats to a ranch in Taos, New Mexico, and doesn't think twice about it. That is, he understands and accepts the inevitable consequences of his decision from a career standpoint. Peace of mind is more important; a man must have priorities. "I guess I've kept a fairly low profile from the record company's standpoint and from a business standpoint," Murphey said matter-of-factly during a recent visit to RW. "But I have to live in a place where I'm comfortable. It's probably hung up my career, but I have to be in a place where the environment is right for me or I just can't function at all. I'm kind of weak in that respect. It would probably really help my career if I could take L.A. or New York at this point for about a year. But in the early part of my career I spent six years in L.A., and that can really do it to you."

However laid-back he may seem, Murphey's conversation, spiced with references to audience demographics and international royalty rates, reveals what one might interpret as a desire to have the best of both worlds. He is quick in claiming that marketing failures have hurt him over the past two years, and bristles at what he terms a "zero push" internationally on his records. To correct the situation, he's signed a management contract with the Tulsa-based Jim Halsey Company. Why Halsey, who's best known for managing traditional country artists along the lines of **Tammy Wynette** and **Roy Clark**? "Halsey's one of the best-oiled machines in the business for booking," Murphey answered. "I think if they had circus elephants they could book them better than anybody else. Halsey's real brilliance is that he can manage and book at the same time. He's able to keep some sort of creative control over the venues; that's one of the reasons his artists are so successful. And Halsey's understood the international market for years; he's way ahead of most managers in that respect. And I think outside of the southwest I am perceived as a country kind of an act, maybe not like Tammy Wynette, but in that vein. I need a manager who understands that and knows how to keep it from going too far."

The most striking aspect of Murphey's show and of his personality is the manner in which he conveys his extra-musical concerns in a passionate yet low-keyed and sensible voice. Although one wonders if a potential firebrand finds it difficult to keep from stating his case in angrier terms, Murphey, like any good son of the southwest, remembers all too vividly the holier-than-thou mentality which has ruined as many or more lives than it has saved. "I grew up with a lot of preaching," he recalled, "a lot of people getting up on a pulpit and telling me how I should live my life and what I should think. That's always kept me from wanting to do the same thing in the same way behind what I believe. Because you never know if the guy you're pointing your finger at is responsible or not, if he did it or not. To me the best way to get it across is to make people really appreciate the beauty of Indian culture and to see what incredible value it has. If you value something you're not going to want to destroy it."

FLASH: Virtually all of the \$40 thousand worth of equipment stolen from **Frank Carillo** on the opening date of his tour with **Bad Company** has been recovered in the unlikely spot of Norman, Oklahoma (the columnist knows nothing of this and is not responsible for debts other than his own). Bad Company security personnel and Norman police closed in on the surly bandits after getting a tip from a fellow who tried to swing a recording contract in return for information about the theft. Police arrested two men and recovered most of the equipment. Still missing: two of Carillo's guitars.

Joe Jackson, on the other hand, lost and has yet to recover his voice (Continued on page 105)

Cover Story:

Carole King Touches the Sky

■ The new "Touch The Sky" album by renowned pop songwriter-singer Carole King was released by Capitol Records the day after Memorial Day, and in its first week, it's enjoying rapid acceptance among U.S. radio programmers from AOR to Top 40 and adult contemporary formats. And based on initial reaction, the set is being hailed both musically and lyrically as among the best work in her long career.

Recorded in Austin

"Touch The Sky," her third album for Capitol and the eleventh King solo collection since she began concentrating on a recording career in 1970, was recorded in Austin, Texas, with Jerry Jeff Walker's crack band providing instrumental support. The artist herself co-produced with Mark Hallman, and in contrast to past collections written primarily on piano, "Touch The

Sky"'s songs are dominated by works composed on acoustic guitar, which she began playing just over a year ago.

For the New York native, whose career as a hit songwriter began in the fertile early '60s milieu of the Brill Building publishing scene, the recent years have brought personal and musical changes alike. Since her shift to full-time recording, and the consequent success of her epochal early '70s solo efforts, Carole King has continued to balance a timely social perspective with a special romantic intimacy visible in her work from the very beginning. And on "Touch The Sky," that stance again finds her tempering sharp observations with an underlying optimism: for King, it's possible to touch the sky while keeping both feet on the ground and her eyes wide open.

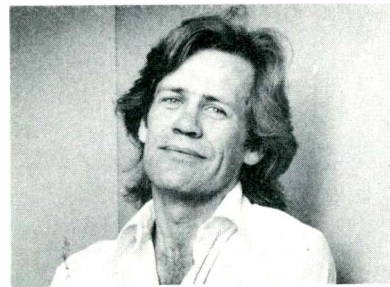
Millie's 'Moment'



Spring recording artist Millie Jackson flashes her winning smile moments after finishing a performance at Avery Fisher Hall recently. The show featured many of the songs from Ms. Jackson's latest release, distributed by Polydor Records, "A Moment's Pleasure." Pictured with Millie back-stage after the concert are (from left): Dr. Ekke Schnabel, senior vice president, business affairs, Polydor Records; Roy Rifkind, vice president, Spring Records; Dick Kline, executive vice president, Polydor; Jules Rifkind, president, Spring Records; Millie; Bill Spitalsky, vice president, Spring Records.

EMI/UA Names Benson Album Promotion Dir.

■ **LOS ANGELES**—Charlie Minor, vice president, promotion, EMI America/United Artists Records, has announced the appointment of Ken Benson to the position of national album promotion director.



Ken Benson

Prior to his appointment at EMI America/United Artists Records, Benson worked in the Capitol Records promotion department for more than five years, most recently serving as national album coordinator.

Polygram Names Fiore Merch. Coordinator

■ **NEW YORK**—Rob Singer, national merchandising manager for Polygram Distribution, has announced the promotion of David Fiore to the newly-created position of national merchandising coordinator.

As national merchandising coordinator, Fiore will assist Singer in all phases of merchandising, including communication to Polygram Distribution's field staff, merchandising research and merchandising tour support. Fiore will report directly to Singer.

For the past two years, Fiore has worked out of Polygram Distribution's New York branch, serving as Manhattan merchandising/sales specialist. Prior to joining Polygram Distribution, he was employed by Transcontinent Record Sales of New Jersey and previously served as an advertising salesperson for rock radio station WGRQ-FM in Buffalo.



MARC KREINER
ARE PROUD TO
THEIR FIRST

From The Forthcoming Ocean LP, LOVE ZONE 49900
Produced By: Leon Pendarvis, George McMahon
and Bernard Drayton for Ocean Records.

“WANT

& TOM COSSIE
ANNOUNCE
RELEASE



ADS[™] BY ULLANDA

7500

Copy Writes

By PAT BAIRD

■ **MUSIC IN FILM:** Lest you've forgotten about last year's trend of hit records coming out of hit films, there are at least two publishers ready and eager to remind you. **Victor Benedetto** of C.A.M. reported this week that the company publishes the original motion picture scores to "Via Italia" (nominated for an Oscar recently), "The Innocent" (**Luchino Visconti's** last beautiful film), "The Mistress Wife," "Theresa the Thief," "Bread and Chocolate," "La Cage Aux Follies," "The Malicious," the upcoming "Till Marriage Do Us Part" and the highly touted "The American Game." All scores were written expressly for the films and the last is the only American production . . . In the category of songs included in films, **Buddy Robbins** of The Goodman Group reported some of their tunes are, or will be, included in the films "American Graffiti II," "Apocalypse Now," (co-winner of the Cannes Film Festival), "Sunshine," **The Who's** "The Kids Are All Right," "Boulevard Nights," "The Wanderers" and The Ramones' "Rock & Roll High School."

HERE'S TO THE LADIES WHO RECORD: Chappell and Intersong Music currently have records out by ten women artists, and they're still counting. **Bette Midler** and **Bonnie Tyler** are going one-on-one with the **Bugatti & Musker** "Married Men" and other catalogue tunes have been released by **Natalie Cole**, **Judy Collins**, **Emmylou Harris**, **Anne Murray**, **Dolly Parton**, **Siouxsie & The Banshees**, **Jennifer Warnes** and **Cher**.

SIGNINGS: **Paul Kelly** is the first writer signed to ATV Music through the expansion of the New York operation. Kelly has been a recording artist in the past and will be represented with four cuts on the upcoming **Marvis Staples** album. Pictured here at the signing are Kelly (center) with (from left) manager **Mike Olivieri**; **Sam Trust**, ATV president; attorney **Michael Baer** and the ineffable **Marv Goodman**, general manager of ATV, N.Y. . . . **George Fishoff** is the newest artist-writer signed

by United Artists Music in the company's continuing staff writer development push. Fishoff was recently on the country charts with his "Piano Picker" (Drive) and is now working on the score for the upcoming musical "Sayonara" . . . The Bug Music Group will administer **LeRoy Preston's** Whiskey Drinkin' Music. Preston was a member of **Asleep At The Wheel**.

COVERS: **Frankie Miller** recently chose another superb **Holland-Dozier-Holland** song, "Something About You" (Jobete) to cover on the domestic release of his "A Perfect Fit" lp. Miller, long an **RW** favorite; also covers **Bob Marley's** "Is This Love" (Almo) and **Oscar Blandamer's** "Darlin'" (September/Yellow Dog). It's just a shame that his own "When I'm Away From You" (Chrysalis/Kyle/Rare Blue) seems to be overlooked by his hot label, currently getting hotter with new singles by **Blondie**, **Ian Hunter** and **Nick Gilder** . . . **Jay Warner** at The Entertainment Company reports covers on **Evie Sands/Ben Weisman** material by **El Coco**, **Sweet Inspirations**, **Jet Brown**, **David Clayton Thomas** and **Dobie Gray**. Weisman, by the way, was honored recently by BMI with a dinner in honor of his 30 years in the biz. Weisman wrote, among lots of others, some 57 songs recorded by **Elvis Presley**.

INTERNATIONAL: **Alexander Mair** of Attic Music Records, Canada, phoned to say his company has two cuts on the still-selling **Blues Brothers** album and publishes the highly-successful group **Triumph**. A single "Leave Me the Way You Found Me" by **Greg Adams** will soon be released here by **RCA** . . . **Kelli Ross** of **RCA International** this week announced an agreement with **Scotti Brothers** Entertainment for **RCA's** publishing subsidiaries in Latin America, Europe, Australia and New Zealand for the catalogues of **Scott-Tine** and **Saber Tooth** . . . **Image Music**, Australia, reports heavy action on the South African release of "Lord, I'd Forgotten" by **Gene Rockwell**, written by **Johnny Chester**. Also, according to director **J.E. McDonald**, the Australian re-

(Continued on page 105)

Signs of the Times



This sign proclaiming the distribution association between **RCA** and **A&M** recently went up at **RCA Records Eastern Region Distribution Center** in **Rockaway, N.J.** One of the first to view it was **Bob Fead** (right), division vice president, sales and distribution, **RCA Records**, standing with **Joe Wallace**, distribution manager, **Rockaway**. Similar signs will be going up soon at **RCA** and **A&M** and associated labels locations all over the U.S.

The Coast

(Continued from page 13)

for classic rockabilly masters.

Loney and **The Phantom Movers**, his new band, just shipped their first album, "Out After Dark," produced by **Loney** and **Stephen Fisher**. Other **Flamin' Groovies** alumni involved in the project are **Danny Mihm** and **James Ferrell**.

ROLL ANOTHER ONE—After long months of silence about the new disco roller rink rumored to be part of **Denny Cordell's** new master plan, industry folk will finally get an update Monday (4) during a "pre-unveiling ceremony," whatever that is, at **Flipper's**, once known to west end commuters as **La Cienega Lanes** in its earlier incarnation as a bowling alley.

We won't blow the whistle (or get keyed up, to perpetuate one of several puns certain to follow arrival of **Flipper's** special skate key trinkets) yet, but we're told some of the creature comforts at "the only **Roller Boogie Palace** in the world" will include the longest cocktail menu in the west, the "sambonic sounds" of **Flipper's** **Brazilian Orchestra**, blue suede dancing skates, and comestibles including hot dogs and caviar, though hopefully not on the same plate.

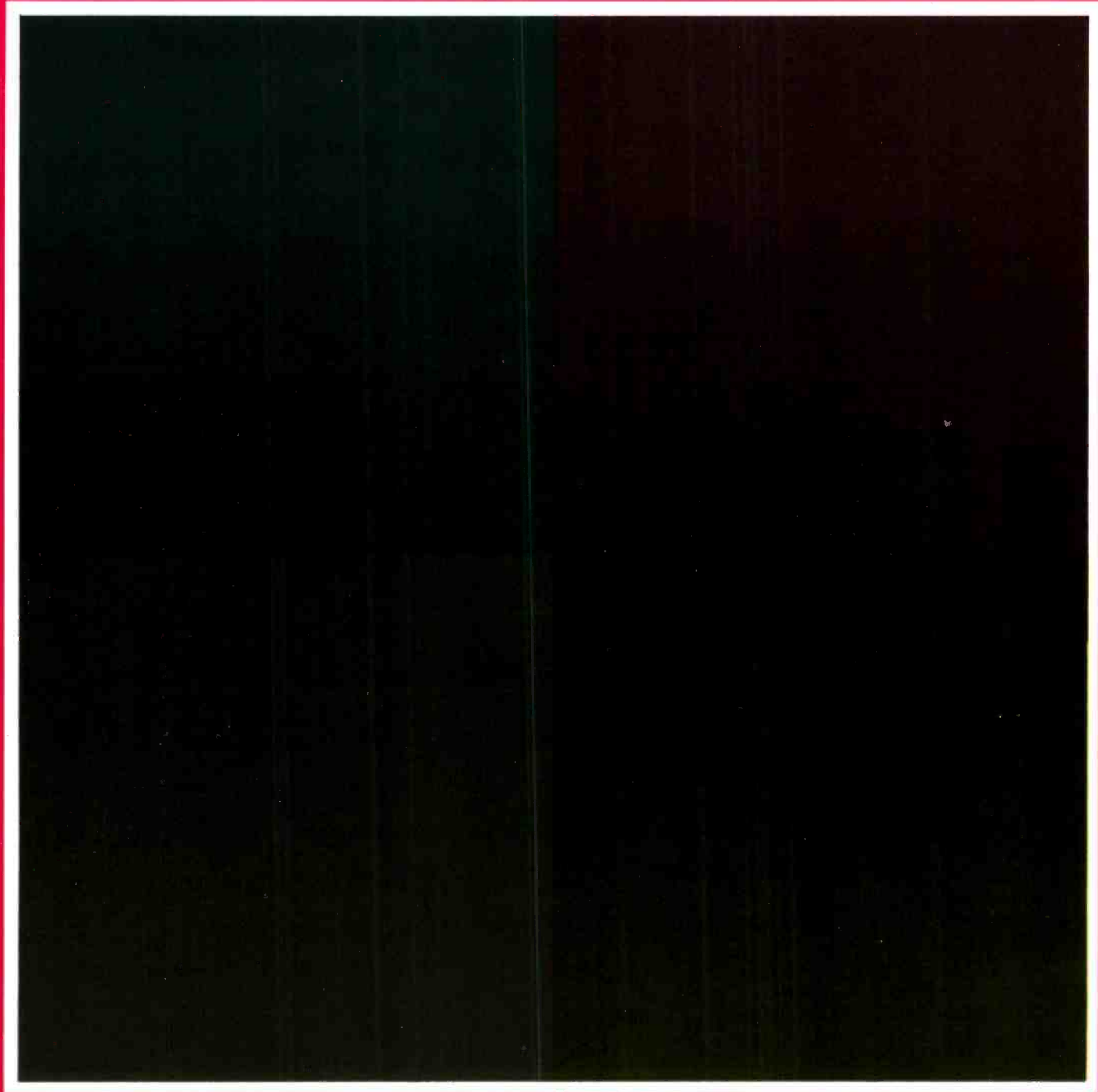
BIRD LIVES—Aficionados of merchandising blitzes still remember the provocative overtones of **UA's** push for **Rod Falconer**, a sharp-eyed poet and songwriter whose conversion to kilowatt was overshadowed by the **Reichstag** imagery behind **Falconer's** two albums.

It's thus less than surprising that **Falconer's** current project is being groomed under wraps, with none of the hoopla that attended that last project. And lest anyone assume **Falconer** himself is setting for another solo incarnation, manager **Trudy Green** is stressing the collaborative underpinnings of the new band, **Rod Falconer** and **The Earl Slick Band**.

In addition to former **Bowie** lead guitarist **Slick**, the unit features **Slick's** wife and another recording veteran, **Jean Millington**, on bass (formerly with **Fanny**), former **Jo Jo Gunne** drummer **Curley Smith**, and ivory-tickler **Duane Hitchings**, now touring with **Rod Stewart's** band.

Meanwhile, **Falconer** himself has just completed his first screenplay on assignment from **Burt Reynolds**, and is working on a second for **Freddie Fields** and former **Columbia Pictures** topper **David Begelman**. That should keep him out of trouble while waiting for a label deal.

MISCELLANY—Last week was a busy one for **ASCAP's** west coast arm, as western regional executive director **John Mahan** flew to **Tulsa** for meetings with the **Tulsa Music Association** and the **Tulsa Writers Workshop**, and prepped for a special session Thursday (31) in **AGAC's** "Askapro" series, along with the entire **ASCAP-west** staff . . . Egalitarian bumpers put off by private discos will finally have their political consciousness at a "Benefit Boogie" planned for **Moody's** in **Santa Monica** on June 10. Hosting will be **Jane Fonda** who's touting the soiree because of its goal of building support for the renters' rights movement in **Santa Monica**. Tickets are \$7.50, and may be ordered in advance by calling (212) 392-8305.



Record World Presents A Special Section

***Black Oriented Music:
A Continuing Progression***

in conjunction with Black Music Month

June 9, 1979



You've been
searching for
the missing
Klugh. Now
you found it.

UA-LA942-H
"Heart String"

A new album by

Earl Klugh

On United Artists Records.



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A

t the close of the seventies, we can see that in the last 10 years black-oriented music has had an immense influence on the entire record industry. The implications and uses of that influence will be on the minds of all those attending the Black Music Association's Founder's Conference in Philadelphia this week, as they meet to discuss the direction this new and exciting venture will take. While many organizations for the advancement of black-oriented music have come and gone in the past, the BMA may represent the strongest, most unified voice for the black perspective in music today. We offer the BMA our support and best wishes.

Record World has also reflected the change in what was once referred to as "race music," and then "rhythm & blues." Black-oriented music, a broader term, defines the sound of creative expression that grew up in the black communities of America and reached out to touch and affect the world. That expression continues to diversify and grow.

Here in our annual look at this music, there is much that says the next decade will be as exciting and as challenging as this one.

Record World Salutes Black Music Month



THE WHITE HOUSE
WASHINGTON

May 25, 1979

I send my warmest greetings to all those attending the Founders' Convention of the Black Music Association in Philadelphia.

The activities of your organization will bring new appreciation and acclaim for black music in our country and throughout the world. Your goal -- to preserve and perpetuate black music and its artistry -- is indeed a worthy one.

Born of the deepest human desires for freedom, black music has given inspiration to millions of Americans throughout our Nation's history. These popular art forms -- gospel, blues, rhythm and blues, and soul -- have made significant contributions to American culture. Black music is also the root of contemporary American rock and disco music.

I wish you every success with your Founders' Convention. May it be a productive and enjoyable meeting for each of you.



HURRY SUMMER

Three new singles to turn
the cool of the evening
into a long sultry night.

Linda Clifford, "Don't Give It Up," RS-927
from her smash hit album "Let Me Be Your Woman" on RSO/Curtom Records.
RS-1.3052



Gavin Christopher, "Feelin' The Love," RS-933
from his forthcoming album, "Gavin Christopher" on RSO/Curtom Records.
RS-2.3902



Sweet Inspirations "Love Is On The Way" RS-932
from their forthcoming album "Hot Butterfly" on RSO Records.



Starting hot and rising.
RSO proudly joins the salute to black music.



BMA Founders' Conference

June 8-11, 1979

Philadelphia Sheraton Hotel

Agenda

FRIDAY, JUNE 8

2:00 p.m.

Ribbon Cutting Ceremony to officially begin Conference. Invited to attend will be Mayor of Philadelphia, Governor of Pennsylvania, BMA Officers and distinguished members of BMA's Corporate Government who are available, as well as other BMA guests.

Noon - 6:00 p.m.

All Day Registration.

4:00 p.m.

BMA Board of Directors' Briefing Session.

8:00 p.m. - 11:00 p.m.

Welcoming Reception and Buffet.

Host: A&M RECORDS

SATURDAY, JUNE 9

8:30 a.m. - 6:00 p.m.

All Day Registration

9:00 a.m. - 9:45 a.m.

Full Breakfast.

Host: ARISTA RECORDS

9:45 a.m. - 11:00 a.m.

General Session: Premier Film—BLACK MUSIC IN AMERICA: THE 70'S

Keynote Speaker: Rev. Dr. Leon Sullivan, Chairman, OIC, Inc.

11:00 a.m. - 3:00 p.m.

Divisional Break-Out Meetings*
Chaired by respective Divisional Vice Presidents.

(Luncheon will be served during these meetings).

3:00 p.m. - 5:00 p.m.

General Session: BLACK MUSIC AND BLACK MUSIC ARTISTS IN THE 80'S

Topic: An opportunity to discuss industry-wide concerns on the issue of disco.

Moderator: Dick Hawkins/Disc & That Magazine.

Special Coordinators: Joe Loris, Power Play/Impact; Wayne Geftman/Second Story Discotheque.

Panelists:

Manufacturers: Ray Caviano, Warner/RFC Record Co.; Bruce Lundvall, Columbia Records; Logan Westbrook, Source Records; Stan Hoffman, Prelude Records; Dave Clark, T. K. Productions.

Radio: Arbitron Representative, FCC Representative, Program Director, WABC; Roy Laurence, WCAU; Bob Ford, Billboard; Eugene Jackson, National Black Network.

Artists: Jerry Butler, Chuck Brown.

Discotheques/Record Pools: Cosmo Wyatt, Progressive Platter/New England Disco Jockey Assoc.; Mal Woolfolk, Int'l Black Club Owners Assoc.; Judy Weinstein, For the Record.

7:00 p.m. - 8:00 p.m.

Reception.

8:00 p.m. - 11:30 p.m.

Dinner.

Host: WARNER BROS. RECORDS

Keynote Speaker: Earl Graves, Publisher, Black Enterprise Magazine.

Entertainment: BOB MARLEY & THE WAILERS

*The following divisional meetings will run concurrently beginning at 11:00 a.m., concluding at approximately 3:00 p.m., Saturday, June 9.

Communications

Title: JOB SECURITY: A VANISHING REALITY!

Topic: What will it take to address the issue of job security and how can the BMA effectively formulate and promote measures to increase and stabilize the positions of Blacks within radio.

Moderator: Rod McGrew/Divisional Vice-President.

Merchandising

Title: COOPERATIVE MERCHANDISING: THE REALISTIC ALTERNATIVE

Topic: An attempt to provide small Black merchandisers with a realistic alternative to buying power.

Moderator: Calvin Simpson/Divisional Vice-President.

Recording

Title: BECOMING A RECORD INDUSTRY EXECUTIVE: THE CHALLENGE OF BLACKS IN THE RECORDING INDUSTRY

Topic: An opportunity to discuss the problems Black executives face securing executive positions and climbing the corporate ladder.

Moderator: LeBaron Taylor/Divisional Vice-President.

Performing Arts

Title: BLACK CONCERT PROMOTERS: GETTING A FAIR DEAL

Topic: To provide a forum which will seek to resolve practices against Black promoters which prohibit them from fair competition.

Moderator: Smokey Robinson/Divisional Vice-President.

SUNDAY, JUNE 10

8:30 a.m. - 6:00 p.m.

All Day Registration.

9:00 a.m. - 10:00 a.m.

Full Breakfast.

10:00 a.m. - 11:00 a.m.

Tribute to Gospel.

11:00 a.m. - 1:30 p.m.

Divisional Break-Out Meetings Reconvene* (Same Chairpersons reconvene meetings)

1:30 p.m. - 2:30 p.m.

Luncheon.

Host: MCA RECORDS

2:30 p.m. - 4:00 p.m.

General Session: Divisional Vice Presidents' Reports.

4:00 p.m. - 5:30 p.m.

The Entertainment Industry Speaks: A Symposium.

A representative from each of the Divisional relevant industry associations shall be invited to be a panelist.

Communications: National Association of Broadcasters (NAB) or National Association of Black-Owned Broadcasters (NABOB).

Marketing/Merchandising: National Association of Recording Merchandisers (NARM).

Performing Arts: Motion Picture Association of America (MPAA) or National Music Publishers Association (NMPA).

Recording: Recording Industry Association of America (RIAA).

7:00 p.m. - 8:00 p.m.

Reception.

Host: ATLANTIC RECORDS

8:00 p.m. - 11:00 p.m.

Dinner.

Tribute to NATRA.

Host: CBS RECORDS

Entertainment: CBS Artists.

*The following divisional meetings shall run concurrently beginning at 11:00 a.m. to 1:30 p.m., Sunday, June 10.

Recording

Title: TAPPING THE INTERNATIONAL MARKET: A PLUMBING PROBLEM

Topic: The successful international commercial penetration of Black Music with particular emphasis on Africa.

Moderator: LeBaron Taylor/Divisional Vice President.

Communications/Marketing and Merchandising/Performing Arts

These divisions will reconvene to conclude and resolve all outstanding matters from the previous day's activities to enable their respective Divisional Vice Presidents to prepare full reports for the afternoon's General Session.

MONDAY, JUNE 11

9:00 a.m. - 9:30 a.m.

Continental Breakfast.

9:30 a.m. - 12 Noon

Corporate Government General Session and Wrap Up.

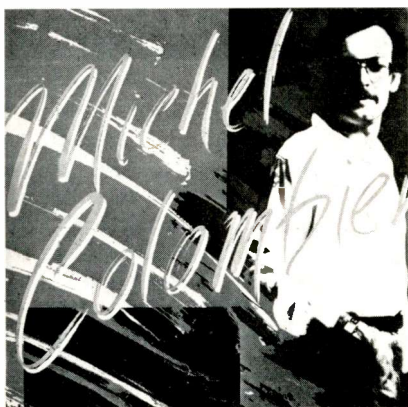
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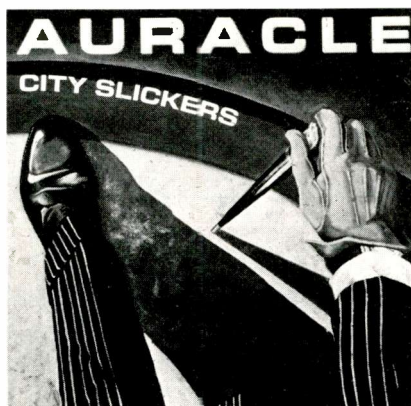
Chrysalis HAS YOUR KIND OF MUSIC



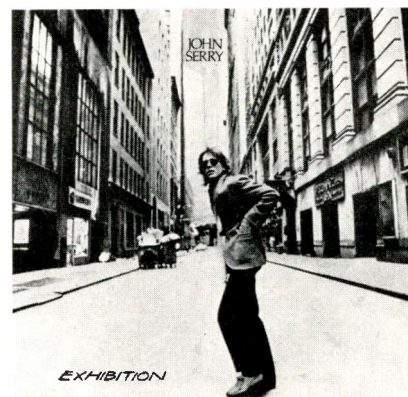
This album contains the long version of the smash single, "Boogie Woogie Dancin' Shoes" and clearly shows why Claudja Barry won the Most Promising Female Vocalist award at the recent Juno Awards in Canada. This is one lady who's got the kind of talent that will literally bring people to their feet. The album CHR 1232. The single CHS 2313.
Produced by Jürgen S. Korduletsch



What do you get when you add 12 jazz aficionados and Michel Colombier? The answer is a total jazz album that ranges from straight ahead jazz to r&b and disco... It's a winning combination. Produced by Denny Diante. CHR 1212



"City Slickers" is a polished jazz album flavored with r&b and blended with vocals. Produced by Teo Macero for ATV Music Productions. CHR 1210



Former Auracle keyboardist John Serry has composed, orchestrated, assembled, performed and produced a jazz exhibition that reverberates with the innovative sounds of tomorrow. Produced by John Serry. CHR 1230



Chrysalis
Records and Tapes



A Prosperous Future for Black Oriented Music

Within the last 12 months, black oriented music, which has enjoyed a recent increase in overall growth, continued to climb in its share of the marketplace. The growth in popularity of disco music, new audiences for jazz fusion and the on-going influence of r&b are among the factors that contributed to its new heights.

Disco music has been the single most influential factor in affecting a change in black oriented music. The discos themselves have strengthened their position as "record breakers," a status that was until recently the almost exclusive domain of radio. And because exposure in clubs is often easier to obtain than airplay with more predictable results at less expense, artists and record companies are paying greater attention to this new influence.

The disco pools are wielding more power not only in exposing new acts, but in pushing their record sales as well, as was recently demonstrated with Anita Ward's "Ring My Bell." Even with product that has been released but has received little attention, discos have proven their ability to pump life into an aging record. Such was the case with Evelyn "Champagne" King, whose first release had been out six months before getting substantial attention from the Boston area discos. The record went on to claim gold.

Through disco music, a number of new artists have found a way to crack open the doors to fame. Among them are Amii Stewart, Anita Ward, A Taste of Honey, G.Q., Chuck Brown, Cheryl Lynn, McFadden and Whitehead and Raydio.

Even established artists had tremendous success with disco flavored music, including Earth,

Wind & Fire, Sister Sledge, Barry White, Parliament / Funkadelic, Ashford & Simpson, Melba Moore and Edwin Starr. Artists who originally broke as disco performers continue to enjoy success, such as Chic, which went double platinum this year with their single and album.

This is not to suggest that only disco oriented music flourished. Ballads still continue to sell in high quantities, as in Teddy Pendergrass' "Close The Door," the Commodores' "Three Times A Lady" and Peaches & Herb's "Reunited." All of these tunes placed in the top of the pop charts.

A growing number of black artists are finding their way onto the pop charts. This crossover trend has happened for Gloria Gaynor, Angela Bofill, Candi Staton, The Pointer Sisters, Rick James, and many others. Likewise, an increasing number of pop artists are turning up on the BOS charts. This is a reflection of the changing buying habits of black consumers, who were heavy

r&b rhythms to come up with a music that is fresh and popular with a larger listening audience. Once struggling to achieve reasonable record sales, many of these fusion artists are capturing gold records now. Major record companies are beginning to realize the potential this new medium may reach in the near future and most have divisions established to develop it to the fullest. And if one is looking for what the "next thing" may be, fusion must be considered as one of the most likely candidates.

Even those playing traditional jazz forms are now benefiting from the more sophisticated marketing techniques of major labels. Artists such as the Heath Brothers, the Milestone Jazz Stars (Sonny Rollins, Ron Carter, McCoy Tyner and Al Foster), while not exactly grabbing gold records, are certainly getting more exposure and generating more sales than they have throughout their long careers. Where more exposure has especially paid off is for fusion artists who also still record

of the pop and disco oriented artists in the hopes of attracting more listeners and increasing their advertising revenues. This creates what may become a problem for some black artists.

The entry of these pop and disco records on what has traditionally been the principal domain of the black artist will mean that artists whose only opportunity for chart exposure is the black oriented music charts will now face stiffer competition. While it may be beneficial for stations to adopt these expanded market formats, one has to wonder what will become of the smaller drawing black artists that helped these stations grow to their present size. Is there to be no place for them in the future?

Another disturbing part of the crossover trend is that pop oriented music has been better accepted by black radio stations than black oriented music has been accepted on pop oriented stations. It remains true that in order for a black oriented record to break pop it must first be a proven hit on black stations and place top ten in the black oriented music charts. There are exceptions. Earth, Wind and Fire, for example, appeared on the BOS chart at 41 with "Got To Get You Into My Life" and on the pop charts at 48 with a bullet. But this is an exception, not the rule. The thought of simultaneously break-outs on both the pop and black oriented music charts for most black artists is still a vision of the future.

The general growth of black oriented music seems healthy for the future. As it continues to increase in influence and importance within the various aspects of the music industry, the benefits will be greater for all those involved in perpetuating its development. As we close out this decade, the next ten years look prosperous indeed.

Ken Smikle

"The entry of more pop and disco artists on black oriented radio will mean that black artists will face stiffer competition."

buyers of product from the Bee Gees, Rod Stewart, Cher, the Doobie Brothers, Gino Vannelli, Cerrone, Alicia Bridges, Foxy and others.

Dance oriented music and the use of r&b elements have also enabled several jazz fusion artists to reach larger audiences. Herbie Hancock, Grover Washington, the Crusaders, Quincy Jones, Roy Ayers, George Benson and more have taken their skills at improvised music and mixed them with

in the traditional jazz mode, such as Herbie Hancock and Chick Corea. Their live double lp of them performing on acoustic pianos has sold very well—not just by jazz standards, but by any standards.

There has been another development in the industry that if it has not demonstrated its impact yet, it is sure to do so in the months ahead. More black oriented radio stations are expanding their formats to incorporate many

It started as a feeling, a powerful, driving sensation, vibrating through the very foundation of Logan H. Westbrooks' newly-formed SOURCE RECORDS label, from the now famous corner of Fifth Avenue and Washington Blvd., Los Angeles.

As time swiftly passed, the phrase became an anthem. All over America it resounded... "I Feel Like Bustin' Loose." In less than six months, SOURCE had its first Gold Single and Album Artists: CHUCK BROWN and THE SOUL SEARCHERS with their hit "Bustin' Loose."

Record World's Black Music Awards recently named CHUCK BROWN and THE SOUL SEARCHERS "The Most Promising Male Group of 1979."

Now there's even more good music coming to you... "Miss Fine Lover" by FLAKES, "We Belong Together" by THE VALENTINE BROTHERS, "Solar Funk" by TRAVIS BIGGS, SMASH and, of course CHUCK BROWN is back again with a new single "If It Ain't Funky."

It's now official... 1979! The year America got closer to the Source. Compliments of SOURCE RECORDS, the label with an ear to the people's pulse.



Candid Comments From Kenny Gamble

By KEN SMIKLE

■ Less than one year from the time of its initial planning sessions, the Black Music Association this week is holding its Founders' Conference in Philadelphia. It is certain to be one of the most historic events in the music industry. As one of the founders and its current president, Kenneth Gamble embodies the energy, the determination and the aspirations of this increasingly important organization. In a recent interview he freely discussed the BMA and role he thinks it will play in the future of the music industry.



Kenneth Gamble

Record World: What was the inspiration for the formation of the Black Music Association?

Kenneth Gamble: I think that BMA is an offshoot of NATRA. It's like a progression of NATRA, it's the child of NATRA. I think what BMA offers is 360° of the industry. By it having a communications division, a performing arts division, a marketing and merchandising division and recording division, it covers the whole spectrum of the record industry. NATRA was having problems at one time because the people who were members of NATRA were crying for this type of an organization. NATRA was basically a communications association, but it had strong support from performers and people in the recording industry and people in marketing and merchandising. At that point they could not have any voice in the structure of NATRA. So BMA, hopefully, will be able to accomplish the goals that NATRA had and some new goals, especially for black people in the industry.

RW: There's been some criticism from black people in the industry about the involvement of some of the major recording companies in the BMA's infra-structure. As you see it, what sort of role will they play and why is that role necessary?

Gamble: Well, first of all there have been people asking why did the major companies give us x amount of dollars for seed money to get the organization started. I think it was very generous of them to do this because the BMA is a very independent organization . . .

RW: You mean financially?

Gamble: Financially and idealistically. There won't be anybody but the membership of BMA, which is broad scoped, that will have any influence in the direction of BMA. The major record companies, although we want their participation because we're dealing with the record industry, won't influence direction themselves. Some of these guys are on our advisory board. But the board of directors is the final maker for the BMA. Most people on our board work for the major record companies. I think it's great to have them because that's where all the problems lie. It will be very easy for us to communicate with them and let them know exactly what's going on in the industry and how we can better the whole industry. We're not at war with anybody, unless it becomes one, unless you can't compromise. So, we know the things that are desirable for black people in the industry, we know the type of feeling we want to have in this industry and I'm glad that they're involved. I'd be very hurt if this industry weren't involved, because it would leave us no alternative but to be a very advisory type of organization because they wouldn't want to solve the problems in the industry which most of them created themselves, meaning the major companies. Most of the problems in the industry that deal with black and white whatever are created in the major

companies. Such as black and white promotion. There's no such thing as a white or pop promotion man and a black promotion man. The discrimination starts in the record companies and it bleeds through to the radio stations, and to the promoters. It starts at the source. All these things have to be dealt with. It's a psychological atmosphere that has to be changed. And when that's changed, the whole scope of music will broaden. The new mentality, the new way of thinking will put you beyond all that.

RW: You sound like your position personally is that black music needs to be treated equally with white music, not given special attention regardless of how much special attention that may be.

Gamble: Roses don't grow with tulips, tulips don't grow with violets. They're not on the same vine. But they are all planted into the same soil. They all feed off the same rain and sunshine. It's no big thing. Fish stay under the ocean, birds stay in the sky, dogs stay on the ground and ants stay under the ground. You have four worlds in one and everything is to its own kind and there's nothing wrong with it. We're all human beings, that's our common thing. That's what makes the world beautiful; that I'm different from you and you're different from me. I should not look at your culture and say that's bad because you have a bone in your nose. Why should I look at people in Scotland and say they have dresses on, and blowing bagpipes and that's bad. That's not up to my standards. I mean, what do I have to do with that? Nothing. I should look at it and look at the beauty of it. Some people have taken the position in life that they are going to be the judge of what's good and what's bad. Those people have to be chastized. It's as simple as that.

Most people on our board work for the major record companies. I think it's great to have them because that's where all the problems lie.

Respect is the key. And it's up here in the brain that creates the environment we live in. The very company that I'm with right now, CBS, were the ones who were involved with race music, you know what I'm saying. So I'm looking for CBS, I'm looking for all of the major companies that helped create this stigma that is in the industry today to help erase it. They started it, so they have to erase it. It's not necessary. Music is the greatest thing on earth. It's one of the greatest things that man can produce. It's immortal. You can't do anything to a melody. You take great paintings like the Mona Lisa. You can put a match to it and it's gone. You can't put a match to a melody. It's immortal. It's the only thing that's immortal that man can create. And now they're messing with this. This is God's thing. Music is a gift to man from God.

A lot of people ask me 'why are you doing this?' Even my partners ask me why am I getting involved in all this. We write songs, and I love writing songs. I love producing records. But something's got to be done. I've been a singer. I had my own record shop. I've done it all and I love the music business. But the key to the whole thing is you can be a big physical man—America is a big physical country but it needs a spiritual rebirth. It's low, low, low on the spiritual side and low on the moral side. I'm not saying that I'm perfect because I'm not. And I don't think I ever will be perfect. I think that perfection is something that people strive for. Righteousness is something that people strive for. It's not something that they reach, it's like a goal.

(Continued on page 32)

Record World 1979 Black Oriented Music Awards Singles



TOP RECORD (SOLO ARTIST)

1. **CLOSE THE DOOR**/Teddy Pendergrass/Phila. Intl.
2. **I'm Every Woman**/Chaka Khan/Warner Bros.
3. **Got To Be Real**/Cheryl Lynn/Columbia
4. **You & I**/Rick James/Gordy
5. **Shame**/Evelyn "Champagne" King/RCA
6. **Your Sweetness Is My Weakness**/Barry White/20th Century Fox
7. **Get Down**/Gene Chandler/20th Century Fox
8. **I'm So Into You**/Peabo Bryson/Capitol
9. **Da Ya Think I'm Sexy?**/Rod Stewart/Warner Bros.
10. **Dance (Disco Heat)**/Sylvester/Fantasy
11. **What You Won't Do For Love**/Bobby Caldwell/Clouds
12. **Runaway**/Linda Clifford/Curtom
13. **Take Me I'm Yours**/Michael Henderson/Buddah/Arista
14. **MacArthur Park**/Donna Summer/Casablanca
15. **On Broadway**/George Benson/Warner Bros.
16. **Annie Mae**/Natalie Cole/Capitol
17. **I Will Survive**/Gloria Gaynor/Polydor
18. **Last Dance**/Donna Summer/Casablanca
19. **Tonight Is The Night Pt. 2**/Betty Wright/Alston
20. **Mary Jane**/Rick James/Gordy
21. **Dance Across The Floor**/Jimmy Bo Horne/Dash



TOP RECORD (GROUP)

1. **LE FREAK**/Chic/Atlantic
2. **Boogie Oogie Oogie**/A Taste Of Honey/Capitol
3. **Use Ta Be My Girl**/O'Jays/Phila. Intl.
4. **One Nation Under A Groove**/Funkadelic/Warner Bros.
5. **Get Off**/Foxy/Dash
6. **Three Times A Lady**/Commodores/Motown
7. **Holding On When Love Is Gone**/LTD/A&M
8. **The Groove**/Heatwave/Epic
9. **Take Me To The Next Phase**/Isley Bros./T-Neck
10. **There'll Never Be**/Switch/Motown
11. **I Got My Mind Made Up**/Instant Funk/Salsoul
12. **Bustin' Loose**/Chuck Brown & The Soul Searchers/Source
13. **Shake & Dance**/Con Funk Shun/Mercury
14. **September**/Earth, Wind & Fire/ARC/Columbia
15. **Got To Get You Into My Life**/Earth, Wind & Fire/ARC/Columbia
16. **He's The Greatest Dancer**/Sister Sledge/Cotillion
17. **Aqua Boogie**/Parliament/Casablanca
18. **Shake Your Body (Down To The Ground)**/Jacksons/Epic
19. **Blame It On The Boogie**/Jacksons/Epic
20. **Never Had A Love Like This Before**/Tavares/Capitol



TOP RECORD (DUO)

1. **SHAKE YOUR GROOVE THING**/Peaches & Herb/Polydor/MYP
2. **Too Much, Too Little, Too Late**/Johnny Mathis & Deniece Williams/Columbia
3. **It Seems to Hang On**/Ashford & Simpson/Warner Bros.
4. **Reunited**/Peaches & Herb/Polydor/MYP
5. **Livin' It Up (Friday Night)**/Bell & James/A&M
6. **The Closer I Get To You**/Roberta Flack & Donny Hathaway/Atlantic
7. **Dancin'**/Grey & Hanks/RCA



TOP FEATURED ARTIST

1. **STUFF LIKE THAT**/Quincy Jones/A&M
2. **Dukey Stick Pt. 1**/George Duke/Epic



TOP RECORD FEATURED VOCALIST (MALE)

1. **YOU & I**/Rick James/Gordy

Record World 1979 Black Oriented Music Awards Singles



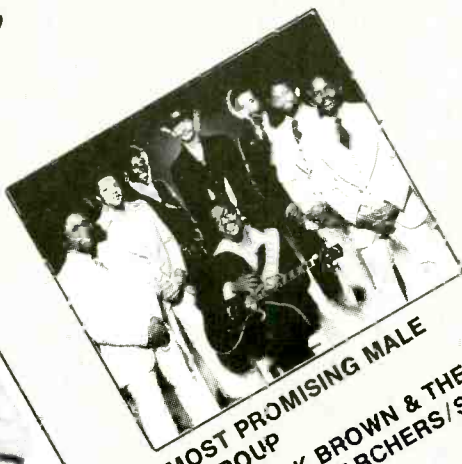
**TOP RECORD FEATURED
VOCALIST (FEMALE)**

1. STAY/Chaka Khan/Warner Bros.



TOP MALE GROUP

1. O'JAYS/Phila. Intl.
2. Funkadelic/Warner Bros.
3. Foxy/Dash
4. Earth, Wind & Fire/ARC/Columbia
5. Commodores/Motown
6. LTD/A&M
7. Heatwave/Epic
8. Jacksons/Epic
9. Isley Bros./T-Neck
9. Parliament/Casablanca
10. Switch/Motown
11. Chuck Brown & The Soul Searchers/Source
12. Instant Funk/Salsoul
13. Con Funk Shun/Mercury
14. G.O./Arista
15. Whispers/Solar
16. Tavares/Capitol
17. Delegation/Jamun
18. Lakeside/Solar
19. Bee Gees/RSO



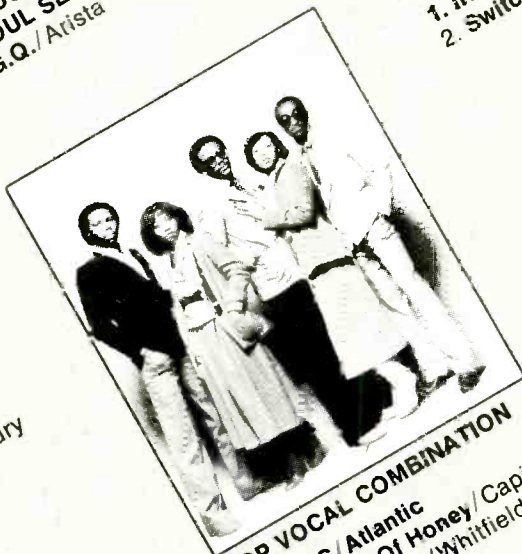
**MOST PROMISING MALE
GROUP**

1. CHUCK BROWN & THE SOUL SEARCHERS/Source
2. G.O./Arista



TOP NEW MALE GROUP

1. INSTANT FUNK/Salsoul
2. Switch/Motown



TOP VOCAL COMBINATION

1. CHIC/Atlantic
2. A Taste Of Honey/Capitol
3. Rose Royce/Whitfield
4. Rufus/MCA
5. McCrarys/Portrait
6. Chanson/Ariola



TOP NEW FEMALE GROUP

1. BRIDES OF FUNKENSTEIN/Atlantic



**MOST PROMISING FEMALE
GROUP**

1. SISTER SLEDGE/Cotillion
2. Pointer Sisters/Planet



TOP FEMALE GROUP

1. SISTER SLEDGE/Cotillion
2. Emotions/Columbia
3. Stargard/MCA
4. Brides of Funkenstein/Atlantic
5. Pointer Sisters/Planet



**TOP NEW VOCAL
COMBINATION**

1. McCRARYS/Portrait
2. Shalamar/Solar



**MOST PROMISING VOCAL
COMBINATION**

1. CHANSON/Ariola



TOP MALE VOCALIST

1. RICK JAMES/Gordy
2. Barry White/20th Century Fox
3. Teddy Pendergrass/Phila. Intl.
4. Peabo Bryson/Capitol
5. George Benson/Warner Bros.
6. Gene Chandler/20th Century Fox
7. Rod Stewart/Warner Bros.
8. Sylvester/Fantasy
9. Bobby Caldwell/Clouds
10. Michael Henderson/Buddah/Arista
11. Tyrone Davis/Columbia
12. Jimmy Bo Horne/Sunshine Sound
13. Peter Brown/Drive
14. Andy Gibb/RSO
15. Prince/Warner Bros.



TOP FEMALE VOCALIST

1. DONNA SUMMER/Casablanca
2. Evelyn "Champagne" King/RCA
3. Chaka Khan/Warner Bros.
4. Cheryl Lynn/Columbia
5. Natalie Cole/Capitol
6. Linda Clifford/Warner Bros.
7. Gloria Gaynor/Polydor
8. Betty Wright/Alston



MOST PROMISING FEMALE VOCALIST

1. AMII STEWART/Ariola
1. EVELYN "CHAMPAGNE" KING/RCA
2. Linda Clifford/RSO



TOP NEW MALE VOCALIST

1. BOBBY CALDWELL/Clouds



TOP NEW FEMALE VOCALIST

1. CHERYL LYNN/Columbia



MOST PROMISING MALE VOCALIST

1. SYLVESTER/Fantasy



TOP CROSSOVER (GROUP)

1. BEE GEES/RSO
1. VILLAGE PEOPLE/Casablanca



TOP NEW DUO

1. GREY & HANKS/RCA

ENCORE AWARD

Gloria Gaynor
Barry White

SPECIAL ACHIEVEMENT

Chic
Funkadetic
A Taste of Honey
Instant Funk

TOP DISCO CROSSOVER ACT

Sylvester
Chic
Donna Summer
Evelyn "Champagne" King
Instant Funk

TOP PRODUCERS

Bernard Edwards and Nile Rodgers



TOP DUO

1. PEACHES & HERB/Polydor/MVP
2. Johnny Mathis & Deniece Williams/Columbia
3. Ashford & Simpson/Warner Bros.



TOP CROSSOVER (SOLO ARTISTS)

1. ROD STEWART/Warner Bros.
2. Andy Gibb/RSO

MOST PROMISING DUO

1. PEACHES & HERB/Polydor/MVP

Black Oriented Music: Year in Review

(The following is a label-by-label analysis of the recent highlights and future prospects of black oriented music.)

■ While A&M Records has long garnered acceptance on black-oriented radio and within the black retail community via such long-term label acts as Quincy Jones, the mid-'70s have signalled a broad expansion in the label's roster activity throughout the spectrum of r&b, disco and jazz. Consistent with the label's emphasis on developing a strong overlap between these and other markets, rather than viewing black-oriented music as restricted to a single audience, the A&M roster now reaches from the sleek funk of the Brothers Johnson to jazz and fusion artists such as Seawind (Horizon Records) and Chuck Mangione.

In between, A&M's crossover emphasis is typified by such stylists as Gino Vannelli, Joan Armatrading and Letta Mbulu, as well as contemporary r&b and disco-oriented acts including LTD, Bell and James, Atlantic Starr and the Raes. Other artists building a significant black-oriented base are Rockie Robbins, Gap Mangione, Les McCann and, on Horizon, Richard Evans and the Yellow Magic Orchestra.

Most recent among new signings, meanwhile, is Rosalyn Woods, whose A&M debut single and lp are slated to ship shortly.

Current key marketing and promotion campaigns spotlight six of these artists, beginning with the recent release of Atlantic Starr's second album, "Straight To The Point," already building a pop and disco base in advance of a tour and a major radio advertising push. Meanwhile, newcomer Rockie Robbins has just completed a promotional tour in support of his label debut lp, produced by Horizon recording artist Richard Evans, while "Bell and James," the debut for that A&M duo, has just yielded its second singles chart success via "Livin' It Up (Friday Night)."

Currently, key releases include



Bros. Johnson

Chuck Mangione's double live set, "A Night of Magic/Chuck Mangione at the Hollywood Bowl," slated for a massive marketing, merchandising and advertising campaign that will include major market television buys, while being tied to Mangione's summer concert tour. Also targeted for a major marketing push is LTD's new "Devotion" album, also due to benefit from a concurrent tour scheduled to kick off in July. Merchandising aids for that project will include 4' x 4's, while promotion tools will be capped by a promotional 12-inch single of "Dance'n'Sing'n" and "Give It All."

Other current priorities include Seawind's first album for the label, as well as the single "Hold On To Love."

In addition, A&M is planning support for Black Music Month with a campaign now in development. As for the label's stance on the Black Music Association, marketing services VP Bob Reitman summarizes A&M's view by noting, "The Black Music Association has made remarkable strides in a very short period of time with respect to raising the level of awareness in the industry of black artists, as well as of that particular genre of music."

Staff-wise, A&M has long keyed its support for black-oriented product to simultaneous pop support, but its promotion and marketing effort includes an in-depth national and field force specializing in black-oriented campaigns. Acting as key national supervisors for that sector are national director of black music marketing Derry Johnson, national director of r&b promotion Al Edmondson and Bob Knight, director of special marketing projects.

Regional special projects directors include Bob Frazier (east), Vida Victorian (south central), Robert York (midwest) and Brenda Johnson (west). Also involved with campaign direction is publicist Sharyn Brown-Powell.

ARIOLA: Ariola's activities have greatly increased in the last few months following the incredible success of Amii Stewart's #1 single, "Knock On Wood," and the bulleting singles by Chanson, Niteflyte, Taka Boom, Linda Evans and the Three Degrees. Here are some of the recent developments with the label's black oriented artists:

Ariola/Hansa recording artist, Amii Stewart debuted with a gold single ("Knock On Wood") which was taken from her gold album. She made numerous TV appear-

ances including Dinah!, Soap Factory, Merv Griffin, Mike Douglas, Soul Train and Midnight Special, which she hosted.

The L.A.-based group, Chanson, reached into the top tier with the single "Don't Hold Back," taken from their debut lp that also features members of Toto, Earth, Wind & Fire and Ollie Brown as back-up. They have appeared on Soul Train, Dinah! and Midnight Special.

Taka Boom is currently climbing the charts with her first single, "Night Dancing," taken from her debut lp. Her sister, Chaka Khan, is guest back-up vocalist on the lp. A former lead singer for Glass Family and Undisputed Truth, Taka is readying for an appearance at the Shrine Auditorium in L.A. and other venues.

Coming to Ariola with already a successful track record is New Birth, whose debut for the label is "Platinum City."

Prince Charles' favorite group, The Three Degrees, debut on Ariola with "New Dimensions." Their first single, "Giving Up," is being followed up with "The Runner."

Linda Evans debuted with her first Ariola single, "Don't You Need," which is taken from her "You Control Me" lp.

Niteflyte is an all-star group headed up by Sandy Torano and Howard Johnson. They get some incredible assistance from David Sanborn, the Brecker Brothers, members of Average White Band and Phyllis Hyman. Their debut single, "If You Want It," is currently climbing the charts.

Eruption, a highly visual European based act on the Ariola/Hansa label, is readying the release of their second lp, "Leave A Light."

Other recent debuts for the label include "Yates Brothers and Sisters (YBS)," "Chapter 8;" RJ's "Latest Arrival;" Beverly, Duane & Deborah Washington's "Any Way You Want It."

The recently formed Ocean Records, an Ariola custom label, will issue their first release with a Ulland MacCullough single and album during June.



Amii Stewart

At **ARISTA** Records, r&b encompasses the diverse styles of Michael Henderson, the Ohio Players and Dionne Warwick, spans the three decades from Ravens to Raydio with innumerable permutations in between, is as socially potent as Gil Scott-Heron's "Angel Dust," as refreshingly rhythmic as GQ's "Disco Nights," as elegant as Phyllis Hyman's "Somewhere In My Lifetime." Today, the preferred term is "black music," before that, "r&b," "soul," "race music," with all sorts of subdivisions like funk, fusion, doo-wop, gospel-rock, disco. Labels get in the way; what the best black music has always had in common, and what the r&b on Arista represents, is a combination of elements: superior musicianship, the willingness and ability to span and stretch boundaries, emotional authenticity, strong ties to heritage. Quality always transcends category.

Over the past few years, Arista has built up a roster of r&b artists that includes singers, groups, creative catalysts, veteran artists achieving new acceptance, rookies off to explosive first seasons, musicians making their homes on both coasts and throughout the country. Through its Savoy reissue series, Arista uncovers the valuable roots of the music (Johnny Otis, Little Esther, The Robins, Big Joe Turner), while at the same time, on Arista, giving a chance for young, innovative bands like GQ (discovered by Arista's senior vice president Larkin Arnold) and Ray Parker Jr.'s Raydio to build large audiences.

Those auspicious debuts—both earning gold records with their very first album and single releases (GQ's "Disco Nights [Rock Freak]" was #1 r&b on all charts, and Raydio's second lp, "Rock On" is already selling at a quicker pace than their debut)—are just two of the artists who had immediate impact on Arista. Singer Angela Bofill, the much-talked-about Arista/GRP artist whose "This Time I'll Be Sweeter" and lp "Angie" won jazz-pop-r&b crossover acceptance, keyboard whiz Bernie Worrell ("All The Woo In The World") from the P-Funk contingent, groups like Quazar, Breakwater and the Memphis bands brought to the company through It's About Records productions (The Stewart-Thomas Group, Fiesta, Galaxy), are other examples of the success Arista has had with new breed r&b.

Arista has also been a record label that has acquired significant forces in music and brought them

(Continued on page 20)

*Nos Felicitations
à Chic et Chanson
pour avoir remporté
Les Prix de Music Noir
décernés par Record World.
Marc Kreiner Tom Cossie*

R&B ALBUMS

| | |
|----------------------|---|
| <i>#1 Chic</i> | <i>(TOP VOCAL COMBINATION)</i> |
| <i>#2 C'est Chic</i> | <i>(TOP LP GROUP)</i> |
| <i>Chic</i> | <i>SPECIAL ACHIEVEMENT</i> |
| <i>Chic</i> | <i>MOST PROMISING VOCAL COMBINATION</i> |

R&B SINGLES

| | |
|--------------------|---|
| <i>#1 Le Freak</i> | <i>(TOP RECORD GROUP)</i> |
| <i>#1 Chanson</i> | <i>(MOST PROMISING VOCAL COMBINATION)</i> |
| <i>#1 Chic</i> | <i>(TOP VOCAL COMBINATION)</i> |
| <i>#6 Chanson</i> | <i>(TOP VOCAL COMBINATION)</i> |
| <i>Chic</i> | <i>SPECIAL ACHIEVEMENT</i> |
| <i>Chic</i> | <i>TOP DISCO CROSSOVER ACT</i> |

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PRODUCTIONS

PolyGram Tele

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A S S O C I A

TO THE MUSICIANS AND
WITH POLYGRAM ATTEND
MEETING:

PLEASE DON'T STAY OU
LONG. WE NEED YOU.

Program No. 054

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T I O N

PRODUCERS ASSOCIATED
ING THE B.M.A.

T OF THE STUDIO TOO

Record World 1979 Black Oriented Music Awards Albums



TOP ALBUM (GROUP)

1. **NATURAL HIGH**/
Commodores/Chic/Atlantic
2. **C'est Chic**/Chic/Atlantic
3. **Togetherness**/LTD/A&M
4. **So Fui!** of Love/O'Jays/
Phila. Intl.
5. **Best of Earth, Wind & Fire**/
Earth, Wind & Fire/ARC/
Columbia
6. **Showdown**/Isley Bros./
T-Neck
7. **One Nation Under A
Groove**/Funkadelic/
Warner Bros.
8. **Blam**/Brothers Johnson/
A&M
9. **Motor Booty Affair**/
Parliament/Casablanca
10. **Rose Royce Strikes Again!**
Rose Royce/Whitfield
11. **A Taste of Honey**/Capitol
12. **Central Heating**/Heatwave/
Epic
13. **Switch**/Switch/Motown
14. **Destiny**/Jacksons/Epic
15. **Get Off**/Foxy/Dash
16. **Cruisin'**/Village People/
Casablanca
17. **Street Player**/Rufus/MCA
18. **We Are Family**/Sister
Sledge/Cotillion
19. **Instant Funk**/Instant Funk/
Salsoul
20. **Loveshine**/Con Funk Shun/
Mercury

TOP MALE VOCALIST

1. **RICK JAMES**/Gordy
2. **Teddy Pendergrass**/Phila.
Intl.
3. **Barry White**/20th Century
Fox
4. **Peabo Bryson**/Capitol
5. **George Benson**/Warner
Bros.
6. **Marvin Gaye**/Tamla
7. **Michael Henderson**/
Buddah/Arista
8. **Johnny Mathis**/Columbia
9. **Isaac Hayes**/Polydor
10. **Gene Chandler**/20th Century
Fox



TOP ALBUM (SOLO ARTIST)

1. **LIFE IS A SONG WORTH
SINGING**/Teddy
Pendergrass/Phila. Intl.
2. **Live & More**/Donna
Summer/Casablanca
3. **The Man**/Barry White/20th
Century Fox
4. **Come Get It**/Rick James/
Gordy
5. **Crosswinds**/Peabo Bryson/
Capitol
6. **Chaka Khan**/Chaka Khan/
Warner Bros.
7. **Bustin' Out of L Seven**/Rick
James/Gordy
8. **Here My Dear**/Marvin Gaye/
Tamla
9. **Cheryl Lynn**/Cheryl Lynn/
Columbia
10. **Smooth Talk**/Evelyn
"Champagne" King/RCA
11. **In The Night Time**/Michael
Henderson/Buddah/Arista
12. **Love Tracks**/Gloria Gaynor/
Polydor
13. **Sounds & Stuff Like That!**
Quincy Jones/A&M
14. **Weekend In L.A.**/George
Benson/Warner Bros.
15. **Betty Wright**/Betty Wright/
Alston
16. **You Light Up My Life**/Johnny
Mathis/Columbia
17. **Livin' Inside Your Love**/
George Benson/Warner
Bros.
18. **For the Sake of Love**/
Isaac Hayes/Polydor
19. **Get Down**/Gene Chandler/
20th Century Fox
20. **Richard Pryor**/Richard
Pryor/Warner Bros.

TOP NEW MALE GROUP

1. **INSTANT FUNK**/Salsoul

MOST PROMISING MALE GROUP

1. **G.O.**/Arista
2. **Lakeside**/Solar

TOP DUO

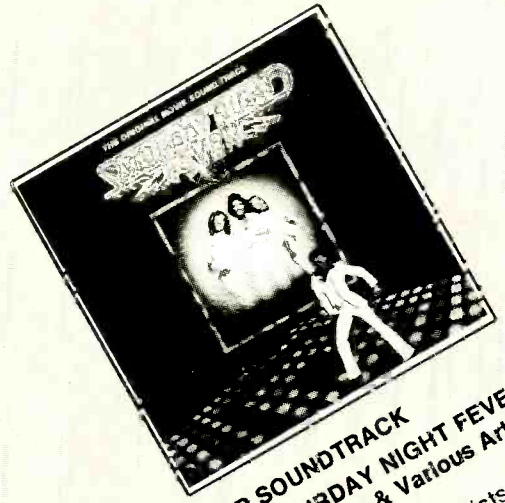
1. **PEACHES & HERB**/
Polydor/MVP
2. **Ashford & Simpson**/Warner
Bros.
3. **Gil Scott Heron & Brian
Jackson**/Arista
4. **Johnny Mathis & Deniece
Williams**/Columbia
5. **Bell & James**/A&M

TOP NEW MALE VOCALIST

1. **SYLVESTER**/Fantasy
2. **Bobby Caldwell**/Clouds

MOST PROMISING MALE VOCALIST

1. **GENE CHANDLER**/20th
Century Fox



TOP SOUNDTRACK

1. **SATURDAY NIGHT FEVER**/
Bee Gees & Various Artists/
RSO
2. **TGIF**/Various Artists/
Casablanca

TOP FEMALE VOCALIST

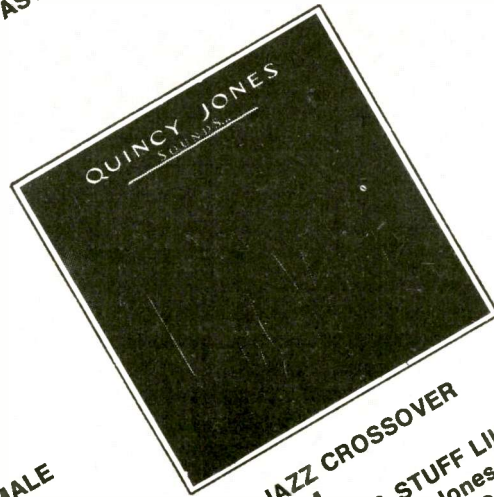
1. DONNA SUMMER/Casablanca
2. Chaka Khan/Warner Bros.
3. Evelyn "Champagne" King/RCA
4. Natalie Cole/Capitol
5. Cheryl Lynn/Columbia
6. Gloria Gaynor/Polydor
7. Betty Wright/Alston
8. Linda Clifford/Curtom
9. Roberta Flack/Atlantic
10. Millie Jackson/Spring
11. Amii Stewart/Ariola

TOP NEW VOCAL COMBINATION

1. A TASTE OF HONEY/Capitol

MOST PROMISING VOCAL COMBINATION

1. CHIC/Atlantic



TOP MALE GROUP

1. COMMODORES/Motown
2. Earth, Wind & Fire/ARC/Columbia
3. Parliament/Casablanca
4. LTD/A&M
5. O'Jays/Phila. Intl.
6. Isley Bros./Warner Bros.
7. Funkadelic/Warner Bros.
8. Heatwave/Epic
9. Village People/Casablanca
10. Jacksons/Epic
11. Foxy/Dash
12. Switch/Motown
13. Instant Funk/Mercury
14. Con Funk Shun/Mercury
15. Bootsy's Rubber Band/Warner Bros.
16. Raydio/Arista
17. G.O./Arista
18. Maze/Capitol
19. Lakeside/Solar

TOP FEMALE GROUP

1. SISTER SLEDGE/Cotillion
2. Emotions/Columbia
3. Pointer Sisters/Planet
4. Brides of Funkenstein/Atlantic
5. Stargard/MCA

MOST PROMISING FEMALE GROUP

1. SISTER SLEDGE/Cotillion
2. Pointer Sisters/Planet

TOP JAZZ CROSSOVER ALBUM

1. SOUNDS & STUFF LIKE THAT/Quincy Jones/A&M
2. Weekend In L.A./George Benson/Warner Bros.
3. Livin' Inside Your Love/George Benson/Warner Bros.
4. Reed Seed/Grover Washington, Jr./Motown
5. Don't Let Go/George Duke/Epic

TOP FEATURED VOCALIST (MALE)

1. FRANKIE BEVERLY (MAZE)/Capitol

TOP NEW FEMALE GROUP

1. BRIDES OF FUNKENSTEIN/Atlantic

TOP FEATURED VOCALIST (FEMALE)

1. CHAKA KHAN (RUFUS)/WB/MCA

MOST PROMISING DUO

1. BELL & JAMES/A&M

TOP COMEDY ARTIST

1. RICHARD PRYOR/Warner Bros.

MOST PROMISING FEMALE VOCALIST

1. AMII STEWART/Ariola

TOP INSTRUMENTALIST

1. ROY AYERS/Polydor

SPECIAL ACHIEVEMENT

- Rick James
Commodores
Bee Gees
Chic
Donna Summer

TOP NEW FEMALE VOCALIST

1. CHERYL LYNN/Columbia

TOP INSTRUMENTAL GROUP

1. CRUSADERS/MCA

ENCORE AWARD

- Gloria Gaynor
Barry White

TOP NEW DUO

1. PEACHES & HERB/Polydor/MVP

TOP JAZZ CROSSOVER ARTIST

1. GEORGE BENSON/Warner Bros.
2. Quincy Jones/A&M
3. Grover Washington, Jr./Motown
4. George Duke/Epic
5. Roy Ayers/Polydor
6. Ronnie Laws/United Artists

TOP VOCAL COMBINATION

1. CHIC/Atlantic
2. Rose Royce/Whitfield
3. A Taste Of Honey/Capitol
4. Rufus/MCA

Black Oriented Music: Year in Review

(Continued from page 14)

to new plateaus. Currently, the Ohio Players' "Everybody Up," the initial label effort by the pioneering funk band, is breaking out wider than any Players lp in years. The godfather of fusion r&b, percussionist-producer-composer Norman Connors, came to Arista last year with a smash album, "This Is Your Life" (followed by a top-selling "Best of Norman Connors and Friends" collection and his upcoming "Invitation"), and a singer he helped bring to national prominence, Phyllis Hyman, has been causing a sensation with her first for Arista, "Somewhere In My Lifetime." Another of Connors' musical discoveries, Michael Henderson (on Buddah, distributed by Arista), earned a gold album for his "In The Night-time," and is putting the finishing touches on his next, "Do It All." Mandrill, coming off their "New World" album and a contribution to the soundtrack of "The Warriors," are in preparation for their third lp for the label, and Eddie Kendricks is cutting his second since joining Arista and scoring with "Vintage '78."

In an extremely exciting singer-producer pairing, superstar Dionne Warwick's Arista debut, "Dionne," was produced by Barry Manilow, a teaming that has turned out to be as inspired as the one responsible for her incredible string of hit records. The single, "I'll Never Love This Way Again," off to a grand start, is indicative of the excellence of the Warwick album. New signing Bobby Womack, author-performer of a number of r&b classics in his distinguished career, is in top form on "Roads of Life," and ace arranger Gene Page is in the studio with a unique project scheduled for later this year.

If any artist defies categorization, it's Gil Scott-Heron, on Arista since the label's inception and a composer-singer whose songs of social commentary have

made him one of black music's — and contemporary society's — most cogent voices. His top five r&b hit "Angel Dust" from "Secrets" was his biggest recording success to date, and his new album, "The Mind of Gil Scott-Heron," is an interesting blend of the spoken word and music that brings out another side of an extraordinarily literate musical figure. Harvey Mason, also an Arista artist of long standing who has increased his following with each release, is currently represented by "Groovin' You," featuring the driving title track bound to be a dance floor favorite.

Ready to join the expanding list of newcomers who vaulted to the attention of the public on the strength of Arista debuts are such acts as the duo Saint & Stephanie, Rena Scott, a promising singer on Buddah, model Beverly Johnson (also a Buddah artist), the Waters, stepping out on their own after earning a solid reputation as back-up singers, Larry Rice, Linda Williams (she was Natalie Cole's pianist), and a number of as yet unannounced surprises. Forget labels; this is music to be listened to and appreciated for its energy and artistry.

ATLANTIC: Founded in 1948 as primarily an r&b (and jazz) label, Atlantic Records has always maintained a strong commitment to American roots music. Only now, the label can take advantage of a wealth of marketing techniques developed over the past 30 years to help maximize the impact of its r&b acts. These marketing tools are especially important because of the increasing sophistication of today's record buyers. No longer, for example, is color the crucial dividing line in album purchases. Atlantic acts like Chic and Sister Sledge are squarely in the pop mainstream, while white acts like The Rolling Stones and Average White Band have made inroads into the disco and r&b markets.

Meanwhile, two young men named Jake and Elwood not only played some red-hot blues, but were instrumental in turning legions of record buyers on to the treasure trove of this intrinsically American music. Finally, Atlantic has pioneered the growth of disco as a viable musical form, representing a fresh synthesis of rock and r&b.

disco scene with their new lp, "The Whole World's Dancing," while Roberta Flack, the supreme song stylist, readies a summer followup to 1978's "Roberta Flack." Vince Montana Jr., the architect of the hit "Goody Goody" album and "#1 Dee Jay" 45, is finishing up a sequel. In addition, the mastermind of the Salsoul Orchestra delivered a hit



Chic

For the second consecutive year, the label's massive r&b assault was spearheaded by Chic. "Le Freak," the first single off the double platinum "C'est Chic" lp, became the biggest selling 45 in WEA history. "I Want Your Love" similarly bulleted quickly to the top of the pop, r&b and easy listening ranks. Chic is currently putting the icing on the cake with a cross-country headlining tour. And if that wasn't enough, Nile Rodgers and Bernard Edwards scored big as producers of Sister Sledge's blockbuster "We Are Family" album. Two hit singles bulleting simultaneously, the title cut and "He's The Greatest Dancer," plus an ongoing tour, have boosted the four sisters from Philly to the upper reaches of the pop, r&b and disco charts. In recognition of the group's remarkable achievements in 1978-1979, *Record World* has tapped Sister Sledge as the year's top female vocal group and most promising female group.

A host of heavy crossovers marked Atlantic's past year. Narada Michael Walden, the talented fusion drummer, reached a much wider audience with a hit single, "I Don't Want Nobody Else (To Dance With You)," pulled from his "Awakening" lp. The Spinners, still spinning them sweet and mellow, recorded a hit album, "From Here To Eternally," and single, "Are You Ready For Love." The Trammps kept heating up the

under his own name with the "I Love Music" album. Patrick Adams' Phreek, the George Clinton-produced Brides of Funkenstein, Ray Charles, Ben E. King, the Temptations, The George Bussey Experience, the Energetics, Prince Phillip Mitchell, Tasha Thomas, Joy Fleming, Johnny Bristol, Midnight Rhythm, and Ray Barretto all came through with well-received discs during the past 12 months. Kleer, a new entry in the r&b/disco derby, has a single, "Keep Your Body Workin'," charting, and a debut lp on the way. Lady Soul, Aretha Franklin, has an lp slated for late summer release, as do the Tempts, Phreek, Jimmy Castor, the Horny Horns and Revanche.

In the jazz sphere, the past year saw Atlantic retain a firm foothold on the charts. Herbie Mann led the way with another hit lp, "Super Mann," and single, "Superman." The late Charles Mingus recorded a jazz fusion lp last year in his last effort for the label, but a three-lp retrospective of his best work is due this summer. Jay McShann, Sonny Fortune, Passport, and Steve Grossman all made significant contributions to Atlantic's jazz output during the past year.

Since Cotillion Records assumed promotion and marketing responsibilities for all r&b product released on Atlantic's various custom labels, the hits have been

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GQ

WE PROUDLY PRESENT OUR ASSOCIATION WITH BLACK MUSIC.



Red hot hits, right on time from
RCA Records. While others
promise, we deliver.

Join us in a celebration of Black Music Month.

RCA



*Manufactured and Distributed by RCA Records

Black Oriented Music: Year in Review

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even more plentiful. Cotillion president Henry Allen and his field staff, working in conjunction with Atlantic vice president/director of special markets Eddie Holland, have brought a greater efficiency to the overall operation. Using such relatively new tools as performance videotapes and 12-inch 33 $\frac{1}{3}$ rpm Disco-Discs, Atlantic is working with the nation's r&b retailers and radio stations to better expose its artists.

Cotillion Records itself had a bang-up year. In addition to the aforementioned Sister Sledge, Cerrone had a hit with "Cerrone IV: The Golden Touch," as did Slave with "The Concept." New albums by Dee Edwards, Mass Production, and the ADC Band made noises on the radio and in the stores, while the months ahead will see new releases from Slave (their fourth lp), Cerrone (a two-lp live set), and ADC. In addition, June will see the introduction of two exciting new solo artists: 12 year-old Stacy Lattisaw and Detroit's Ronn Matlock.

Atlantic's other affiliated labels did not disappoint, either. Big Tree, now a division of Atlantic, brought us Wilson Pickett's return album, "A Funky Situation" (a new Pickett disc is due this summer), Belle Epoque's "Miss Broadway," and Hot's latest album, "Strong Together." The Ohio Players' label yielded a hit in Faze-O's "Good Thang" (another Faze-O is scheduled for summer release), and Westbound Records scored with a bevy of hit product by the Detroit Emeralds, Carlis Munro, Dennis Coffey, Crowd Pleasers, Fuzzy Haskins, Mike Theodore, The Fantastic Four, D.J. & Co., and Caesar Frazier, plus a "Disco Sizzlers" sampler.

The reactivated Atco label made strong headway in the r&b sector with Marilyn Scott's "Dreams Of Tomorrow" and lps by The Wonder Band and the late Donny Hathaway. The year-old Hilltak label, headed by Hillery Johnson and Tom Takayoshi, got off to a rousing start with hit lps by Broadway ("Magic Man") and Dalton & Dubarri ("Choice"). Rolling Stones Records, on the heels of the Stones' r&b/disco sensation, "Miss You" (from the "Some Girls" album), signed and released a debut lp by reggae star Peter Tosh. The album, "Bush Doctor," with help from executive producers The Glimmer Twins, brought Tosh's urgent, pulsating message to a broader, more receptive public. Tosh's second Rolling Stones album is slated for summer release.

Finally, the Average White Band has a new hit in "Feel No

Fret," charting both pop and r&b, sparked by a hit crossover single, "Walk On By."

With a heavy summer release schedule and an unprecedented number of r&b acts on the road and making TV appearances, the Atlantic family expects to improve on 1978 - 1979's performance. "The product is there," says Eddie Holland. "Our job is to make people aware of it. The best way to do that is to stop worrying about categorizing it, and just marketing it for what it is, good music."

CAPITOL'S r&b department has one of the strongest rosters to be found in the industry, according to Cecil Hale, Capitol's a&r executive.

The current Capitol works are doing quite well, with some mainstays in artists like Natalie Cole. Capitol has an ongoing campaign with Natalie's career, to truly show what kind of star she is. She is a major act for the label, and Capitol's plans are to make her even bigger.

Another talented artist on Capitol's roster is Minnie Riperton. This is the lady with the five and a half octave voice, who creates music as universal and unique as her debut Capitol lp "Minnie" released in April 1979.

Maze has been signed to Capitol Records for a couple of years, and the group is doing very well, just beginning to come into its own. It is the first time in the Maze members' careers that they have been enjoying mass acceptance in the way of crossover.

Peabo Bryson came to Capitol late in 1977, and has released two Capitol lps, with both attaining gold status. Capitol has also secured his catalogue of recordings for Bang Records, and plans are underway to develop that catalogue.

Tavares, another Capitol act, has been on the music scene for

a while now. Their current lp, "Madame Butterfly," is nearing gold, following two single releases, "I've Never Had Love Like This Before," and "Straight From The Heart." These brothers are together, and have been for some time.

A Taste of Honey is a group that is a record company's dream. Their first album went platinum, out of the box, the single did the same, and they won a Grammy for the best new act of the year. It is a Cinderella story that attracted a lot of attention last year. They are currently finishing an album scheduled for June release, and according to Hale, this lp promises to be even better and bigger for these girls.

Nancy Wilson has been around for 19 years, and is a veteran talent. Capitol has changed Nancy's musical direction, aiming for a mass appeal. "Life, Love, and Harmony" is the title of the soon to be released new Nancy Wilson lp. She is doing disco, along with more conventional Wilson tunes, and this should be a big success for her.

Sun also reaped gold last year and is finishing another one this year, called "Destination Sun." Their single "Radiation Level" was the most added single during the week of May 16, and is getting hotter all the time.

Freda Payne is currently recording, with a shift in direction planned for her also. The sound of disco is what's happening, and that's the direction in which Capitol is steering this talent.

Gonzales, a self-contained group from England, is primarily a EMI studio band, prior to their first lp, which included the hit, "Haven't Stopped Dancing Yet."

In the jazz area, Capitol has Bobby Lyle, completing an album with a July release anticipated. Eddie Henderson will have a new

lp released next month, as well as Caldera, which is one of Capitol's hard core jazz acts releasing in June.

Capitol recently brought in a new director of promotion, Don Mack, who now has his first shot in the record business. He has learned very well, according to Hale, and is a very valuable addition to Capitol's executives. Capitol anticipates a mutual working relationship with radio programmers, and their promotion people, says Cecil Hale. "We are now working from the posture that record companies and radio stations must develop a mutuality on the premise of vested self interest. We can become partners in quite a few activities in promotions. It's never been as close as it is now. In our publicity department, we are currently developing a black press department. The black press is analogous to black radio, and they have to be dealt with in a certain way, and we at Capitol will be dealing with that within the next 30 days. In the area of marketing, we have promoted Jemmy Cheers, to the director of marketing black product. The black market is specialized and has needs that must be addressed. He is a conduit in which information will flow from us, to the black dealers, and vice versa. He will also become active in advertising campaigns, as well as heading up our disco department."

Based on the way Capitol is structured, disco is viewed as a marketing function. A lot of sales in disco is handled through airplay, but most is done through creative marketing. Capitol plans on adding an additional person on the east coast to handle disco.

In the area of a&r at Capitol, Hale feels that the direction is to continue with the roster at present, but he also will be increasing the roster. He just signed a group called Pyramid, described as a 10-piece self-contained group from Los Angeles. "We expect an album from them in July, and I'm presently in the process of signing four other groups to Capitol's roster this week," reported Hale.

CBS: Black-oriented music is currently enjoying an enormous upsurge in the music industry and it's no surprise that CBS Records, is one of those leading the way. CBS Records' current involvement with black oriented music traces directly back to the 60s when there was a noticeable lull in the growth of black-oriented music.

Having always had a vested in-

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A Taste of Honey

GQ goes Gold Quick!

The group is GQ. And, in record time their explosive debut album went gold, and is now rapidly approaching platinum!

The *Village Voice* calls GQ "this decade's model of a trendsetter." Adding, that "They have exquisitely minimalist precision. Theirs is a music with street pop modernity that makes even the rock influenced funk groups seem dated. The 'Disco Nights' album should earn the appreciation and affection of anyone who thinks and feels about music."



AB 4225



GQ's "Disco Nights" featuring the new single that the whole country has demanded, "Make My Dream A Reality" AS 64. On Arista Records and Tapes.

ARISTA



BLACK MUSIC ASSOCIATION

CONGRAT

Donna Summer

- #1 Top Female Vocalist/R&B Albums
- #1 Top Disco Crossover Act/R&B Singles
- #1 Top Female Vocalist/R&B Singles
- Special Achievement/R&B Albums



PRODUCED BY: GIORGIO MORODER and PETE BELLOTTE

SUSAN MUNAO
MANAGEMENT

JOYCE BOGART
MANAGEMENT COMPANY

ULATIONS

VILLAGE PEOPLE

#1 Top Crossover Group
R&B Singles



Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS, INC.  Executive Producer: HENRI BELOLO



Black Oriented Music: Year in Review

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terest in black-oriented music, CBS Records took the necessary steps to rectify the situation and, in the mid '70s, committed itself to the development of an impressive black-oriented music roster. Hence, the formation of the company's Black Music Marketing area.

Headed by vice-president LeBaron Taylor, Black Music Marketing (BMM) grew out of an obvious need to plan and execute new strategies for merchandising black-oriented product. To that end, BMM has the task of reaching the black consumer in ways that reflect black life-styles and black purchasing habits.

Consisting of all marketing support areas (including promotion, publicity, product management, artist development and merchandising) BMM works closely in conjunction with the label executives of Columbia, Epic, Portrait and the Associated Labels to achieve a complete marketing plan for all black-oriented artists, thus ensuring their records the opportunity to reach the total consuming public.

The undeniable effectiveness of BMM can be noted by simply looking at the impressive artist roster on Columbia, Epic/Portrait and the Associated Labels (which now include Ivory Tower, Bang, Kirshner, Nemperor, Philadelphia International, T-Neck, Tabu, Park Lane and City Lights).

In addition to its r&b artists, BMM also has under its wing the jazz / progressive music department. Headed by Vernon Slaughter, director of jazz/progressive marketing, this area gives marketing support to the industry's most complete and well-rounded jazz/progressive music roster. Proof enough of the effectiveness of the jazz/progressive music department is the fact that Columbia, Epic and the Associated Labels have achieved by far the largest market share of jazz/progressive record sales.

Columbia Records has managed to stir up quite a bit of excitement in the later half of 1978 and the first half of 1979. In fact, 1979 started off on a good note as newcomer Cheryl Lynn, an unknown until a thrilling "Gong Show" appearance resulted in her current contract with Columbia Records, went gold twice on her very first effort.

Cheryl's debut lp, aptly entitled "Cheryl Lynn," went gold primarily behind the strength of her first single release, "Got To Be Real," which also went gold. Even now (as Cheryl prepares to enter the studio for her next lp)



Earth, Wind & Fire

"Star Love," the second single pulled from her debut lp, is creating a buzz of excitement in discos throughout the country.

Carlos Santana, one of Columbia Records' most consistent and reliable artists, managed to score big once again with his patented rock / latin / r&b / jazz fusion sounds. "Inner Secrets," a group album geared more toward his Latin/rock audience, has gone gold (with strong platinum possibilities). Simultaneously, "Oneness: Silver Dreams — Golden Reality," a "solo" album from this master guitarist, exhibits his affinity to the mellower sounds of Latin/jazz.

One of the major developments within the past year for Columbia Records has been the formation of the ARC/Columbia label. Headed by president Maurice White, ARC/Columbia (ARC standing for the American Recording Company) is now set to explode after a relatively quiet first quarter.

Maurice's own Earth, Wind & Fire has been active all along, however, garnering double-platinum for its "Best Of EW&F, Vol. I" lp, as well as a gold single for the smash hit "September" (one of two new tracks included in the "Best Of" collection). The group's current single, "Boogie Wonderland" (sung with The Emotions), is currently zooming up the charts showing definite signs of yet another gold single for this phenomenal group. EW&F's ensuing album, entitled "I Am," will undoubtedly earn the group its sixth consecutive double-platinum lp shortly after its summer release. ("I Am" will include "Boogie Wonderland.")

Other ARC artists slated for strong album releases in the near

future are Deniece "Niecy" Williams, Pockets, the Emotions (whose "Sunbeam" lp went gold last year), D. J. Rogers, Weather Report and two newcomers to the label, CTB and Caston & Majors.

Blue Lovett, Kenny Kelley, Sonny Bivins and Gerald Alston are the four talented vocalists who make up the Manhattans. Since their first Columbia hit single, "There's No Me Without You" (released in 1973), the Manhattans have become one of the most consistent r&b acts in the business. The group's latest Columbia lp, "Love Talk," maintains that consistency as it steadily climbs all the major charts.

Tyrone Davis, another "old faithful," has a major hit with his latest lp, "In The Mood With Tyrone Davis," from which the smash single "In The Mood" was taken. Tyrone's success is even more impressive when it's considered that his single is one of the few love ballads making bigger leaps on the charts than some of the best of the current up-tempo and disco sides.

And, speaking of "old rela-

bles," both Johnny Mathis and Gladys Knight are currently enjoying successful lps (which really comes as no surprise to anyone familiar with their track records). "Gladys Knight," a most appropriate title for the songstress's debut Columbia album, is, as one critic astutely wrote, "an exceptionally warm, bright and cheerful outing that finds Ms Knight in exemplary form on both lead and background vocals." Those very same adjectives could be applied to Johnny's latest lp, "The Best Days of My Life," which has already surpassed the 200,000 mark in units sold.

Bill Withers, the guitarist/composer/producer, has recently released "Bout Love," a strong follow-up to his gold album "Menagerie" (which featured the hit single, "Lovely Day"). Another strong album is the self-named debut lp by Splendor, a super-tight four piece group co-produced by Earth, Wind & Fire's Philip Bailey. And Jackie Moore, a talented soulstress who scored a few years back with "Time" and "Precious, Precious" (which earned her a gold single in 1971), has a strong disco-oriented album entitled "I'm On My Way" slated for a mid-summer release.

Eclectic vocalist Keith Barrow (whose unique motto is, "why love half the world when you can love the whole world") had a great year as his "Turn Me Up" became one of the bigger disco smashes of the season. SAM/Columbia recording group Gary's Gang also scored big in the disco arena with the smash hit, "Keep On Dancin'" (title-track from their debut SAM/Columbia lp). Another SAM/Columbia act, John Davis & The Monster Orchestra, is also set to explode this summer with a disco follow-up to their smash hit, "Ain't That Enough For You." Also preparing for mid-summer disco releases are newly-signed Columbia artists Michael Zager and Cissy Houston.

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The Jacksons

At a time when the nation's spotlight is on the
considerable contributions of America's black musicians,
the WCI labels would like to acknowledge the historical
legacy of those musicians and the continuing debt owed
them by our industry and the nation.

Black Oriented Music: Year in Review

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Zager, who has already proved his forte in the disco area, has also produced Ronnie Dyson's latest Columbia lp. The album, entitled "If The Shoe Fits," features a tune called "Couples Only" which is aimed at the ever-growing disco roller-skating crowd. An added treat for disco fans will be an album from Disco Circus, a European based disco group.

Other Columbia r&b artists to watch out for in the latter half of 1979 are B. T. Express, Thelma Jones, Z. Z. Hill, Tina Charles, Boz Scaggs, Tower Of Power, Johnnie Taylor, Phoebe Snow, the dynamic duo of Marilyn McCoo & Billy Davis, the Fania All-Stars and Redd, Hedwig & Crossley.

In addition to the blossoming talent, jazz/progressive marketing also boasts the ever-growing Tappan Zee/Columbia label. Headed by multi-talented Bob James, the label's roster now includes, along with James, Marc Colby, Wilbert Longmire, Mongo Santamaria, Richard Tee and Joanne Brackeen.

1979 has started out with a bang for CBS Records' Epic/Portrait & Associated Labels (commonly referred to as E/P/A). Leading the way is the Epic recording group the Jacksons, whose first self-produced/self-penned album, "Destiny," has skyrocketed to platinum status behind the momentum of the gold single "Shake Your Body (Down To The Ground)." In addition, Michael Jackson has a forthcoming solo album on Epic Records as does youngest brother Randy on Ivory Tower Records.

Another hot Epic act to keep an eye on is Heatwave. The immense platinum success of last year's "Central Heating" lp and the group's debut lp, "Too Hot To Handle" (which featured the platinum single "Boogie Nights"), has more than adequately paved the way for their current "Hot Property" album.

Mother's Finest, the self-proclaimed "runch" band ("runch" is a combination of rock and funk), had their best selling album to date with "The Mother Factor" and Patti Labelle's current chart-climber, "It's Alright With Me," looks like it will end up being this extraordinary vocalist's best-selling effort to date. All-around entertainer Melba Moore's debut Epic lp, "Melba," continues to spawn hit after hit. Melba discovered a brand new audience with her disco hit, "You Stepped Into My Life," and is broadening that audience with her current "Pick Me Up, I'll Dance."

Wild Cherry's recently released

"Only The Wild Survive," along with forthcoming releases from Jesus Alvarez, Lani Groves, the Persuaders, Justice and Real Thing, should make the remainder of 1979 a very good year for Epic.

Portrait recording group the McCrarys have a sensational new album entitled "On The Other Side." The group's debut lp, "Loving Is Living," featured Stevie Wonder on the hit single "You."

Philadelphia International Records, headed by the well known superstar songwriting / producing team of Kenny Gamble and Leon Huff, is having a fantastic year already and several of their artists have yet to be released. Teddy "Teddy Bear" Pendergrass (also known as "Tender Pender") just missed double-platinum with his "Life Is A Song Worth Singing" lp. However, he did manage to get a gold single with "Close The Door." PIR's second gold single of the year is McFadden & Whitehead's "Ain't No Stoppin' Us Now" (dubbed the National Anthem by WBLS-FM, the top-rated black-oriented station in the country) which, if it continues at its current rate, will be a platinum disc before too long. It looks like "McFadden & Whitehead," the duo's aptly titled debut album, will easily go gold.

The recent releases by Jerry "Iceman" Butler, the Futures, Billy Paul, MFSB, Edwin Birdsong and the Jones Girls are currently doing well for the Philly International label and upcoming releases from Teddy Pendergrass, Archie Bell & The Drells, the Force, Jocko Henderson, People's Choice, The O'Jays, Lou Rawls, Silk, Dee Dee Sharp Gamble and Bobby Rush should make PIR's 1979 an outstanding year.

The fabulous Isley Brothers, T-Neck Records' platinum stars, are set to explode with a double-album package entitled "Winner Takes All." One album presents the Isleys in their patented funk-rock groove; the other is chock full of Isley Brothers ballads.

Barry White's Unlimited Gold Records found success with its first release, "Barry White Presents Mr. Danny Pearson." Mr. Danny Pearson's first single release, "What's Your Sign?," was well accepted and Barry's debut Unlimited Gold album, "The Message Is Love," looks like another blockbuster winner for "the maestro." Future releases from the label will include albums by Love Unlimited and the Love Unlimited Orchestra.

Proving its ability to always stretch out in new directions, CBS Records has acquired the talent of one of the most formidable gospel groups around today:



Barry White

the Mighty Clouds Of Joy. Recording for the City Light label, the Mighty Clouds' "Changing Times" lp reaffirms their stature in the world of pop/gospel music.

Another hot new act on the associated labels is Brick, the masters of "dazz" (disco-jazz). Brick's debut CBS lp, "Stoneheart," appears on the Bang label and has sold over 300,000 units just a few short weeks after its release. Brainstorm, on Tabu Records, calls their special groove "disco-funk." Whatever you call it, this highly energetic group's third Tabu lp—most appropriately entitled "Funky Entertainment"—is a scorcher with the first single, "Hot For You," burning up both the charts and disco floors alike. Lamont Johnson and Anacostia are two other Tabu acts that should be "hot."

Sarah Dash, the beautiful "quiet third" of the spirited Labelle group, enjoyed success with her self-named debut album on Kirshner Records (which featured her disco-rollicker, "Sinner Man"). Ritz, a black vocal trio hailing from England, has a sensational disco album—entitled "Putting On The Ritz"—that will appear on Park Lane Records.

Nemperor Records has had two releases already this year: Walt Bolden and Lips. Its third release, acclaimed bassist Stanley Clarke's double-album package, "I Wanna Play For You," promises to be a monster.

Philadelphia International Records offers the super talented Jean Carn, multi-talented Dexter Wansel and saxophonist Michael Pedicin, Jr. to the jazz/progressive roster. Jean Carn is expected to have a strong release before the end of the year with Pedicin and Wansel tentatively slated for mid-summer releases. Tabu Records' offers the legendary Lalo Schifrin and Brazilian pianist Manfredo Fest.

Leading the way for **CHRYSALIS** Records into black oriented music is Claudja Barry.

Claudja was born in Jamaica, W. I., but spent only six years there before moving to Canada

with her parents. While at school, it was sports rather than show business which held her attention, but at 17 she was spotted by a TV producer who gave her that all important first break on a local TV show. Inevitably, it wasn't long before she became television's most popular newcomer with regular appearances on shows by Ray Stevens and Kenny Rogers, to mention a few.

In 1971, Claudja appeared in "AC/DC" at the Royal Court Theater in London, England, a play which won the Evening Standard's Critic Award. Following that, after convincing persuasion from friends, she started to sing, kicking off as a back-up singer for Elton John and Doris Troy. Then combining her vocal and acting talents, she appeared in the casts of "Hair" and "Catch My Soul." It was during the tour of "Match My Soul" that Claudja decided to take up residence in Germany and began to study music under the tuition of a professor at the Berlin Music School.

A debut single called "Reggae Bump" scored Claudja a lot of popularity in German discos but it was her meeting with producer, Jurgen Korduletsch, in December, 1975, that was the real turning point. Their first collaboration, with Jurgen producing, was the single "Nobody Loves Me Like You Do Do." It was released in early 1976 in Germany and 15 other countries, including Japan.

Claudja's debut album on Chrysalis Records, entitled "Boogie Woogie Dancin' Shoes," was recently released on the heels of the disco hit of the same name.



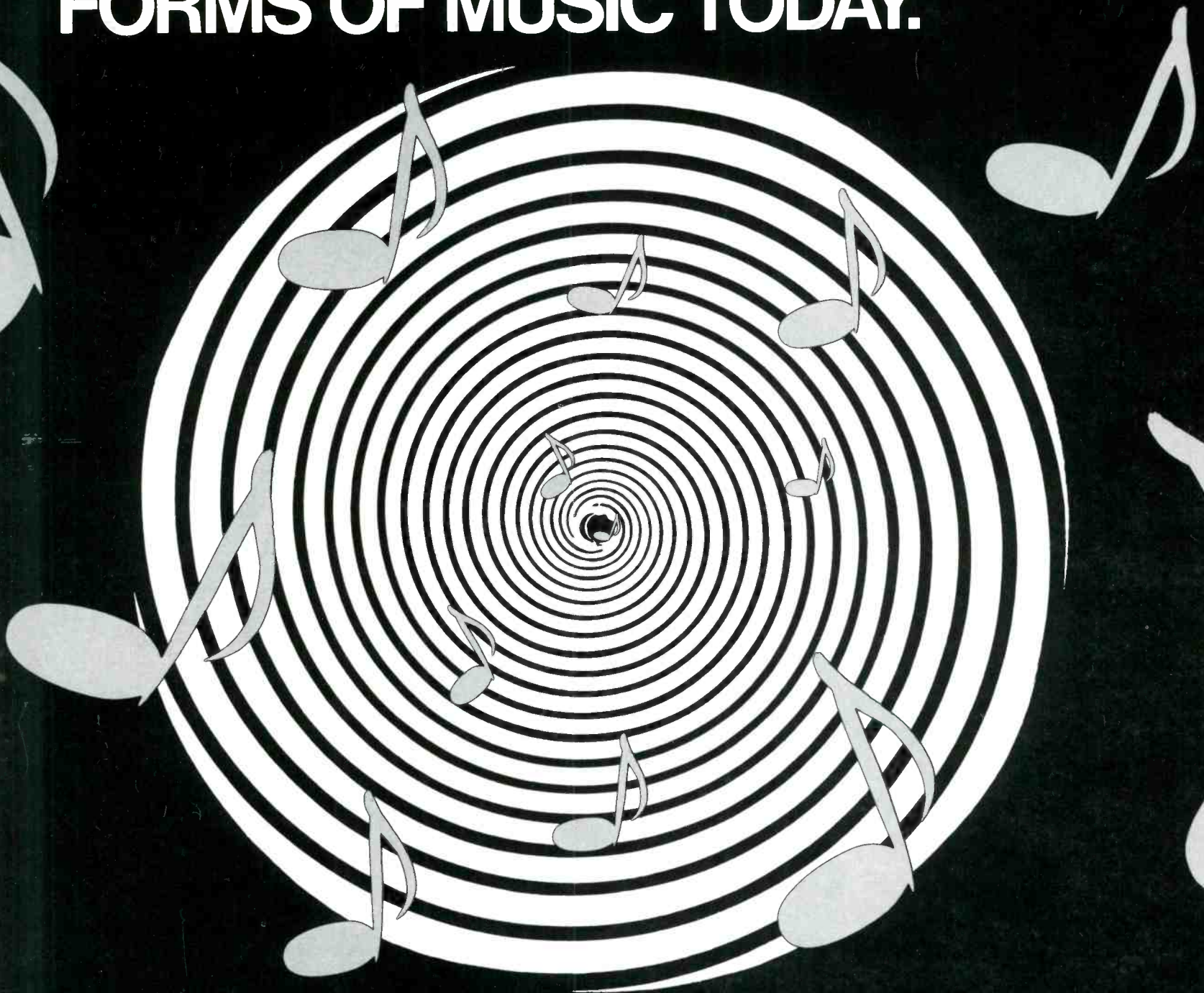
Claudja Barry

ELEKTRA / ASYLUM Records numbers among its black artists a variety of performers who don't readily fit into any musical category. "I don't want to be labeled as a rock singer, blues singer, r&b, jazz or pop singer," asserts Dee Dee Bridgewater. "Bad For Me," her second E/A album, has just been released. "I'm a singer; I strive to give people versatility in my music."

The Pointer Sisters, whose near-platinum "Energy" lp was the first release on Richard Perry's

(Continued on page 34)

**WE PROUDLY ACKNOWLEDGE
OUR ARTISTS WHO MAKE
BLACK RADIO ONE OF THE
MOST EXCITING AND EXPLOSIVE
FORMS OF MUSIC TODAY.**



Arthur Adams
Herb Alpert and
Hugh Masekela
Joan Armatrading
Atlantic Starr
Badazz
Gato Barbieri
Bell & James
Pablo Cruise
The Hollywood Disco
Jazz Band

Garland Jefferys
The Brothers Johnson
Booker T. Jones
Quincy Jones
Jerry Knight
L.T.D.
Chuck Mangione
Gap Mangione
Letta Mbulu
Les McCann
Milton Nascimento

The Raes
Rockie Robbins
Bill Saluga
Gino Vannelli
Rozalin Woods

Richard Evans
David Grisman
Dr. John
Seawind
Yellow Magic Orchestra



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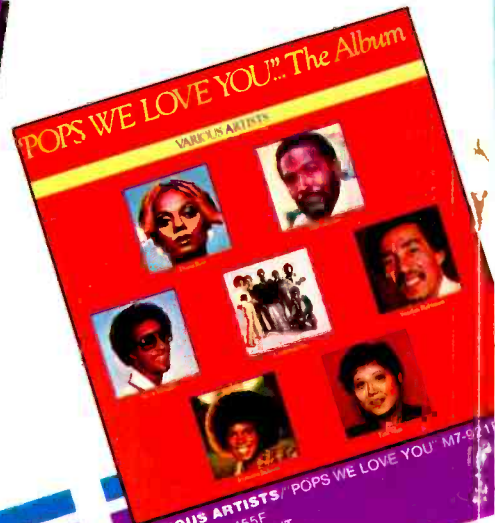
THE NEW SOUNDS OF YOUNG AMERICA!



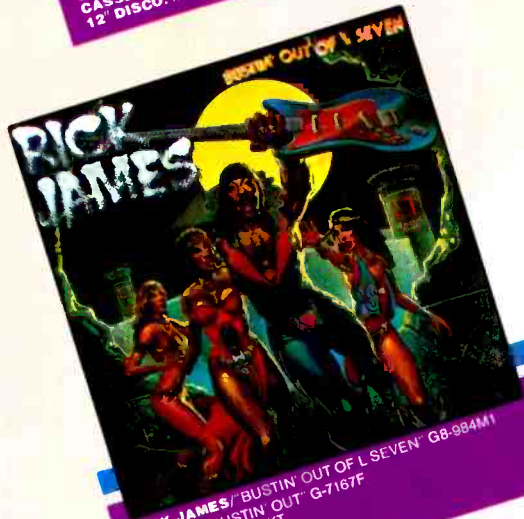
DIANA ROSS / "THE BOSS" M8-923M1
 SINGLE: "THE BOSS" M-1462F
 8-TRACK: M8-923KP
 CASSETTE: M8-923KC
 12" DISCO: M-00026D1



SMOKEY ROBINSON / "WHERE THERE'S SMOKE" T7-366R1
 SINGLE: "GET READY" T-54301F
 8-TRACK: T7-366HT
 CASSETTE: T7-366HC
 12" DISCO: M-00027D1



VARIOUS ARTISTS / "POPS WE LOVE YOU... The Album" MT-921A1
 SINGLE: M-1455F
 8-TRACK: M7-921HT
 CASSETTE: M7-921HC
 12" DISCO: M-00015D1



RICK JAMES / "BUSTIN' OUT OF A SEVEN" G8-984M1
 SINGLE: "BUSTIN' OUT" G-7167F
 8-TRACK: G8-984KT
 CASSETTE: G8-984KC



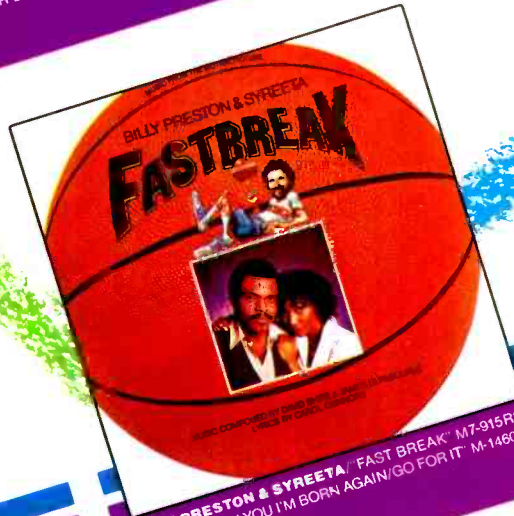
TEENA MARIE / "WILD & PEACEFUL" G7-986R1
 SINGLE: "I'M A SUCKER FOR YOUR LOVE" G-7169F
 8-TRACK: G7-986HT
 CASSETTE: G7-986HC
 12" DISCO: M-00024D1



TATA VEGA / "TRY MY LOVE" T7-360R1
 SINGLE: "I JUST KEEP THINKING ABOUT YOU BABY" T-54299F
 8-TRACK: T7-360HT
 CASSETTE: T7-360HC
 12" DISCO: M-00021D1

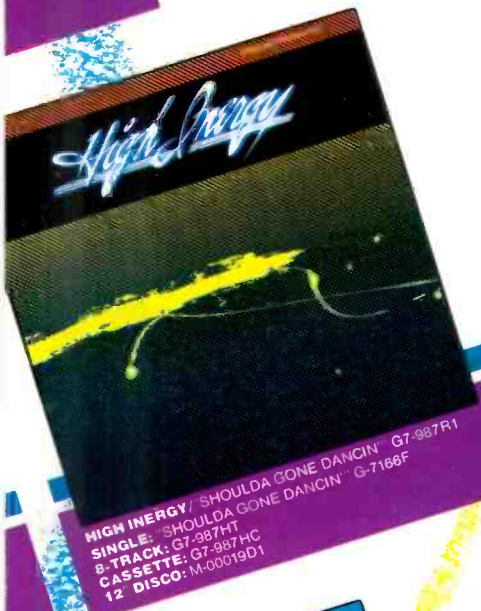


APOLLO / "ASTRO DISCO" G7-985R1
 SINGLE: "ASTRO DISCO" G-7165F
 8-TRACK: G7-985HT
 CASSETTE: G7-985HC
 12" DISCO: M-00018D1



BILLY PRESTON & SYREETA / "FAST BREAK" M7-915R1
 SINGLE: "WITH YOU I'M BORN AGAIN/GO FOR IT" M-1460F
 8-TRACK: M7-915HT
 CASSETTE: M7-915HC
 12" DISCO: M-00016D1

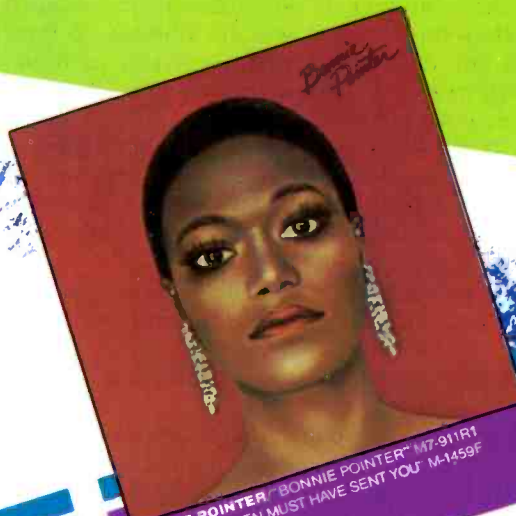




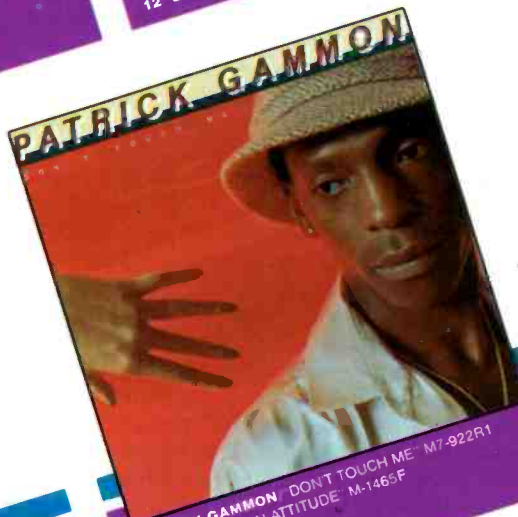
HIGH ENERGY / SHOULD A GONE DANCIN' G7-987R1
 SINGLE: SHOULD A GONE DANCIN' G-7166F
 8-TRACK: G7-987HT
 CASSETTE: G7-987HC
 12" DISCO: M-00019D1



SWITCH II G7-988R1
 SINGLE: BEST BEAT IN TOWN G-7988F
 8-TRACK: G7-988HT
 CASSETTE: G7-988HC
 12" DISCO: M-00025D1



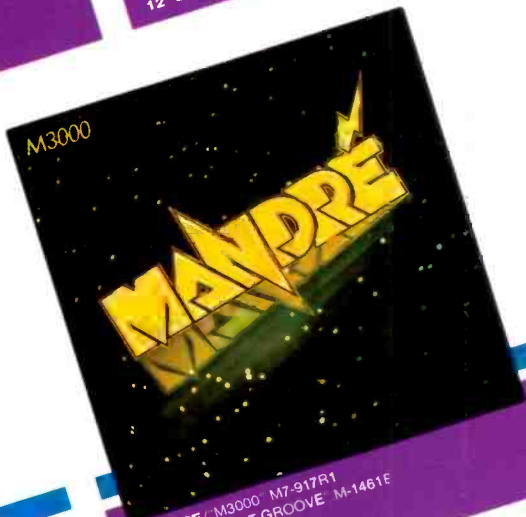
BONNIE POINTER / BONNIE POINTER M7-911R1
 SINGLE: HEAVEN MUST HAVE SENT YOU M-1459F
 8-TRACK: M7-911HT
 CASSETTE: M7-911HC
 12" DISCO: M-00020D1



PATRICK GAMMON / DON'T TOUCH ME M7-922R1
 SINGLE: COP AN ATTITUDE M-1465F
 8-TRACK: M7-922HT
 CASSETTE: M7-922HC



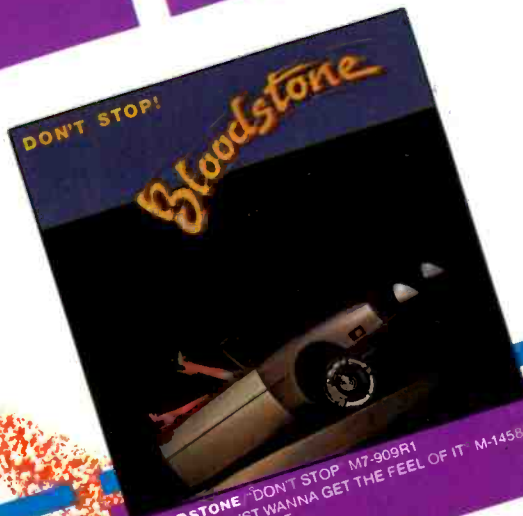
PLATINUM HOOK / IT'S TIME M7-918R1
 SINGLE: TIME M-1464F
 8-TRACK: M7-918HT
 CASSETTE: M7-918HC



MANDRE / M3000 M7-917R1
 SINGLE: SPIRIT GROOVE M-1461E
 8-TRACK: M7-917HT
 CASSETTE: M7-917HC
 12" DISCO: M-00022D1



DR. STRUT / DR. STRUT M7-924R1-A



BLOODSTONE / DON'T STOP M7-909R1
 SINGLE: I JUST WANNA GET THE FEEL OF IT M-1458F
 8-TRACK: M7-909HT
 CASSETTE: M7-909HC
 12" DISCO: M-00017D1

On Motown Records & Tapes

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(Continued from page 10)

It's an example of how things should be. But I think that we can have a better industry. I think that we can put the fun back into the record industry, put the fun back into the music, and take all the dumb, ignorant and derogatory kind of hatred that exists out of the most beautiful thing in the world, and that's music. It doesn't even exist when it gets to the consumer. It only exists in the industry, not the general public. They don't care if you are Chinese. If they like your record, they will buy it. If they want to see you perform, they will come. They don't care. They have created this whole aura in the industry that does not belong.

Entertainment is the black man's oil. I'm talking about basketball, sports, all of it. Show business. We've got a community full of show business people. I'm talking about right here in South Philly. Right on the corners. Our people are full with rhythm, and with an awful lot of expression.

RW: The lessons of history tell us that who ever gets that oil out of the ground is the one who will reap the benefits. Possessing it is not enough.

Gamble: That's right. We have to get it out, and we have to get it to people.

RW: Going back to the politics of BMA, part of the criticism comes, I would imagine, from the smaller black businesses in the industry who feel threatened by the major companies in what looks like a growing takeover of the music by these major companies. And then here comes an organization that says we're here to help you. But sitting next to this guy on the dais is the very guy the small businesses feel is threatening their existence. What are you going to do to erase that kind of fear?

Gamble: Let me just say this to you. I do not blame CBS, Warner Brothers or RCA or MCA for being the giant that they are. It's good business. To answer your question in a very few words, as soon as black people understand that there's strength in unity, and unity themselves among one another, not only will their community grow but as a business and as business people they'll be able to grow. Black businessmen don't even know each other. They don't know what to do. They don't know what to do with Africa. What's our relationship with Africa going to be? You talk about CBS, I admire CBS and Warner Brothers as thinking people, as business people. Where are the black conglomerates? Those companies didn't get to be as big as they are because of one man. There were other small little companies who said let's get together. We'll put all of our forces together and develop a conglomerate. Where's the black William Morris?

BMA is going to be an information center. Like Stevie Wonder says, he thinks of BMA as bringing minds alive. We're going to open up people's minds so that they can think. We want to develop a new way of thinking. And it's very simple, it's the truth, it's the obvious. There's nothing complicated about the obvious. Hopefully we will be able to do all of the things that we envision in our minds. If not, we'll develop some other people who will be able to carry them on. We don't know how long it's going to take to develop our people in the music industry. It's a great industry. There was a time when our people thought that show business was just all show and no business. It's a business. You ask me do I feel threatened, is the small black businessman feeling threatened? Sure, he should feel threatened if he's weak. You have to be strong. It's like David and Goliath. Where are your stones? You tell them the bigger you are, the harder you fall. You got to be smart, clever, wise and unafraid and have integrity and believe in what you're doing. It's time for black people in the industry to wake up. You're either gonna be in or out. Money doesn't care who handles it. Economics is the coldest game on the planet because it doesn't care.

I think in the BMA what we have is a board full of some very wise and clever people. I think that this is probably the first time that all of them have been together for a common cause. I think we have a good man in Jules Malamud; we were lucky to get him because he's got the experience. He built NARM and it's the biggest organization of its kind in the industry. And when he was leaving there it seemed like it was just perfect timing. Because it's not about color. It is about blackness but only to one point. There used to be a time when it was race music, rhythm & blues, soul music. Now it's black music. It's black people. It used to be Afro-Americans, banjos, all kinds of names. But now the common name for people of a darker hue is black people. The race game is over. Now it's black people and white as equals. As long as it was black people and Negroes, Afro-Americans, it was great, everything was cool. But you're dealing with two different things. Now you're dealing with black and white. They're

I think we can put the fun back into the record industry . . . and take all the dumb, ignorant and derogatory kind of hatred that exists out of . . . music.

both in the same spectrum. Before you were dealing with geographics and color. So what's the game? You want to talk about categories, let's forget about categories. You call yourselves white and we'll call ourselves black, but let's not play on that so much. The color game is over. They've tried to eliminate segregation in every segment of society you can think of. And they can't do it. The music business is gonna do it.

RW: What are the one or two key things that you would like folks to leave the conference with?

Gamble: First of all, a sense of belonging. They should leave with a sense that we have time, that we have patience, that we have something now that is tangible, that it's gonna be strong and on the case and work the problems out, and that their loyalty, their allegiance is going to be to the BMA. Because if they don't . . . but they will. I not even say that they won't, because they have shown it already. Even those who doubt. I'd be afraid if somebody didn't question the BMA. I question it myself. I question my even doing it . . .

RW: I was just about to ask if you have any fears about people perceiving you as the leader, and you falling short of their . . .

Gamble: No, because I'm not the leader. I'm not. The idea of the BMA is that we have a whole board of people that are strong, strong people. If I was gone tomorrow, the BMA would still keep going. We've got people from every segment of the industry. It's impossible for the BMA to go away. It's structured not to go. It's not structured on one person. The board is the final decision maker. You can't structure an organization on one person.

My first encounter with discrimination was with the music industry. I didn't encounter discrimination as a child. I grew up in a totally black neighborhood. And it didn't matter. I never even saw white people expect at the store or something like that. Wasn't even on my mind, I didn't even care. Then when I got in the record business they said that can't play this record because it's black. What is this? Then I turn around and see a white artist who sounds just like that record, who copied it. It's a shame, man. It's got to stop.

I was brought up as a child to love people. In our home we never used the word hate. And I think that that's the same thing that I'm carrying with me now. I think that people should love each other. And most of all, I think that music is the happiest thing in our society. People have so much fun with music. I think the title of this whole thing is BMA is gonna put the fun back in the record business. For real. We're gonna take all the dumb stuff out. That's why I wanted to get my own business. I can't work for nobody, man. I never could. But I thank God that I've been blessed. That's why I'm doing a lot of things that I'm doing, because I've been blessed. Grew up in South Philly, and it was beautiful. But if you go from one end to the other you see the whole spectrum and you have to say, 'this ain't it.' How can any man feel that he is free unless his people are free. How can anybody feel that he is well off if his people aren't well off. Not materially. Forget material things, because it's mind over matter. We gotta get their minds together. We're gonna bring the mind alive because the mind is the thing that captures the matter. It's as simple as that. You don't have to give people nothing but information, if you have it. Some people are grown but they're babies. This industry is grown but it's a baby. We're gonna give this industry information. We're gonna wake this industry up. I think that BMA will be a well-balanced organization; spiritually, physically and mentally.

RW: Talking about a positive outlook, let me ask you something about your writing. Do you think that folks latch on to the messages in your songs, or internalize them to the degree that you have?

Gamble: I think they do and let me tell you why. We're not the only ones doing this and we're not the first to do it. We're a continua-

(Continued on page 40)

SINGLES

TOP RECORD (DUO)

1

**SHAKE YOUR
GROOVE THING
PEACHES & HERB**

4

**REUNITED
PEACHES & HERB**

TOP DUO

1

PEACHES & HERB

MOST PROMISING DUO

1

PEACHES & HERB

ENCORE AWARD

GLORIA GAYNOR

ALBUMS

TOP DUO

1

PEACHES & HERB

TOP NEW DUO

1

PEACHES & HERB

TOP INSTRUMENTALIST

1

ROY AYERS

ENCORE AWARD

GLORIA GAYNOR

THANKS FROM THE VERY
TOP OF OUR **S**OU_L.

ON POLYDOR AND POLYDOR/MVP RECORDS & TAPES

The Polydor Family salutes Black Music Month

Black Oriented Music: Year in Review

(Continued from page 28)

Planet label, distributed by E/A, are equally strong-minded: "The way is open for pioneers in new areas. We'll be your first black rock and roll stars."

The E/A roster also includes instrumental virtuosos Grover Washington Jr., Patrice Rushen, Michael White and Donald Byrd; singer-songwriter Terry Callier; Latin American innovator Gilberto Gil; and powerful new groups like Five Special, Chameleon and Aquarian Dream. These artists have in common a high level of musical distinction and individuality, and a label that stands behind them.

The past year has seen Elektra/Asylum make an unprecedented commitment to black music and to the careers of its black artists. The effort, according to E/A chairman Joe Smith, has only begun. "The movement of all forms of black music into the mainstream has been dynamic and consistent for over 10 years," notes Smith. "The dramatic arrival of disco and jazz as integral parts of the spectrum in the last year strengthens the movement. At E/A we have taken some major steps to enter that world of music with the same taste and style that typify our pop and classical music repertoire.

"We'll be adding more field personnel and continuing to spread our categories still further," Smith concludes. "Jazz, disco, and the traditional black pop music will occupy a great deal of our time, energies and resources over the next five years."

A new disco department has been formed with New York-based national disco director John Brown at the helm, assisted by national disco coordinator Harriet Gilstrap. They have already had initial success with 12-inch disco versions of songs by Bridgewater

and Five Special. A recent six-city disco tour for Dee Dee has helped kick off E/A's visibility in the disco world.

In addition, the fusion music division, headed by general manager Don Mizell, has expanded to include a national promotion staff under marketing director Primus Robinson. "We're talking about a 'beige' music now," says Robinson. "As black artists move into the commercial mainstream, they move into different areas of r&b. The movement is accompanied by developments in public attitude, retail and radio consciousness, and in the technological development of recording itself. The result is greater acceptance."

Mizell expands on that thought: "We'll continue to offer music with a groove to fit a broad spectrum of today's music marketplace. It will be equally listenable for the home or danceable for a disco setting."

All departments at E/A work the black artists right along with the rest of the roster. Mark Hammerman, national director of artist development, says: "whatever help we can give in guiding them in the areas of agencies, promoters and/or trying to help package them in some creative way, is done. The primary function for the artist development staff in the field is in conjunction with live performances and seeing that activity is coordinated with sales and promotion."

Support is also given by E/A advertising and merchandising director Randy Edwards. Grover Washington, for instance, has been the subject of one of the biggest merchandising efforts mounted by the label, including four kinds of posters and two types of standups. The first music-business billboard in Washington's hometown of Philadelphia was also set up to promote "Par-

adise," his debut release for the label.

Publicity is yet another front on which label efforts have been concentrated. Progressive music press manager Sheila Eldridge points out: "E/A is working the acts on several press fronts at the same time, not just black press, but the mainstream consumer press and those special interest publications dictated by the music and the artist's history. Everyone in the press department gets involved." By way of example, a broad spectrum of New York press were recently hosted at a unique fashion show in that city. Six new designers brought samples of their lines to show Dee Dee Bridgewater for consideration in planning her upcoming national tour. Her new album is based on the concept that each song represents a different character. Dee Dee plans to bring her Broadway acting experience to bear, along with choreography and costuming to express these characters in concert.

EMI AMERICA/UNITED ARTISTS: The diversity of radio programming in today's marketplace has led EMI America/United Artists Records' black music marketing division to provide music that will appeal to a wide variety of tastes, including traditional r&b, jazz, disco and black progressive.

The artists who today are responsible for an ever-growing proportion of black music sales are as much represented by Ronnie Laws and Earl Klugh as by Tina Turner and Brass Construction. Klugh, for example, considered by his peers to be among the leading exponents of jazz guitar, is now becoming an extremely commercial artist appealing to a broader demographic while maintaining the highest artistic standards. Jack Shields, director of black music promotion at EMI America/UA, points out that Earl is no longer limited to black radio airplay. His current album "Heart-string," for example, is receiving more airplay on jazz and a/c stations than it is on r&b stations. "What's striking about the sales of Earl's new lp," said Shields, "is that they are being generated in areas where Earl has had little exposure in the past. At the same time, however, he can still rely on r&b programmers. For example, many of the country's r&b stations went with the new lp right out of the box, putting it immediately into a heavy rotation during a critical ARB rating period."

Similar cases can be made for Ronnie Laws and Noel Pointer,

about whom Shields stated:

"Our black music division is built solidly around Ronnie, Noel and Earl. Previously these artists had been looked upon primarily as jazz based, but now that Ronnie has hit gold ("Flame"), Earl has been building a larger audience and Noel gains even more recognition as a premier artist, that's no longer true. More than ever the entire company is becoming heavily involved in the marketing and promotion of all black artists on the label."

While legions of fans continue to be attracted to the works of Tina Turner and Brass Construction, new artists such as Vivian Reed and Kenny Brawner & Raw Sugar—in addition to Klugh, Laws and Pointer—give EMI America/UA one of the most unique and diversified black music artist rosters in the record industry. An example of this diversity is the considerable success currently being enjoyed by internationally renowned recording star Shirley Bassey's latest single, "This Is My Life," a record now experiencing incredible play on the new, widely accepted disco formats as well as the more traditional formats.

"The company is working to strengthen and enhance these artists' identities and increase their visibility," continued Shields. "The commitment made to the new Earl Klugh lp is a commitment that is being extended to the entire black music roster."

A major strength in EMI America/UA's participation in black music marketing is the extraordinary strength of Blue Note Records and its catalogue. That catalogue, which contains titles by virtually every significant jazz artist in the United States is continually promoted to provide the consumer with historic music not readily available.

The recent Blue Note and Pacific Jazz re-issue series highlights the continuing efforts by EMI America/UA to bring jazz to the public and call attention to the roots of American music.

FANTASY Records, since its beginnings in 1949, has been synonymous with the best in jazz, the native U.S. classic music from which is derived from the creative energy of black Americans.

And in the 1970s, starting with the phenomenal Blackbyrds, Fantasy also emerged as a leading force in the production of mainstream r&b, the pop music of black America which achieved widespread acceptance among the white population.

Through Fantasy's acquisition

(Continued on page 36)



Pointer Sisters

**WHEN YOU'RE TALKING
BLACK MUSIC,
YOU'RE TALKING ARIOLA!**

**CONGRATULATIONS
TO OUR WINNERS**

AMII STEWART

- # 1 Most Promising Female Vocalist
(R & B singles)**
- # 1 Most Promising Female Vocalist
(R & B albums)**

CHANSON

- # 1 Most Promising Vocal Combination
(R & B singles)**
- # 6 Top Vocal Combination
(R & B singles)**

**MK
PRODUCTIONS**



Black Oriented Music: Year in Review

(Continued from page 34)

of the Prestige, Milestone and Riverside catalogues, the company has the largest active collection of historic modern jazz masterpieces by black artists currently in the music marketplace.

And when Fantasy acquired distribution rights in 1977 to the then out-of-print legendary r&b catalogue of Stax hits plus the affiliated Gospel Truth masters, it was able to return to the marketplace another shining chapter from black musical history.



Sylvester

But the Fantasy labels exemplify the finest in new black music of all genres too.

With Sylvester, Fantasy's latest gold record artist in the booming new field of disco, the company has once more demonstrated its commitment and ability to break through for unique black talents. Sylvester's remarkable backup vocalists, the Two Tons o'Fun, as Martha Wash and Izora Rhodes are known, are Fantasy's latest signing as a solo act.

On Fantasy's Milestone label are the acknowledged top masters of their jazz instruments: saxophonist Sonny Rollins, bassist Ron Carter and pianist McCoy Tyner. Last year's Milestone Jazzstars tour with these three giants was a groundbreaking effort in providing optimum surroundings for acoustic jazz.

The new McCoy Tyner "Together" album is an all-star effort bringing together seven of the leading figures in current jazz under the leadership of this great innovator to create a sample of black music at its very finest.

Among the Fantasy family of artists who have made significant recent impact with the black music audience are Pleasure, Bill Summers, Side Effect, Rance Allen, FLB, Phil Hurtt, Philly Cream, the Originals, Fever, Idris Muhammad, Shirley Brown, David Fathead Newman, Martha Reeves, Sweet Thunder and Laura Lee.

LONDON Records is going strong with r&b product. With

current single and album releases enjoying chart activity, London is also scheduling new r&b product for release within the next few months.

While following a quest for the best in black music, London has added a new label called LeJoint. The first product on LeJoint has been singles, 12" disco product and lps by Zulema and a new group from Philadelphia called the Beck Family.

Zulema debuted the LeJoint label with "Z-Licious," which she co-produced with Van McCoy. The lovely Ms. "Z" is about to fulfill a goal that won her The Most Promising New Artist award from the Radio Announcers of America, the Blues and Soul award as the Best New Female Artist, and made her a special favorite of music critics and disc jockeys throughout the country.

Zulema's superb voice and electric style is evident in everything she sings. Whether it be Latin/jazz based, uptempo tunes, or haunting ballads, she writes and sings from a diverse array of earlier musical influences.

The Beck Family debuting with their first album on the LeJoint label, is a real family consisting of four brothers, one sister and two cousins. Tony Beck and cousin Nick Mundy, lead singer for the group, began as gospel singers in a church group headed by their uncle. Now that the group has turned its attention to pop music, the Becks' uncle still comes along to guide his proteges' success.

The Becks' lp was produced for LeJoint by T. Life. As just about everybody knows, T. Life is hot on the charts with hits by Evelyn "Champagne" King, Phillis Hyman, the Raes and the Beck Family. Judging by the success of "Can't Shake The Feeling" and the rest of the lp, it is squarely in today's most contemporary black music groove.

In early June, London will be releasing an album by recording artists Hodges, James and Smith. This lp marks the third outing on London by this talented female trio. Previous successes include chart singles on "Since I Fell For You" (disco) from their first lp and "What Have You Done For Love?" from their second. After long established careers as one of the hottest teams of back-up singers in L.A., Hodges, James and Smith again step to the front for London Records.

Included in the new lp are disco versions of Martha & The Vandellas' "Dancing In The

Street" and Marvin Gaye's "Ain't That Peculiar." Of particular note is the fact that both of the original hits on these songs were produced by H.J.S.'s producer, Mickey Stevenson.

With "Dancing In The Street," Mickey Stevenson has combined these multi-talented women's sensational voices with the right material, and has created a very soulful album for a truly great recording trio Hodges, James and Smith.

The latest project for London/LeJoint is a new release by one of the old masters . . . Hank Ballard & The Midnighters. The master of the "Twist" has returned with his sights set on 1979 to bring us a disco tune called "Freak Your Boom Boom," co-produced with Luther Dixon. LeJoint expects to ship this record in May.

London and LeJoint continue the great tradition London established many years ago with the London/Hi label and such great artists as Al Green, Syl Johnson and Ann Peebles. Al Green's tremendous sales continue to provide London with catalogue sales and are among the most requested items in the artist roster.

In March, MCA Records was proud to acquire some of the finest gold and platinum artists in black music which added great dimension to the already flourishing MCA black roster.

With nearly two dozen prominent r&b acts, MCA's strength is even more apparent at this time in support of Black Music Month with the instigation of two separate sales promotion and publicity campaigns designed to build awareness of MCA black and jazz product.

"Celebration," MCA's black music campaign, began May 25 and will run for one month with more than 20 performers involved. "Celebration" is an all-out effort to promote visibility of the label's black artists.

"We've been thrust into the forefront of black music with the acquisition of many fine acts from ABC Records as well as our Decca catalogue with such singers as Billie Holiday," explains John Smith, vice president of black product for MCA. "With this particular campaign we're celebrating the old, such as the Holiday records, and the new — Lenny Williams, the Crusaders, the Dramatics and many more additions to this label which have made us a leader in music. Here at MCA, we are concerned not only about the recognition and appreciation of black music, but also its preservation."

Smith, who was appointed to his position in March, along with Jan Barnes, national director of black product; and Earl Sellers, national album director for black product, has planned a number of national radio promotions for consumers involving the MCA catalogue as well as two-fers catalogue.

Included in the sales campaign will be Infinity Record's Hot Chocolate, the British group responsible for a number of major disco hits, including "Every 1's A Winner" and "You Sexy Thing," and will be handled through MCA distribution.

The jazz campaign which began mid-May is titled "The Legend Series" with more than 80 titles available including albums from the Decca and Impulse catalogues.

Heading MCA Records' r&b stable are such luminaries as the Crusaders, the Dramatics, B. B. King, Rufus and War. But this only scratches the surface.

The Crusaders, with a nucleus of Joe Sample (keyboards), Wilton Felder (tenor sax/bass) and "Stix" Hooper (drums), have been a most potent force in jazz and r&b for more than 25 years, turning out many critically acclaimed albums including the current MCA release, "Street Life." It's a pow-

(Continued on page 38)



The Crusaders

R&B ALBUMS

Barry White

#3 Barry White

#3 The Man

Encore Award

Top Male Vocalist

Top LP Solo Artist

R&B SINGLES

#2 Barry White

#6 Your Sweetness

Is My Weakness

Top Male Vocalist

Top Record Solo Artist



Black Oriented Music: Year in Review

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erful collection of music including the first vocal track ever to appear on one of their albums, the title song, sung by Randy Crawford.

One of the classiest r&b groups in the business are the Dramatics, Detroit's favorite sons who have turned out 15 years of hits including "Me and Mrs. Jones," "Be My Girl," "What You See Is What You Get" and many more. Currently, their MCA album, "Any Time, Any Place," is one of the most popular in the nation.

War is one of the most exciting bands on stage and one of the most creative in the studio.

Beginning with Eric Burdon in the early '60s they have amassed innumerable awards and nearly two dozen gold and platinum records. And today, their MCA album, "The Music Band" offers not only more of their popular music, such as the songs, "Good, Good Feelin'" and the title track, but also a new look with stylish drum major uniforms which they now wear when performing.

B. B. King is the worldwide bluesmaker. The maestro of the blues with his best friend, his guitar Lucille.

While making his first record, 30 years ago in Memphis, King today still has a tremendous affect on both English and American guitars with his fluid styling. This includes the material on his soon to be released album, "Midnight Believer," featuring among others, the Crusaders, with selections written by Joe Sample and Will Jennings.

Rufus playing the "Numbers" is like Rufus playing the hits. The million-selling band, famous for its r&b, jazz and pop format, and such gold albums as "Street Player" and "Sweet Thing," has released the album "Numbers" on MCA.

The Dells are one of the foremost interpreters of the ballad. Versatile, stylish and winners, that's what the group has been since the mid '60s with songs such as "Oh What A Night" which went gold on two separate occasions. In 1968 they recorded one of the first long records with the six-minute "Stay in My Corner." Currently, the MCA group has a hit with the album "Face to Face."

Bobby Blue Bland can sing some of the bluest notes on vinyl. He can also turn out some of the most inspiring music such as his classic "Turn On Your Lovelight" which has been turning people on for years. Called by some the originator of the "blues ballad," Bland credits Eddie Fisher for

taking the edge off his style. Currently, he's known on the charts for his "Come Fly With Me."

"Float On" was a million-selling r&b classic which won numerous awards for the Floaters, including Best Soul Single of the Year, Best Soul Album of the Year, and for the group, Best Black Artists of the Year, in 1977. But success didn't come overnight to the Detroit group known for both their song styling and their choreography. Their new album on MCA, "Into The Future," was produced by Gene McDaniels.

Detroit has turned out many prominent artists during the years, including Al Hudson and the Soul Partners. They first became popular on a local talent show, the same one that first spotlighted Stevie Wonder. With such hits as "I've Been Loving You Too Long" and "Almost Ain't Good Enough" behind them, they now have "Happy Feet" on MCA.

Luther Rabb is not only the personable bassist for War, but he is also a considerable recording artist in his own right. This is apparent from "Street Angel," on MCA.

Rhythm Heritage is the soul sound with a primetime beat. The primary session band, has made pop hits out of such television themes as "Theme from S.W.A.T." and "Baretta's Theme." They've recorded four albums including the most recent "Disco Derby."

Shortly, Lenny Williams, the former lead singer of Tower of Power, known for both his talent and his sensuality on stage, will release his debut album on MCA, "Love Current."

Source Records has two powerhouses: Chuck Brown and the Soul Searchers and Smash. Searchers are "Bustin' Loose" on the charts with their album of the same title, distributed by MCA. Smash is a family affair, consisting of three brothers and two cousins. Their sound is pure funk, apparent on such cuts off their debut album, "Smash," as "Pall Mall Groove" and "Funk Freak."

Other major artists on the label, who have current product, include Denise LaSalle, showing her sexy, sultry style on "Unwrapped" and Shotgun's newest effort, "Shotgun III." Lawrence Hilton-Jacobs, from "Welcome Back, Kotter," offers both ballads and upbeat tunes on "All the Way . . . Love" while a trio of brothers, known as Solar Heat, have an album the same title.

Leon Haywood, who once played for Sam Cooke, has had a number of r&b hits including "I Want to Do Something Freaky to You" and will be heard soon on an MCA album "Energy."



Commodores

MOTOWN: It has taken the music industry as a collective body nearly a decade to recognize the enormous potential of black music as leading art form in contemporary music. In hindsight, while many labels have just recently tapped in on the booming sales and marketability of black music, Motown Records has not only been the cornerstone for the growth of black music in America, but they continue to retain their status as the leading entrepreneur and proliferator of the art form around the world.

Motown Records, the single major black independent label and the frontrunner independent in the industry, has since its inception been responsible for promoting the burgeoning public acceptance of black music and black artists as bonafide and legitimate "stars" and "superstars."

Says national promotion manager Skip Miller, "The rest of the industry has always kept a perusal eye on Motown. The success that we have achieved has exposed black music as a billion-dollar business and has created the space for black music at the big conglomerates."

Emphasizing Motown's philosophy towards black music, sales manager Miller London explained, "Motown has always felt that black music should not be segregated," but more importantly, he stated, "We also saw the need to expose and make people aware of black music and what it means in terms of the black culture."

Employing the "family label" concept, Motown created the accessibility for black product and artists on a wide scale in the early '60's. In retrospect, they were the first label to expose black artists to television and to purchase television advertising for black product. They also introduced

black artists as on-air personalities and guest radio announcers.

On the retail level, Motown for many years has been the lifeline of many small black retailers. They have been instrumental in making the black retailer more affluent and have enhanced the retailer's capabilities to handle higher volumes and more of a variety of black product.

Utilizing executive leadership, marketing acumen, and promotional expertise, Motown's biggest contribution to black music has undoubtedly been their continued dominance and prolific track record for its artists on the singles and album charts. They have spawned the generation's first "black superstars" and have not only maintained their longevity, but shown skillful tenacity in breaking and establishing new artists.

More importantly, Motown had the foresight to nurture the creative talents of songwriters and producers as stars, which now seems evolutionary in terms of the effect that the songwriters and producers have had on the emergence of disco music.

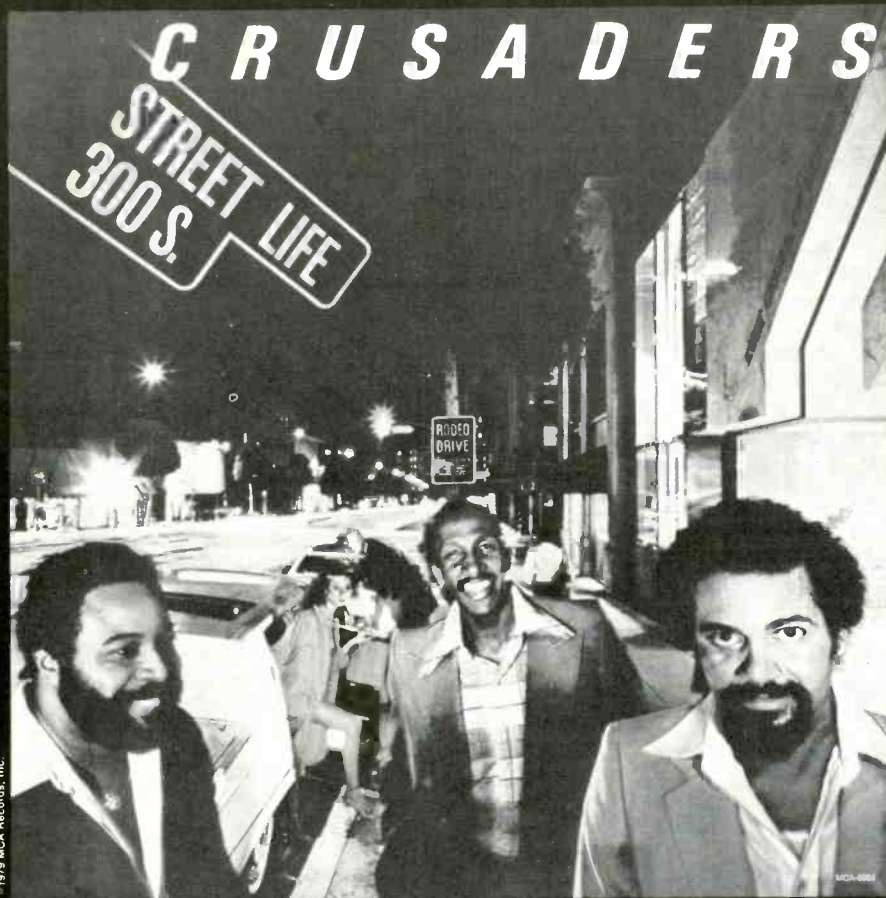
While Diana Ross, Marvin Gaye, Smokey Robinson and Stevie Wonder have transcended two eras of superstardom, Motown has effectively found, broken and developed a new line of stars such as the Commodores, Rick James, High Inergy, Switch, Jermaine Jackson, Bonnie Pointer, Tata Vega, Apollo, Platinum Hook, Mandre and Teena Marie.

In addition, the label has employed innovative and quality marketing techniques and concepts such as the fusion of classic duets like Diana Ross and Marvin Gaye, and most recently Billy Preston and Syreeta on their "Go For It" album. They have also excelled in revitalizing the ca-

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CONGRATULATIONS!

CRUSADEERS



BLACK MUSIC ASSOCIATION AWARDS

#1 R&B INSTRUMENTAL GROUP OF THE YEAR

MCA RECORDS

Dialogue

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tion of James Brown, a continuation of Curtis Mayfield, of all those brothers. Look at the songs Curtis wrote. James Brown had the greatest song of all time, "Say It Loud, I'm Black and I'm Proud." That was the national anthem in the black community. People used to even be afraid to say that they were black. We had to first break down the color game in our own people, before we could even start to look at the world. Look at Maurice White, Earth Wind & Fire with "Shining Star." Young kids six and seven years old sing "Learning and Yearning." They might not be affected for the moment. They'll be dancing and singing the words. But your brain has a special part for music that holds words and melodies. You can dig back in your mind right now and come up with words and a melody that you heard 15 years ago. Dig back in your mind and try to remember the Declaration of Independence. You can't do it. You can wake up in the morning one day and be feeling good and start singing a tune you used to sing when you were in junior high school! Music is the most powerful thing on the planet. Give you another example. The dawning of each new day is brought in with music—birds singing.

RW: How do you feel about the things that Jesse Jackson expressed about the sexually suggestive lyrics of certain songs being amoral and derogatory?

Gamble: Well, I'll tell you how I feel. I'm a songwriter myself and I think that there are limits to everything. I have written songs like "Close The Door," which is about a love affair between a man and a woman, which I think is natural because it does happen. There have always been songs about any subject that you can think of. You cannot hold a songwriter and say don't write about this or that. He writes what he feels. It's like Billie Holiday and "My Man." The guy used to beat her all up and what not. But this was a great big song, but it's not good for people to hear—the suggestion of violence. There are all kinds of songs from the '30s and '20s that refer to cocaine and everything. Today I think that black music is more sophisticated than ever. The music that needed the attention that's being given to black music now is the music of the '60s and '70s—The Beatles, the Rolling Stones and other groups that were talking about taking trips, acid and

drug music and nobody said anything about that.

RW: But Jackson's also condemned sexually suggestive songs.

Gamble: Well I don't think you'll ever be able to stop that because when you talk about a well-balanced society, it's one that doesn't hide the truth. I'm sorry that I didn't know more about sex when I was young. When I was a kid they said 'well don't worry about that.' What do you mean don't worry about that? Everything is a big secret. A big secret about God, about sex. But just to give you a blunt answer, I respect Jesse Jackson. I think it is good for him to make people aware of this. I don't think writers would do anything intentionally to hurt people. But just as there are positive things, there are negative things in music. In order to get any kind of reaction you're gonna have to have the positive and the negative. It all depends on what side you choose to be.

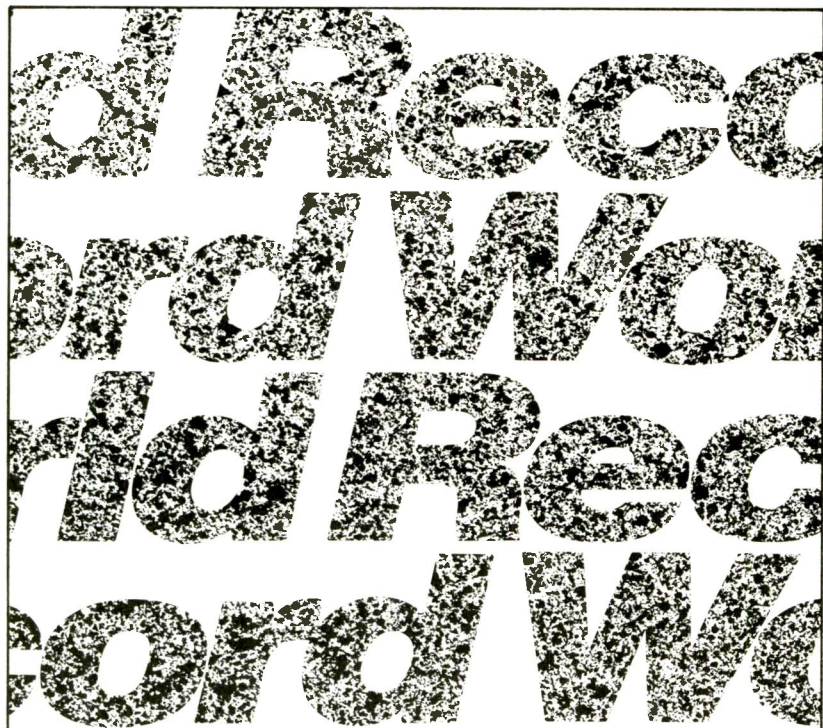
RW: But there are writers who would intentionally write a sexually appealing song for the sake of simply selling a record.

Gamble: Because of the commercial content of songs coming out. Music is a form of expression, so I don't think you're gonna be able to stop writers from expressing themselves from what they see or what they hear. And writers write about their environment. Things cannot affect you if the mentality of our society is uplifted. You, I or our children will never live in a society that does not have negative things in it. It's impossible for society to be all positive. One is weaker than the other. Right now negative is more powerful than positive, so they say. The day I look forward to is when the positive approach to life dominates society more than the negative. But by no way is anybody going to be perfect.

BMA is not only going to be good for the record industry, it's going to be good for the whole total black community of America because its hands are going to reach farther than the record industry. That's my concern, and everybody is not gonna be saved. It's not possible. Some people just don't want to know. The way I feel is how do I align myself with people who feel the same way I feel and can give me a straight answer. I'm looking for people who are beyond the first world, the second world and the third world. I'm talking about the fourth world.

RW: Which is?

Gamble: The world of completion. The thing that I keep in mind all the time is the road I'm walking, the reason I'm able to do what I'm doing—I'm walking on people's blood, man. They died so that I can even do this. What we're doing now, even knowing how to read and write and even hold a sensible conversation in this culture, people have died for us to even get this much understanding. Not only that, but I'll tell you something else. Always watch out for the guy who is on the outside can see both of us. The black man in America has the guy on the outside looking in on the world. We've been the guy outside the door. Couldn't get in. How do we get a way to slip our note through the door so that somebody will read it and say 'This is the best idea. Who's that guy outside the door? Bring him in.' You have to have enough humility to open the door and let him in. The only way we can get our point across is through music. That's the only medium we've got. And we've got to use that in whatever way we can to get the attention of people. ☺



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Kenneth Gamble and Leon Huff



Sylvester



Fresh from the artistic and commercial triumph of his gold *Step II* album, Sylvester has created a new disco classic *Stars*—which has been brightening nights for dance aficionados since its release.

And *Stars* will brighten up all kinds of playlists, too. It's the kind of music that made Sylvester *Record World's* Top Disco Crossover Act for R&B singles. And the Top New Male Vocalist/R&B Albums. And the Most Promising Male Vocalist/R&B Singles. And #8 Top Male Vocalist/R&B Singles. And his "Dance (Disco Heat)" #10 Top Record Solo Artist/R&B Singles.

Sylvester also swept the *Billboard Disco Forum*, capturing awards for Best Male Disco Singer, Disco DJ Favorite "12" Single, and Best Heavy Disco Single.

England's *Black Echoes Magazine* named Sylvester Best Male Artist, Best Live Artist, and Top Star for 1979.

"You Make Me Feel (Mighty Real)" was the Top Disco 45, *Step II* the Top Disco LP, and Sylvester #2 Male Vocalist, while *Music Week* voted him #3 Top Male Artist/45s.

In Blues and Soul Magazine,

Sylvester—The Star. "Stars"—The Album (F-9579) "Stars"—The Single (F-863)

Produced by Harvey Fuqua and Sylvester for Honey Records Productions

 On Fantasy Records and Tapes

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reers of more established artists such as the 5th Dimension, Cuba Gooding and Bloodstone.

Unique promotional and marketing packages have also been a focus of the Motown strategy. The label's successful "Pops, We Love You" single (featuring Diana Ross, Smokey Robinson, Marvin Gaye and Stevie Wonder) evolved into subsequent releases of a special edition of heart-shaped singles, a 12-inch disco version and finally a "Pops, We Love You" album. They have also enjoyed 10 highly-successful Anthology albums, and recently introduced the Motown Disco Party Pac, which features a specially priced disco package comprised of 4-6 current Motown disco releases.

The key to Motown's success, according to Skip Miller, is that "Motown has never been exclusive to black music. We promote 'hit product.' Our promotion staff promotes records equally. Our divisions are not segregated and our records are worked on all levels of radio.

"We feel every aspect of artist development is essential in maintaining artist longevity and a constant demand for them in the marketplace," Miller continued.

Performance tours, television and radio advertising such as the one recently launched for Rick James and Marvin Gaye and creative quality packaging and merchandising of black artists are absolutely essential, according to Miller.

Miller London further stated that record labels must utilize innovative forms of promotion other than radio air play. "It should also be promoted through distinctive in-store displays, discos, and night clubs and all other available means," he said.

PHONOGRAM/MERCURY: The sustaining success of the r&b artists on Phonogram/Mercury and its associated labels, as well as the continual breakthrough of new acts on the roster has spearheaded the company's expansion in the r&b field.

The size of the roster has increased, but more important has been a continual leap in sales for r&b-related lps, according to Bill Haywood, vice president/r&b product for Phonogram/Mercury. The current explosion is just now reaching its first plateau, with the breakthrough of the Gap Band with their debut Mercury album, "The Gap Band," and the success of their single, "Shake," plus the recent debut of Nuggets with an

lp and single entitled "N.Y." This, added to new albums by Con Funk Shun ("Candy"), Esther Phillips ("Are You Ready . . . Here's Esther") and the recent Mercury debut of "Gregg Diamond Hardware," has put the firm in an enviable position.

"The quality of the music and the effectiveness of the promotion staff are key factors," stated Haywood. "In the last three years, we have taken several new or 'baby' acts to very successful plateaus." Haywood cited the Bar-Kays, Con Funk Shun, and, currently, the Gap Band as prime examples.

Haywood pointed to the campaigns for the Bar-Kays' "Light Of Life" album and the new Con Funk Shun lp, "Candy," as prime examples of successful marketing approaches.

"With the Bar-Kays, there was



Con Funk Shun

another lp of older material on another label at the same time. We felt ours was better, so we went the route of tour support, merchandising displays, promotion and publicity dollars, etc., and were proven successful. The campaign on the new Con Funk Shun album is actually two-pronged: one attack ties directly to tour dates and the other is directed at non-tour activities."

Haywood is aided on the national staff by Ron Ellison, national promotion director of r&b product. Ellison is actively involved in promoting both lps and singles as well as helping to coordinate marketing plans on r&b artists. Ellison joined Phonogram/Mercury earlier this year.

Haywood termed the recent doubling of the r&b field staff as "necessary to improve our impact on the radio and sales marketplaces. Our competitors have staffs of significant size and to compete against those companies, you have to have the bodies and creative minds.

"Additionally, our independent

staff working all records with radio acceptance has increased. These indies are in addition to the independents that just work disco product."

The recent and current product through Phonogram/Mercury will also help pave the way for new albums forthcoming over the summer months, including Kool & The Gang and Crown Heights Affair on De-Lite, Bohannon in June, plus new lps by Heaven & Earth, David Oliver, Caroline Crawford, and Phyrework. Also set are debut albums by two new De-Lite acts, Dazzles and Citi.

Just released is a new album by Johnny Guitar Watson on DJM Records ("What The Hell Is This") and a disco album from new artists "Elaine and Ellen."

With sales already growing, plus the added charge from an expanded field staff, the r&b fu-



Peaches & Herb

chart topping singles and a top 3 debut album via producer Freddie Perren's MVP label. The association with producer/composer Simon Soussan's Harem label has yielded the successful Arpeggio lp "Let The Music Play" and single "Love And Desire;" plus the newly released French Kiss lp "Panic!" Alton McClain & Destiny are enjoying crossover chart success with their single "It Must Be Love." Alicia Bridges' recent "Body Heat" consolidated the success she attained with her Polydor debut single, "I Love The Night Life." "Step Into Our Life," the collaboration lp by Wayne Henderson and Roy Ayers laid the groundwork for mass acceptance of their unique jazz/r&b vision. Henderson has already achieved gold status as a producer and Ayers (the longest signed artist on Polydor) is a major crossover artist whose new lp, "Fever," again encompasses both r&b and pop.

Spring Records is currently in its ninth year of association with Polydor. The label has always done exceptionally well in the r&b market. Millie Jackson has achieved three RIAA gold lps, including her two previous releases, "Feeling Bitchy" and "Get It Out 'Cha System." Her latest lp, "A Moment's Pleasure," is bulleting up the r&b and pop listings with the single "Never Change Lovers In The Middle Of The Night" leading the way. Veteran performer Joe Simon's recent lp is also doing well and he is always a contender for a big single. Fatback, one of the pioneer disco funk bands, has attracted very substantial airplay and sales with their new lp, "Brite Lights/Big City," and single, "Freak The Freak The Funk."

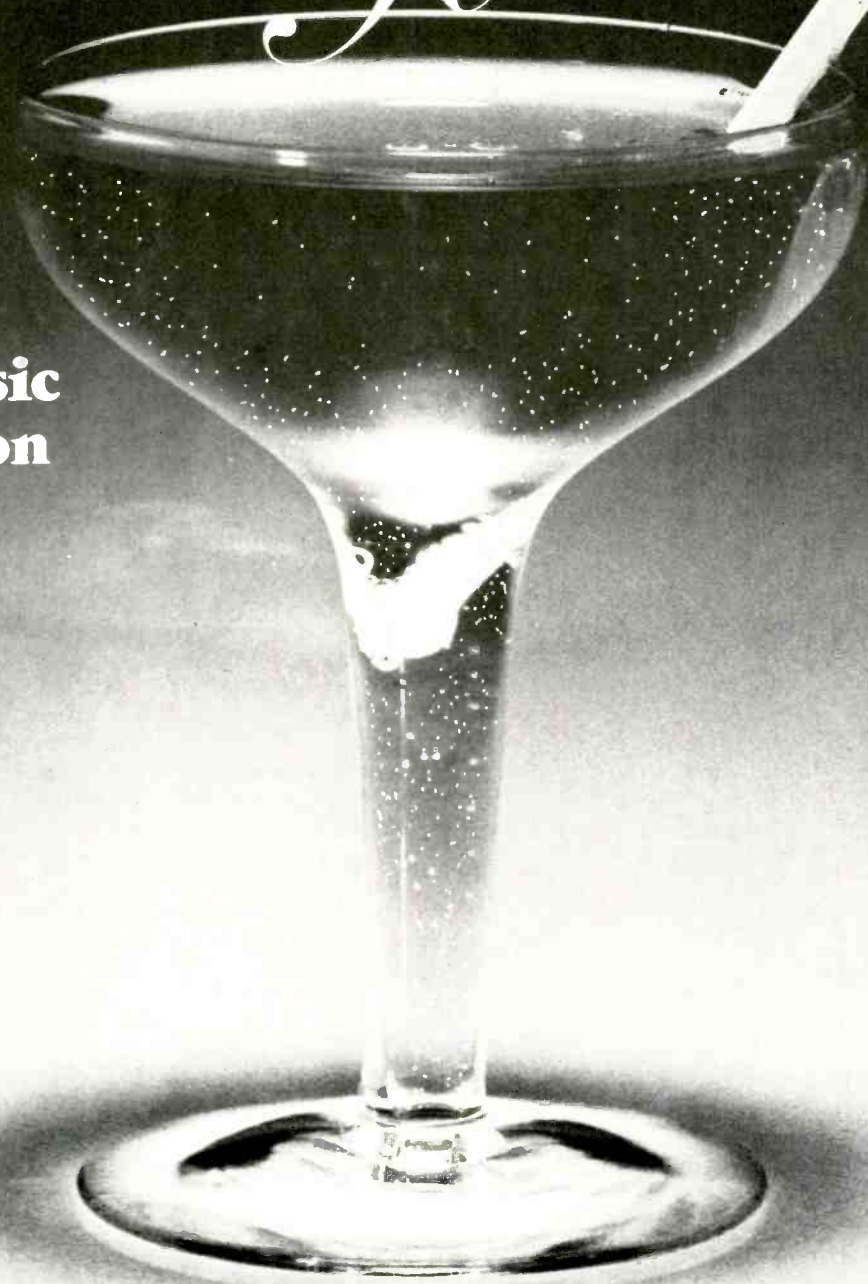
Label president Fred Haayen had previously been managing director of Polydor operations in England and the Netherlands, as well as heading up his own successful Red Bullet/Dayglow man-

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*We Salute
You*



**Black Music
Association**



TM

**"You'll Never
Forget
Our Tunes"**

June is Black Music Month

Black Oriented Music: Year in Review

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agement and production company, and he remains as a Polydor International vice president. With his wide experience in the international arena, Haayen notes, "I can use my European contacts to make sure that we have hits with U.S. acts in the international market—for example, Gloria Gaynor and Peaches & Herb are now exploding on a worldwide basis—as well as bringing in European product such as Chilly and Quartz."

Haayen's first major staff addition was the appointment of Dick Kline, whose 20 years in the business include stints with King and Atlantic Records (as senior vice president of promotion). Kline states, "When I arrived at Polydor, I found a strong artist roster needing proper promotion, marketing, and overall direction. I set out to develop a promotion machine which in turn developed the product which resulted in hit records. With the mass acceptance of disco in the fall we started to shine immediately. Ninety percent of the product we've released since has had crossover potential starting with an r&b base.

"The two major artists here that I have roots with are James Brown and Isaac Hayes. They are cornerstones in the history of this business. The very first record I ever worked was James Brown's 'Try Me.' We've always had strong friendships based on mutual respect. My arrival put Isaac more at ease, as did his new management, and put him into a more creative area. Judging from the feedback I've had from the studio we're expecting great things. In discussing James Brown's future product it was mutually agreed that he needed fresh input in the studio—he had never before worked with an outside producer. My idea was to use Brad Shapiro and they agreed to do four sides. They've now finished an album and Brown says he'll never go back in the studio alone again or with anyone else."

A top priority for Haayen and Kline was restructuring and expanding the company's special markets division. Vice president/director of special markets Sonny Taylor (who came from an extensive broadcasting background) and national promotion manager/special markets Bob Frost took over direction of the regional promotion staff which for the first time covers the entire country in 8 regions (plus several independent promotion reps). Taylor ob-

serves, "The right combination of artist, song, and producer is one side of the coin. The other is selling radio stations on the idea of playing those songs. I think that we now have the best regional and local promotion people any company could have, as proven by the hits that we have."

Senior vice president of marketing Harry Anger then appointed David Steel as national disco promotion manager to work with important disco DJs throughout the country to achieve disco trade chart numbers, complementing the work on a national independent basis of Tom Hayden. Steel gives much credit to the discos and especially Studio 54's Richie Kazor for the initial success of Gloria Gaynor's "I Will Survive" by heavily playing the cut while the company was pushing the other side of the single, "Substitute." The "Survive" side was soon rescheduled to discos and radio and began its quick climb to the top of the charts.

Haayen and Kline both give much credit for Polydor's disco/r&b success to vice president of a&r Rick Stevens, who notes, "One reason we've had such incredible success with disco is that we've dealt with the field in a careful and premeditated way. We decided our criteria was that a record must have top 10 success with crossover potential too. We try to use disco as a base to build artists. For example, Peaches & Herb topped the charts initially with the disco crossover smash, 'Shake Your Groove Thing' and followed with the #1 single 'Reunited.'"

Harry Anger points out that "Radio is still the most effective medium of advertising an act. If the major market disco stations are able to maintain the kind of ratings they've getting, then disco will continue its growth."

Kline notes: "The most important development at Polydor is an internal change of attitude. There's a new spirit, a feeling of wanting to go out and conquer and win. Our philosophy is to not overload the roster in terms of total number of artists or in a particular category of music so we can give each artist and project the attention it needs."

In the coming months, Polydor will be releasing new albums by James Brown, Isaac Hayes (plus a Hayes/Millie Jackson duet set), the Simon Soussan Orchestra, the Olympic Runners, Alicia Bridges, Wayne Henderson, Don Ray, Jessica Walter, Tamiko Jones, Peaches & Herb, and Gloria Gaynor.

RCA: Backed by the all-out commitment of company president Robert Summer, the black music function at RCA Records has become a vigorous factor in the record division's overall profit picture.

Under the leadership of Ray Harris, division vice president, black music marketing, the black music operation has become one of the hottest product centers on the street.

The most glittering bauble in the black music diadem at RCA is, of course, Evelyn "Champagne" King, who has burst from the discos and black radio to become the industry's exciting new crossover story, with four gold record awards (for two albums and two singles) in less than one year's time.

With the addition during the past year of distribution agreements with Roadshow/Nature's Music Records and, more recently, with 20th Century-Fox Records and the newly re-formed Millennium Records, an already formidable roster of artists—including Salsoul and Solar lineups of stars—has been strengthened and broadened considerably.

The impact of the current RCA Records output can best be illustrated by listing some of the artists whose recordings (singles and lps) the company now distributes: Evelyn "Champagne" King, Grey & Hanks, Chocolate Milk, Vicki Sue Robinson, T. Life, Gichy Dan, Memphis Horns, Jackie McLean, Instant Funk, Bunny Sigler, the Solsoul Orchestra, Skyy, First Choice, Charo, The Whispers, Lakeside, Carrie Lucas, Shalamar, Dynasty, Machine, Enchantment, Witch Queen, Al Wilson, Cheryl Barnes, Maxine Nightingale, Edwin Starr, Gene Chandler, Barry White, Stephanie Mills, Sydney Qualls, Walter Jackson, Len Woods, Maurice Starr, City Streets, Sandy Mercer and Southern Exposure, among others.

Almost half of the artists listed are currently represented on either single or album black music best-seller charts, in most cases they are showing up on both; while many of the other artists have had hit singles or lps in the recent past and are shortly to be coming with new product.

Coming attractions to be added momentarily to this impressive array of black music artistry will be the much-talked-about solo debut of Cory Day on Tommy Mottola's New York International label and the equally touted Millennium/RCA bow of Ruth Waters.

The obvious expansion of black



Stephanie Mills

music activity has brought new emphasis, responsibility and priority to the black music marketing function, under Harris, at RCA Records. Support for this growth movement has taken the form of a repositioning within the black music marketing department. To better handle and administer the profusion of RCA and Associated Labels black music artist roster, Roy Norman has been named a product manager to work along with product manager Keith Jackson, who previously was responsible for all black product merchandising, and Elliott Horne, manager, publicity, black music, will now concentrate solely on the soul-end of RCA Records PR, artist development and tours. Bill Staton continues as director, promotion, black music.

Harris, who reports to Dick Carter, division vice president, marketing, has geared his department to meet the increased responsibility head on. Weekly meetings are held at which marketing plans and programs and publicity priorities are discussed, reviewed and set—each tailored to the needs of the product and marketplace. To spread the RCA black music message to as wide an audience as possible, Harris has set in motion a series of meetings to be held in major markets across the country. These meetings will allow small black music dealers—Mama & Papa stores—to express their needs and priorities in face-to-face confrontations with Harris and/or members of RCA's black music marketing and promotion team. The first of these meetings was held, most successfully, in the Baltimore/Washington area a few weeks ago.

Already in evidence, too, is an accelerated program of black music artists tours, promotions and merchandising campaigns. Carrie Lucas is now on an extended tour of discos, in promotional support

(Continued on page 46)

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Top New Male Group
Top Record (Group)
Top Male Group
Special Achievement
Top Disco Crossover Artist

— Albums —

Top New Male Group
Top Album (Group)
Top Male Group

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I'LL BE DOGGONE / YOU SAY YOU WANT ME TO STAY
CRYING



"CRYING": their newly released single is the hottest breaking hit across the boards: Disco, R & B and Pop (S7 2088; SG 216).

"I GOT MY MIND MADE UP (You Can Get It Girl)":
RIAA Certified Gold (S7 2078; SG 207).

INSTANT FUNK:
RIAA Certified Gold (SA 8513).

Produced and discovered by BUNNY SIGLER.

Distributed by
RCA
Records

Personal management: Warner Bros. Records, 1529 Walnut Street,
Philadelphia, Pennsylvania (215) 568-0500

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Black Oriented Music: Year in Review

(Continued from page 46)

ording, "Street Sense," which was produced by Tom Moulton with a heavily funk-based sound; a unique recording by Candi-do, world-renowned percussionist produced in a disco vein by Salsoul's veteran producer Joe Cain, showcasing a hot original, "Dancin' and Prancin'" as well as a contemporary version of Michael Olatunji's Santana hit, "Jingo." Included in this month's release are albums by Montreal highlighting the vocal talents of Uchenna Ikejiani with "Under the Lights of Montreal," "Higher and Higher," and "Dance, Dance, Dance" potential hits as well as ORS showing off the Orlando Riva Sound with "Body To Body Boogie" and "Sweet Release" in mixes by Bobby "D. J." Guttadaro and "Moon Boots" in a Tom Moulton mix.

Through summer and early fall Salsoul will be releasing some of its strongest product to date. On the immediate release schedule is the debut album by and with producers, songwriters and arrangers Ron Baker, Norman Harris and Earl Young, entitled Baker, Harris & Young and featuring the single, "Come As You Are," which should establish these performers as leaders in the disco-funk market. Double Exposure is taking over the floor with a third album on Salsoul. Proceeded by their single, "I've Got The Hots for You Baby," their new album is expected to place Jimmy Williams, Joe Harris, Leonard Davis and Charles Whittingham, back at the top of the charts as they were with "Ten Percent," "My Love Is Free," and "Everyman."

TK: Through the marketing genius, street smart savvy and ear for music of president Henry Stone, TK Productions has grown from a small r&b singles company into a major album label with gold and platinum credits.

Since its inception in 1970, TK hit singles such as Timmy Thomas' "Why Can't We Live Together," Betty Wright's "Clean Up Woman" and Beginning of the End's "Funky Nassau," have pioneered a golden path to build one of the industry's most successful and innovative independent labels in crossover markets of disco, pop, jazz and gospel . . . whose roots were firmly established in r&b.

Together with vice president Steve Alaimo, Henry Stone released a single in 1974 recorded by George McCrae entitled "Rock Your Baby" which hit #1 in 52 countries, sold over 15 million copies worldwide, became Rec-



K.C. & the Sunshine Band

ord of the Year, and skyrocketed to the #1 position on r&b and pop charts domestically. "Rock Your Baby," which was written and produced by H. W. Casey and R. Finch of KC and The Sunshine Band, was a result of TK's foresight into the emerging disco "dance" scene, which was then considered rhythm and blues.

Along with George McCrae, Betty Wright and Timmy Thomas, TK's foundation has firmly established itself in producing a roster of internationally acclaimed hit makers such as KC and The Sunshine Band, Dorothy Moore, Latimore, Gwen McCrae, Willie Clark, Clarence Reid, Little Beaver, Jimmy "Bo" Horne, T-Connection, Controllers, Frederick Knight, Ralph MacDonald, Ritchie Family, Foxy, Peter Brown, Gregg Diamond and Bobby Caldwell.

The marketing strategy behind TK's successful artists stems from tight communications between radio, distributors and retail stores. Items such as in-store display dumps, full color posters, video tapes and monthly release brochures are serviced domestically, with selected items used internationally. TK employs regional marketing and sales personnel covering all areas throughout the U.S. as well as major marketing firms, such as Macey Lipman Marketing.

With the ever increasing popularity of disco, TK furthered its success by intermingling the two markets . . . its policy from the beginning. Besides George McCrae's "Rock Your Baby," KC continued the formula with such crossover hits as "Get Down Tonight," "That's The Way I Like it," "Shake Your Booty," "I'm Your Boogie Man," "Keep It Comin' Love" and currently "Do Ya Wanna Party."

Initially T-Connection was con-

sidered strictly disco because of heavy disco charting with "Disco Magic" and "Do What Ya Wanna Do" from their first lp "Magic," but single releases from concurrent albums, "On Fire" and "T-Connection" such as "On Fire," "Let Yourself Go," "At Midnight" and "Saturday Night" were smash BOS hits as well.

Foxy had similar growth with the disco popularity of "Get Off Your Aahh! And Dance" and within one year had spawned international recognition with "Get Off." Currently Foxy's "Hot Number" is bulleting up the BOS charts.

Betty Wright has the phenomenal distinction of writing, producing and recording international hits that appeal foremost to black markets. Her credits include a Grammy award for writing "Where Is The Love," a gold single "Clean Up Woman," gold lp "Betty Wright Live," and she recently produced her latest album "Travelin' In The Wright Circle."

In 1977, Peter Brown's "Do Ya Wanna Get Funky With Me" received such heavy black support as well as disco, that it became the industry's 1st gold 12-inch disc. The ensuing gold lp, "Fantasy Love Affair," bore another bold single, "Dance With Me," all of which gained heavy recognition in the black oriented market.

Currently TK Productions is enjoying continuing crossover success with such blockbusters as Anita Ward's "Ring My Bell" from the lp "Songs Of Love," Laura Taylor's "All Through Me" from the lp "Dancin' In My Feet," James Bradley's "I'm In Too Deep" single from his self entitled lp, and Bobby Caldwell's new single "Can't Say Goodbye." Upcoming releases expected to follow this pattern are Latimore's

"Goodbye Heartaches," Peter Brown's "Crank It Up (Funk Town)" single from the lp "Crank It Up," the J.B.'s "Rock Groove Machine" single from the "Groove Machine" lp, Jimmy 'Bo' Horne's lp "Going Home For You," Ralph MacDonald's lp "Counterpoint," KC and The Sunshine Band's lp "Do Ya Wanna Go Party," Freddy Henry's "Get It Out In The Open" and Ish's debut lp "Ish."

WARNER BROS. Black music promotion and marketing planners, riding on the crest of the company's recent successes, are undertaking aggressive new approaches on behalf of current and upcoming Warner's black music product, with an emphasis on crossover potential and comprehensive exploitation of established and developing sales patterns.

Included among the upcoming albums from artists on Warner Bros. and its affiliated labels receiving special attention from the company's black music marketing and promotion force are the fourth album by Bootsy's Rubber Band, "This Boot Is Made For Fonk-N," the latest by Larry Graham and Graham Central Station, "Star Walk," vocalist Candi Staton's fourth Warner Bros. effort, "Chance," Mavis Staples' first Warner Bros. solo lp, "Oh What A Feeling," produced by Jerry Wexler, and legendary saxophonist Jr. Walker's first album for Whitfield Records, "Back Street Boogie," produced by Norman Whitfield. A wealth of black-oriented product scheduled for later this summer includes Ashford and Simpson's latest, the second album from the Washington, D.C.-based Osiris, Funkadelic, Prince, Bearsville's Norma Jean, and new product from Whitfield Records including Masterpiece and Mammatapee.

Additionally, the comprehensive campaigns already underway on selected product currently in release will continue, insuring maximum exposure for several established black artists in the Warner's family. George Benson, whose "Livin' Inside Your Love" was a major contributing factor to the company's first quarter profit picture, will continue to be a major priority for the black music department. Albums and singles by such artists as singer Randy Crawford, the Undisputed Truth and Nytro (on Whitfield), as well as RFC Record's Gino Soccio and crossover artists the Doobie Bros. will also be part of Warner Bros. black music strategy for the im-

(Continued on page 52)

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TO COMMEMORATE THE SALE OF MORE THAN
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LONG PLAYING RECORD ALBUM
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ONE MILLION COPIES OF THE
COLUMBIA RECORDS
SINGLE RECORD
"GOT TO BE REAL"



CHERYL LYNN

#1 Top New Female Vocalist
1979—Albums & Singles

MANAGEMENT/DIRECTION: ERIC KRONFELD

#1 Black Oriented Singles

| | Date | Record | Artist | Label |
|------------------|------|---|----------------------------------|--------------|
| June | 3 | Use Ta Be My Girl | The O'Jays | Phila. Intl. |
| | 10 | Use Ta Be My Girl | The O'Jays | Phila. Intl. |
| | 17 | Use Ta Be My Girl | The O'Jays | Phila. Intl. |
| | 24 | Use Ta Be My Girl | The O'Jays | Phila. Intl. |
| July | 1 | Use Ta Be My Girl | The O'Jays | Phila. Intl. |
| | 8 | Use Ta Be My Girl | The O'Jays | Phila. Intl. |
| | 15 | Close The Door | Teddy Pendergrass | Phila. Intl. |
| | 22 | Close The Door | Teddy Pendergrass | Phila. Intl. |
| | 29 | Close The Door | Teddy Pendergrass | Phila. Intl. |
| August | 5 | Boogie, Oogie, Oogie | A Taste of Honey | Capitol |
| | 12 | Boogie, Oogie, Oogie | A Taste of Honey | Capitol |
| | 19 | Boogie, Oogie, Oogie | A Taste of Honey | Capitol |
| | 26 | Three Times A Lady | Commodores | Motown |
| September | 2 | Get Off | Foxy | Dash |
| | 9 | Get Off | Foxy | Dash |
| | 16 | Get Off | Foxy | Dash |
| | 23 | Get Off | Foxy | Dash |
| | 30 | Get Off | Foxy | Dash |
| October | 7 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 14 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 21 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 28 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| November | 4 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 11 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 18 | I'm Every Woman | Chaka Khan | Warner Bros. |
| | 25 | I'm Every Woman | Chaka Khan | Warner Bros. |
| December | 2 | Le Freak | Chic | Atlantic |
| | 9 | Le Freak | Chic | Atlantic |
| | 16 | Le Freak | Chic | Atlantic |
| | 23 | Le Freak | Chic | Atlantic |
| | 30 | Le Freak | Chic | Atlantic |
| January | 6 | Le Freak | Chic | Atlantic |
| | 13 | Le Freak | Chic | Atlantic |
| | 20 | Got To Be Real | Cheryl Lynn | Columbia |
| | 27 | Le Freak | Chic | Atlantic |
| February | 3 | I'm So Into You | Peabo Bryson | Capitol |
| | 10 | I'm So Into You | Peabo Bryson | Capitol |
| | 17 | Shake Your Groove Thing | Peaches & Herb | Polydor/MVP |
| | 24 | Bustin' Loose | Chuck Brown & The Soul Searchers | Source |
| March | 3 | Da Ya Think I'm Sexy? | Rod Stewart | Warner Bros. |
| | 10 | Da Ya Think I'm Sexy? | Rod Stewart | Warner Bros. |
| | 17 | I Got My Mind Made Up (You Can Get It Girl) | Instant Funk | Salsoul |
| | 24 | I Got My Mind Made Up (You Can Get It Girl) | Instant Funk | Salsoul |
| | 31 | I Got My Mind Made Up (You Can Get It Girl) | Instant Funk | Salsoul |
| April | 7 | He's The Greatest Dancer | Sister Sledge | Cotillion |
| | 14 | Shake Your Body (Down To The Ground) | Jacksons | Epic |
| | 21 | Disco Nights (Rock Freak) | G.Q. | Arista |
| | 28 | Reunited | Peaches & Herb | Polydor/MVP |
| May | 5 | Reunited | Peaches & Herb | Polydor/MVP |
| | 12 | Reunited | Peaches & Herb | Polydor/MVP |
| | 19 | Reunited | Peaches & Herb | Polydor/MVP |

“BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation”..

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music.

From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity.

Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible.

We and America are in their eternal debt.



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

Year in Review

(Continued from page 48)

mediate future.

Given the quality of product currently available as well as that scheduled for release, Warner Bros. vice president of black music marketing Tom Draper is understandably enthused. Speaking from the label's Burbank headquarters, Draper remarked: "The material we will be working with over the next several months provides this department with an extraordinary opportunity to bring established artists into whole new areas of sales and airplay, as well as laying a foundation for our newer artists to experience the same kind of crossover potential. It's a tremendously exciting time for the company in general and our black music force specifically."

On the much discussed subject of crossover activity, Draper is equally confident. "The acts we are currently involved with have the kind of musical appeal that can easily break out into several different markets. It's basically a question of timing and consolidating gains we've already made. Take Bootsy, for instance. Over his last three albums, we've built a solid foundation with black record buyers, establishing him as a major artist in that area. With his new album, we're going all out to bring him into a broader pop market, building on his reputation and the obvious strengths of his new stage show and album. We're planning a significant marketing campaign on behalf of Bootsy, concentrating on his crossover appeal."

Still on the subject of crossover, Cortez Thompson, national promotion director for black music for Warner Bros., explored yet another aspect of Warner's potential growth in this area. "From a promotion standpoint we are working our acts from both sides of the street. Our recent success in breaking the Doobie Bros. single, "What A Fool Believes" on

black contemporary radio points out a direction we will be pursuing actively in the future. Another area of active planning in terms of airplay is that of disco. This is a rapidly developing situation that we are capitalizing on in several ways. The success of "Dancer," the Gino Soccio single, on black stations is only the beginning. With the new disco-oriented product by Larry Graham and Candi Staton, as well as other upcoming RFC product, we are anticipating continued exposure on disco radio as we work closely with the company's newly-formed disco department. Whitfield Records, of course, is a major promotional priority and we are looking forward to the same continuing chart action with Jr. Walker and others that we are currently experiencing with the Undisputed Truth and Rose Royce. Last but not least, George Benson shows no signs of slowing and we're expecting a very long and fruitful run from his album, in a variety of markets."

Ed Gilreath

Ed Gilreath, Warner Bros. national sales director for black music, paints a sales forecast for black-oriented product during the rest of 1979 with the following remarks. "This is undoubtedly one of the most promising and challenging periods for Warner's black music in some time. George Benson was only the beginning of what we anticipate will be a year of outstanding growth for many of our artists. We are continuing to build on gains made during this first quarter, keeping the ball rolling with releases from some of our biggest selling black-oriented acts. In keeping with the Warner's policy of quality over quantity, we are formulating sales and marketing pushes with special emphasis on individualized, demographically keyed campaigns to insure maximum sales exposure."



George Benson

Black Music Report

By KEN SMIKLE

■ SMALLER LABELS CONTRIBUTE TO BLACK ORIENTED MUSIC: There are also a number of smaller and emerging labels that are contributing to the total output of black oriented music. Among them:

Venture Records is currently making a strong BOS showing with "Mr. Me, Mrs. You" from Creme D'Cocoa. Both the label and the group will be one to watch for future growth.

Prelude Records entered the black oriented music area with a recent release, "Dancin' At The Disco" by Lax.

West End Records, which released the hit singles "Hot Shot" by Karan Young and "Get Dancin'" by the Bombers, also plans great things from artists Bettye Lavette, Tana Gardner and Billy Nichols.

All Platinum Records is active again, having joined forces with the Chess label. Along with its other associated labels—Vibration, Stang, Turbo and Cheri—they are scheduling a number of releases for the near future.

Shadybrook Records and the group, Delegation, rode their recent "Oh Honey" single to the top of the BOS charts.

ALA Records made a strong bid on the BOS charts with their single "Baby, You Really Got Me Goin'" from Brother By Choice.

On Sat., June 9th the Black Music Association will begin the second day of its Founders Conference with the premiere of the film "Black Music in America: the 70s." The 30-minute piece is a collage that features 84 artists, including Al Jarreau, James Brown, Herbie Hancock, Labelle, Bob Marley and Aretha Franklin, and also incorporates scenes from Broadway musicals, the films "Leadbelly," "Superfly" and "The Wiz" as well as television's "Roots." Following its BMA screening, the film's distribution will be handled by the Learning Corporation of America, a leading distributor/producer of educational films.

Chic's new single, "Good Times," will break this Monday, June 4th with simultaneous releases to stations across the country. Both the 7" (3:42) and 12" (8:13) versions will be issued together. The group's third lp will be available in July.

California State College will again be presenting a seminar on reggae music. The first session of "Reggae: A Way Of Life" will be held in Santa Cruz at the Laurel Community Center. The second session is scheduled for July 14 at California State University. Both sessions will be instructed by **Lister Hewan-Lowe** of Mango/Island Records. For information call (714) 887-7527.

According to Media Trend's latest figures, WBLS-FM in New York showed the most significant increase in the monthly average of overall daytime listeners. The station jumped from 4.4 to 6.0, while competitors WKTU-FM moved from 7.4 to 8.6 and WABC-AM declined from 6.2 to 5.6. WKTU and WABC are both down from their monthly average figures since the beginning of the year. Remembering that these are the same figures that predicted the rise to the top of 'KTU in the fall, this may be an early indication that WBLS is again making steady gains toward capturing the number one spot in the New York market.

Laura Palmer on black music from L.A.: The first record of the year to bear the trademark "A Quincy Jones Production" will be for **Michael Jackson's** debut solo effort on Epic. The album will be on the stands July 1st. The lp reveals another side of Michael, a more sophisticated style, that is set off dramatically by Jones' driving and highly polished productions.

Writers on the lp include Michael Jackson, **Paul McCartney**, **Louis Johnson** of **The Brothers Johnson**, **Carole Bayer Sager**, **David Foster**, and **Rod Temperton** of **Heatwave**. The list of players is impressive as is always the case with a Quincy Jones Production, and includes **Louis Johnson** on bass; **John Robinson** of **Rufus** on drums; **David Williams** of **Chanson** on guitar; **Steve Porcaro** of **Toto** programming synthesizers; **The Seawind Horns**; **David Foster**, who wrote the **Cheryl Lynn** hit "Got To Be Real;" **Larry Carlton** on guitar, and session players **Greg Phillinganes**, **Marlo Henderson** and **Philip Upchurch**, among others. Also in the studio with Quincy in recent months has been **Rufus** and **Chaka Khan**. The album to be released sometime in the fall on MCA Records, will be the follow-up to solo efforts by both Rufus and

(Continued on page 56)



OUR SPIRIT IS SHINING THROUGH!



It takes a special spirit to be a TK artist.
The same kind of spirit that made R&B music what it is today —
and the kind of spirit that made winners out of five of
today's most explosive artists! Thanks, RECORD WORLD!

JIMMY "BO" HORNE

Singles — Top Male Vocalist
Singles — Top Record (Solo Artist)
"Dance Across The Floor"

PETER BROWN

Singles — Top Male Vocalist

FOXY

Singles — Top Male Group
Singles — Top Record (Group)
"Get Off"
Albums — Top Male Group
Albums — Top Album (Group)
"Get Off"

BOBBY CALDWELL

Singles — Top New Male Vocalist
Singles — Top Male Vocalist
Singles — Top Record (Solo Artist)
"What You Won't Do For Love"
Album — Top New Male Vocalist

BETTY WRIGHT

Singles — Top Female Vocalist
Singles — Top Record (Solo Artist)
"Tonight Is The Night Pt. 2"
Albums — Top Female Vocalist
Albums — Top Album (Solo Artist)
"Betty Wright Live"

 **records
& tapes**

#1 Black Oriented Albums

| | Date | Record | Artist | Label |
|------------------|------|------------------------------|-------------------|------------------|
| June | 3 | Showdown | Isley Bros. | T-Neck |
| | 10 | So Full Of Love | O'Jays | Phila. Intl. |
| | 17 | So Full Of Love | O'Jays | Phila. Intl. |
| | 24 | Natural High | Commodores | Motown |
| July | 1 | Natural High | Commodores | Motown |
| | 8 | Natural High | Commodores | Motown |
| | 15 | Natural High | Commodores | Motown |
| | 22 | Natural High | Commodores | Motown |
| | 29 | Natural High | Commodores | Motown |
| August | 5 | Natural High | Commodores | Motown |
| | 12 | Natural High | Commodores | Motown |
| | 19 | Natural High | Commodores | Motown |
| | 26 | Natural High | Commodores | Motown |
| September | 2 | Life Is A Song Worth Singing | Teddy Pendergrass | Phila. Intl. |
| | 9 | Life Is A Song Worth Singing | Teddy Pendergrass | Phila. Intl. |
| | 16 | Life Is A Song Worth Singing | Teddy Pendergrass | Phila. Intl. |
| | 23 | Blam!! | Brothers Johnson | A&M |
| | 30 | Blam!! | Brothers Johnson | A&M |
| October | 7 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 14 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 21 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 28 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| November | 4 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 11 | One Nation Under A Groove | Funkadelic | Warner Bros. |
| | 18 | Live And More | Donna Summer | Casablanca |
| | 25 | Live And More | Donna Summer | Casablanca |
| December | 2 | The Man | Barry White | 20th Century Fox |
| | 9 | The Man | Barry White | 20th Century Fox |
| | 16 | The Man | Barry White | 20th Century Fox |
| | 23 | C'est Chic | Chic | Atlantic |
| | 30 | C'est Chic | Chic | Atlantic |
| January | 6 | C'est Chic | Chic | Atlantic |
| | 13 | C'est Chic | Chic | Atlantic |
| | 20 | C'est Chic | Chic | Atlantic |
| | 27 | C'est Chic | Chic | Atlantic |
| February | 3 | C'est Chic | Chic | Atlantic |
| | 10 | C'est Chic | Chic | Atlantic |
| | 17 | C'est Chic | Chic | Atlantic |
| | 24 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| March | 3 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 10 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 17 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 24 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 31 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| April | 7 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 14 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 21 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 28 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| May | 5 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 12 | 2 Hot! | Peaches & Herb | Polydor/MVP |
| | 19 | 2 Hot! | Peaches & Herb | Polydor/MVP |



Ashford & Simpson



Roy Ayers



Count Basie



Louis Armstrong



Eubie Blake



Brick



Brother Johnson



Lionel Hampton



Ornette Coleman



Commodores



Andrae Crouch



George Duke



Earth, Wind & Fire



Duke Ellington



Ella Fitzgerald



Roberta Flack



Marvin Gaye

We've Always Had The Greats

ASCAP

The American Society of Composers, Authors & Publishers



Dizzy Gillespie



W. C. Handy



Edwin Hawkins



Gil Scott-Heron



Isley Brothers



Earl Hines



Rick James (CAPAC)



Thad Jones



Quincy Jones



LTD



Chaka Khan



Gladys Knight



Ronnie Laws



Ralph Macdonald



Bob Marley



Noel Pointer



Raydio



Noble Sissle



Billy Taylor



Leon Thomas



Fats Waller



War



Grover Washington, Jr.



Stevie Wonder

Those pictured here are among the ASCAP-licensed writers who have been nominated for or have won Oscars, Tonys, Grammys, Emmies, or Rockies, or have appeared on any of the Billboard, CashBox, Record World year-end charts or the Down Beat polls during the past four years.

Black Music Report

(Continued from page 52)

Chaka . . . Have you heard **The Writers**? Well as their name suggests, The Writers are just that and consist of **Ralph McDonald**, leader and producer of both their Columbia albums, and well known in his own voice as a percussionist and composer; **Frank Floyd**, who is the voice of the Writers, **Hugh McCracken** and **Jeff Mironov**, both guitarists (McCracken wrote the lp's title tune, "All In Fun," while Mironov's composition, "A Shift In The Wind," brings the album to a graceful close); keyboardist-vocalist **Jerry Peters**, who wrote, "I Wanna Get The Feeling Again," and bassist **Anthony Jackson**. This cast of fine musicians is aided by an un-official member of the Writers, **Harvey Mason**, who has been a full-fledged participant on both their albums, and co-wrote "What's Come Over Me" on the current lp with **Frank Floyd**. What their name doesn't tell is that in

addition to writing, they are also pretty good at playing, singing, and making people want to dance . . . E/A artist **Lenny White** has returned from Japan where he performed and conducted drum clinics for the Toma Company, and is now at work on his third E/A album at Indigo Ranch in Malibu. **Larry Dunn** of **Earth, Wind & Fire** is producing, and the EW&F horn section will add to Lenny's band on the lp . . . **The Crusaders** have been dubbed by their peers as "musician's musicians." Their latest release on MCA Records, "Street Life," features **Randy Crawford** and is the first featured vocal track the Crusaders have incorporated in any of their collective recorded performances. Collectively, the Crusaders have been personally involved in the making of over 200 gold albums in various capacities; more than any other group in the world. Their album includes six original compositions including "Rodeo Drive & High Steppin'," composed by **Joe Sample**; "Carnival Of The Night" by **Wilton Felder**; and "The Hustle" by **Stix Hooper**.

PICKS OF THE WEEK

THE BOSS

DIANA ROSS—Motown M7-923R1



The title track, which is currently climbing fast, says it all. With eight original tunes written, produced and arranged by Ashford & Simpson, how could this album be anything but a winner? Most of the cuts here lend themselves well to dancing. This lp has loads of built-in mileage for future airplay and BOS hits.

I AM

EARTH, WIND & FIRE—ARC/Col FC35730



Any release from EW&F is nothing less than an event. The current single, "Boogie Wonderland,"

is just a light teaser for what abounds on this latest album. The potential for future hot singles exists for a number of cuts. This lp has double platinum written all over it. Strongest contenders for airplay are "Can't Let Go" and "Wait."

COUNTERPOINT

RALPH MACDONALD—Marlin 22229



This multi-talented musician comes through with another lp displaying his numerous cultural influences. Assisted by Harvey Mason, Eric Gale, Grover Washington and others, Ralph covers Caribbean, r&b and pop styles. Two cuts are instrumentals. "I Need Someone" and "You Are In Love" are leading candidates for airplay.

MOVING

THE HEATH BROS.—Columbia JC35816



On their second release for this label, Jimmy and Percy Heath have again come up with an album that is simply beautiful. Assisted by Stanley Cowell, Tony Purrrone, Keith Copland and the Brass Choir, the lp features five of Jimmy's original tunes and a sensitive rendition of Billy Strayhorn's "Passion Flower."



Rick James

Top Male Vocalist-R&B Album
Top Male Vocalist-R&B Single

Teddy Pendergrass

Top Record Solo Artist-R&B Single
Top LP Solo Artist-R&B Album

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Record World R&B Awards:

R&B Albums

- #1 Top New Female Group/Brides Of Funkenstein
- #4 Top Female Group/Brides Of Funkenstein

R&B Singles

- #1 Top New Female Group/Brides Of Funkenstein
- #4 Top Female Group/Brides Of Funkenstein

World Funk Headquarters

6253 Hollywood Boulevard (At Vine Street), #807
Hollywood, California 90028 (213) 464-Funk

Black Oriented Singles

JUNE 9, 1979

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

| JUNE 9 | JUNE 2 | | WKS. ON CHART |
|--------|--------|--|---------------|
| 1 | 7 | RING MY BELL ANITA WARD Juana 3422 (TK) | 5 |
| 2 | 1 | AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS) | 9 |
| 3 | 3 | I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS) | 9 |
| 4 | 4 | WE ARE FAMILY SISTER SLEDGE /Cotillion 44251 (Atl) | 7 |
| 5 | 5 | HOT STUFF DONNA SUMMER/Casablanca 978 | 8 |
| 6 | 2 | REUNITED PEACHES & HERB /Polydor/ MVP 14547 | 12 |
| 7 | 9 | SHAKE GAP BAND /Mercury 94053 | 10 |
| 8 | 6 | DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388 | 18 |
| 9 | 10 | BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown) | 7 |
| 10 | 8 | YOU CAN'T CHANGE THAT RAYDIO/Arista 0399 | 13 |
| 11 | 16 | BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956 | 5 |
| 12 | 11 | HOT NUMBER FOXY/Dash 5050 (TK) | 16 |
| 13 | 14 | GOOD, GOOD FEELIN' WAR/MCA 40995 | 10 |
| 14 | 12 | FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686 | 14 |
| 15 | 27 | LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 3684 (CBS) | 5 |
| 16 | 13 | IN THE MOOD TYRONE DAVIS/Columbia 3 10904 | 15 |
| 17 | 15 | SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656 | 21 |
| 18 | 28 | YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 5680 (CBS) | 5 |
| 19 | 17 | IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532 | 18 |
| 20 | 23 | DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927 | 6 |
| 21 | 22 | DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033 | 10 |
| 22 | 38 | CHASE ME CON FUNK SHUN/Mercury 74059 | 5 |
| 23 | 18 | I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541 | 17 |
| 24 | 20 | I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA) | 24 |
| 25 | 21 | HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl) | 21 |
| 26 | 19 | TAKE ME HOME CHER/Casablanca 965 | 14 |
| 27 | 31 | IF YOU WANT IT NITEFLYTE/Ariola 7747 | 6 |
| 28 | 32 | NIGHT DANCIN' TAKA BOOM/Ariola 7748 | 7 |
| 29 | 24 | SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK) | 11 |
| 30 | 35 | JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818 6 | |
| 31 | 41 | WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA) | 5 |
| 32 | 37 | ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558 5 | |
| 33 | 33 | SAY WON'TCHA CHOCOLATE MILK/RCA 11547 | 7 |
| 34 | 43 | MEMORY LANE MINNIE RIPERTON/Capitol 4706 | 4 |
| 35 | 30 | DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) | 11 |
| 36 | 65 | BAD GIRLS DONNA SUMMER/Casablanca 988 | 2 |
| 37 | 29 | MR. ME, MRS. YOU CREME D'COCOA /Venture 106 | 9 |
| 38 | 40 | BAD FOR ME DEE DEE BRIDGEWATER/Elektra 46031 | 5 |



| | | | |
|----|----|---|----|
| 39 | 26 | I WANT YOUR LOVE CHIC/Atlantic 3557 | 18 |
| 40 | 51 | MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586 | 3 |
| 41 | 39 | READY OR NOT HERBIE HANCOCK/Columbia 3 10936 | 10 |

CHARTMAKER OF THE WEEK

| | | | |
|----|---|---|---|
| 42 | — | TURN OFF THE LIGHT TEDDY PENDERGRASS Phila. Intl. 8 3696 (CBS) | 1 |
|----|---|---|---|



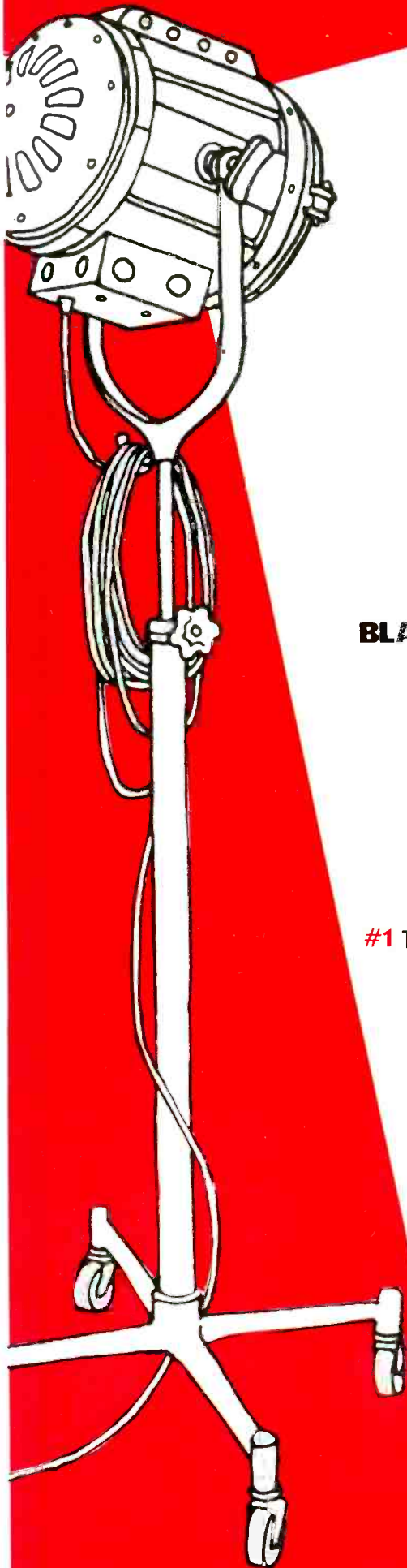
| | | | |
|----|----|---|----|
| 43 | 36 | I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy) | 13 |
| 44 | 50 | (YOU'RE A) FOXY LADY LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. 8816 | 4 |
| 45 | 47 | EVERYBODY UP OHIO PLAYERS/Arista 0408 | 5 |
| 46 | 53 | FIRST TIME AROUND SKYY/Salsoul 2087 (RCA) | 2 |
| 47 | 52 | YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/ A&M 2137 | 4 |
| 48 | 55 | I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown) | 2 |
| 49 | 54 | EYEBALLIN' HEATWAVE/Epic 8 50699 | 3 |
| 50 | 62 | IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557 | 2 |
| 51 | 57 | LOVE YOU INSIDE OUT BEE GEES/RSO 925 | 4 |
| 52 | 58 | MORNING DANCE SPYRO GYRA/Infinity 50011 | 5 |
| 53 | 59 | BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313 | 3 |
| 54 | 60 | LET'S ROCK 'N' ROLL ATLANTIC STARR/A&M 2135 | 2 |
| 55 | 61 | I JUST WANNA DANCE WITH YOU DRAMATICS/MCA 47017 | 3 |
| 56 | 56 | SHOW TIME (PART I) UNDISPUTED TRUTH/Whitfield 8781 (WB) | 5 |
| 57 | 68 | WHEN YOU WAKE UP TOMORROW CANDI STATON/ Warner Bros. 8821 | 2 |
| 58 | 67 | BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown) | 2 |
| 59 | 63 | I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Tamla 54299 (Motown) | 3 |
| 60 | 66 | MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828 | 2 |
| 61 | 25 | LOVE BALLAD GEORGE BENSON/Warner Bros. 8759 | 15 |
| 62 | 69 | CAN'T SAY GOODBYE BOBBY CALDWELL/Clouds 15 (TK) | 2 |
| 63 | — | HEAVEN MUST HAVE SENT YOU BONNIE POINTER/ Motown 1459 | 1 |
| 64 | 34 | LOST IN LOVING YOU McCRARYS/Portrait 6 70028 | 7 |
| 65 | 49 | WALK ON BY AWB/Atlantic 3563 | 9 |
| 66 | — | GEORGY PORGY TOTO/Columbia 3 10944 | 1 |
| 67 | — | I'VE GOT THE NEXT DANCE DENIECE WILLIAMS/ARC/ Columbia 3 10971 | 1 |
| 68 | — | I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK/ Arista 0419 | 1 |
| 69 | — | WHY LEAVE US ALONE FIVE SPECIAL/Elektra 46032 | 1 |
| 70 | 72 | TRUST ME (PART I) D.J. ROGERS/ARC/Columbia 3 10963 | 2 |
| 71 | 64 | YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459 | 9 |
| 72 | — | HOT FOR YOU BRAINSTORM/Tabu 8 5514 (CBS) | 1 |
| 73 | 42 | IN THE NAVY VILLAGE PEOPLE/Casablanca 973 | 11 |
| 74 | 46 | RAISE YOUR HANDS BRICK/Bang 8 4802 (CBS) | 8 |
| 75 | 48 | DOUBLE CROSS FIRST CHOICE/Gold Mind 4019 (RCA) | 6 |

Polydor Records and James Brown take pride in announcing "It's Too Funky In Here."

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Salutes



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you can
count
on**



Teddy Pendergrass

- #1** Top Record (Soloist) "Close The Door"
- #3** Top Male Vocalist (Singles)
- #1** Top Album (Soloist) Life Is A Song Worth Singing
- #2** Top Male Vocalist (Albums)



The O'Jays

- #3** Top Record (Group) "Use Ta Be My Girl"
- #1** Top Male Group (Singles)
- #4** Top Album (Group) "So Full Of Love"
- #5** Top Male Group (Albums)

On Philadelphia International Records & Tapes

CONGRATULATIONS!!

RECORD WORLD ANNUAL BLACK MUSIC AWARDS

R&B SINGLES

(TOP RECORD FEATURED
FEMALE VOCALIST)

#1 Stay/Rufus featuring Chaka Khan

(MOST PROMISING MALE GROUP)

#1 Chuck Brown & The Soul Searchers

(TOP FEMALE GROUP)

#3 Stargard

(TOP VOCAL COMBINATION)

#4 Rufus

R&B ALBUMS

(TOP INSTRUMENTALIST GROUP)

#1 Crusaders

(TOP FEATURED VOCALIST FEMALE)

#1 Rufus featuring Chaka Khan

(TOP VOCAL COMBINATION)

#4 Rufus

(TOP FEMALE GROUP)

#5 Stargard

Black Artist Roster

Bobby "Blue" Bland

Crusaders

Delilah

The Dells

The Dramatics

Dream Express

Wilton Felder

The Floaters

Leon Haywood

Al Hudson & The Partners

Lawrence Hilton Jacobs

B.B. King

Denise La Salle

Eloise Laws

Van McCoy

Moulin Rouge

Luther Rabb

Rhythm Heritage

Rufus

Joe Sample

Shotgun

Solar Heat

Stargard

Ted Taylor

War

Lenny Williams

Source Records



Flakes

Smash

Valentine Brothers

Chuck Brown &

The Soul Searchers

Travis Biggs

Thank You Black Music Association

MCA RECORDS



Struttin' Their Stuff



Motown has announced the release of "Dr. Strut," the first album to be released by Motown's new jazz division. On hand for the official presentation were (from left): Lee Young Sr., vice president of creative services and responsible for signing Dr. Strut to the Motown label; Spence Berland, Record World Sr. vice president; Bonnie Goldner, Motown trade liaison.

Caviano To Address B'nai B'rith Meeting

NEW YORK — Ray Caviano, president of Warner/RFC Records and executive director of Warner Brothers disco division, will address the question "Can Disco Stop the Sales Slump" at a meeting of the B'nai B'rith Music and Performing Arts Lodge, Monday, June 4 at 7:15 p.m.

Caviano will discuss sales at the retail, rack and manufacturers level, and will propose long-term answers to the record industry's current sales dilemma.

The talk will take place after the business portion of the B'nai B'rith meeting.

Moss Mgmt. Bows

LOS ANGELES—Personal manager Ron Moss has formed Ron Moss Management, a full-service personal management company. Moss will be handling all aspects of career management for a variety of music artists, as well as tour production.

Moss most recently was personal manager of Warner Bros. recroding artists Chick Corea and Gayle Moran via the New-Art Management company.

Ron Moss Management is located at 291 South La Cienega Blvd., Suite 412, Beverly Hills, California, 90211. The telephone number is (213) 659-6340.

The Jazz LP Chart

JUNE 9, 1979

- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- STREET LIFE 300 5**
CRUSADERS/MCA 3094
- CARMEL**
JOE SAMPLE/MCA AA 1126
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
- BRAZILIA**
JOHN KLEMMER/MCA AA 1116
- JEAN LUC PONTY: LIVE**
Atlantic SD 19229
- LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
- LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
- FEVER**
ROY AYERS/Polydor PD 1 6204
- THE JOY OF LIVING**
TONY WILLIAMS/Columbia JC 35705
- TOGETHER**
McCOY TYNER/Milestone M 9087 (Fantasy)
- GROOVIN' YOU**
HARVEY MASON/Arista AB 4227
- TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- NGHT RIDER**
TIM WEISBERG/MCA 3084
- CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
- ONE GOOD TURN**
MARK COLBY/Columbia/Tappan Zee JC 35725
- FEEL THE NIGHT**
LEE RITENOUR/Elektra 6E 192
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- GARDEN OF EDEN**
PASSPORT/Atlantic SD 19233
- BLUE MONTREUX**
THE ARISTA ALL STARS/Arista AB 4224
- RAMSEY**
RAMSEY LEWIS/Columbia JC 35815
- TOUCHING YOU . . . TOUCHING ME**
AIRTO/Warner Bros. BSK 3279
- LIVE AT THE BOTTOM LINE**
PATTI AUSTIN/CTI 7086
- MAKE YOUR MOVE**
JOE THOMAS/LRC 9327 (TK)
- ELECTRIC DREAMS**
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
- HEATH BROS. IN MOTION**
Columbia JC 35816
- WHITE NIGHT**
MICHAEL WHITE/Elektra 6E 183
- BAD FOR ME**
DEE DEE BRIDGEWATER/Elektra 6E 188
- THE THREE**
Inner City 6007
- TO TOUCH YOU AGAIN**
JOHN TROPEA/Marlin 2222 (TK)
- TURN YOU TO LOVE**
TERRY CALLIER/Elektra 6E 189
- DALE JACOBS & COBRA**
Epic JE 36010
- THE MUSIC OF ROLAND VAZQUEZ**
URBAN ENSEMBLE/Arista GRP GRP 5002

Black Oriented Album Chart

JUNE 9, 1979

- BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- DISCO NIGHTS**
G.Q./Arista AB 4225
- INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
- McFADDEN & WHITEHEAD**
Phila. Intl. JZ 35800 (CBS)
- THE MUSIC BAND**
WAR/MCA 3085
- SONGS OF LOVE**
ANITA WARD/Juana 200,004 (TK)
- ROCK ON**
RAYDIO/Arista AB 4121
- HOT PROPERTY**
HEATWAVE/Epic FE 35970
- BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- SWITCH II**
Gordy G7 988R1 (Motown)
- WINNER TAKES ALL**
ISLEY BROTHERS/T-Neck PZ2 36077 (CBS)
- IN THE MOOD WITH TYRONE DAVIS**
Columbia JC 35727
- THE GAP BAND**
Mercury SRM 1 3758
- DESTINY**
JACKSONS/Epic JE 35552
- MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA AFL1 3083
- LET ME BE GOOD TO YOU**
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
- HOT NUMBERS**
FOXY/Dash 30010 (TK)
- FEVER**
ROY AYERS/Polydor PD 1 6204
- STONEHEART**
BRICK/Bang JZ 35969 (CBS)
- THE JONES GIRLS**
Phila. Intl. JZ 35757 (CBS)
- JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- WHAT CHA GONNA DO WITH MY LOVIN'**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- WILD AND PEACEFUL**
TEENA MARIE/Gordy G7 986R1 (Motown)
- EVERYBODY UP**
OHIO PLAYERS/Arista AB 4226
- LET ME BE YOUR WOMAN**
LINDA CLIFFORD/RSC/Curtom RS 2 3902
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- SKYY**
Salsoul SA 8517 (RCA)
- I LOVE YOU SO**
NATALIE COLE/Capitol SO 11928
- THE MESSAGE IS LOVE**
BARRY WHITE/Unlimited Gold JZ 35763 (CBS)
- STRAIGHT TO THE POINT**
ATLANTIC STARR/A&M SP 4764
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- UNWRAPPED**
DENISE LaSALLE/MCA 3098
- WHISPER IN YOUR EAR**
WHISPERS/Solar BXL1 3105 (RCA)

12-inch Discs

ELTON JOHN—MCA 13921 (3.98)



ARE YOU READY FOR LOVE (writers: Bell-Bell-James) (8:31) **MAMA CAN'T BUY YOU LOVE** (4:03) **THREE WAY LOVE AFFAIR** (5:31) (prod. by T. Bell) (Writers: Bell-James) (Mighty Three, BMI)

Recorded in the fall of 1977 under the direction of Philadelphia International, Spinner's producer Thom Bell, this turns out to be one of the most fruitful producer/artist pairings in recent musical history. Elton sounds comfortable and "soulful" in a plush setting provided in part by MFSB and the Spinners.

SMOKEY ROBINSON—Motown M 00027D1 (3.98)



GET READY (prod. by Robinson-Burke) (writer: Robinson) (Jobete, ASCAP) (5:54)

Smokey's new record is a disco remake of the song he wrote, and was a hit for the Temptations and Rare Earth. The orthodox disco treatment is not jarring if this music is understood as an outgrowth of r&b. A great song in the mid-sixties, Smokey's classic vocals make it just as appropriate for today.

VILLAGE PEOPLE—Casablanca NBD 20166 (4.98)



GO WEST (prod. by J. Morali) (writers: Morali-Belolo-Willis) (Can't Stop, BMI) (6:38)

This is another homage to togetherness and slightly bent nationalism, resembling "In The Navy" in its instrumental hook, and chorus—"together" filling the requirements of the former's "young man." Tongue-in-cheek humor is downplayed in favor of an emphasis on traditional disco song structure. The B-side, "Citizens Of The World," is also taken from the "Go West" lp.

BETTE MIDLER—Atlantic DK 4800 (4.98)



MARRIED MEN (prod. by Mardin) (writers: Bugatti-Musker) (Pendulum/Unichappell, BMI) (7:58)

This disc finds Bette working in a full blown disco context, complete with the vocal hook from Michael Zager's "Love Chant," stroking guitars, and of course, a pervasive beat. Bette maintains her own special "character" against a backdrop that is both catchy and familiar. The B-side is from "Live At Last."

Lani Delivers



Shown here on the A&M lot Lani Hall delivers her new disco single, "Double Or Nothing," to some of L.A.'s and San Diego's hottest disco DJs. From left: William Tayari; A. J. Miller; Michael Luke, L.A. Larry; Brad Blair; Mario Gonzalez; and Lani.

Disco File (Continued from page 21)

percussive track with the dizzy synthesizer blips familiar from Carmichael's Red Greg work, and breathlessly rushing, busy orchestral charts. Excellent mixing and sequencing by **John Morales** has helped put "I've Got the Answer" on several playlists—its most enthusiastic supporter, certainly, Boston's **Joey Iantasca**. (Details on the album, "Come Into My Life," to follow.) **Deniece Williams'** "I've Got the Next Dance" (ARC/Columbia) has the punchy horn-punctuated sound of her work with **Maurice White**, but was produced by **David Foster**. Having been used to extremely thoughtful, articulate songwriting from her, it's somewhat jarring to hear Williams work a party-party lyric, but the handclap groove, turning on razor-sharp changes, works just fine on the dance floor and has generated good deejay response.

BRIEFLY: This week's disco disc releases include: **Linda Clifford's** "Don't Give it Up," lengthened at the intro to 10:16 and pared at the outro to bass and drums; **Village People's** "Go West" and "Citizens of the World," both edited out to over six minutes with new break portions and occasional special effects, confirming that the group must find some new sound to recapture the club audience . . . **The Seattle Area Disco Deejay Awards Banquet** will be held during the weekend of June 9 and 10. Confirmed entertainment includes **Taka Boom**, **Debbie Jacobs**, **Bryan Adams** and **Denise McCann**; details (206) 323-8313 and (206) 323-1084 . . . When **Dan Hartman** promised the audience more disco music as he accepted Nightfall's Best New Artist award this year, I was surprised and pleased; Blue Sky is now in the process of rush-releasing his new twelve-inch, "Hands Down." His special guests include **Edgar Winter**, as on "Instant Replay," as well as **Stevie Wonder**, on harmonica. Wonder had been contacted by Hartman while recording his upcoming "Secret Life of Plants," and overdubs done on the west coast . . . Note the lyrics to "Boogie Wonderland" on the liner of **Earth, Wind and Fire's** "I Am" album: as lovely as the harmonies are, it's great to discover that they carry a finely written set of words.

Pop-Rock Singles Gains

Continued from page 22)

WLS in Chicago, feels that, "Rather than a negative reaction to disco, there's a strong positive reaction to some excellent rock product being released today. Either rock is returning to a basic rhythmic approach or the audience is. People who were consuming disco a few months ago really had no other choice. But now, with a greater variety of good product, rock is making a genuine comeback."

Program directors in areas where disco never made heavy inroads, like Cleveland, Minneapolis, Providence, Seattle, Houston and St. Louis, unanimously felt that disco is on the way out. "Cleveland prides itself in being a rock'n'roll town," said WGCL's Bob Travis. "Disco doesn't do well here except for some top 10 pop stuff. The future seems to be in the fusion direction like Donna Summer and the new Kiss single."

"Disco never caught on here," said Joel Denver, program director at KSLQ in St. Louis. "It's reaching a burnout."

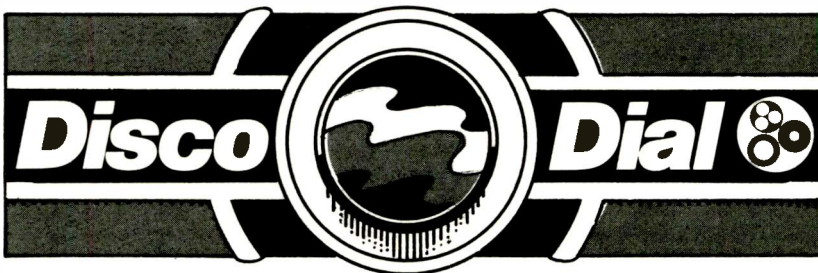
New York, Los Angeles and Miami programmers voiced the opposite opinion. They pointed to the recent success of rock groups like Blondie, Rod Stewart and Wings, and new releases from ELO and Kiss with disco-rock fusion records as indications of disco's strength. Rick Bisceglia, music director at 99X in New York said, "Disco is still hot with great club reaction and heavy

sales. Only four records from our top 20 sales report aren't disco. Bad Girls' went from #30 last week to #6 this week."

In Miami, Y100 music director "Muzzy" said, "Rock never was big here and disco is as strong as ever." Los Angeles' KRTH program director Bob Hamilton sees, "No definite trend in any direction, just a craving for good, happy music. We've learned that there's a difference between club disco and mass appeal disco which some programmers failed to recognize in the early going."

Kent Burkhart, president of the Burkhart-Abrams national media consultant firm that programs over 100 outlets across the country stated, "We research the attitudes of over 5,000 individuals per week and there is absolutely no preference change about disco anywhere. The disco sound will be prominent again this summer with Anita Ward and Earth, Wind & Fire leading the way. Only in males 16-25 do we find any negative reaction and it's always been that way."

Clay Gish from KRBE in Houston seemed to have the best grasp of the current situation when he stated, "The only thing peaked about disco is the media overplay of it. There aren't more or less people going to discos or listening to disco. The audience is basically unchanged. Rock music has never suffered from disco, it only hurts itself when it becomes sub-standard."



WBOS/Boston/ Jane Dunklee

- #1** RING MY BELL—Anita Ward—TK
Prime Movers: WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
 BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
Pick Hits: I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Col
 THIS TIME BABY—Jackie Moore—Col
 I CAN DANCE ALL BY MYSELF—Dalton & Dubarri—Hilltak

DISCO 14/Harrisburg/ Scott Robbins

- #1** RING MY BELL—Anita Ward—TK
Prime Movers: BORN TO BE ALIVE—Patrick Hernandez—Col
 MUSIC BOX—Evelyn "Champagne" King—RCA
 WHEN YOU WAKE UP TOMORROW—Candi Staton—WB
Pick Hits: LOVE SICK—Carol Douglas—Midsong
 UNDERCOVER LOVER—Debbie Jacobs—MCA
 ARE YOU DANCING—Carrie Lucas—Solar (lp cut)

DISCO 96/Miami/ Frank Walsh

- #1** RING MY BELL—Anita Ward—TK
Prime Movers: BOOGIE WOOGIE DANCIN' SHOES—Claudja Barry—Chrysalis
 CUBA—Gibson Bros.—Mango
 NO ROMANCE/KEEP ON DANCIN'—Theo Vaness—Prelude
Pick Hits: AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
 DO YOU WANNA GO PARTY—KC And The Sunshine Band—TK
 BORN TO BE ALIVE—Patrick Hernandez—Col

All records played are 12" discs unless otherwise indicated.

KFMX/Minneapolis/ Gary De Maroney

- #1** RING MY BELL—Anita Ward—TK
Prime Movers: I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega—Motown
 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
 H.A.P.P.Y. RADIO—Edwin Starr—20th Century Fox
Pick Hits: CRANK IT UP—Peter Brown—Drive
 LET ME TAKE YOU DANCIN'—Bryan Adams—A&M
 WHEN YOU WAKE UP TOMORROW—Candi Staton—WB

KSET/EI Paso/ Chuck Gross

- #1** RING MY BELL—Anita Ward—TK
Prime Movers: HOT STUFF/BAD GIRLS—Donna Summer—Casablanca
 BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
 GOOD, GOOD FEELIN'—War—MCA
Pick Hits: DISCO CHOO CHOO—Nightlife Unlimited—Casablanca
 LET'S LOVEDANCE TONIGHT—Gary's Gang—Col
 GO WEST—Village People—Casablanca

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

- #1** RING MY BELL—Anita Ward—TK
Prime Movers: BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col
 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
Pick Hits: THE BOSS—Diana Ross—Motown
 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.
 NEW YORK—Nuggets—Mercury

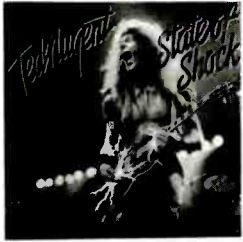
Retail Report Record World



JUNE 9, 1979

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

SALESMAKER OF THE WEEK



STATE OF SHOCK TED NUGENT

Epic

TOP SALES

- STATE OF SHOCK—Ted Nugent—Epic
- WINNER TAKES ALL—Isley Brothers—T-Neck
- MONOLITH—Kansas—Kirshner

CAMELOT/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- FLAG—James Taylor—Col
- GREY GHOST—Henry Paul Band—Atco
- LOOK SHARP—Joe Jackson—A&M
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MANIFESTO—Roxy Music—Atca
- MORNING DANCE—Spyro Gyra—Infinity
- RICKIE LEE JONES—WB
- SONGS OF LOVE—Anita Ward—Juana
- STATE OF SHOCK—Ted Nugent—Epic

HANDLEMAN/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- CANDY—Con Funk Shun—Mercury
- JUST A GAME—Triumph—RCA
- LENNY & SQUIGGY—Lenny & the Squigtones—Casablanca
- LOOK SHARP—Joe Jackson—A&M
- McFADDEN & WHITEHEAD—Phila. Intl.
- NEW ENGLAND—Infinity
- SWITCH II—Motown
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KORVETTES/NATIONAL

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- GREY GHOST—Henry Paul Band—Atlantic
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- SONGS OF LOVE—Anita Ward—Juana
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- THE GAMBLER—Kenny Rogers—UA
- THE ROCHES—WB
- THEO VANESS—Prelude
- WAVE—Patti Smith Group—Arista

PICKWICK/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- CANDY—Con Funk Shun—Mercury
- FLAG—James Taylor—Col
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- OAK RIDGE BOYS HAVE ARRIVED—MCA
- RICKIE LEE JONES—WB
- STATE OF SHOCK—Ted Nugent—Epic
- SWITCH II—Motown
- WARMER—Randy Vanwarmer—Bearsville
- WAVE—Patti Smith Group—Arista

RECORD BAR/NATIONAL

- BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
- BOMBERS II—West End
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MONOLITH—Kansas—Kirshner
- STATE OF SHOCK—Ted Nugent—Epic
- TAKA—Taka Boom—Ariola
- UNWRAPPED—Denise LaSalle—MCA
- WAVE—Patti Smith Group—Arista
- WINNER TAKES ALL—Isley Brothers—T-Neck

SOUND UNLIMITED/ NATIONAL

- JUST A GAME—Triumph—RCA
- McFADDEN & WHITEHEAD—Phila. Intl.
- MORNING DANCE—Spyro Gyra—Infinity
- RIDE ON—Alvin Lee Ten Years Later—RSO
- ROCKETS—RSO
- SONGS OF LOVE—Anita Ward—Juana
- STATE OF SHOCK—Ted Nugent—Epic
- TYCOON—Arista
- WAVE—Patti Smith Group—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

RECORD WORLD-TSS STORES/NEW YORK

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- EVOLUTION—Journey—Col
- FLASH & THE PAN—Epic
- GIMME SOME NECK—Ron Wood—Col
- GREY GHOST—Henry Paul Band—Atco
- JUST A GAME—Triumph—RCA
- NIGHT OWL—Gerry Rafferty—UA
- STRAIGHT TO THE POINT—Atlantic Starr—A&M
- THE ROCHES—WB
- WAVE—Patti Smith Group—Arista

SAM GOODY/EAST COAST

- BOB DYLAN AT BUDOKAN—Col
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- EXPOSURE—Robert Fripp—Polydor
- FOREVER—Orleans—Infinity
- GIMME SOME NECK—Ron Wood—Col
- GREY GHOST—Henry Paul Band—Atco
- JUST A GAME—Triumph—RCA
- LOOK SHARP—Joe Jackson—A&M
- REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
- TRB TWO—Tom Robinson Band—Harvest

FOR THE RECORD/ BALTIMORE

- BAD GIRLS—Donna Summer—Casablanca
- CANDY—Con Funk Shun—Mercury
- DIONNE—Dionne Warwick—Arista
- FEVER—Roy Ayers—Polydor
- GROOVIN' YOU—Harvey Mason—Arista
- RICKIE LEE JONES—WB
- SONGS OF LOVE—Anita Ward—Juana
- STRAIGHT TO THE POINT—Atlantic Starr—A&M
- WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
- WINNER TAKES ALL—Isley Brothers—T-Neck

RECORD & TAPE COLLECTOR/BALTIMORE

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- DIONNE—Dionne Warwick—Arista
- GAP BAND—Mercury
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.

- MONOLITH—Kansas—Kirshner
- ONE OF A KIND—Bill Bruford—Polydor
- STATE OF SHOCK—Ted Nugent—Epic
- SONGS OF LOVE—Anita Ward—Juana
- STREETLIFE—Crusaders—MCA
- WINNER TAKES ALL—Isley Brothers—T-Neck

KEMP MILL/WASH., D.C.

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- DIONNE—Dionne Warwick—Arista
- LOOK SHARP—Joe Jackson—A&M
- NIGHT OWL—Gerry Rafferty—UA
- STATE OF SHOCK—Ted Nugent—Epic
- STREETLIFE—Crusaders—MCA
- THE BOSS—Diana Ross—Motown
- THIS WORLD—Face Dancer—Capitol
- WILD & PEACEFUL—Teena Marie—Gordy
- WINNER TAKES ALL—Isley Brothers—T-Neck

WAXIE MAXIE/ WASH., D.C.

- DIONNE—Dionne Warwick—Arista
- GREY GHOST—Henry Paul Band—Atco
- HEARTSTRING—Earl Klugh—UA
- LOOK SHARP—Joe Jackson—A&M
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- STREETLIFE—Crusaders—MCA
- THE BOSS—Diana Ross—Motown
- THIS WORLD—Face Dancer—Capitol
- WHOLE WORLD'S DANCING—Trammps—Atlantic

PLATTERS/PHILADELPHIA

- BODY SHINE—Munich Machine—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- DIONNE—Dionne Warwick—Arista
- DOUBLE OR NOTHING—Lani Hall—A&M
- I LOVE TO DANCE—Kleer—Atlantic
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- N.Y.—Nuggets—Mercury
- STREETLIFE—Crusaders—MCA
- WINNER TAKES ALL—Isley Brothers—T-Neck

WEBB/PHILADELPHIA

- ANY TIME, ANY PLACE—Dramatics—MCA
- RIDE TO THE RAINBOW—Thelma Houston—Tamla
- STREETLIFE—Crusaders—MCA
- THE BOSS—Diana Ross—Motown
- TRAVELIN' IN THE CIRCLE—Betty Wright—Alston
- TRUST ME—D. J. Rogers—ARC/Col
- TURN YOU TO LOVE—Terry Callier—Elektra
- WHERE THERE'S SMOKE—Smokey Robinson—Motown
- WINNER TAKES ALL—Isley Brothers—T-Neck

FATHERS & SONS/MIDWEST

- BLACK ROSE/A ROCK LEGEND—Thin Lizzy—WB
- FACE TO FACE—Faith Band—Mercury
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- REAL TO REEL—Climax Blues Band—Sire
- STATE OF SHOCK—Ted Nugent—Epic
- STREETLIFE—Crusaders—MCA
- TOGETHER—McCoy Tyner—Milestone
- WAVE—Patti Smith Group—Arista
- WINNER TAKES ALL—Isley Brothers—T-Neck

RECORD REVOLUTION/ CLEVELAND

- DEADLY EARNEST & THE HONKY TONK HEROES—Pacific Arts
- EXPOSURE—Robert Fripp—Polydor

- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MONOLITH—Kansas—Kirshner
- ONE OF A KIND—Bill Bruford—Polydor
- STATE OF SHOCK—Ted Nugent—Epic
- TOGETHER—McCoy Tyner—Milestone
- TOUCHING YOU, TOUCHING ME—Airt—WB
- WINNER TAKES ALL—Isley Brothers—T-Neck

ROSE RECORDS/CHICAGO

- FEVER—Roy Ayers—Polydor
- FLAG—James Taylor—Col
- FOREVER—Orleans—Infinity
- HEARTSTRING—Earl Klugh—UA
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
- OUTLANDOS D'AMOUR—Police—A&M
- RICKIE LEE JONES—WB
- SONGS OF LOVE—Anita Ward—Juana
- SOONER OR LATER—Rex Smith—Col
- STATE OF SHOCK—Ted Nugent—Epic
- SWEENEY TODD—RCA (Original Cast)
- WINNER TAKES ALL—Isley Brothers—T-Neck

1812 OVERTURE/ MILWAUKEE

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- EL CEE NOTES—Lamont Cranston Band—Waterhouse
- GAP BAND—Mercury
- HERMAN BLOOD & HIS WILD ROMANCE—Ariola
- JUST A GAME—Triumph—RCA
- NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
- ROCKETS—RSO
- STRIKES—Blackfoot—Atco
- WAVE—Patti Smith Group—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

DISCOUNT RECORDS/ ST. LOUIS

- A MILLION VACATIONS—Max Webster—Capitol
- BOOGIE WOOGIE DANCIN' WHOES—Claudia Barry—Chrysalis
- DOUCE IS LOOSE—Doucette—Mushroom
- ELECTRIC NIGHTS—Jim Capaldi—RSO
- FIGHTING ALONE—Dixon House Band—Infinity
- JEAN LUC PONTY: LIVE—Atlantic
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MONOLITH—Kansas—Kirshner
- ONE OF A KIND—Bill Bruford—Polydor
- THE BOSS—Diana Ross—Motown

SPEC'S MUSIC/FLORIDA

- CHEAP TRICK AT BUDOKAN—Epic
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- LET ME BE GOOD TO YOU—Lou Rawls—Phila. Intl.
- LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MORNING DANCE—Spyro Gyra—Infinity
- OUTLANDOS D'AMOUR—Police—A&M
- STATE OF SHOCK—Ted Nugent—Epic
- THE GAMBLER—Kenny Rogers—UA
- WARMER—Randy Vanwarmer—Bearsville

PEACHES/NEW ORLEANS

- BAD FOR ME—Dee Dee Bridgewater—Elektra
- FLAG—James Taylor—Col
- ONE GOOD TURN—Mark Colby—Col

- ROCK ON—Raydio—Arista
- SONGS OF LOVE—Anita Ward—Juana
- STREETLIFE—Crusaders—MCA
- SWITCH II—Motown
- URBAN ENSEMBLE: MUSIC OF ROLAND VAZQUEZ—Arista/GRP
- WILD & PEACEFUL—Teena Marie—Gordy
- WINNER TAKES ALL—Isley Brothers—T-Neck

TAPE CITY/NEW ORLEANS

- ANY TIME, ANY PLACE—Dramatics—MCA
- FEVER—Roy Ayers—Polydor
- FLAG—James Taylor—Col
- FOREVER—Orleans—Infinity
- HEARTSTRING—Earl Klugh—UA
- HOT PROPERTY—Heatwave—Epic
- JONES GIRLS—Phila. Intl.
- McFADDEN & WHITEHEAD—Phila. Intl.
- STONEHEART—Brick—Bang
- WAR: THE MUSIC BAND—MCA

DAVEY'S LOCKER/SOUTH

- KEEP THE FIRE BURNIN'—Louisiana's Le Roux—Capitol
- LIPS—Col
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MONOLITH—Kansas—Kirshner
- NIGHT RIDER—Tim Weisberg—MCA
- N.Y.—Nuggets—Mercury
- ONE GOOD TURN—Mark Colby—Col
- ROCK ROSE—Col
- STATE OF SHOCK—Ted Nugent—Epic
- THANKS I'LL EAT IT HERE—Lowell George—WB

INDEPENDENT RECORDS/ COLORADO

- BOB-A-RELLA—Channel
- DALTON & DUBARRI—Hilltak
- EL CEE NOTES—Lamont Cranston Band—Waterhouse
- GENERAL CAINE—Groovetime
- LIGHT THE LIGHT—Seawind—Horizon
- MONOLITH—Kansas—Kirshner
- RUNNER—Island
- STRAIGHT TO THE POINT—Atlantic Starr—A&M
- STRIKES—Blackfoot—Atco
- WINNER TAKES ALL—Isley Brothers—T-Neck

LICORICE PIZZA/ LOS ANGELES

- BAD GIRLS—Donna Summer—Casablanca
- BLUE KENTUCKY GIRL—Emmylou Harris—WB
- BOB DYLAN AT BUDOKAN—Col
- CANDY—Con Funk Shun—Mercury
- FLAG—James Taylor—Col
- GREATEST HITS—Waylon Jennings—RCA
- LOOK SHARP—Joe Jackson—A&M
- NIGHT OWL—Gerry Rafferty—UA
- ROCKETS—RSO
- STATE OF SHOCK—Ted Nugent—Epic

EUCALYPTUS RECORDS/ WEST & NORTHWEST

- GIMME SOME NECK—Ron Wood—Col
- MONOLITH—Kansas—Kirshner
- NEW ENGLAND—Infinity
- PARADISE—Grover Washington Jr.—Elektra
- ROCKETS—RSO
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- SONGS OF LOVE—Anita Ward—Juana
- STATE OF SHOCK—Ted Nugent—Epic
- WINNER TAKES ALL—Isley Brothers—T-Neck
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

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

JUNE 9, 1979

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

| JUNE 9 | JUNE 2 | | | | | |
|--------|--------|--|----|----|---|--|
| 1 | 1 | BREAKFAST IN AMERICA | | | | |
| | | SUPERTRAMP | | | | |
| | | A&M SP 3708 | | | | |
| | | (5th Week) | | 11 | G | |
| 2 | 2 | BAD GIRLS DONNA SUMMER/Casablanca NBLP 2 7150 | 4 | L | | |
| 3 | 3 | 2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172 | 19 | G | | |
| 4 | 4 | DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl) | 12 | G | | |
| 5 | 5 | WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl) | 14 | G | | |
| 6 | 6 | RICKIE LEE JONES /Warner Bros. BSK 3296 | 9 | G | | |
| 7 | 10 | CHEAP TRICK AT BUDOKAN /Epic FE 35795 | 16 | H | | |
| 8 | 8 | VAN HALEN II /Warner Bros. HS 3312 | 9 | H | | |
| 9 | 9 | MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193 | 25 | H | | |
| 10 | 12 | THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H | 24 | G | | |
| 11 | 7 | SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041 | 15 | H | | |
| 12 | 13 | SOONER OR LATER REX SMITH/Columbia JC 35813 | 8 | G | | |
| 13 | 11 | GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144 | 9 | H | | |
| 14 | 14 | PARALLEL LINES BLONDIE/Chrysalis CHR 1192 | 24 | G | | |
| 15 | 16 | DISCO NIGHTS G.Q./Arista AB 4225 | 10 | G | | |
| 16 | 18 | FLAG JAMES TAYLOR/Columbia FC 3 56058 | 5 | G | | |
| 17 | 17 | 52ND STREET BILLY JOEL/Columbia PC 35609 | 33 | H | | |
| 18 | 19 | THE CARS /Elektra 6E 135 | 45 | G | | |
| 19 | 15 | DIRE STRAITS /Warner Bros. BSK 3266 | 22 | G | | |
| 20 | 22 | EVOLUTION JOURNEY/Columbia FC 35797 | 10 | H | | |
| 21 | 23 | BOB DYLAN AT BUDOKAN /Columbia PC2 35067 | 5 | L | | |
| 22 | 24 | BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261 | 25 | H | | |
| 23 | 20 | DESTINY JACKSONS/Epic JE 35552 | 22 | G | | |
| 24 | 25 | THE MUSIC BAND WAR/MCA 3085 | 9 | G | | |
| 25 | 26 | PARADISE GROVER WASHINGTON, JR./Elektra 6E 182 | 7 | G | | |
| 26 | 29 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 | 5 | G | | |
| 27 | 21 | LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2 BSK 3277 | 13 | X | | |
| 28 | 28 | PIECES OF EIGHT STYX/A&M SP 4724 | 37 | G | | |
| 29 | 33 | WAVE PATTI SMITH/Arista AB 4221 | 4 | G | | |
| 30 | 32 | ROCK ON RAYDIO/Arista AB 4212 | 9 | G | | |
| 31 | 34 | MORNING DANCE SPYRO GYRA/Infinity INF 9004 | 9 | G | | |
| 32 | 36 | ENLIGHTENED ROGUES THE ALLMAN BROTHERS BAND/CPN 0218 | 13 | H | | |
| 33 | 27 | INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912 | 10 | G | | |
| 34 | 40 | STATE OF SHOCK TED NUGENT/Epic FE 36000 | 2 | H | | |
| 35 | 45 | LOOK SHARP JOE JACKSON/A&M SP 4743 | 8 | G | | |
| 36 | 31 | RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317 | 5 | G | | |
| 37 | 39 | YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214 | 7 | G | | |
| 38 | 49 | McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS) | 4 | G | | |
| 39 | 30 | MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192 | 11 | G | | |
| 40 | 37 | BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown) | 19 | H | | |
| 41 | 46 | HOT PROPERTY HEATWAVE/Epic FE 35970 | 4 | G | | |



CHARTMAKER OF THE WEEK

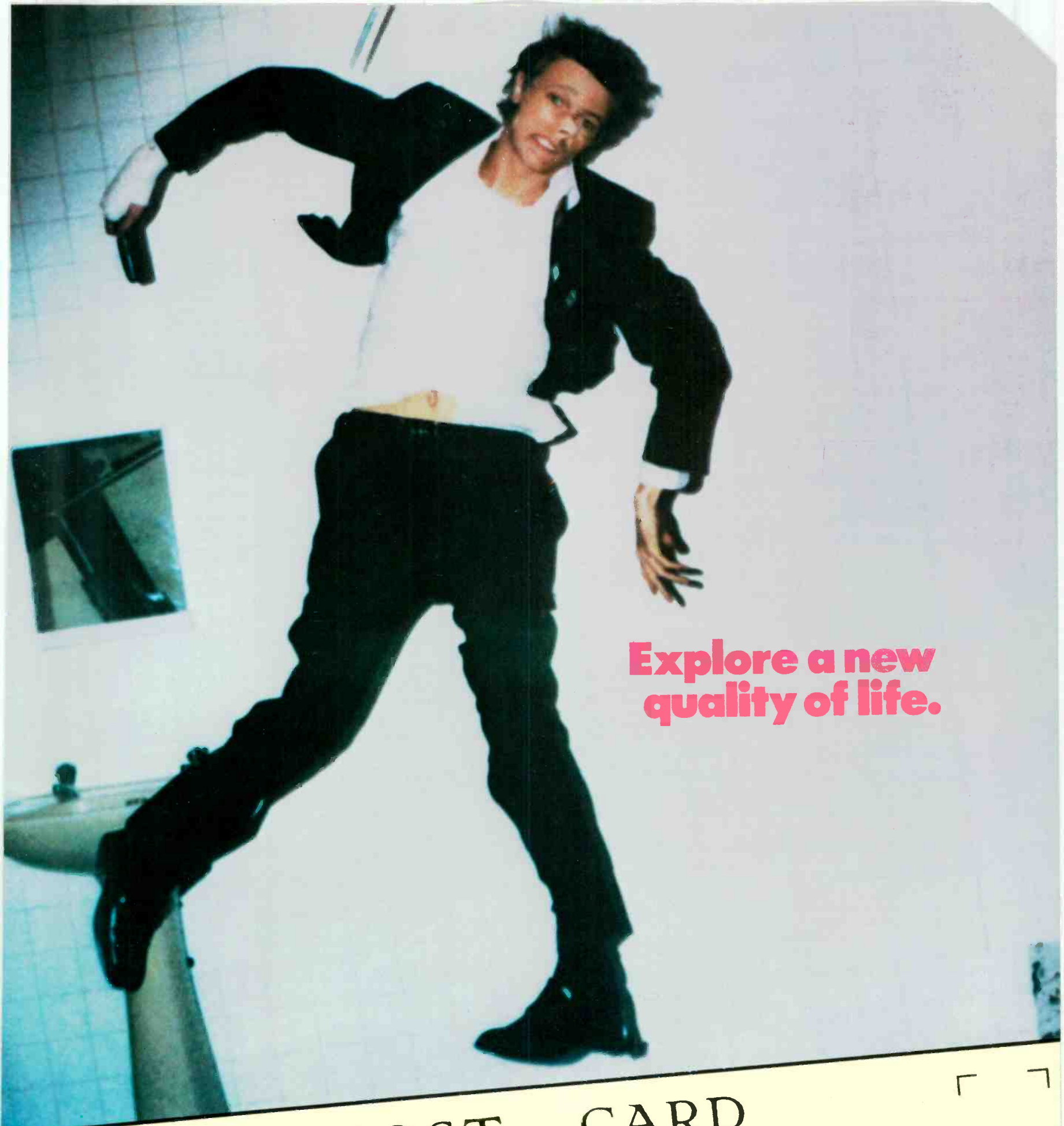
| | | | | | |
|----|---|-------------------------|--|---|---|
| 42 | — | MONOLITH | | | |
| | | KANSAS | | | |
| | | Kirshner FZ 26008 (CBS) | | 1 | G |



| | | | | |
|----|----|---|----|---|
| 43 | 44 | TYCOON /Arista AB 4215 | 11 | G |
| 44 | 41 | OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753 | 14 | G |

| | | | | |
|-----|-----|--|----|---|
| 45 | 38 | SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury) | 12 | L |
| 46 | 35 | TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067 | 28 | G |
| 47 | 42 | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001 | 77 | K |
| 48 | 43 | BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217 | 25 | G |
| 49 | 56 | HEART STRING EARL KLUGH/United Artists UA LA 942 H | 4 | G |
| 50 | 52 | MANIFESTO ROXY MUSIC/Atco SD 38 114 | 12 | G |
| 51 | 53 | CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118 | 34 | H |
| 52 | 57 | FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764 | 13 | G |
| 53 | 50 | GIMME SOME NECK RON WOOD/Columbia JC 35702 | 5 | G |
| 54 | — | WINNER TAKES ALL ISLEY BROTHERS/T-Neck PZ2 36077 (CBS) | 1 | L |
| 55 | 59 | LEGEND POCO/MCA AA 1099 | 23 | G |
| 56 | 55 | TOTO /Columbia JC 35317 | 31 | G |
| 57 | 58 | INSTANT FUNK /Salsoul SA 8513 (RCA) | 17 | G |
| 58 | 61 | AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222 | 9 | G |
| 59 | 62 | MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033 | 9 | G |
| 60 | 77 | SONGS OF LOVE ANITA WARD/Juana 200,004 (TK) | 2 | G |
| 61 | 65 | TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294 | 13 | G |
| 62 | 70 | MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND/Epic JE 35751 | 5 | G |
| 63 | 68 | ROCKETS /RSO RS 1 3047 | 5 | G |
| 64 | 66 | HOT NUMBER FOXY/Dash 30010 (TK) | 7 | G |
| 65 | 69 | VAN HALEN /Warner Bros. BSK 3075 | 53 | G |
| 66 | 67 | LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M) | 6 | G |
| 67 | 73 | JUST A GAME TRIUMPH/RCA AFL1 3224 | 3 | G |
| 68 | 48 | THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS) | 8 | G |
| 69 | 80 | CANDY CON FUNK SHUN/Mercury SRM 1 3754 | 2 | G |
| 70 | 79 | NEW ENGLAND /Infinity 9007 | 3 | G |
| 71 | 81 | BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051 | 3 | G |
| 72 | 75 | MOLLY HATCHET /Epic JE 35347 | 8 | G |
| 73 | 83 | SWITCH II /Gordy G7 988R1 (Motown) | 3 | G |
| 74 | 78 | GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002 | 57 | K |
| 75 | 76 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318 | 3 | G |
| 76 | — | NIGHT OWL GERRY RAFFERTY/United Artists UA LA 958 I | 1 | G |
| 77 | 72 | ANGIE ANGELA BOFILL/Arista GRP GRP 5000 | 20 | G |
| 78 | 71 | BELLE DE JOUR SAINT TROPEZ/Butterfly 3100 (MCA) | 5 | G |
| 79 | 84 | CARMEL JOE SAMPLE/MCA AA 1126 | 17 | G |
| 80 | 47 | SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223 | 8 | G |
| 81 | 92 | STRIKES BLACKFOOT/Atco SD 38 112 | 2 | G |
| 82 | 91 | MINNIE MINNIE RIPERTON/Capitol SO 11936 | 2 | G |
| 83 | 86 | GREATEST HITS BARRY MANILOW/Arista A2L 8601 | 28 | K |
| 84 | 85 | EVERYBODY UP OHIO PLAYERS/Arista AB 4226 | 7 | G |
| 85 | 94 | WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown) | 3 | G |
| 86 | 97 | STONEHEART BRICK/Bang JZ 35969 (CBS) | 2 | G |
| 87 | 88 | MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096 | 50 | H |
| 88 | 89 | CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H | 5 | G |
| 89 | 51 | I LOVE YOU SO NATALIE COLE/Capitol SO 11928 | 10 | G |
| 90 | 95 | IN THE MOOD WITH TYRONE DAVIS /Columbia JC 35727 | 3 | G |
| 91 | 54 | HAIR (ORIGINAL SOUNDTRACK)/RCA CBL2 3274 | 6 | K |
| 92 | 63 | LET ME BE YOUR WOMAN LINDA CLIFFORD/RSO/Curtom RS 2 3902 | 9 | J |
| 93 | 60 | GEORGE HARRISON /Dark Horse DHK 3255 (WB) | 15 | G |
| 94 | 64 | STARS SYLVESTER/Fantasy F 9579 | 7 | G |
| 95 | 107 | LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS) | 1 | G |
| 96 | 108 | FEVER ROY AYERS/Polydor PD 1 6204 | 1 | G |
| 97 | 100 | MILKY WAY CHOCOLATE MILK/RCA AFL1 3081 | 2 | G |
| 98 | 101 | NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB) | 1 | G |
| 99 | 99 | JEAN-LUC PONTY: LIVE /Atlantic SD 19229 | 2 | G |
| 100 | 124 | STREET LIFE 300 S CRUSADERS/MCA 3094 | 1 | G |

ALBUM CROSS REFERENCE ON PAGE 104



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Record World Albums 101-150

JUNE 9, 1979

| JUNE 9 | JUNE 2 | |
|--------|--------|---|
| 101 | 104 | IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772 |
| 102 | 102 | THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705 |
| 103 | 106 | SKYY/Salsoul SA 8517 (RCA) |
| 104 | 103 | YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625 |
| 105 | 110 | EXPOSURE ROBERT FRIPP/Polydor PD 1 6201 |
| 106 | 74 | C'EST CHIC CHIC/Atlantic SD 19209 |
| 107 | 82 | LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119 |
| 108 | 118 | THE GAP BAND/Mercury SRM 1 3758 |
| 109 | 112 | BRAZILIA JOHN KLEMMER/MCA AA 1116 |
| 110 | 120 | BLACK ROSE/A ROCK LEGEND THIN LIZZY/Warner Bros. BSK 3338 |
| 111 | 113 | FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701 |
| 112 | 111 | TRB TWO TOM ROBINSON BAND/Harvest ST 11930 (Capitol) |
| 113 | 123 | THE ROCHES/Warner Bros. BSK 3298 |
| 114 | 116 | IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044 |
| 115 | 119 | LAND OF PASSION HUBERT LAWS/Columbia JC 35708 |
| 116 | 126 | WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox T 583 (RCA) |
| 117 | 117 | THE STRANGER BILLY JOEL/Columbia JC 35987 |
| 118 | 98 | FOREVER ORLEANS/Infinity INF 9006 |
| 119 | 90 | TAKE ME HOME CHER/Casablanca NBLP 7133 |
| 120 | 87 | KNOCK ON WOOD AMII STEWART/Ariola SW 50054 |
| 121 | 109 | BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679 |
| 122 | 122 | IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (AtI) |
| 123 | 128 | REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158 |
| 124 | 139 | GREY GHOST HENRY PAUL BAND/Atlantic SD 19232 |
| 125 | 137 | STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764 |
| 126 | 127 | THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/A&M SP 4761 |
| 127 | 134 | KEEP THE FIRE BURNIN' LOUISIANA'S LE ROUX/Capitol SO 11926 |
| 128 | 93 | ARMED FORCES ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709 |
| 129 | 132 | NIGHT RIDER TIM WEISBERG/MCA 3084 |
| 130 | 96 | MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024 |
| 131 | 136 | WARMER RANDY VANWARMER/Bearsville BRK 6988 (WB) |
| 132 | 133 | JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA) |
| 133 | 138 | GROOVIN' YOU HARVEY MASON/Arista AB 4227 |
| 134 | 135 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H |
| 135 | — | DIONNE DIONNE WARWICK/Arista AB 4230 |
| 136 | 114 | LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598 |
| 137 | — | ONE OF A KIND BILL BRUFORD/Polydor PD 1 6205 |
| 138 | 142 | TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594 |
| 139 | — | THE BOSS DIANA ROSS/Motown M7 923R1 |
| 140 | 140 | DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (AtI) |
| 141 | 147 | ANY TIME, ANY PLACE DRAMATICS/MCA AA 1125 |
| 142 | 143 | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849 |
| 143 | 115 | FEEL NO FRET AVERAGE WHITE BAND/Atlantic SD 19207 |
| 144 | 145 | THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647 |
| 145 | 150 | ROCKIE ROBBINS/A&M SP 4758 |
| 146 | 146 | WHISPER IN YOUR EAR WHISPERS/Solar BXL1 3105 (RCA) |
| 147 | 105 | LOVE TRACKS GLORIA GAYNOR/Polydor PD 1 6184 |
| 148 | 148 | THE ORIGINALS STATLER BROS./Mercury SRM 1 5016 |
| 149 | 121 | THE BELLS LOU REED/Arista AB 4229 |
| 150 | — | THIS WORLD FACE DANCER/Capitol ST 11934 |

Albums 151-200

| | |
|-----|---|
| 151 | LOVE TALK MANHATTANS/Columbia JC 35693 |
| 152 | NIGHT OF THE LIVING DREGS DIXIE DREGS/Capricorn CPN 0216 |
| 153 | ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302 |
| 154 | SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red Seal CBL2 3379 |
| 155 | CUT ABOVE THE REST SWEET/Capitol SO 11929 |
| 156 | TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown) |
| 157 | FACE TO FACE FAITH BAND/Mercury SRM 1 3770 |
| 158 | HERMAN BROOD & HIS WILD ROMANCE/Ariola SW 50059 |
| 159 | THE BEST OF BARBARA MANDRELL/MCA AY 1119 |
| 160 | RUN FOR YOUR LIFE THE TARNEY/SPENCER BAND/A&M SP 4757 |
| 161 | CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221 |
| 162 | STARDUST WILLIE NELSON/Columbia JC 35305 |
| 163 | FALLING IN LOVE AGAIN SUSAN/RCA BXL1 3372 |
| 164 | FLASH AND THE PAN/Epic JE 36018 |
| 165 | MOODS BARBARA MANDRELL/MCA AY 1088 |
| 166 | LOVE'S SO TOUGH IRON CITY HOUSEROCKERS/MCA 3099 |
| 167 | POUSSEZ/Vanguard VSD 9412 |
| 168 | TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy) |
| 169 | ALTON McCLAIN & DESTINY/Polydor PD 1 6163 |
| 170 | AMERICAN STANDARD BAND/Island ILPS 9540 (WB) |
| 171 | TRAVELLIN' IN THE WRIGHT CIRCLE BETTY WRIGHT/Alston 4410 (TK) |
| 172 | FROM HERE TO ETERNALLY SPINNERS/Atlantic SD 19219 |
| 173 | EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6 |
| 174 | THE DOUCE IS LOOSE DOUCETTE/Mushroom MRS 5013 |
| 175 | HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706 |
| 176 | PAT METHENY GROUP/ECM 1 1114 (WB) |
| 177 | LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149 |
| 178 | REAL TO REEL CLIMAX BLUES BAND/Warner Bros. BSK 3334 |
| 179 | DAYTIME FRIENDS KENNY ROGERS/United Artists UA LA 754 G |
| 180 | BAD FOR ME DEE DEE BRIDGEWATER/Elektra 6E 188 |
| 181 | RIDE ON ALVIN LEE/RSO RS 1 3049 |
| 182 | SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602 |
| 183 | CARRIE LUCAS IN DANCELAND/Solar BXL1 3219 (RCA) |
| 184 | TAKA BOOM/Ariola SW 50041 |
| 185 | LOVELINE EDDIE RABBITT/Elektra 6E 181 |
| 186 | SLUG LINE JOHN HIATT/MCA 3088 |
| 187 | GLADYS KNIGHT/Columbia JC 35704 |
| 188 | THE WHOLE WORLD'S DANCING TRAMMPS/Atlantic SD 19210 |
| 189 | WELCOME TO MISSOURI MISSOURI/Polydor PD 1 6206 |
| 190 | BOOGIE WOOGIE DANCIN' SHOES CLAUDIA BARRY/Chrysalis CHR 1232 |
| 191 | NO. 1 IN HEAVEN SPARKS/Elektra 6E 186 |
| 192 | FLOAT INTO THE FUTURE FLOATERS/MCA 3093 |
| 193 | I LOVE TO DANCE KLEEFER/Atlantic SD 19237 |
| 194 | ONE GOOD TURN MARK COLBY/Columbia/Tappan Zee JC 35725 |
| 195 | ORCHESTRAL FAVORITES FRANK ZAPPA/DiscReef DSK 2294 (WB) |
| 196 | WHERE THERE'S SMOKE SMOKEY ROBINSON/Tamla T7 366R1 (Motown) |
| 197 | SHOULDA GONE DANCIN' HIGH INERGY/Gordy G7 987R1 (Motown) |
| 198 | BEST OF ROGER WHITTAKER/RCA AFL1 2255 |
| 199 | THIS MOMENT IN TIME ENGELBERT HUMPERDINCK/Epic JE 35791 |
| 200 | NY NUGGETS/Mercury SRM 1 3779 |

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

Album Cross Reference

| | | | |
|-------------------------------|-----|-----------------------------------|------------|
| ALLMAN BROTHERS BAND | 32 | FRANK MILLS | 39 |
| ATLANTIC STARR | 125 | STEPHANIE MILLS | 116 |
| AWB | 143 | EDDIE MONEY | 136 |
| ROY AYERS | 96 | ANNE MURRAY | 142 |
| BAD COMPANY | 4 | NEW ENGLAND | 70 |
| BEE GEES | 11 | OLIVIA NEWTON-JOHN | 46 |
| GEORGE BENSON | 27 | TED NUGENT | 34 |
| BLACKFOOT | 81 | OHIO PLAYERS | 84 |
| BLONDIE | 14 | ORIGINAL SOUNDTRACK: | |
| BLUES BROTHERS | 48 | GREASE | 74 |
| ANGELA BOFILL | 77 | HAIR | 91 |
| BRICK | 86 | SATURDAY NIGHT FEVER | 47 |
| BILL BRUFORD | 137 | WARRIORS | 126 |
| CARS | 18 | ORLEANS | 118 |
| CHEAP TRICK | 7 | GRAHAM PARKER | 80 |
| CHER | 119 | HENRY PAUL BAND | 124 |
| CHIC | 106 | PEACHES & HERB | 3 |
| CHOCOLATE MILK | 97 | POCO | 55 |
| LINDA CLIFFORD | 92 | POLICE | 44 |
| NATALIE COLE | 69 | JEAN-LUC PONTY | 99 |
| CON FUNK SHUN | 69 | SUZI QUATRO | 114 |
| ELVIS COSTELLO | 128 | LOU RAWLS | 95 |
| CRUSADERS | 100 | RAYDIO | 30 |
| CHARLIE DANIELS | 62 | LOU REED | 149 |
| FACE DANCER | 150 | MINNIE RIPERTON | 112 |
| JACKSONS | 144 | TOM ROBINSON BAND | 113 |
| TYRONE DAVIS | 90 | ROCHES | 76 |
| NEIL DIAMOND | 104 | GERRY RAFFERTY | 145 |
| DIRE STRAITS | 19 | ROCKIE ROBBINS | 10 |
| DOOBIE BROTHERS | 9 | KENNY ROGERS | 88 |
| DRAMATICS | 141 | KENNY ROGERS & DOTTIE WEST | 139 |
| GEORGE DUKE | 111 | DIANA ROSS | 50 |
| BOB DYLAN | 21 | ROXY MUSIC | 79 |
| EARTH, WIND & FIRE | 144 | JOE SAMPLER | 66 |
| ENCHANTMENT | 132 | SEAWIND | 56 |
| ENGLAND DAN & JOHN FORD COLEY | 140 | SISTER SLEDGE | 103 |
| JAY FERGUSON | 123 | SKYY | 29 |
| FOXY | 64 | PATTI SMITH | 31 |
| MICHAEL FRANKS | 61 | REX SMITH | 148 |
| ROBERT FRIPP | 105 | SPYRO GYRA | 120 |
| GAP BAND | 108 | STATLER BROS. | 71 |
| GLORIA GAYNOR | 17 | AMII STEWART | 22 |
| G.Q. | 89 | JOHN STEWART | 121 |
| HERBIE HANCOCK | 52 | ROD STEWART | 78 |
| EMMYLOU HARRIS | 75 | BARBRA STREISAND | 130 |
| GEORGE HARRISON | 93 | STYX | 56 |
| MOLLY HATCHET | 72 | ST. TROPEZ | 2 |
| HEATWAVE | 41 | DONNA SUMMER | 107 |
| IAN HUNTER | 37 | SUPERTRAMP | 7 |
| INSTANT FUNK | 57 | SWITCH | 13 |
| ISLEY BROS. | 54 | SYLVESTER | 94 |
| JOE JACKSON | 35 | JAMES TAYLOR | 16 |
| JACKSONS | 23 | TEENA MARIE | 85 |
| BOB JAMES | 138 | THIN LIZZY | 110 |
| RICK JAMES | 40 | GEORGE THOROGOOD & THE DESTROYERS | 130 |
| WAYLON JENNINGS | 26 | TOTO | 56 |
| BILLY JOEL | 17 | TRIUMPH | 67 |
| RICKIE LEE JONES | 6 | TYCOON | 43 |
| JOURNEY | 20 | VAN HALEN | 8 |
| EVELYN CHAMPAGNE KING | 59 | RANDY VANWARMER | 65 |
| KANSAS | 42 | VILLAGE PEOPLE | 13, 51, 87 |
| JOHN KLEMMER | 109 | NARADA MICHAEL WALDEN | 58 |
| EARL KLUGH | 49 | WAR | 24 |
| PATTI LABELLE | 101 | ANITA WARD | 60 |
| HUBERT LAWS | 115 | DIONNE WARWICK | 135 |
| LOUISIANA'S LE ROUX | 127 | GROVER WASHINGTON JR. | 25 |
| McFADDEN & WHITEHEAD | 38 | TIM WEISBERG | 129 |
| BARRY MANILOW | 83 | WHISPERS | 146 |
| MARSHALL TUCKER | 36 | BARRY WHITE | 68 |
| MASS PRODUCTION | 122 | TONY WILLIAMS | 102 |
| HARVEY MASON | 133 | RON WOOD | 53 |
| MAZE | 33 | FRANK ZAPPA | 45 |
| PAT METHENY | 98 | | |

due to what an A&M spokesman described as a "severe sore throat." Jackson visited a throat specialist in Boston prior to his Beantown show on May 25, upchucked three times during the exam and was told that to sing any more in the next two weeks would seriously jeopardize his career. But with the aid of liquid novacaine, which had been poured down his throat, Jackson went ahead with the Boston show and flew home to England the next day. All the remaining dates on his American tour, including a sold-out show at New York City's Palladium on June 1, were cancelled. He's scheduled to tour here again in September, with the first shows being makeups of the cancelled dates.

MUSIC IN THE PARK: The schedule for the 1979 season of the Dr. Pepper Central Park Music Festival, announced last week, appears to be one of the more interesting ones in recent years, owing to the presence on the bill of several New Wave acts. On July 9, **Rockpile** will open for **Blondie**, the **Ramones** are due in on August 6, **Talking Heads** on August 10, the **Cars** on August 24. On July 14 a benefit concert for the Park Recreation Fund will star the **Average White Band**. The Festival opens June 25 with a show featuring **Nancy Wilson** and **Stan Getz**, and closes with **Graham Nash** on August 25.

CONGRATULATIONS go out this to week to **Bruce Springsteen's** (and **Rickie Lee Jones'** and **Boz Scaggs'** and others too numerous to mention) light man **Marc Brickman** and to the lovely and talented **June Rudley**, who were wed in Encino, California on June 2.

And no sooner had Brickman and Rudley exchanged vows than did **Andrew Belth** and his lovely bride do the same, on the same day. Belth, a recording engineer for Harcourt Brace Jovanovich Films, is perhaps better known as the third and still undefeated starting pitcher for the Record World Flashmakers.

And last and probably least in the hearts of his fellow employees, the columnist would like to congratulate himself on the occasion of his tenth wedding anniversary, June 6. To which **Ol' Ragarm** remarked: "You mean she's put up with you for a whole decade?"

PLANETARY ASSOCIATES, under the aegis of astrologer **Robert Giararaffano**, is throwing an Astro-Disco party at Les Mouches on June 10 at 8 p.m. A spokesman for PA says Les Mouches' disco room will be playing new disco product, while the restaurant side of the establishment will be rife with astrologers, tarot readers, numerologists, palmists, psychics—50 all told—plying their trade to the strains of classical music. "The music will create the environment," the spokesman points out. "This is a progressive way of introducing astrology to the public." A limited number of advance tickets, on sale at \$12 per person, can be reserved by calling 212-355-2244 or by sending a self-addressed, stamped envelope with a check to Planetary Associates, 10 East End Avenue, Apartment 5-B, New York, N.Y., 10028. For information called 212-355-2244 or 914-634-6950. The Astro-Disco is

part of PA's three-part summer extravaganza, the second installment being the Astro-Cruise up the Hudson under a full moon on August 8 and an evening at a planetarium, date yet to be announced.

SOFTBALL NEWS: The Flashmakers' eight-game winning streak came to a halt last week when a sea of mud and the Phoenix Mutuel Birdbrains combined to down RW 9-7 in a league contest in Central Park. The loss dropped RW to second place in the league with a 1-1 record, and left the team's season record at 9-2 ahead of a crucial battle against IT&T on June 11. In the abbreviated (five innings) contest, the teams changed fields twice before a pitch was thrown in a futile search for dry land; the lead changed hands three times; and there were two ties before time ran out.

In other softball news, word has leaked out that **Meat Loaf** was struck in his non-pitching hand by a wicked line drive while hurling for his team in the New York Show Business League on April 26. First aid was reportedly rendered by a nearby Sabrett hot dog vendor who slapped an ice cube on Meat's wounded digit. He finished the game, leading his team to an easy 16-6 win. The Meat Loaf team is undefeated in two league games this season. How about a game, guys?

Bette & the Boys



Atlantic Records artist Bette Midler has been on a non-stop production schedule, moving from filming "The Rose" into Atlantic Studios for her new single, "Married Men." The single will be followed by Bette's sixth Atlantic lp, slated for a July release. She is seen here at Atlantic Studios in New York City with her producer Arif Mardin and Atlantic president Jerry Greenberg.

Polygram Promotes Two

■ **NEW YORK** — Jack Kiernan, vice president of sales for Polygram Distribution, has announced the promotions within the Boston branch of Jim LaFrance to marketing manager and David Leach to salesman.

As Boston's marketing manager, LaFrance will supervise all aspects of advertising, merchandising and marketing for Polygram Distribution in the six New England states and central New York State.

LaFrance has been with Polygram Distribution since March

1978, serving as a salesman in the greater Boston market. Prior to joining Polygram Distribution, he worked for ABC Records' New England office, first as a salesman and more recently as branch sales manager.

In a related move, Leach will assume LaFrance's previous sales territory of the greater Boston market. Leach has been with Polygram Distribution since 1977, serving as a merchandising/sales specialist.

Both LaFrance and Leach will continue to report directly to Paul Wennik, Polygram Distribution Boston branch manager.

CopyWrites

 (Continued from page 38)

leash of "When I Dream" by Jack "Cowboy" Clement is hitting the charts in various territories.

HAPPY: Jim O'Loughlin, new VP at Heath/Levy, reports his company publishes the rising **Saint Tropez** single "One More Minute" (MCA) as well as three other tunes on the lp . . . **Stanley Mills** at September/Galahad, reports he recently had two songs on the country singles chart, "Darlin'" by **David Rogers** (note the Frankie Miller version) and "Disneyland Daddy" by **Paul Evans** . . . **Jule Styne** was last week the honored subject of a 90-minute **Merv Griffin** Show. **Betty Comden/Adolph Green**, **Sammy Davis**, **Marvin Hamlisch** and **Ethel Merman** stopped by the set . . . BMI hosted a bash recently to honor **Mel Mandel** and **Norman Sachs**, lyricist and writer of the Broadway hit, "My Old Friends." The two have been working together, very successfully, since 1964 . . . Are you ready for a disco version of **Andy Williams'** "Love Story"? It's coming your way soon.

Radio Replay

 (Continued from page 22)

to attend cocktail parties. For some in large markets these parties are way to numerous, but they're a part of the glorious show business life you have chosen for yourself. I will share with you some Big Apple helpful hints on how to act and when to leave. No matter what the weather is, if you're not sure you want to stay long, don't bring a coat. The getting of the coat is the surest dead giveaway that you've got exit on your mind. Most parties move counterclockwise, most people shake hands with their right hand, except some on the west coast give you a lefthanded Hollywood type of hand shake, since their drink is a glass of French water, of course, with a slice of lime. Both coasts are into imports; east coast Russian vodka; west coast French water; midwest a fire brewed beer or a boilermaker; in the south the beverage usually has some sort of flower or plant in a tall glass. Let's move on to the name tag; this is a fine way to let everyone know who you are and where you're from, but don't forget to take it off when leaving, otherwise the people on the bus wonder why you're so proud of your name and position.

The best reason for leaving, if you are called upon to explain, is that you came to their party first and must rush to another one for which you are an hour late. Being late is the fashionable thing to do, but not always the wisest, since if you're there early you know where everybody is standing and in which way to move to avoid someone you don't want to talk to. If you come in late, that person can nail you at the door. Well that's it for your McIntyre lesson number one in attending a party. I have to go now—I'm not leaving—I've just got to make a phone call. I'll be right back.

Fleetwood Mac Digital Sessions

(Continued from page 3)

aspect of production has affected sessions, "and document it very carefully. Any intercuts you might have just done with a razor blade on a conventional machine, you now have to do on a special machine. That's the only major inconvenience . . . We're always chopping and changing and splicing tapes, so if there are any intercuts or certain types of fades, we'll either have to do it analog or go to Salt Lake City."

The significance in Fleetwood Mac's decision to employ digital techniques extends beyond the multiple-platinum sales guarantees provided by their prior successes on "Fleetwood Mac" and "Rumours." The band itself has been vocal in its past concern for upgrading the quality of its finished lps and tapes beyond industry norms — a fact underscored after the release of "Rumours," and subsequent reports in consumer press that the hit group had incurred substantial added costs in its efforts to insure that final mastering and plating wouldn't undercut the sonic quality of the finished master tape.

For the much-anticipated followup effort, the band was thus interested in exploring any production alternatives providing added control over the finished product quality. "From the time any piece of music gets handed over to the pressing plants," comments Fleetwood, "with all the lack in quality control common to pressing mass numbers, you're really looking at something that isn't at all up to spec, in terms of what the consumer ends up with . . . As a band, and as people involved in the production itself—that includes Richard [Dashut] and Ken [Caillat], our co-producers, and the rest of us—we've always been aware that there's all sorts of things that might be done, even against the pressure to finish the project, to upgrade quality."

Fleetwood himself points out that the process has been aided by the group's platinum credentials, admitting that the sales leverage of past lps provides crucial clout. "There are things that you can insist upon getting done in our position. But we're using that manipulative power in a positive way, to show people things can be achieved with respect to better quality."

He also credits the group's label; Warner Bros., with mounting its own conscientious effort to upgrade quality control, and adds that the band itself has monitored its past experiences with different pressing facilities—a study that has led to specific

plans for controlling which pressers will be involved with producing the new album.

The digital connection was consequently less a matter of consciously experimenting with this much-touted new approach than a question of considering a number of alternative mixing systems. "We were just open to a whole run of suggestions," Fleetwood says. "We'd had a lot of feedback from the people over at Soundstream, so when we got involved with digital we were already familiar with them . . . Obviously, we were aware of the likelihood that digital is the way it's going, in terms of how records will be cut in the future . . . [But] none of this was originally recorded using digital equipment; it's purely in the mix-down."

Both Fleetwood and Village maintenance chief Phil Mendelson confirm that original mixing plans had actually called for analog as well as digital gear, with an eye toward comparing the Soundstream with both conventional quarter-inch analog tape mastering gear and two new customized analog designs employing special half-inch recording heads — thus doubling the surface area of the tape, and tackling chronic noise and distortion problems via the recording medium, rather than the electronics—before deciding to concentrate on digital.

Mendelson notes that the studio has an engineering sample of a new half-inch head stack unveiled at the recent AES convention by Ampex, on loan from the manufacturer. The studio has ordered a production model of the head, which it expects in a month. Additionally, a second half-inch analog format is already installed at the studio, consisting of a Studer transport, equipped with customized elec-

tronics and a special head which, like the Ampex design, doubles the tape width. That unit, dubbed "Super Master," is on loan from its developers, Mobile Fidelity Sound (the audiophile concern behind the Original Master Recording audiophile lp series) and JC Audio Labs, headed by John Curl.

Although Mendelson says the "Super Master" unit is unlikely to be used during the Fleetwood Mac project, owing to additional adjustment and testing, he does plan to let the band compare the new half-inch Ampex head. Right now, though, he says that comparison will only be for test purposes, not actual mastering. But the studio's interest in interim analog improvements, as well as eventual digital techniques, is keen.

"We're going very cautiously," he said of the Village's initial sessions with these new designs. "Digital is inevitable; it's only a matter of time before that's the way we'll go, along with everyone else . . . But right now there really isn't a digital system on the open market; they're all being provided on lease or loan, and in limited numbers." One of the factors behind the gradual market entry is cost, another major consideration for studio businesses. As a result, "What we're looking into at this point is the potential for the half-inch analog medium as well."

Although he's withholding a head-on comparison between digital and analog until the studio has had added exposure to the half-inch format, Mendelson says the studio feels there may be different advantages with each approach, making choice between those systems, at their present state of development, dependent on the type of production demands dictated by the specific project.

Kelly to Infinity



Singer-songwriter-guitarist Tom Kelly, former member of Fool's Gold, has signed a long-term worldwide recording agreement with Infinity Records. Present at the signing are, from left: Bud O'Shea, Infinity vice president and general manager; Ron Alexenburg, Infinity Records president; Tom Kelly; and John Baruck, Kelly's manager. Kelly's debut Infinity album is set for Fall release.

Prices Holding Steady

(Continued from page 6)

Georgia and Alabama, disagreed. Libman said, "I don't think it's affected trade at all. I'd like to say that there are less dollars being spent or less product being bought or less units being sold, but it's not so. I feel that on a legitimate piece of product be it \$8.98 or \$7.98, the same number of units are being sold."

While the \$8.98 price has continued to be a topic for discussion, the survey showed a strong consensus of retail operations selling the higher priced lp at a regular shelf price of approximately \$6.99 with another outlet selling it at \$7.99. Sale price on the \$8.98 ranged from a low \$4.69 to \$6.29 with the majority selling at approximately \$5.78. All retailers remained competitive in their markets, however many spoke of avoiding the deep discounting fever prevailing in the east should it enter into their markets.

Chris Stewart, VP of sales for Record Bar stores and the Tracks superstores located in the east and southern United States, said, "Record Bar has never been one to believe in deep discounting. We would stay out of it if at all possible."

With the trend of overbuying and high returns seemingly on the downswing, according to most retailers, business appears to be coming around. "Slowly," said Don Simpson, director of purchasing for Father's & Sun's (Karma Record Stores/Indiana), "But not near fast enough. But it's showing signs of picking up."

1812's Dulberger added, "I am very enthused by just talking with WEA and CBS about the tremendous amount of key product they have coming out. I only feel that it can get better. However, I haven't really seen any tremendous creative ideas coming out of the record companies. I don't see anything unusual or different to stimulate additional business for retailers for this second quarter except for new product coming out. I think that it's the responsibility of the record companies to spread out new product coming out not just for the one quarter, but all year around. I don't know if the manufacturers have control of it either."

Phonogram Ups Lindner

■ CHICAGO—Dennis McCarthy, vice president/finance for Phonogram, Inc./Mercury Records, has announced the appointment of Jeannette Lindner to the post of controller for the firm. Lindner joined Phonogram/Mercury in the accounting department.

Passport Leaves Its Stamp

■ NEW YORK — Passport played four shows at New York's Bottom Line on May 25 and 26. Passport is a jazz-rock group similar in approach and technique to the numerous fusion groups that were influenced by John McLaughlin's Mahavishnu Orchestra, with one crucial difference: they are German.

Klaus Doldinger, saxophone, keyboards and leader of the group, was a major figure in the German jazz scene during the mid-sixties. The original Passport—the name was taken from the title of an early Doldinger album—combined an earnest rock feeling with a jazz vocabulary and elements of "progressive music," e.g. echo-plexed saxophone. After a series of personnel changes, the group settled on its present form, and sound, Willy Ketzner, drums; Dieter Petereit, bass; Hendrik Schaper, keyboards; Kevin Mulligan, guitar.

Passport shares many of the triumphs and problems of post-Mahavishnu fusion groups. There is the familiar funky piano, technoflash guitar, and fast boogaloo drum patterns plus the wild card of Doldinger's saxophone playing.

Technical Brilliance

The aims of jazz-rock seem widely different from the goals of both rock 'n' roll and jazz. These pre-fusion forms strive for an intense emotional realization, but jazz-rock hopes to achieve technical brilliance and complexity.

Passport are very much a comical brilliance and complexity.

controlled playing, with solos that drew heavy response from the enthusiastic audience. Doldinger's unaccompanied tenor sax solos and suprisingly lyrical synthesizer playing were the high point of the evening, providing a pleasant contrast, having a specific melodic flavor beyond sterile virtuosity.

Steven Blauner

Atlantic Taps Cantwell

■ NEW YORK—Jim Cantwell has been appointed to the newly-created position of manager of field artist relations for Atlantic Records. The announcement was made by Atlantic artist relations director Perry Cooper, to whom he reports.

Prior to joining Atlantic, Cantwell was assistant to the director in charge of communications at the Placement & Career Development Center of St. John's University (Jamaica, New York). Since 1970, he has been with the American Forces Radio Network, serving as disc jockey, feature news reporter and assistant station manager.

Midsong Taps Ruppert

■ NEW YORK — Rondi Ruppert has been named national radio promotion manager at Midsong Records, it was announced by Tony Gioe, Midsong's promotion director.

Before joining Midsong, Ruppert was national promotion director at Butterfly Records. She was also with Private Stock Records as national secondary promotion director.

Columbia Signs The Laughing Dogs



Bruce Lundvall, president, CBS Records Division, and Jack Craig, senior vice president & general manager, Columbia Records, have announced that The Laughing Dogs have been signed to the Columbia label. The group's self-titled lp, produced by Bruce Botnick, is scheduled for release in June. Pictured at Columbia's New York offices are, from left: Bruce Lundvall, pres., CBS Records Division; Paul Atkinson, dir., contemporary music, Columbia east coast a&r; Mickey Eichner, VP, east coast a&r, Columbia (standing); Jack Craig, Sr. VP and general manager, Columbia; Carter Cathcart, Moe Potts of the Laughing Dogs; Frank Breuer, management; James Leonard, Ronny Carle of the Laughing Dogs; Jim Koplik and Shelly Finkel, Cross-Country Concerts Management; Joe Mansfield, VP, marketing, Columbia; and Bob Willcox, assoc. product manager, Columbia.

Record World Imports

By JEFFREY PEISCH

■ NEW CLASH: The song of the week (and perhaps the song of the century) is "Capital Radio" (CBS), from the new Clash "Cost Of Living" ep. Known and loved as a classic by Clash fans for some time (copies of an old, out-of-print recording of the song have sold for up to \$50), the song is released here in a new version. Beginning with a (mock?) acoustic guitar, "Capital Radio" captures the intensity and passion of the group's live shows better than any of their previous recordings. Mick Jones' guitar is transcendent and Joe Strummer's singing (especially his "dub" singing at the end of the song) is exhilarating. The 4-song ep also contains "Gates Of The West," "Groovy Times" and a great version of "I Fought The Law."

NEW DEALS: Four overseas labels have signed (or will soon sign) distribution and marketing deals with American companies, making future product available domestically. Virgin Records, marketed by Atlantic and Epic in the past, but without an American distributor for the last few years, will be distributed by Atlantic again. The first Virgin/Atlantic release will be an album by the Records whose single, "Starry Eyes," has done well as an import. Virgin will also be releasing the debut record by their recent signing, the Kansas City group, Shooting Star . . . Radar Records, the English label of Elvis Costello and Nick Lowe, will have selected product marketed through Polydor in the future. Their first domestic release, sometime this week, will be a Bram Tchaikovsky record. His highly-touted singles, "Sara Smiles" and "Girl Of My Dreams," have done well as imports also. Radar albums "Soldier-Talk" by The Red Crayola and "Y" by the Pop Group, will not be released here. (More about them later.) . . . The specifics of the Stiff/CBS deal are now confirmed. As conjectured for several weeks, Rachel Sweet will go to Columbia; Lena Lovich, Ian Dury and Ian Gomm will be on Stiff/Epic. Dury's new lp (with dozens of different cover designs) was just released in England as the #2 lp of the week . . . ZE Records, the varied and exciting French/English label, will have select product marketed through Buddah/Arista soon. First releases will be singles from the Contortions and the Oral Exciters in two weeks. Albums from the Contortions and James White And The Blacks (the disco incarnation of the Contortions) will be out sometime this summer. (More on this later, too). ZE projects for the future include a country and western album and work by the group Casino, produced by Blondie's Chris Stein.

THE BEAT: While we once identified disco by the consistent pounding drum, it is becoming increasingly clear that this factor alone does not make a disco song. Several bands are now using the disco beat on songs that share nothing else with full-production disco records. It is now more accurate to say that a song has a disco beat, rather than to call a song disco, merely because of the beat. (By the same token, if a song has a Latin beat, it is not necessarily a Latin song.) "Pop Muzik" (MCA) by M, currently the number 1 single in England, uses just this technique. It's a cute pop song with witty lyrics set to a steady, disco beat. Aside from the beat though, the song has none of the qualities that we normally associate with disco (lush strings, a chorus of vocals, and heavy synthesizers) . . . "Desire Me," by the Doll ("Beggars Banquet") is another record in this vein. Out for several months now, the song is a huge success in Canada; comparisons to Blondie and Lena Lovich have been made. "Desire Me" is available as either a 33 rpm or 45 rpm 12-inch (don't ask me why) . . . James White and the Blacks' "Contort Yourself" (a ZE 12", and the label's largest selling record) has been called "punk/disco/jazz" by some. Held together by a furious drum and bass beat, the song features a dissonant-but-funky guitar rhythm, White's violent screaming and his zany, avant-garde jazz-style saxophone wailing; it is a classic.

ALBUMS: You've heard of new wave, and you may have heard of no wave; well now there is avant wave, and its chief spokesmen are groups like The Red Crayola and the Pop Group, who each have new releases on Radar. While the two groups have distinctive sounds, they are similar in some respects. Much of their music is dissonant and without rhythm; some of it is downright cacophonous. Bits and pieces of Captain Beefheart (large pieces), Soft Machine and Pere Ubu can be heard in the two groups' music. (Members of Pere Ubu play on the Red Crayola album). One should know what they're getting into before rushing out for these records . . . Harvest has released a com-

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England

By VAL FALLOON

■ LONDON—Is the name "saleman" dying? In the past few months, in some cases even longer than this, record companies have been changing their approaches to dealers, who had complained of being the neglected end of the marketing chain. At first, singles sales promotions teams appeared, with EMI leading the way. Recently EMI's licensed repertoire division changed its format to set up singles and albums promotion teams. Other companies have similar structures and now Arista and Chrysalis, who share a sales force—tandem—has switched to weekly calls nationwide, with variations in certain areas. With product trimmed, this is planned to give sales personnel the opportunity to visit more shops more often. Former Pye executive **Richard Jakubowski** formed a sales promotion company (Music Sales) which has since expanded to include a special disco service. The majors all appear to be using Music Sales' facilities, mailing three singles a week into about a thousand outlets. When dealers are given whatever a company cares to hand out—poster, T shirts, stickers and so on—plus records to listen to, rather than being sent packs through the mail, it has to improve the retailers' attitude to the company and the record . . . Arista will see that some of its product is re-promoted under its new arrangements. Marketing chief **Denis Knowles** said, "I think the name salesman is dead—we should be talking about field marketing men covering sales and media." Music Sales, though, does not sell works only a back up to company salesmen and recently registered its hundredth chart record. Companies using its facilities include Charisma, K-Tel, Bronze, Loge and, mainly EMI . . . K-tel, incidentally, is still broadening its area of operation to fight back against ventures into TV merchandising by the majors, who are producing their own compilations, some of them jointly. K-tel will shortly announce a venture into the singles market which is expected to carry on booming.

UNCOMMON MARKET: **Showaddywaddy**, the top revival band recently re-signed to Arista Records worldwide, has negotiated an unusual deal for European countries where Arista is licensed to EMI. Apparently, the band preferred not to go through EMI territories and instead asked for a special clause in the contract which would permit them—via Arista—to find other companies. Though this has been approved by EMI it is, at the least, an unusual occurrence. Showaddywaddy has had several U.K. hits and is big in Australia with some U.S. success. Its ability to swing this deal is an indication of its status at Arista. The band will now be heavily promoted in Europe and a trip to iron curtain countries such as Poland is scheduled for November . . . RCA Records and Manchester band **Sad Cafe** have agreed to settle their differences out of court. The lawsuit arose when the band was accused of trying to get ahead of RCA U.K. by sending a master tape of its new lp to its U.S. company, A&M. It was thought that the band was planning to sign to another U.K. major. The band, in the first high court hearing, denied this, and has now agreed to hand over masters to RCA in exchange for a cash sum and an advance against royalties. But the dispute goes on, with RCA seeking to hold Sad Cafe to its contract for further delivery of product and Sad Cafe claiming its contract with RCA is now invalid. Ironically, the band's best seller to date was a compilation of two earlier RCA lps, released on A&M in the U.S., which had considerable success there. The band's management now claims that it is dissatisfied with the way RCA U.K. has conducted its affairs regarding the band. RCA's main concern was that tapes should be delivered simultaneously to avoid import problems from the U.S. . . . Imports are scaring several companies here. The low dollar rate has meant parallel imports cutting into U.K. major's share of the market—not to mention chart status, worst threat recently has come from a Canadian organisation called Cash. This one-stop/exporter recently hired a hotel suite in Manchester and invited buyers to view its extensive catalogue. Canada is now a solid source of competing product because of the "soft" Canadian dollar.

SIGNING SPATE: **Bill Haley** has re-signed with Sonet Records, the company he has been with worldwide since 1968. First product under the new long term deal is a version of the rock classic "Hail Hail

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Germany

By JIM SAMPSON

■ MUNICH—Though the official annual report of performance right society GEMA is not due for another week or so, some details have been leaked by executive board members. Total 1978 royalty collections of 406 million marks (\$213 million) represent a 14 percent increase over 1977. For the first time, foreign receipts grew faster (13 percent) than the amount paid to foreign partners (up 7 percent). In music royalties, however, West Germany still has a balance of payment deficit: 48 million marks were paid out against foreign receipts of 30 million.

SCORPIONS BREAK BIG INTERNATIONALLY: After a wildly successful U.K. tour, the Hannover-based **Scorpions** have become Germany's current bestselling international rock export. Already number one in France and top ten in Scandinavia with the new "Lovedrive" album, touring propelled the lp into the upper strata of U.K. sales. On "Love-drive," the Scorpions serve up heavy metal with more than enough melody and refinement to appeal to a wide spectrum of tastes and markets. Japan was conquered before Europe. During the group's sold-out Japanese tour this week, producer **Dieter Dierks** and the Scorpions will pick up gold discs for the "Virgin Killer" album. Due this summer is a U.S. tour.

TEUTONIC TELEX: WEA marketing chief **Johann Speyer** sees steady improvement in the German sales outlook for U.S. disco; after an initial slow start, the **Pointer Sisters** broke onto the charts with "Fire," now followed by new Pointer and **Sister Sledge** singles. And WEA pushed **Chic** into the top ten . . . CBS putting marketing muscle behind the new **ELO** "Discovery" album, including special in-store promotion . . . The **Alan Parsons Project** is showing amazing sales staying power: the Arista albums "Pyramid" (52 weeks) and "I, Robot" (96 weeks) are both bulleted in the top 30 . . . **Helen Schneider** getting heavy RCA promotion and much press attention on her tour here; on stage, the New York songstress shows tremendous vocal talent, but should she be playing large (2500) halls at this stage of her career?

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO — OPEN INVITATION DEPT.: We received a rather angry phone call from **Brian Robertson**, head of the Canadian Recording Industry Association, a month or two back. He was fuming about a couple of unkind words we had allowed into print about the televised Juno Award proceedings. We mentioned at the time that he had some valid points to raise and asked that he put them into a letter which we could then print. He paused . . . declined the offer and no more was said. Recently however, Robertson wrote a letter to the editor of RPM, a Canadian trade magazine, and took a pot-shot at an anonymous columnist for a U.S. trade publication who had the nerve to criticize the Juno telecast before it had even taken place. Well, we're not too happy about being anonymous (yes, it was this column), but we're even less happy about the fact that Robertson won't put his money where his mouth is. If this column has unjustly tarnished the name of the Juno Awards, then Brian has a responsibility to address this column, just as we have a responsibility to print his reply.

BREAKFAST IN CANADA: **Supertramp**, as usual, is selling albums in Canada as though they were vinyl bibles. In several key markets, Sam The Record Man retail locations, in conjunction with A&M, hit upon a neat consumer-oriented promotional idea. Album buyers were treated to a free breakfast . . . at some stores, hundreds of them. It's a pretty expensive idea, but then Supertramp broke here a few years ago in a huge way. They're expected to draw about 90,000 people to their two shows at the CNE Stadium later this summer, part of their cross-Canada tour.

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England (Continued from page 108)

Rock 'N' Roll." Haley will start work on a new lp in the U.S. shortly . . . New English act, **Ritz**, has signed to Epic via a licensing deal with Park Lane Records, the company that also handles another recent Epic signing, **Aviary**, as well as being the American label for the **Fabulous Poodles**. Ritz is a U.K. based black disco band. First single is the **Little Eva** hit "Locomotion," released June 15 . . . Virgin has signed **Local Operator** to a long term worldwide recording and publishing deal . . . The **Sinceros**, who recently joined the Epic stable have now signed to April Music, CBS' publishing offshot. The debut lp is out July 6, titled "The Sound Of Sunbathing" . . . Young south London mod group the **Chords** become the third act signed to **Jimmy Pursey's** P Productions. Product will be distributed through Polydor . . . Polydor has also penned the **X-Daydreamysts**, a Belfast band who recently supported **Thin Lizzy** on two London dates . . . The **Edge** has signed a recording deal with **Phil Presky's** Hurricane label, distributed through WEA . . . New artists for DM Records is **Richard Orange**. His first single is "Supernatural" . . . Decca Records has inked young black band **Spokey** with new single "Someone Ought To Write A Song About You Baby" . . . Chappell Music has signed a three-year deal with Aviator Music Ltd. for all material by **Clive Bunker**, **Mack Lancaster**, **John Perry** and **Mick Rogers**. The band records for Harvest; the debut lp, "Aviator" was released simultaneously in the U.K., the U.S., Germany and Scandinavia . . . EMI songs has signed **Simple Minds** to a worldwide deal, excluding the U.S. The band's new Zoom lp, "Life In A Day," is currently charting, as is the single of the same name . . . EMI songs has also penned **Punishment Of Luxury**, a U.A. recording band. The deal is worldwide to Screen Gems-EMI Music.

Canada (Continued from page 108)

AND SPEAKING OF TOURS: Despite the sagging Canadian dollar (yes, it still droops around 86¢ U.S.), several major domestic and foreign acts intend to rake in some Canuck currency this summer. While there will be fewer outdoor extravaganzas in major markets, there will be more tours which hit some smaller urban centers. Aside from the above-mentioned Supertramp tour, extended visits will be made by **Streethart** (now underway), **Goddo**, **The Cars**, **The Hollies**, **Cheap Trick**, **Prism** and **Burton Cummings**.

BITS'N'PIECES: RCA's annual 25 Year Club dinner/reception was held recently and two RCA salesmen, **Ken MacGregor** (Ontario) and **Hanson Josey** (Maritimes), were awarded with gold watches and gold 25 Year pins. In this business anyone who remains that stable for 25 years deserves an award. The Academy of Country Music Entertainment has announced its annual convention will be held September 17-21, 1979 at Toronto's Skyline Hotel. The week of activities is currently being planned by a five man committee consisting of **Bob Cousins**, **Johnny Burke**, **Bill Johnson**, **Gord Ambrose** and **Bill Anderson**. **Downchild**, now finding themselves a hot item thanks to the fact the **Blues Brothers** popularized some of their repertoire, recently completed a tour with **Dr. Hook**. Members of Downchild were not amused, we hear, by the fact that the tour promoters had mis-billed the band in their TV advertising in at least one market.

Germany's Top 10

Singles

- BORN TO BE ALIVE**
PATRICK HERNANDEZ—Aquarius/Teldec
- GENGHIS KHAN**
GENGHIS KHAN—Jupiter
- SOME GIRLS**
RACEY—RAK
- HEART OF GLASS**
BLONDIE—Chrysalis
- SAVE ME**
CLOUT—Carrere
- IT'S A HOLI-HOLIDAY**
BONEY M.—Hansa Intl.
- SO BIST DU**
PETER MAFFAY—Telefunken
- RUF TEDDYBAER EINS-VIER**
JONNY HILL—RCA
- ONE WAY TICKET**
ERUPTION—Hansa Intl.
- DOES YOUR MOTHER KNOW**
ABBA—Polydor

Albums

- VOULEZ-VOUS?**
ABBA—Polydor
- BREAKFAST IN AMERICA**
SUPERTRAMP—A&M
- SPIRITS HAVING FLOWN**
BEE GEES—RSO
- 24 ACCORDION HITS**
KIRMESMUSIKANTEN—RCA
- DIRE STRAITS**
DIRE STRAITS—Vertigo
- STAPPENWOLF**
PETER MAFFAY—Telefunken
- ANGEL STATION**
MANFRED MANN'S EARTH BAND—Bronze
- HENRY JOHN DEUTSCHENDORF**
JOHN DENVER—RCA
- TRAEUMEREIEM**
RICHARD CLAYDERMAN—K.Tel
- EIN TRAUM FUER ZWEI**
MANTOVANI—Decca

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

- SUNDAY GIRL** BLONDIE/Chrysalis
- DANCE AWAY** ROXY MUSIC/Polydor
- POP MUSIK** M/MCA
- REUNITED** PEACHES & HERB/Polydor
- DOES YOUR MOTHER KNOW** ABBA/Epic
- BRIGHT EYES** ART GARFUNKEL/CBS
- BOOGIE WONDERLAND** EARTH, WIND & FIRE WITH THE EMOTIONS/CBS
- ONE WAY TICKET** ERUPTION/Atlantic/Hansa
- KNOCK ON WOOD** AMII STEWART/Atlantic
- PARISIENNE WALKWAYS** GARY MOORE/MCA
- AIN'T NO STOPPIN' US NOW** McFADDEN & WHITEHEAD/Phila. Intl.
- THE COST OF LIVING (EP)** CLASH/CBS
- SHINE A LITTLE LOVE** ELO/Jet
- ROXANNE** POLICE/A&M
- MASQUERADE (EP)** SKIDS/Virgin
- HOORAY HOORAY IT'S A HOLI-HOLIDAY** BONEY M./Atlantic/Hansa
- THEME FROM THE DEER HUNTER** SHADOWS/EMI
- THE NO. 1 SONG IN HEAVEN** SPARKS/Virgin
- BOYS KEEP SWINGING** DAVID BOWIE/RCA
- HOT STUFF** DONNA SUMMER/Casablanca
- JIMMY JIMMY** UNDERTONES/Sire
- BANANA SPLITS (THE TRA LA SONG)** DICKIES/A&M
- LOVE SONG** DAMNED/Chiswick
- SAY WHEN** LENE LOVICH/Stiff
- RING MY BELL** ANITA WARD/TK

Albums

- VOULEZ-VOUS?** ABBA/Epic
- DO IT YOURSELF** IAN DURY & THE BLOCKHEADS/Stiff
- FATE FOR BREAKFAST** ART GARFUNKEL/CBS
- PARALLEL LINES** BLONDIE/Chrysalis
- LAST THE WHOLE NIGHT THROUGH** JAMES LAST/Polydor
- AT BUDOKAN** BOB DYLAN/CBS
- THE VERY BEST OF LEO SAYER**/Chrysalis
- MANIFESTO** ROXY MUSIC/Polydor
- BREAKFAST IN AMERICA** SUPERTRAMP/A&M
- THE BILLIE JO SPEARS SINGLES ALBUM** BILLIE JO SPEARS/UA
- SPIRITS HAVING FLOWN** BEE GEES/RSO
- BLACK ROSE** THIN LIZZY/Vertigo
- MONUMENT TO BRITISH ROCK** VARIOUS/EMI
- DIRE STRAITS** DIRE STRAITS/Vertigo
- OUTLANDOS D'AMOUR** POLICE/A&M
- THE UNDERTONES** UNDERTONES/Sire
- GO WEST** VILLAGE PEOPLE/Mercury
- BOOGIE BUS** VARIOUS/Philips
- WE ARE FAMILY** SISTER SLEDGE/Atlantic
- THIS IS IT** VARIOUS/CBS
- C'EST CHIC** CHIC/Atlantic
- LIONHEART** KATE BUSH/EMI
- GREATEST HITS VOL. 2** BARBRA STREISAND/CBS
- A COLLECTION OF THEIR 20 GREATEST** THREE DEGREES/CBS
- COUNTRY LIFE** VARIOUS/EMI

(Courtesy: Record Business)

Overseas Labels See Broader Distrib.

(Continued from page 3)

sign another marketing pact with Atlantic. Virgin has been without an American distributor for the last few years; the first Virgin/Atlantic release will be an album by the Records. ZE Records, a relatively new French/English label, has "all but signed" a distribution deal with Buddah/Arista. ZE/Buddah's first releases through Arista, 12-inch singles by James White and the Blacks and the Oral Exciters, will come in the next month.

Up until these signings, most product from Radar, Stiff, Virgin and ZE had been available only as imports. All four deals are based on a "first refusal" clause, although spokesmen from all labels involved stressed that the product marked for domestic release will be chosen as a result of discussion between the independent labels and American distributors. Product from the foreign labels not picked up by their American distributor could still be brought to this country via importers.

Each of the distribution deals is a combination of sound business philosophies and creative speculation. "CBS was attracted to the philosophy behind the Stiff label as well as the consistently good roster of artists they had built up," said a spokesman for CBS Records Division President Bruce Lundvall. "We think Radar has great taste," said Jerry Jaffe, Polydor artist development chief. "It's good and varied and we're excited about it."

Good Relationships

"With (ZE's) enthusiasm and know-how with the product and our relationship with Arista to market the product, I think our relationship will be great," said Art Kass, president of Buddah Records. Buddah has been heading almost entirely in the disco direction lately, and much of the product from ZE will be "disco-oriented." "We were one of the major reasons for Arista to expand their disco department," said Kass, "and the ZE product will be an exciting addition."

Picking and choosing which artists to market domestically will play a very important role in the success of the distribution pacts. "There is no doubt that some of (ZE's) product will not have a potential to sell here," said Jeffrey Vogel, the American representative of the label. "It's important that (Polydor and Radar) get excited about the same things," said Polydor's Jaffe. "And Radar has a lot of great product. We feel as though Bram Tchaikovsky and the Yachts (Radar/

Polydor's first two releases) are part of the family already."

"We're going to carefully choose what acts we think we can get going in the U.S.," said Kurt Nerlinger, the American promotion VP for Virgin. "The problem before (Virgin's last distribution pact was with Epic) was that we gave them some pretty inaccessible stuff that they didn't know what to do with. This time we're going to give Atlantic product that they want and can get excited about."

Three of the four overseas labels (Stiff, ZE and Virgin) have opened up offices in New York. Polydor senior vice president Dr. Ekke Schnabel said there was a good chance that Radar would open an office in this country in the future also. The U.S. representatives from ZE, Stiff and Virgin mentioned that it was important to have someone in this country to oversee the treatment of their artists. "It's important to supervise those with whom you pact," said Polydor's Dr. Schnabel. "People are saying 'we want to control our own destiny,'" he said. "It's important for me to be here to make sure everything happens the way it's supposed to," said Barry Taylor, general manager of Stiff America.

The signings of the 4 pacts represent a move that in some people's minds was a long time coming. "When people look for new things to happen, they look to England," said Taylor. "It is a scene of experimentation. The movement towards small independent labels has been going

on for some time; it's just taken the American companies this long to pick up on it."

A spokesman for Columbia Records echoed the same sentiments: "When you consider the success we've had with Costello and Lowe, it's easy to see that England is a very important creative center."

Asked if U. S. labels are looking overseas for new, independent labels, because of a shortage of American product, most label executives didn't see a trend. "We're always looking everywhere for good artists," said the Columbia spokesman.

"English acts have been signing with American labels for years," said Buddah's Kass. "What is different now is that we're signing labels now instead of individual artists. And these small labels started as production companies with just a few artist and grew. That's the trend: everyone has their own little production company." Polydor's Schnabel mentioned the same pattern. "What's happening now has happened before . . . the difference, the trend, is that now the artists are coming here as finished product, already on their own label.

"This is good for the American distributors for two reasons: he already has a finished product and he has a documented success. If a British label can come to us and say 'We've been successful in other places with this' and have the product right in their hand, that's different than a band coming to us with nothing."

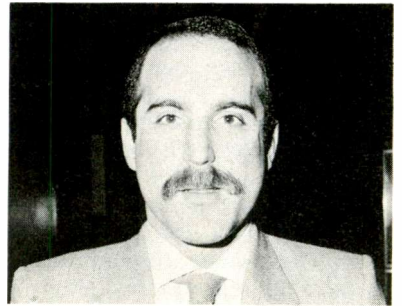
RCA Signs The Gentlemen, Quiet Fire



RCA Records has announced the signing to exclusive contracts of The Gentlemen and Quiet Fire, two west coast-based groups to be produced by Clarence McDonald of Pacific West Management, Inc. The announcement was made by Edward DeJoy, division vice president, popular a&r, west coast, RCA Records, who noted that both groups are now in studios and each will have recordings for release in the near future. The groups are gathered here with RCA Records and Pacific West Management executives for the official pact signing. Seated on either side of Pacific West president Willie L. Scott are Johnnie J. Metters and Wayne A. Reed of The Gentlemen. In the second row (from left) are Quiet Fire's Marvin Clady and Claude Belle; Ransom Turner, a Pacific West Management writer; Kenneth D. Towns of The Gentlemen; DeJoy; Ricardo V. Crawley of The Gentlemen; Martin Olinick, RCA's director, business affairs and a&r administration, west coast; Philip E. Jones of The Gentlemen; and Quiet Fire's David Buchanan and Willie Steel. In the third row are Pacific West writer Kevin Thomas; Clarence McDonald; and Quiet Fire's Bobby Turner.

Hutkin to Pickwick

■ MINNEAPOLIS — Eric Paulson, rack sales and services vice president for Pickwick International, has announced the appointment of David Hutkin to the newly created position of national merchandising director.



David Hutkin

Locating in Pickwick's Minneapolis headquarters, Hutkin will be responsible for the development and implementation of all merchandising/marketing concepts for Pickwick's Rack Division. Hutkin comes to Pickwick from A&M Records' Boston office, where he served as marketing director in charge of the New England and up-state New York areas.

WEA Taps Gordon

■ PHILADELPHIA — WEA Philadelphia regional branch manager Pete Stocke has announced the appointment of Brent Gordon as district manager for the Baltimore/D.C./Virginia market.

Gordon returns to WEA after having spent a year at Polygram as a branch manager. A fifteen-year veteran of the record industry, he started as a sales representative for Margold Distributing in Baltimore. This was followed by eight years with Schwartz Brothers, where he spent six years as a sales representative and two years as merchandising manager for the Harmony Hut chain. In 1973, Gordon joined WEA as sales representative for the Baltimore/D.C. market.

Gordon, who will be headquartered at WEA's Baltimore/D.C./Virginia sales office (9200 Edmonston Rd., Greenbelt, Md. 20770), will report directly to Stocke.

ASI, RCA Set Pact For Canadian Distrib.

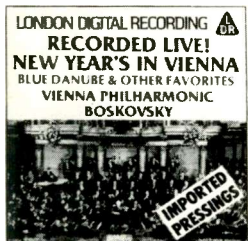
■ MINNEAPOLIS — Dan Holms, president of ASI Records, has announced that the label has concluded an agreement with Ed Preston, vice president of RCA Records Ltd. in Canada, calling for the distribution of ASI product throughout the Canadian territories on an ASI (distributed by RCA) label.

The long-term pact calls for the immediate release of current ASI product including the debut lp by Hush.

Classical Retail Report

JUNE 9, 1979

CLASSIC OF THE WEEK



NEW YEAR'S IN VIENNA

BOSKOVSKY

London Digital

BEST SELLERS OF THE WEEK*

NEW YEAR'S IN VIENNA—Boskovsky
—London Digital

BEETHOVEN: SYMPHONY NO. 3—
Giulini—DG

BRAHMS: GERMAN REQUIEM—
Te Kanawa, Weikl, Solti—London

BRITTEN: PETER GRIMES—Vickers,
Harper, Summers, Davis—Philips

KOTO FLUTE—Wilson—Angel

**MASCAGNI, LEONCAVALLO:
CAVALLERIA RUSTICANA,
PAGLIACCI**—Pavarotti—London

MASSENET: CENDRILLON—
Von Stade, Gedda, Bastin, Rudel—
Columbia

PUCCHINI: TOSCA—Freni, Pavarotti,
Milnes, Rescigno—London

VERDI: UN BALLO IN MASCHERA—
Caballe, Carreras, Davis—Philips

SAM GOODY/EAST COAST

ANNIE'S SONG—Galway—RCA

BEETHOVEN: SYMPHONY NO. 3—DG

BRITTEN: PETER GRIMES—Philips

MASSENET: CENDRILLON—Columbia

NEW YEAR'S IN VIENNA—London Digital

PACHELBEL: KANON—Muenchinger—
London

ITZHAK PERLMAN: VIRTUOSO VIOLINIST
—Angel

PUCCHINI: TOSCA—London

VERDI: UN BALLO IN MASCHERA—
Philips

KARAJAN CONDUCTS WAGNER—
Angel Sonic 45

KING KAROL/NEW YORK

BRITTEN: PETER GRIMES—Philips

KOTO FLUTE—Angel

GLASS: EINSTEIN ON THE BEACH—Tomato

KHACHATURIAN: GAYNE BALLE—
Columbia

LEHAR: THE MERRY WIDOW—Sutherland,
Krenn, Bonyng—London

MASSENET: CENDRILLON—Columbia

NEW YEAR'S IN VIENNA—London Digital

PUCCHINI: TOSCA—London

**SHOSTAKOVICH: LADY MACBETH OF
MTSENSK**—Vishnevskaya, Rostropovich
—Angel

VERDI: UN BALLO IN MASCHERA—Philips

SPECS/MIAMI

ANNIE'S SONG—Galway—RCA

BARIOS: GUITAR MUSIC—Williams—
Columbia

BEETHOVEN: SYMPHONY NO. 3—DG

LIONA BOYD PLAYS GUITAR—Columbia

BRITTEN: PETER GRIMES—Philips

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

NEW YEAR'S IN VIENNA—London Digital

**ITZHAK PERLMAN: VIRTUOSO
VIOLINIST**—Angel

PUCCHINI: TOSCA—London

VERDI: UN BALLO IN MASCHERA—Philips

ROSE DISCOUNT/CHICAGO

BACH-BUSONI: TOCCATA, OTHER PIECES
Rubinstein—RCA

BEETHOVEN: SYMPHONY NO. 3—DG

BRAHMS: GERMAN REQUIEM—London

BRUCKNER: SYMPHONY NO. 8—Jochum
—Angel

COPLAND: APPALACHIAN SPRING—
Davies—Sound 80 Digital

FIEDLER'S GREATEST HITS—RCA

KOTO FLUTE—Angel

MASSENET: CENDRILLON—Columbia

NEW YEAR'S IN VIENNA—London Digital

VERDI: UN BALLO IN MASCHERA—
Philips

JEFF'S CLASSICAL/TUCSON

ARIA AMOROSO—Baker, Marriner—
Philips

BACH: TOCCATAS—Gould—Columbia

A TRIBUTE TO E. POWER BIGGS—
Columbia

BRITTEN: PETER GRIMES—Philips

GO FOR BAROQUE—Victoria

**MOZART: PIANO CONCERTOS NOS. 25,
27**—De Larrocha, Solti—London

**MUZYSKI, CRESTON, PISTON:
ORCHESTRAL PIECES**—Hull—Laurel

PUCCHINI: TOSCA—Philips

ANGEL ROMERO ON GUITAR—Angel

FREDERICA VON STADE IN RECITAL—
Columbia

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: SYMPHONY NO. 3—DG

BRAHMS: GERMAN REQUIEM—London

BRITTEN: PETER GRIMES—Philips

CHOPIN: PIANO CONCERTO NO. 1—
Zimmermann, Giulini—DG

KOTO FLUTE—Angel

KHACHATURIAN: GAYNE BALLE—
Columbia

MASSENET: CENDRILLON—Columbia

PUCCHINI: TOSCA—London

**TCHAIKOVSKY: ORCHESTRAL SUITE
NO. 3**—Thomas—Columbia

VERDI: OVERTURES—Abbado—RCA

* Best Sellers are determined from retail lists of the stores listed above, plus the following: Korvettes/East Coast, Record World/TSS/New York, Discount Records/Washington, D.C., Record & Tape Collectors/Baltimore, Laury's/Chicago, Cactus/Houston, Sound Warehouse/Dallas, Radio Doctors/Milwaukee, Cutler's/New Haven, Tower/Los Angeles, Odyssey Records/San Francisco and Tower Records/Seattle.

CRI and Louisville To Join Forces

By SPEIGHT JENKINS

■ NEW YORK — Two of the most distinguished names in contemporary recording, Composers Recording, Inc. (CRI) and Louisville Orchestra First Edition Records, have announced a merger. Both are tax-exempt organizations and have an unequalled record of presenting the most important contemporary composers. Louisville, for many years led by Jorge Mester, recorded some standard music with its orchestra, but its greatest output has been contemporary. Last summer it was feared that the contemporary music collection of Louisville might not be continued, indeed that further recording by the orchestra was in some question. The merger of the label with CRI no doubt means that such problems have been ironed out.

CRI deserves more space in this section than it receives, except that its records do not often make the retail charts. Success, however, is sometimes as much a question of distribution and pushing by retailers as the product itself, and a look at the CRI catalogue warrants more retail interest, certainly in university communities. Over 400 composers can be found on the label. Most are contemporary and all appear to be either American or very much a part of the American contemporary scene. A glance through their index shows the composer most recorded is the late Henry Cowell (12 recordings) with the less well-known Wallingford Rieger (9) and Charles Ives (8) as runners-up. Other composers with a prominent number of discs include Alan Hovhaness and George Perle (7), and Miriam Gideon, Otto Lueing and Roger Ward (6). Performers found on the label are a who's who of modern American instrumentalists, with flutist Harvey Sollberger and violinist Matthew Raimondi the most recorded, with seven discs each. Among singers, Jan De Gaetani, long the priestess of American contemporary song, leads the list with eight recordings, and she is closely followed by Bethany Beardslee with six discs. Among the singers the most interesting factor is how many not associated with contemporary music, such as Jennie Tourei and Johanna Meier, can be heard.

A further breakdown into black composers, women composers and Pulitzer Prize winners shows the diversity of CRI's operation. Feminists can argue that 29 women composers as opposed to several hundred male composers is not impressive, but the fact is that CRI's record in this regard is stronger than that of any other company.

Eight black composers have been recorded by the label, a number probably no greater than that held by Columbia in its series on black music. CRI has also done its best with American opera, though the expense must be astronomical. To date, 12 operas have found their way onto the label, the two most famous of which are Marc Blitzstein's *The Cradle Will Rock* and Robert Ward's *The Crucible*. The last is a particularly powerful work, one that plays extremely well onstage and should be performed more often.

Classical Retail Tips

■ Angel's release for June is highlighted by the first recording in some time of Richard Strauss' 1935 opera, *The Silent Woman* or *Die Schweigende Frau*. The work was presented in New York a few years ago by the New York City Opera, but most of its best-known performances took place in Munich. A take-off on the *Don Pasquale* story — the old man taken to the cleaners by the young girl — the work can be charming, and offers in its leading bass role of Sir Morosus and in the title role two parts of brilliance and charm. On the new Angel recording Marek Janowski conducts the Staatskapelle Dresden and Dresden State Opera Chorus (the house of the premiere and more associated with Strauss than even the Vienna State Opera), and the principals are Theo Adam, Annelies Burmeister and Jeanette Scovotti. It's hard to guess whether this opera will be a seller, but there are more than enough buyers for familiar Strauss operas; if the recording is a strong one and if retailers will display it with some verve, there ought to be enough buyers. (Continued on page 114)

Record World en Mexico

By VILO ARIAS SILVA

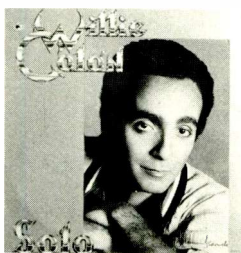
■ MEXICO — El "Disco Samba" convulsiona el mercado y se coloca arrolladoramente como el favorito del consumidor. Un popurrí, integrado por antiguos temas brasileños, está causando furor, convirtiéndose en la producción más escuchada en toda la República. La primera grabación en aparecer, fué la del grupo **Two Man Sound** (Gamma) grabada en portugués, pero, **Los Joao** (Musart) cubrieron la versión en castellano y en corto tiempo han prendido un hitazo que está superando en ventas las diez mil copias diarias. Paralelamente a estos éxitos, también surge con resultados atractivos, la versión de **Freddy Ventura** grabada para la etiqueta Orfeón y en la cual Freddy se luce agregando otros temas brasileños. La fiebre por la música carioca va en aumento. El mercado está inquieto y las emisoras reportan el "Disco Samba" como la grabación más solicitada del momento... Una vez más, damos comienzo a la elaboración de nuestro especial México 79. Interesantes reportajes con los directivos más destacados del medio; los alcances promocionales de las compañías disqueras y los intérpretes triunfadores de la presente temporada, serán la base de este nuevo especial. Estoy seguro, que este contenido periodístico, será de una orientación muy importante para todas aquellas compañías que de una u otra forma han incursionado o tratan de incursionar en el

mercado mexicano... Reparación triunfal de **Piero**. Bajo fuerte presión promocional de RCA, el autor-intérprete argentino logra las preferencias de los niños con su tema "Sinfonía inconclusa en la mar."

¡Qué buenas ventas logra **Enrique Guzmán** con el "cover" "El amor está en el aire! A pesar del tiempo que tiene de vigencia el número, la demanda continúa como en su mejor momento... Periódicamente recibo un boletín bastante completo de Orfeón Records de Cal., lo que viene a confirmar, la preocupación de esta empresa por dar a conocer a nivel internacional todo el trabajo de producción y promoción que están desarrollando. Un ejemplo, que lo deberían seguir muchas empresas que carecen de este importante servicio... Lamentable la forma en que **Napoleón** desapareció del mercado. Y pensar que tiene un talento que pocos autores-intérpretes pueden exhibir.

La sorpresa se llama **Guido del Verdi** (Orfeón), quien con su tema "La cigüeña llegará" se ganó la simpatía de todo el que lo escucha. Por su parte las emisoras se ven obligadas a brindarle todo el apoyo, como consecuencia de la enorme cantidad de llamadas que se generan diariamente solicitando el tema... Un nuevo intérprete surge con posibilidades. Se trata de **Tiberio** (Microfón) quien prueba suerte con el tema "Primavera."

Latin American Album Picks



SOLO

WILLIE COLÓN—Fania 0798

En producción de Willie Colón y con arreglos de Luis Cruz, Tom Malone, Ernie Agosto, Luis Esteban Ortiz, Marty Sheller y Héctor Garrido, Willie Colón se lanza como solista, tanto vocal como instrumentalmente en esta soberbia grabación, que profundiza dentro de una nueva salsa. Producción encomiable! "Nueva York" (W. Colón), "Señora" (W. Colón), "Mentiras Tuyas" (M. Fernández Porta) y otras.

■ Produced by Willie Colón and with arrangements by Luis Cruz, Tom Malone, Ernie Agosto, Luis Esteban Ortiz, Marty Sheller and Héctor Garrido, Willie Colón performs as a vocalist and as an instrumental soloist. A new kind of super international salsa. "Señora," "Colonizaciones" (W. Colón), "Chinacubana" (W. Colón), more.

(Continued on page 114)

Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Bueno, hubiera preferido que nuestro corresponsal en Brasil, **Olavo Bianco**, no me hubiera pedido opinión en cuanto al lanzamiento a promoción de discos no prensados en determinado país y menos aún, no programados aún por el cuerpo de ejecutivos que tienen los derechos de prensaje. El tema es escabroso, interpretativo y polémico. No obstante ello, de modo público se me pidió y como tal, ahí va eso.

El principio lógico es, no ir en contra del medio que alimenta a esta industria discográfica. En todo tipo de gestión en que este principio se ha vulnerado, según mi experiencia, los resultados no han sido favorables a la industria. En una profesión en la cual, he visto con frecuencia, los más altos ejecutivos plegados y suplicantes de rodilla, ante las máximas personalidades radiales en muchos de nuestros países y en ello incluyo a Estados Unidos, por supuesto, es fácil de entender la lógica. Generalmente las altas personalidades radiales proyectan en la industria la sombra del "pesado," "equivocado," "genio insoportable" e "interesado hasta la médula." No todos lo dicen, pero todos lo piensan. Generalmente, el poder de supervivencia y éxito para la industria y para las empresas más agresivas o pseudo profesionales, les hace "lamerles las nalgas" a cualquier gran personalidad radial, por tal de que "le pongan el disquito en el aire." Este tipo de personalidad radial, generalmente "pacta," ya sea por el "ego comido," por arreglos comerciales o por conceptos de "asegurarse el futuro." Generalmente son los más poderosos. Dependen de la industria que menoscaban. Se alimentan de los ejecutivos discográficos que talvez desprecian, pero que de un modo u otro alimentan sus entrañas. Generalmente "valen tanto como el sillón en el cual están sentados." Si se acaba el sillón, se quedan en posición bastante incómoda, tanto física como económica. Con esos no hay problemas mientras se cumplan los requisitos inviolables en este tipo de relación. Por supuesto, los que no participan en la relación "rumean su odio" de mil maneras distintas y aunque se pasan la vida "suspirando por un cambio y tirándoles piedrecitas al programador," no tienen las agallas de hacerle frente al fenómeno profesional y moralmente.

Ah, en todas las profesiones existen los réprobos, los idealistas, los soñadores. La radio se mueve entre profesionales y pseudo profesionales. Generalmente, al verdadero hombre de radio, no tiene por qué importarle lo que pasa en la industria discográfica. Su negocio es lograr vigencia, audiencia y popularidad. Se pasa la vida "buscando disquitos exclusivos," "cositas que nadie tiene" y "algo nuevo para ustedes." Se ufana en hacer éxito todo aquello que, o se ha retrasado o ha sido rechazado en su territorio, por algún "director internacional" o "programador discográfico" que "se las da de genio" o padece del mal de "ejecutivo de cocktail."

Sé de miles de casos, en que un programador radial inquieto, ha hecho éxito millonario en su área, a temas rechazados por un ejecutivo estúpido y con mente obtusa. (De esos, en nuestro medio, también hay muchos).

Amo, adoro, simpatizo y soy esclavo de la libertad de expresión y comunicación. Cualquier cosa que coarte el derecho de la inquietud de un hombre por ofrecerle a los suyos, algo que considera bueno y apto, va en contra de mi principio de vida. Mis oficinas se ven constantemente visitadas por programadores de todas partes, buscando muestras de éxitos en otras áreas, desesperados por lograr grabaciones que, o se han demorado en ser lanzadas o "nunca lo serán" en su territorio. Parecen chiquillos en búsqueda. Soñadores en inquietud. Si el principio es malo, soy el primero en cooperar abiertamente con él. Quizás el cooperar con los que están más preocupados por hacer éxito hasta lo que no está aún lanzado, le haga

(Continued on page 113)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tampa

By WYOU (WOODY GARCIA)

1. HA VUELTO YA
SUSY LEMAN
2. TODO COMENZO
SOPHY
3. CUANDO ESTES CON EL
CHUCHO AVELLANAET
4. DE TANTO MIRAR TUS OJOS
DANIEL MAGAL
5. LA PRIMERA VEZ
ROBERTO CARLOS
6. YO QUISIERA
BETTY MISSIEGO
7. PEQUENA VENDE CONMIGO
SANDRO
8. TU NOMBRE ME LO CALLO
RAPHAEL
9. UNA MUJER
LOPE BALAGUER
10. EL HOMBRE Y EL AUTO
LOS MELODICOS

Hartford

By WRYM (AGUILERA/MARTINEZ)

1. A MI NO ME ENGANAN
MONGO SANTAMARIA—Columbia
2. LA SUEGRA
JOHNNY VENTURA—Combo
3. TU TIENES TODO
EVA TORRES—Audio Latino
4. COMO VAS A PERDER EL TIEMPO
ROBERTO TORRES—Salsoul
5. MIEDO
EL GRAN TRIO—Algar
6. QUIERO VIVIR
CARMIN—Orfeon
7. SIGUE CON TU DINERO
LEONARDO PANIAGUA—Discolor
8. ME LAS PAGARAS
LOUIS COLON—El Sonido
9. COLOMBIA TE CANTO
EDDIE PALMIERI—Epic
10. NO LASTIMES MAS
ROCIO DURCAL—Pronto

Boston

By WUNR (SAL LOPEZ)

1. PEDRO NAVAJA / PLASTICO
RUBEN BLADES/WILLIE COLON—Fania
2. ME OLVIDE DE VIVIR
JULIO IGLESIAS—Alhambra
3. EL GUABA
CELIA & JOHNNY—Vaye
4. MALDITOS BESOS
FUERZA LATINA—Combo
5. QUIERO VIVIR
CARMIN—Orfeon
6. LA SUEGRA
JOHNNY VENTURA—Combo
7. SENTO TU QUERER
RAMMIRO—Miami
8. VIVIR ASI ES MORIR DE AMOR
CAMILO SESTO—Pronto
9. LO PASADO, PASADO
JOSE JOSE—Pronto
10. DEL MONTON
TOMMY OLIVENCIA—T.H.

New York

By RADIO JIT (MIKE CASINO)

1. LA SUEGRA
JOHNNY VENTURA
2. EL BAJIO
CELIA CRUZ
3. CON UNA PINTA ASI
JULIO IGLESIAS
4. PEDRO NAVAJA
RUBEN BLADES
5. MI MUJER
LOS HIJOS DEL RAY
6. ASI ERES TU
CAMILO SESTO
7. PALOMA MENSAJERA
LOS GENUINOS
8. CAMARON
LUIS PERICO ORTIZ
9. ME LLEVARON LA CARTERA
PACHECO
10. SANDUNGUERA
OSCAR D'LEON

Ventas (Sales)

San Jose

1. VENGO A VERTE
MERCEDES CASTRO—Musart
2. LA DE LA MOCHILA AZUL
PEDRITO FERNANDEZ—Caytronics
3. MOTIVOS
JOSE DOMINGO—Melody
4. EL TAHUR
LOS TIGRES DEL NORTE—Fama
5. UN DIA TU, DIA, YO
JULIO IGLESIAS—Alhambra
6. SOY CELOSA
VERONICA CASTRO—Peerless
7. MEDIA VIDA
LOS HURACANES DEL NORTE—Luna
8. EL GALLO NEGRO
VICENTE FERNANDEZ—Caytronics
9. CAMAS SEPARADAS
YOLANDA DEL RIO—Arcano
10. SOY YO
LOS YONICS—Atias

Santo Domingo

By CAONABO DIAZ BETANCES

1. CHIQUITITA
ABBA—RCA
2. PENAS Y ALEGRIAS
JOHNNY VENTURA—Hoy
3. PALOMITA
LOS HIJOS DEL REY—Combo
4. MIS ANOS CON ELLA
OMAR FRANCO—RCA
5. CUANDO ESTES CON ELLA
ANAJAI—Combo
6. IN THE NAVY
VILLAGE PEOPLE—RCA
7. SI LA NOCHE DE ANOCHE VOLVIERA
LOLITA—CBS
8. KNOCK ON WOOD
AMII STEWART—Ariola
9. EL ULTIMO BESO
JOSE JOSE—Ariola
10. VIVIR ASI ES MORIR DE AMOR
CAMILO SESTO—Pronto

Spain

By JOSE CLIMENT

1. SOLO PIENSO EN TI
VICTOR MANUEL—CBS
2. SU CANCION
BETTY MISSIEGO—Columbia
3. ACORDES
PECOS—Epic
4. ELLA-A-A
MANOLO Y JORGE—RCA
5. ME GUSTAS MUCHO
ROCIO DURCAL—Ariola
6. DIKI, DIKI
AMINA—Hispavox
7. THE DEVIL SENT YOU TO LAREDO
BACCARA—RCA
8. VOY A PERDER LA CABEZA POR
TU AMOR
JOSE LUIS—RCA
9. SOMBRAS Y LUZ
TRIANA—Movieplay
10. MISA CAMPESINA
VARIOS—CBS

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. NAO CHORE MAIS
GILBERTO GIL—WEA
2. TU
JULIO CESAR—RGE/Fermata
3. BORN TO BE ALIVE
PATRICK HERNANDEZ—CID
4. CHIQUITITA
ABBA—RCA
5. PARA ESQUECER
DANNY—RCA
6. TOO MUCH HEAVEN
BEE GEES—Polygram
7. A LITTLE MORE LOVE
OLIVIA NEWTON-JOHN—Odeon
8. METEOR MAN
DEE D. JACKSON—RGE/Fermata
9. SONHO MEU
MARIA BETHANIA—Polygram
10. BLOWIN' IN THE WIND
DIANA PEQUENO—RCA

Nuestro Rincon (Continued from page 112)

la vida difícil a los consagrados dirigiendo sus mercados desde sus "dorados sillones de poder radial." El ejecutivo discográfico debe ser el enérgico. Si sale un tema al aire, que aún no tiene, tendrá que buscar derechos o cintas de inmediato. No podrá esperar a que el "maná le caiga del cielo." Tendrá que mover sus espaldas para ubicarse al lado del que ha lanzado a promoción su obra. Tendrá que mover cielo y tierra para no perder ventas ni oportunidad. Es un principio de la libertad individual.

De ninguna manera me pondría del lado de los que pretendan amordazar un libre y hermoso derecho de los hombres de la radio. ¡De ninguna manera!

La salida al mercado de Estados Unidos, de dos larga duración en el sello América conteniendo los éxitos del momento por intérpretes de México, España, Brasil y Argentina, con intérpretes máximos de CBS, RCA y Melody, como oferta en televisión y sin embargo, disponibles en gran medida a la venta libre, está creándole una amarga situación a muchos ejecutivos en la industria. En la semana entrante, estaré reportando más profundamente sobre este "gran problema."

... René Riscaya, programador de RPC Radio de Panamá, empresa radial de gran poder, recibió de mis manos una única muestra de "Como el difícil amor mío" en interpretación de **Gian Franco Pagliaro**. No dudo que lo haga éxito absoluto en la zona. René es uno de los inquietos de la radio... **Basilio** triunfó plenamente en "La Media Torta" y en el Grill "Los Años Locos" de Bogotá, Colombia. ... Inauguró Industrias Fonográficas de Bosa de Bogotá, sus nuevos estudios de grabación. Presentes estuvieron su presidente, **Henrique Muñoz Fuentes**, **Antonio Segura**, de Suramericana de Venezuela, y el Gerente de Fonobosa, **Raimundo Muñoz**. ¡Felicidades a todos! ... Y ahora ... ¡Hasta la próxima!

I would prefer not to write about the following matter, but our

correspondent in Brazil, **Olavo Bianco**, asked me publicly to offer my opinion about it, so here it goes.

Many Latin American countries are facing a situation created by various radio program directors, who are airing tunes that either are smash hits in foreign countries and are not available in their territories or themes that they consider to deserve promotion. Usually, either they import the records or receive them from other programmers around the world, or simply from radio lovers that would like to hear in their country the best and the latest in recordings. In some of the countries, the record industry is trying to obtain laws that prohibit these practices, laws that could forbid radio programmers to air records that are not already pressed and released in the country at the time.

Logically, to go against the media that is basic to the survival of the record industry, in any country, is dangerous. From previous experiences I learned that on every occasion in which this principle was ignored, the results had been bad. Very bad, as a matter of fact.

In a profession in which I have seen top executives from either multinational or local recording companies playing the beggar, in every one of the several aspects of the idea, to very powerful air personalities, in order to have their records on the air, it is very easy to understand the principle. You can't go against your own interests and your own way of survival. In every country you could easily find the top radio personality, hated by most of the industry, but still spoiled by the most powerful labels, always ready to do whatever the "man says or wants." The whole object and idea is to have the records on the air. It doesn't matter how... but to have it on the air. These radio personalities easily become egotistical "geniuses" and "heavy." In some of the countries they become so powerful that wealth is easy to achieve. That's what power means. The not-so-lucky small labels usually look at it as a complete disgrace, they gossip about it and are constantly throwing stones against the programmer,

(Continued on page 114)

Album Analysis (Continued from page 8)

continues to move up, this week it's #49 bullet. Klugh's combined jazz and BOS activity is helping sales, with heavy activity coming out of Detroit, and New Orleans.

New ads for this week include the Isley Brothers (T-Neck) coming in at #54 bullet, with strong over-the-counter retail sales, as well as good one-stop action. Also added this week was Gerry Rafferty (UA) at #76 bullet, showing initial strong retail sales. Anita Ward (Juana) has shown phenomenal strong sales action on both the 7" and 12" single sales, with the lp quickly showing excellent growth potential jumping from the #114 position to #72 bullet. Ward's lp, "Songs of Love," is receiving good airplay overall. Charlie Daniels (Epic) shows at #62 bullet this week and has major sales action on the retail level. Triumph (RCA) at #67 bullet, show good sales on the retail level also.

Con Funk Shun (Mercury) is receiving good airplay on both BOS and pop side, and this week holds the #69 slot with a bullet. Con Funk Shun shows continued sales growth on the retail and one stop level. John Stewart (RSO) continues to spread at the retail level, this week charted at the #71 position with the single continuing to bullet on the pop chart while receiving significant airplay.

Meanwhile, Switch (Motown), this week listed at 73 with a bullet, continues to grow at the retail and one-stop levels, with heaviest concentration in the Denver,

Singles Analysis

(Continued from page 8)

ket, #59 bullet; ARS (Polydor), added at WKBW, WNBC, WAYS and WOKY among others, #60 bullet.

Also, Anne Murray (Capitol), added at WFIL, Z93 and KKLW, #61 bullet; James Taylor (Col), added at F105, WIFE and 96KX, #66 bullet; Wet Willie (Epic), added at WNOE and KRBE, #68 bullet; Kansas (Kirshner) #72 bullet; Village People (Casablanca) #73 bullet; Suzi Quatro (RSO) #76 bullet; Joe Jackson (A&M), this week's biggest mover, up 22 slots to #77 bullet on adds at KFRC, KJH, KRTH, WBBQ, KJR, WNOE and WRKO among others; Bette Midler (Atlantic) #78 bullet; Manfred Mann's Earth Band (WB) #79 bullet and Triumph (RCA) #89 bullet.

Also new on the chart this week are: Carly Simon (Elektra) #81 bullet; Helen Reddy (Capitol) #84 bullet; Eddie Rabbitt (Elektra) #85 bullet; Cher (Casablanca) #86 bullet and Con Funk Shun (Mercury) #22 bullet BOS, on here at #87 bullet.

Phoenix, and Philadelphia areas, while a new act, Blackfoot (Atco) is showing good activity and a promising pattern for a sales spread, with solid strength in the midwest, east coast, and parts of the south. Minnie Riperton (Capitol) is receiving strength out of the Chicago area, and this week charts at #82 bullet. Other strong chart action is seen with Brick getting strong reactions from the southeast, and developing east coast action charting at #86 bullet. The Crusaders (MCA) hit the chart at #100 bullet.

O'Sullivan Suit

(Continued from page 6)

a greater share of royalties than that which he has been paid. O'Sullivan also alleges breach of contract against Mills, who the artist claims failed to guide him in matters relating to his career on the basis that O'Sullivan had not been properly and independently advised legally and financially on his various contracts with MAM. The artist claims that he was charged £5000 per year for managerial services as well as 20 percent commission on his earnings. O'Sullivan's last product on the MAM label last year was an lp, "Southpaw," preceded by a greatest hit compilation.

Classical Retail Tips

(Continued from page 111)

ers who want to add an unusual opera to their collection.

Otherwise the month features two facets of the art of the Soviet violinist Vladimir Spivakov, who has had great success recently on tour all over the United States. Spivakov will be heard in his normal capacity as violinist in a disc of Schubert, Paganini and Brahms chamber music with Boris Bechterelev at the piano, and then in a capacity not well known in the United States, as conductor. He leads the English Chamber Orchestra in the second and fifth Mozart violin concerto, with none other than Vladimir Spivakov as soloist.

And, finally, another Philadelphia disc from Angel. This time it is Bartok's Music for Strings, Percussion and Celesta coupled with *The Miraculous Mandarin Suite*, both led by Eugene Ormandy, whose record of Sibelius *Legends* so far has been the most successful of the Angel records with the Philadelphia. The new disc—excellent material both for Ormandy and the Philadelphia—should be just as saleable.

Nuestro Rincon (Continued from page 113)

constantly praying and hoping for a change. A radio programmer, as everything in life, is worth as much as the "chair in which he sits" is worth. If he loses his chair, he automatically becomes worthless.

On the other hand, there are professionals in radio that simply do not care about what it is going on with the record industry. They need new releases with which to captivate their listeners. They have to maintain their radio programming at its peak. They enjoy airing what others can't or do not want to. They do not care if a specific company maintains an international dept. executive that either does not know what the hell is going on, or playing the genius, does not release a specific record, simply because, he either didn't know about it or didn't have time to listen to the promotional copy. They take their time and use their positions only to enjoy that position, already known in all Latin America as "top cocktail executives." A radio program director can't knowingly accept this practice. He will look for the record that is a hit in the States, or England or Spain, and if he can get it, he will put on the air immediately. If by any chance, a record breaks in any territory forced by a heavy radio promotion, even without it being available in the local market, the smart and dedicated executive in charge, should, instead of fighting the radio people, be ready to move as fast as possible in order to obtain either the rights or the tapes of the hit in order to immediately release it in his market. That's what sounds logical to me!

Latin American Album Picks

(Continued from page 112)



BOLEROS CON AMOR

SANTO MORALES & ORQUESTA—*Arcano DKL 3441*
Grabación de boleros (medleys) realizada en Brasil con arreglos de Daniel Salinas y Edson José Alves, que está logrando altas cifras de ventas en Estados Unidos, México y otras áreas, en este resurgimiento del bolero. Inolvidables páginas que vendrán por siempre. "Desesperadamente," "Solamente una vez," "Ahora seremos felices," "Pecadora," "Sabor a mí" y 37 boleros más.

■ Package produced in Brazil with arrangements by Daniel Salinas and Edson José Alves. Selling nicely in the States, México and spreading to other areas in a very strong come back of boleros. "Contigo en la distancia," "Somos," "Eclipse," "La Barca" and 38 more perennial boleros.



PEQUEÑA VENTE CONMIGO

SANDRO—*International INT 936*

Con arreglos de Jorge Leone, Ricardo Lew y Sagum, el talentoso argentino Sandro vuelve al plano de actualidad con esta nueva producción, en la cual se destacan tanto sus habilidades en lo dramático como en lo ligero y movido. "Cuidado corazón... cuidado" (Sandro-Anderle), "Ya lo verás te acordarás" (Sandro-Anderle), "Pequeña vente conmigo" (Salako) y "No pareces la misma" (Mauro-Mandriotti).

■ With arrangements by Jorge Leone, Ricardo Lew and Sagum, talented Argentinian singer Sandro is back with this superb new package of dramatic and up-tempo performances. Superb in "Cuidado corazón... cuidado" and "Ya lo verás te acordarás." Also good in "Hay Mucha Gente" (D.R.) and "Hubo alguien que olvidó" (Sandro-Anderle).



LA CASA

RAUL MARRERO—*Mericana XMS 154*

En producción y con arreglos de Joe Cain, el bolerista puertorriqueño Raúl Marrero en muy comerciales boleros salseros, tales como "No puedo negar" (Marrero), "Esa mujercita" (M. Alejandro), "La Casa" (Marrero) y "Cuídate mi niño" (Marrero).

■ With arrangements and produced by Joe Cain, popular bolerista Raúl Marrero in a very commercial package. Very good are "La Cosa," "Advertencia," (P. Flores), "Tambores Pa' Yemayá" (Marrero) and "No Puedo Negar" (Marrero).

NARM, EIA Sponsoring CES Exhibit Booth

■ CHERRY HILL, N.J. — NARM (the National Association of Recording Merchandisers), with the cooperation of the Electronics Industry Association, is co-sponsoring for the third time in two years, a booth at the Consumer Electronics Show. CES will be held June 3-6 at Chicago's McCormick Place. The exhibit booth will be devoted to the cross-merchandising of audio and video hardware and software.

To accomplish the cross-merchandising effect, the center will show how audio and video hardware and software, along with record care products, point of purchase material and signage, can be successfully integrated to demonstrate the inter-relationship these products have with one another.

The in-depth display of cross-merchandising techniques will be coordinated under the supervision of NARM's Stan Silverman, director of membership services, with the cooperation of a number of NARM and EIA member companies. Hardware for video cassette section will include Panasonic's Omnivision IV, and a Quasar projection TV system with screen. Software — pre-recorded video cassettes—will be supplied by Video Unlimited and Allied Artists Video Corp. In addition, video cassette concert programs of leading recording artists will be supplied by major record companies.

Lieberman Enterprises of Chicago will provide more than 1000 pieces of pre-recorded music—records and tapes—for the display. The company will also supply integrated display material and merchandising aids such as stand-ups of artists, 2' x 2' and 4' x 4' advertising pieces. Lieberman's Mike Damsky and Rich Lau will direct their company's role in the exhibit.

The fixtures for the display of records and tapes will come from Freedman Artcraft. Hamilton Fixture will supply a 20' hit wall—a device easily adaptable to cross-merchandising techniques.

Hardware manufacturers who will be represented by their equipment include Atari (with its Home Computer, display rack and programmable cassettes); TEAC (with a metal capable tape disk); Technics (with its Disco Rack, new SL 1200 Mark 2 turntable and speakers); Panasonic (8 Track and stereo cassette radio combination); Fujitsu (Fujitsu 10 car stereo); Recoton (with a self contained display fixture featuring record care products); and TDK Electronics (partial metal tapes with display piece).

Panel Warns Industry on Bigness

(Continued from page 3)

(RW, June 2, 1979), attorneys, federal officials and executives participating in the meetings all warned that show business interests will face tougher obstacles in their efforts to generate federal action on industry-related issues. Various citing a conservative shift in Congress, attrition of support for the Carter presidency, overriding energy concerns and conglomerate growth as factors generating a new mood of skepticism, panelists predicted the coming decade would pose new problems for media corporations seeking a higher—and more respectable—political profile.

Ironically, turnout for the seminar was itself an argument supporting that view, if a passive one: despite panels top-heavy with legal and governmental expertise, and the claims made by program sponsors David Mixner and Peter Scott that these were the first such briefings to be developed specifically for the entertainment field, attendance at both days' sessions was sparse. Although legal and business affairs reps from a number of major film studios and record companies attended, along with at least one film technicians union, several guest speakers confided their surprise at the lack of industry responsiveness to governmental issues—a lapse further emphasized by recent federal probes affecting the film industry and the recording trade.

During Thursday's morning session on general priorities in Washington, attorney Lester Hyman, who also represents Mixner/Scott in the capital, summarized the cautionary view by warning that a new mood of "hopelessness" amid tangled political and economic issues will affect show business relations with government. With public distrust mounting, party loyalty within the constituency declining, a rise in single-interest lobbying efforts, and withering presidential power in the current administration, Hy-

man concluded, "I think this means that you'll all have to work harder to achieve your goals," because of the resulting "mood of suspicion and cynicism about your motives."

Adding to that opposition, according to attorney John Foley, is entertainment's relatively low priority among global issues. "You're swimming a little bit upstream right now, because you're not critical as an industry," said Foley, who cited the shortage of crude oil and the ongoing SALT talks as just two of the many issues overshadowing entertainment.

That panel also saw Al Ross, chief financial analyst on wage and price guidelines for the White House, reviewing the voluntary increase restrictions called for by his office, and their impact on entertainment firms. Observing that exceptional artist arrangements in film and recording exempt single individuals from the seven percent limit on wage/price hikes, Ross still stressed that overall salary and pricing moves should comply with the scheme.

Other speakers included Senator Max Baucus (D-Montana), whose luncheon address Thursday focused on government concern for protecting small businesses' opportunities in entertainment. Reviewing the reduction in the number of major corporations holding significant market shares throughout U. S. business, Baucus singled out the recording industry as another arena where large conglomerates threatened to squeeze out virtually all their small competitors. "The small entrepreneurial companies have not been able to survive," said Baucus. "Six companies—CBS, Warner Communications, RCA, Polygram, EMI and MCA—now control 85 percent of the domestic market . . .

"I believe there is a growing concern, both in the nation and in Congress, that the cards are

being stacked . . . In fact, bigness in business and in government may be the key issue we face today."

That thrust was continued in Thursday's afternoon panel, where Daniel Schwartz, deputy director of the Federal Trade Commission's bureau of competition, attorney David Foster, and Terry Lytle, chief counsel for the Senate subcommittee on anti-trust, monopoly and business rights, discussed current and pending action and policy, including the FTC's new enquiry into joint ventures in the film trade, and the aforementioned Senate hearings on the music industry.

Friday's program was divided between discussion of the 1979 FCC Act, a poll on consumer attitudes toward the entertainment industry (see separate story) and how current inflation and energy problems will affect media interests.

The last of these shifted to a more political note, however, as featured speaker Senator Donald Riegel (D-Michigan) again turned to deficiencies in the Carter presidency and the implications of a shift in party representation back toward Republican domination. In particular, Riegel raised the "spectre" of Strom Thurmond as head of the Senate Judiciary Committee, and the likelihood of new censorship restrictions as a result of the conservative shift. One solution, for Riegel, could be more active confrontation of national issues by entertainment interests, and greater involvement in the political arena—an involvement stressed in other panels as thus far dominated by campaign spending, rather than ongoing dialogue.

Resilient Sales Forecast

(Continued from page 4)

trades dependent on longer jaunts by consumers, with only 36 percent of the consumers polled saying they'll travel beyond 500 miles this summer. By contrast, record and tape purchasers — a group buoyed in particular by young adults, with 70 percent of under-30 respondents saying they buy recorded music—included a more affluent sector that expects to prune their leisure spending less than others.

The majority also expected to spend as much on recorded product as last year, although 18 percent of those who bought records and tapes last year say they'll buy less.

Attitudes toward show business provided a gloomier picture, with fully half tracing a decline in morality to movies and records.

Phonogram Inks Larry Raspberry



Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Larry Raspberry and the Highsteppers to a long-term, worldwide recording agreement. Raspberry and the group are currently in the studios in Memphis, recording an album, slated for release in August. Seen at the signing are, from left: David Werchen, director of law for Phonogram/Mercury; Ralph Murphy, producer of the forthcoming album by Raspberry; Bob Sherwood; Larry Raspberry; and Craig Benson, attorney for Raspberry.

Record World GOSPEL

Tomato Records Bows Gospel Series

By MARGIE BARNETT

■ NEW YORK—Tomato Records recently debuted the John Daniels Gospel Series with an initial release of six individually packaged albums. The series will encompass all gospel releases on Tomato which with present plans will involve 18-24 lps per year.

Tomato's executive director of gospel a&r John Daniels is overseeing each lp project in the capacity of producer or executive producer. "My concept of gospel is that we have not treated it in such a way as to get the full benefits from it," says Daniels. "Taking the time to make the music attractive in terms of sound and packaging and properly promoting and merchandising it will help the artists. My concept of gospel is the same that Berry Gordy had in rhythm and blues. I know this can be done for gospel, not on as large a scale, but in our own little way we can do it. Gospel is a specialized market, and it's about time somebody got out here and treated it as such. This is what we are planning to do."

The series features different music styles to broaden the base appeal. Current releases include "Unchanging Hand," Rev. Lawrence Roberts and the Angelic

GMA Board Meet Set

■ LOS ANGELES — The Gospel Music Association will hold its third quarterly board meeting here at the Marina del Rey Hotel June 11-13.

There will be a reception for west coast industry leaders in all facets of gospel music June 11, followed by an industry panel discussion. The panel will explore what the gospel music industry is doing, where it is going and the GMA's role in it. Panelists to date include James Bullard, Hob Records; Wayne Coombs, Wayne Coombs Agency; Polly Grimes, Gospel Concert Promotions; Billy Ray Hearn, Sparrow Records; Audrey Mieir, composer; and Teri Piro, Good News Records. Hal Spencer, Manna Music, will moderate. After the panel discussion artists John and Mary Giger will perform.

During the board meeting the Gospel Music Week committee will work on finalizing workshop leaders and seminar speakers, and the Dove Awards committee will finalize the format for the 11th annual Dove Awards program.

Choir; "Because He Lives," International Mass Choir; "A Way Out Of No Way," Frances Moore and the East St. Louis Gspelettes; "I've Been Touched," The Johnson Ensemble; "Do You Know The Light," Timothy Wright Concert Choir; and "He Will Answer Prayer," Victory Choral Ensemble. According to Daniels four more lps are scheduled for release the latter part of July to coincide with the Gospel Music Workshop of America this August in New Orleans. The new releases will be "First Class Gospel," The Williams Brothers; "Renew Thy Spirit," Benny Cummings and Kings Temple; "I Owe It All To Jesus," Savettes; and "Jesus Brought Me Out," Jean Campbell. A fall pack-

(Continued on page 117)

Gospel Hall of Fame Nominees Announced

■ NASHVILLE — The first-round nominating ballot for inductees to the Gospel Music Hall of Fame was sent out by J. Alan Hopper & Co. accounting firm here June 1 to 150 electors across the country. The electors' vote will narrow the field from 19 nominees in the living category and 15 in the deceased category to the top five in each.

A select committee of approximately 23 electors compiled the nominating list of 34 names based on each individual's contribution to the advancement of gospel music. Second stage balloting will determine the Hall of Fame inductee in each category to be announced at the 11th annual Dove Awards program March 26, 1980.

Hall of Fame nominees in the living category are Les Beasley, John T. Benson, Jr., Ralph Carmichael, Rev. James Cleveland, Jimmie Davis, Thomas A. Dorsey, Wally Fowler, William Gaither, Vestal Goodman, Connor B. Hall, Kurt Kaiser, Robert MacKenzie, W. B. Nowlin, Lloyd Orrell, John Peterson, Dottie Rambo, Buryl Red, Ira Stanphill and Pat Zondervan. In the deceased category nominees include B. D. Ackley, Mrs. J. R. Baxter, D. P. (Dad) Carter, Charles Gabriel, Paul Heineke, Haldor Lillenas, B. B. McKinney, Ira Sankey, Tim Spencer, Rosetta Thorpe, C. H. Tindley, Stella Vaughan, Clara Ward, Charles Weigle and B. F. White.

Gospel Time

By MARGIE BARNETT

■ The Bill Gaither Trio (Word) just completed a 38 date spring tour, which included the groups first concert in-the-round. The trio's manager and music director Dan Posthuma will be working to develop the in-the-round format for all arena dates in the trio's 31 city tour slated for this fall. Later this month the trio will hold two concerts in Holland and appear on the national television network there.

Terry Blackwood of the group Andrus/Blackwood & Co. (Greentree) recently located in Dallas and is now associated with Rainbow Sound, Inc., where he will be producing various artists at Rainbow's 24 track studio when not working with his own group.

The 1979 Music City Song Festival gospel competition began May 1 of this year. The May 1, 1980 report in the last section was in error.

(Continued on page 117)

Soul & Spiritual Gospel

| JUNE 9, 1979 | JUNE 9 | MAY 26 | |
|--------------|--------|--|--|
| 1 | 1 | LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 755 (Word) | 19 31 MORE THAN ALIVE SLIM & THE SUPREME ANGELS/ Nashboro 7209 |
| 2 | 2 | LEGEND: Y. L. NTIEMEN JACKSON JOU. SFRNAIPES, Malaco 4362 (TK) | 20 20 AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906 |
| 3 | 3 | I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista) | 21 15 REUNION! JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista) |
| 4 | 6 | THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK) | 22 16 DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro) |
| 5 | 4 | GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202 | 23 13 TREASURES SHIRLEY CEASAR/Hob HBL 502 A |
| 6 | 9 | YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro) | 24 — CHANGING TIMES MIGHTY CLOUDS OF JOY/ City Lights/Epic JE 35971 (CBS) |
| 7 | 5 | LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word) | 25 — A CITY BUILT FOUR SQUARE DOROTHY LOVE COATES/ Savoy 14500 (Arista) |
| 8 | 11 | LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) | 26 23 HOW FAR IS HEAVEN REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista) |
| 9 | 7 | DWELL IN ME CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista) | 27 21 (IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/ Savoy DBL 7020 (Arista) |
| 10 | 10 | EVERYTHING WILL BE ALRIGHT REV. MACEO WOODS & THE JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista) | 28 28 PUT GOD IN YOUR HEART CASSIETTA GEORGE/Audio Arts 7004 |
| 11 | 24 | EVERYTHING WILL BE ALRIGHT REV. CLAY EVANS/Jewel 0146 | 29 29 PUSH FOR EXCELLENCE VARIOUS ARTISTS/Myrrh MSB 6617 (Word) |
| 12 | 19 | I'VE GOT A HOME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14493 (Arista) | 30 22 COME ALIVE FOR JESUS J. C. White Singers/Savoy 14498 (Arista) |
| 13 | 8 | I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista) | 31 34 THE FAITHFUL DAUGHTER DOROTHY NORWOOD/Savoy 14515 (Arista) |
| 14 | 14 | I MUST TELL JESUS SARA JORDAN POWELL/ Savoy 14516 (Arista) | 32 30 SINNER MAN DONALD VAILS CHORALEERS/ Savoy DBL 7019 (Arista) |
| 15 | 17 | FROM THE HEART SHIRLEY CEASAR/Hob HBL 501 B | 33 26 TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/ Nashboro 7207 |
| 16 | 12 | FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521 | 34 36 SINGING IN THE STREET THE PILGRIM JUBILEE SINGERS/ Nashboro 7198 |
| 17 | 27 | LIVE IN SWEDEN WITH CHORALERNA DANNIEBELLE/Sparrow SPR 1019 | 35 33 LIVE DOROTHY NORWOOD/LA DCP 1915 |
| 18 | 13 | FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista) | 36 25 FIRST LADY SHIRLEY CEASAR/Hob HBL 500 B |
| | | | 37 32 JACKSON SOUTHERNAIRES Malaco 4357 (TK) |
| | | | 38 35 LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy DBL 7014 (Arista) |
| | | | 39 37 WHEN JESUS COMES TO STAY SARA JORDAN POWELL/Savoy 14465 (Arista) |
| | | | 40 38 GOLDEN FLIGHT DIXIE HUMMINGBIRDS/ ABC/Peacock PY 59237 |

'Special Delivery' Delivery



Paragon Records' promotion staff, complete with mailman hats and bags, hand delivered a promotional package of Richard Roberts' new "Special Delivery" single. Preceded by a telegram alerting stations to look for a special delivery package, the promotion consisted of a 12 inch single with two mixes (stereo/mono) of "Special Delivery" on each side (one side featuring an introduction by Roberts), a photo, a bio and a special delivery toy truck. "Special Delivery" is the first single Paragon has released prior to album completion. Scott Marshall, PD for WWGM in Nashville, is pictured receiving his copy of the album from Brad Seimens and Steve Horton of Paragon, while WWGM DJ Kathy Hill looks on.

Gospel Time

(Continued from page 116)

The Gospel Hi-Lights (Inspirational Sounds) just concluded a tour of Georgia, North and South Carolina, Florida and Washington, D.C. including radio interviews and television appearances in addition to concert dates. A new Hi-Lights lp is due this month with other Inspirational Sounds artists **The Alvin Darling Ensemble** and the **Stephens Singers** presently recording.

Contemporary & Inspirational Gospel

JUNE 9, 1979

| JUNE 9 | MAY 26 | | |
|--------|--------|---|--|
| 1 | 1 | HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word) | 21 19 MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow) |
| 2 | 3 | PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word) | 22 27 FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word) |
| 3 | 2 | NO COMPROMISE KEITH GREEN/Sparrow SPR 1024 | 23 22 BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha MM0047 (Word) |
| 4 | 4 | MIRROR EVIE TORNUQUIST/Word WSB 8735 | 24 23 COMMUNION Birdwing BWR 2009 (Sparrow) |
| 5 | 5 | HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word) | 25 26 SEASONS OF THE SOUL MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6606 (Word) |
| 6 | 6 | BREAKIN' THE ICE SWEET COMFORT BAND/ Light LS 5751 (Word) | 26 30 JOHNNY'S CAFE JOHN FISCHER/Light LS 5757 (Word) |
| 7 | 9 | THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow) | 27 21 HEY DOC! MIKE WARNKE/Myrrh MSA 6599 (Word) |
| 8 | 7 | FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word) | 28 31 COME BLESS THE LORD CONTINENTALS/New Life NL 77-7-6 |
| 9 | 10 | FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015 | 29 36 LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word) |
| 10 | 13 | THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804 | 30 — PRAISE STRINGS MARANATHA SINGERS/ Maranatha MM0029 (Word) |
| 11 | 11 | GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714 | 31 — PRAISE II MARANATHA SINGERS/ Maranatha MM0026 (Word) |
| 12 | 16 | MY FATHER'S EYES AMY GRANT/Myrrh MSB 6625 (Word) | 32 — WELCOME TO PARADISE RANDY STONEHILL/Solid Rock SR 2008 (Word) |
| 13 | 15 | HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Benson) | 33 33 THE PRAISE ALBUM MARANATHA SINGERS/ Maranatha MM0008 (Word) |
| 14 | 17 | HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word) | 34 35 GIFT TO PRAISE MARANATHA SINGERS/ Maranatha MM0046 (Word) |
| 15 | 8 | DALLAS HOLM AND PRAISE LIVE GREENTREE R 3441 (Benson) | 35 25 AWAITING YOUR REPLY RESSURRECTION BAND/Star Song SSR 0011 |
| 16 | 18 | AMY GRANT Myrrh MSB 6586 (Word) | 36 28 TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson) |
| 17 | 12 | MANSSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020 | 37 29 WAITING FOR THE RAIN JAMES VINCENT/Caribou JZ 34899 (CBS) |
| 18 | 14 | BENNY HESTER Spirit NDR 3001 (Sparrow) | 38 32 A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word WST 8769 |
| 19 | 20 | ALL THINGS ARE POSSIBLE DAN PEEK/Lamb & Lion LL 1040 (Word) | 39 34 THE LADY IS A CHILD REBA/Greentree R 3486 (Benson) |
| 20 | 24 | COSMIC COWBOY BARRY MCGUIRE/Sparrow SPR 1023 | 40 37 FOLLOWING YOU ANDRUS BLACKWOOD & CO./ Greentree 2R 3515 (Benson) |

Tomato Bows Gospel Series

(Continued from page 116)

age of six lps including a Christmas album has also been planned.

The theme of the series is "Taking Gospel Higher." "We want our distributors to take our music off the shelf and put it in the mainstream where the other music is," continues Daniels. "By doing that we feel that we can elevate gospel in a monetary sense and in respect to its place in the market."

"The way to take gospel higher is attention. In the past those of us in gospel would just produce records and put them out on the market not thinking about the artists. We would sell a few albums and leave it there. We were just building a catalogue. My aim now is to build stars, build artists' careers."

The cover art on the first six releases is related, but Daniels says that future releases will have varying artwork with the series being identified by the Tomato logo encircled with "The John Daniels Gospel Series/Taking Gospel Higher" at the top of each lp's front cover. The emblem is placed so that it is one of the first

things people see when flipping through the bins.

Merchandising plans surrounding the series include in-store posters and flyers, in-store autograph signings and the Tomato staff going into stores to help construct displays with album covers. "We are also dealing with the local churches," explains Daniels. "We put advertisements on the bulletin boards. We are making every effort to put the product in front of the people."

Word Ups LP Price

■ WACO, TEXAS — Word, Inc. will be upping the price of all \$6.98 albums to \$7.98, corresponding with the current tape price, effective June 15. Selected double and triple lp packages and childrens albums will be priced individually.

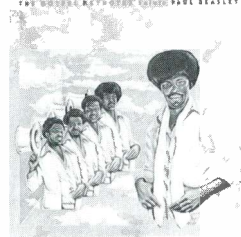
Word Music is also effecting a price increase on all sheet music to \$1.75 and \$3.95 on choral music books. Other music lines will be evaluated at the depletion of current stock before reprinting for possible price hikes.

Gospel Album Picks

THE GOSPEL KEYNOTES SALUTE PAUL BEASLEY

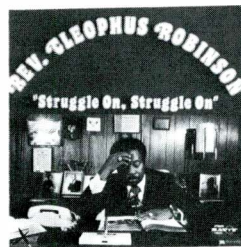
Nashboro 7210

The Keynotes' falsetto singer Paul Beasley is leaving the group and this fitting farewell features nine of Beasley's moving performances, including "Heart Full Of Love," "I Made A Vow To The Lord" and "I've Decided To Make Jesus My Choice."



STRUGGLE ON, STRUGGLE ON

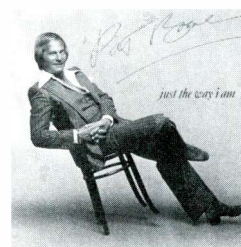
REV. CLEOPHUS ROBINSON—Savoy 14523 (Arista) Robinson's inspiring work is beautifully presented in this package. His mellow, soulful style is couched in a background to accent each performance. "These Years," "He Lifted Me," "Precious Lord (Take My Hand)" are standouts.



JUST THE WAY I AM

PAT BOONE—Lamb & Lion LL 1039 (Word)

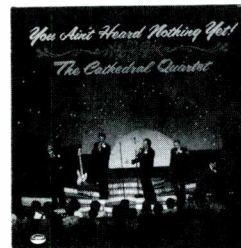
The solid MOR treatment of this lp puts Boone's crooning vocal style in its proper perspective. The easy listening collection features a Gaither/Paxton collaboration on "More of You," Dottie Rambo's "I Go To The Rock" and the Keisters' "Filled To Overflowin'" as the top cuts.



YOU AIN'T HEARD NOTHING YET

THE CATHEDRAL QUARTET—Canaan CAS 9842

(Word) The southern gospel style of this quartet is tastefully flavored with country touches adding an easy down-home feel. "Shine On For Jesus," "We Have A King" and "There Is A Fountain" display their talents best.



Salsoul Signs Candido



Joe Cayre, president, Salsoul Records, has announced the signing of percussionist Candido to an exclusive worldwide recording contract. Candido's lp, "Dancin' and Prancin'," will be released immediately. Pictured are Candido and Joe Cayre.

Fantasy Inks Lee



Laura Lee is shown signing her Fantasy Records contract in Detroit. Her first single on the label is a disco single, "Sat-is-fac-tion," backed with "Your Song." Shown with Lee are her producer, Don Davis (left), and Brian Spears, Groovesville Music publishing director.

Dialogue

(Continued from page 34)

RW: And then of course there's the third element, which is the records you put out under the name Giorgio, with no connection to other artists.

Moroder: Yes. In fact, I'm really anxious to go back into the studio—as soon as I'm finished with "Foxes," I'm going to do my own album. Although I don't have any songs ready, I know it's going to be something beautiful, because I'm going to use two new recording techniques. One is this little thing here, which is a computer, a computer called "micro-composer." It works like an 8-track or like a 16-track machine, but instead of recording on tape I record on the computer, and once I dub all the voices—eight or sixteen instruments, all of them electronic—I just press a button and the computer delivers the impulse to eight or sixteen synthesizers. I'm going to use this computer, and I'm going to record live with the computer, and with musicians, to a digital recorder. It's going to be the first live-to-digital recording, I hope. Direct-to-disc is extremely difficult to do; you can't edit. With jazz, it's easier, but with disco, it's so hard. So I found a way to have it live—the recording on the computer is live, it actually plays the instruments live. So I'm not going to record analog and then go to digital—it will be straight live-to-digital.

RW: You have several arrangements with different labels. For instance, is the Sparks project a one-shot deal with Elektra?

Moroder: No. I have a contract with a production company in Switzerland, and they license product like the Sparks to different record companies. Until now, I did most of my things with Casablanca. But I met Joe Smith a few months ago, and he asked me if I would have any product—they want to go disco, as many labels do. I had the Sparks project finished—Joe was excited about it, and I figured, "Why shouldn't he get it?"

I also just finished a mix yesterday for a new girl named Susie McDonald, and that will also go to Elektra.

RW: Any others?

Moroder: Well, I'm going to produce Janis Ian for CBS—not disco. I have offers from many companies. I did the Three Degrees for Ariola, and three singles out of one album each went top ten in Europe. Then I may do the score for "American Gigolo," which is probably not going to Casablanca.

RW: It would seem then that you make arrangements on sort of an album by album, label by label basis.

Moroder: Actually, it's more on an artist by artist basis. Sparks are with Elektra for four or five years, Susie is with them for five years—so I'll be with them for a while. I'm very, very happy with Casablanca, but again, if Elektra is excited about a product, why shouldn't I give it to them? Hopefully, as they are successful with other groups, they will be successful with this group, too.

France

By GILLES PETARD

■ **Michel Poulain** has been appointed general manager of Ariola France (Eurodisc). He will take over from **René Cacheux**, who is contemplating retirement. Poulain, who was production manager for popular music with Pathé-Marconi for the past six years, started his career at Europe 1, then moved to Fleche and United Artists before joining EMI.

Lionel Thybaud left Top Music magazine to join RCA as label manager for the licensed repertoire. In particular he will be exploiting the newly acquired catalogues of 20th Century and Salsoul . . . On May 19, **Madeline Kane** celebrated her marriage to her producer **Jean-Claude Friedrich** with a lavish reception at the castle of Hellenvilliers . . . Disc'AZ signed up **Mike Gussick's** Versatile jazz catalogue.

The two Paris concerts by **The Who** were sellouts. Further concerts include **Peter Tosh** and **Iggy Pop** . . . **Nona Hendricks** (CBS) and **Tata Vega** (Motown) came through Paris on their promo trips . . . **Blondie** recorded a French version back-to-back with the English version on a disco-maxi-single.

High spirits at Musidisc, where the sales of **Poussez** (Vanguard) and **Sylvester** (Fantasy) are zooming . . . **Angie**, currently touring the French discotheques with her group, made a stopover at Barclay's to celebrate her anniversary.

Goldberg Joins B-Line

■ **LOS ANGELES**—Barry Bregman of B-Line has announced the appointment of Barry Goldberg to national director of promotion and marketing.

Background

Goldberg comes to B-Line after most recently serving as

national promotion director at 20th Century Fox Records. Prior to 20th, Goldberg's experience includes radio (WCOL/Columbus), regional promotion at UA and Island Records and New York promo for Elektra/Asylum Records.

Imports

(Continued from page 107)

pilation, "The Rare Stuff" (sic), of songs by the **Saints**, the **Banned**, the **Flys**, **Wire**, **Rich Kids** and the **Shirts**. It is a good sampling because the bands have several good songs but their own albums tend to be spotty. The Rich Kids' "Only Arsenic" and the Banned's "You Dirty Rat" are highlights from the record . . . **Brian Eno** is a good reference point for discussing "Replicas" (Beggars Banquet) by **Tubeway Army**, and "Rainbow Dome Musick" (Virgin) by **Steve Hillage**. "Replicas" is derivative of Eno's song-oriented work while Hillage's latest (an interesting departure for him) is reminiscent of Eno's "mood music" albums. Both "Replicas" and "Rainbow Dome" have their moments but are not completely successful . . . **Magazine's** second album, "Second-hand Daylight," is very strong; fans will love it . . . New releases by veterans **Rod Argent** ("Moving Home," MCA), the **Hollies** ("Five Three One-Double Seven O Four," Polydor) and **Roger Chapman** ("Chappo," Acrobat) are recommended only for enthusiasts of the artists.

SINGLES: Polydor has released a three-song ep of songs from **The Who's** upcoming film, "The Kids Are Alright." "My Wife," recorded live at the last Who concert that **Keith Moon** played, has some great guitar work from Townshend. The other two songs, "Long Live Rock" and "I'm The Face," are both from the "Odds and Sods" lp. "I'm The Face" was recorded in 1964 on the Blue Fontana label when The Who were called the **High Numbers**. It has been remixed for the ep. The complete soundtrack from The Who film will be released in this country in late June . . . The B-side of the **Rumour's** "Emotional Traffic" single, "Hard Enough to Show," is a new version of a song from the band's first album. The song has a reggae rhythm with a good hook. . . Also new from Stiff is "They Don't Know," a great ballad by **Kirsty MacColl** . . . The new single by XTC is lively and memorable . . . Also new from Virgin is a double single (4 songs) by **Skids**, a young group that gets better with every release. The best song is "Masquerade." . . . Novelty lovers should pick up "The Lost Sheep" (Virgin) by **Adrian Munsey, His Sheep, Wind, And Orchestra**. All on a little black record!

NEW: This is my first Imports column. Advice and comments are welcome.

RCA Signs Randy Gurley



Jerry Bradley, division vice president, Nashville operations, RCA Records, has announced the signing of Randy Gurley to an exclusive recording contract with RCA Records. Pictured with her and Nipper (seated) following the signing are (from left) David Van Cronkhite, her manager; Bradley; and Roy Dea, her producer.

Tree Prod.: A Potent Force On Music Row

By WALTER CAMPBELL

■ NASHVILLE — Tree International is widely known as one of country music's major publishing companies, but in the past couple of years a new branch of Tree has flourished almost unnoticed until recently. Tree Productions, under the direction of Tree president Buddy Killen, has grown steadily over the past two years and now includes the studio work of at least 15 artists of a variety of styles.

In addition to the numerous Tree songs constantly hitting the charts, Tree Productions now accounts for six records on RW's Country Singles Chart this week. They include "You Feel Good All Over" by T.G. Sheppard (Warner/Curb) produced by Killen, now at seven with a bullet; "Me And My Broken Heart" by Rex Allen, Jr., (Warner Bros.), pro-

duced by Killen, now at eight with a bullet; "World's Most Perfect Woman" by Ronnie McDowell (Epic) produced by Killen, now at 27 with a bullet; "Reunited" by R. C. Bannon & Louise Mandrell (Epic) produced by Killen, now at 46 with a bullet; "Between The Lines" by Bobby Braddock (Elektra) produced by Don Gant, now at 69 with a bullet; and "The Real Thing" by O. B. McClinton (Epic) produced by Killen, now at 75.

"Through all the years that Tree has existed, we've produced acts out of here just by virtue of the fact that the writers come along and it's a necessary part of publishing today to develop your own acts," explained Killen, "and many times they couldn't get deals; so we would go in and do them. Through the years we've continued to do that, and then a couple of years ago I just decided that we would turn this thing into something

(Continued on page 122)

Elektra Sets Campaign For Eddie Rabbitt LP

■ NASHVILLE—The largest merchandising campaign by Elektra Records for a Nashville-based artist is underway for Eddie Rabbitt's fifth album, "Loveline," according to Randy Edwards, E/A director of merchandising.

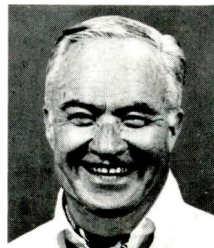
The merchandising aids for retail outlets include two by four and one by three posters, 12 by 12 and 16 by 16 album covers and color postcards. There will be display contests utilizing as much Rabbitt material as possible, to be coordinated by local WEA representatives.

In addition to in-store aids, Elektra is erecting 16 billboards in Nashville to promote the album, to go up June 1, in time for Fan Fair, and remaining through October for DJ week.

Also scheduled is an advertising campaign, including consumer and trade press, along with radio spots across the country.

Nashville Report

By RED O'DONNELL



■ "Anybody who thinks he or she can't make it as a pop writer in Nashville is wrong," contends **Randy Goodrum**, frequently referred to as the "hottest writer in town." Goodrum, insofar as Music City, USA, is concerned, is atypical. He didn't hitchhike into town with an old guitar slung over his shoulders and a stomach that pained from missing meals.

"I wasn't starving when I got here in 1973 from Hot Springs," said the young graduate of Hendrix College (Conway, Ark.). "I was a keyboard player and found studio work. The writing came a couple of years later. I started it as a release—a break—from my keyboard work on recording sessions. I figured it would be fun, it is."

Goodrum's compositions include "You Needed Me" (recorded by **Anne Murray**), "It's Sad to Belong" (by **England Dan and John Ford Coley**), "Bluer Than Blue" (by **Michael Johnson**) and "Before My Heart Finds Out" (by **Gene Cotton**).

Getting back to his style, Goodrum said: "My songs have gone pop—instead of country. Am I a pop writer? I really don't go for labels. I'm just a songwriter who happens to live in Nashville. I like it here."

Freddy Fender is appearing for the second time this year at Silver-
(Continued on page 121)

Record World Hosting 'Hospitality Booth'

■ As a service to the industry, *Record World* is hosting a "Hospitality Booth" at the Municipal Auditorium for Fan Fair this week, Wednesday through Saturday.

The Hospitality Booth is open to any industry people wishing to take a break or use the telephone.

For the fifth consecutive year, RW is offering a message service to record labels.

The phone number is RW's regular Nashville office number—(615) 329-1111—and anyone wishing to call artists or industry officials at the Auditorium may do so by dialing that number.

PICKS OF THE WEEK

SINGLE **EDDIE RABBITT, "SUSPICIONS"** (prod.: David Malloy) (writers: E. Rabbitt/R. McCormick/D. Malloy/E. Stevens) (Deb/Dave / Briarpatch, BMI) (4:18). Rabbitt takes an even smoother approach on his latest single, backed by sophisticated production. It's a sure hit on the country charts with plenty of potential for pop formats, too. Elektra 46053.

SLEEPER **CHER, "IT'S TOO LATE TO LOVE ME NOW"** (prod.: Bob Esty) (writers: R. Bourke/G. Dobbins / J. Wilson) (Chappell, ASCAP) (3:36). Now Cher has a country tune, on the flip side of her latest single. Her vocals are easily identifiable on the ballad, done with plenty of strings and a touch of steel. Casablanca NB987.

ALBUM **SAMMI SMITH, "GIRL HERO."** Already well established with hits in the past few years, the artist has an impressive, well-balanced debut for Cyclone, produced by Johnny Morris. "What A Lie," "Easy Touch," "The Letter" and "It's Not My Way" are standouts. Cyclone CYS 2000.

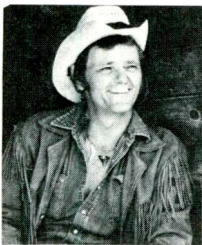


Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Moe Bandy — "Barstool Mountain"
Eddie Rabbitt — "Suspicious"
Jerry Reed — "Who Put The Line in Gasoline"
Dotsy — "Slip Away"



Jerry Reed

Out of left field comes Foxfire, and their "Fell in Love" is spreading like wildfire! Already playing at WMC, WHOO, KRMD, KGA, WWVA, WNYN, KAYO, WVOJ, KMPS, KYNN, KRAK, KFDI, KSO, WDEN, WSLC, WRRD, WXCL, WIRE, KWMT.

Columbia has released a master from the days the Oak Ridge Boys were on their label. "Rhythm Guitar" is being added at KWKH, KDJW, WKDA, WMC, KCKC, KHEY, KFDI, KSSS.

There's yet another lament on the gas shortage, and this time Jerry Reed asks "Who Put the Line in Gasoline." Just shipping this week, early adds include KLAC, WMC, KEEN, KTTS, KKYX, KERE, KFDI, WFAI, KWKH, KRMD, WPNX, WIRE, WIVK, WNYN, KBUC, KXLR, KAYO.

The Atlanta Rhythm Section is moving onto country playlists with "Do It Or Die" at WWOK, WWVA, WHOO, WDEN. Likewise, Neil Diamond's "Say Maybe" is aired at KAYO, WPLO, KCKC, WIRE, WWVA, KCKN, WTMT, WDEN. The Amazing Rhythm Aces seeing action on "Love and Happiness" in Denver and Fayetteville.



Amazing Rhythm Aces

Early attention given to Rayburn Anthony's "It Won't Go Away" at WUBE, WTMT, WFAI, WHOO, WBAM, KFDI, KDJW, WPNX, KKYX, KVOO. Ruby Falls gettin' play on "I'm Gettin' Into Your Love" at KSO, WPNX, KLLL, KVOO, WDEN, KRMD, KWKH, KXLR, WWVA, WVOJ, KFDI, WXCL.

Billy the Kid, younger brother of recording artists Jim Mundy and Ann J. Morton, getting a strong start with "What I Feel Is You" at WKKN, KYNN, WVOJ, KVOO, KERE. Speaking of Ann J. Morton, her "Don't Stay On Your Side of the Bed" going well at KRMD, WKKN, WPNX, KYNN, KXLR, KVOO, KFDI, KERE.

Super Picker piano player Hargus "Pig" Robbins gets into the vocal market with "Chunky People," starting at WOKO, KVOO, WPNX, KRMD, WIVK. Earl T. Conley is looking good at KGA, WINN, KERE, WUNI, KRMD, KBUC, KTTS, KVOO, KKYX, WFAI with "When You Were Blue and I Was Green."

Ronnie Sessions' "Do You Want To Fly" is starting in the southeast. Rod Sovine's "The Prettiest Dress" playing in the southwest.

SURE SHOTS

Eddie Rabbitt — "Suspicious"
Moe Bandy — "Barstool Mountain"

LEFT FIELDERS

Cher — "It's Too Late To Love Me Now"
Orion — "Ebony Eyes"
Rex Godsin — "We're Making Up For Lost Time"
Carroll Baker — "I'm Getting High Remembering"

AREA ACTION

Floyd Cramer — "Boogie Woogie" (KAYO, WSLC)
Gayle Harding — "How Will I Ever Say Goodbye" (KFDI)
Roger Young — "Fiddle Sam" (KVOO)

Country Radio

By CINDY KENT

■ **MOVES:** Mike Meacham has joined KSO, Des Moines, as production director, according to operations manager Jarrett Day. Also, there's been some shift changing at the station. Mike McCoy, former evening man, is now doing mid-day, replacing Jimmy Stewart, who has just made PD of sister station KGGO (AOR). McCoy's evening spot is still open . . . WHK, Cleveland, has added Mike Dawson as air-personality, Saturdays 2-7 p.m. Dawson comes to WHK from KMAK, Fresno . . . Rumors are flying about a change of ownership at KCKN after the recent resignation of GM Verl Wheeler and PD Chris Collier. According to an article in the Kansas City Times, the resignations coincide with a station visit by owners Danny Kaye and Lester Smith, and Bob LaBonte, manager of the Kaye-Smith Radio chain. Replacements for Wheeler and Collier have been named: Neil Maberry has been upped to GM from sales manager, John Leslie, morning personality, has been upped to PD, and MD Wes Cunningham has been appointed assistant PD . . . There's some changes going on at KJJJ, Phoenix. Doug Stewart has joined the station as sales executive, Lorece Halliburton has been promoted to office manager, and Vicke Vail has been upped to programming secretary . . . Jack Hobbs has joined the staff of KNEW, Oakland, as general sales manager.

ETC.: WHN's live concert series is progressing full speed ahead, with broadcasts of five recent concerts within eight days, including Emmylou Harris, Johnny Rodriguez, Tammy Wynette, Michael Murphey, and Johnny Paycheck. WHN is approaching the 100 mark with the number of country acts broadcast on the series.

FICAP NEWS: Plans have been finalized for the FICAP Mini-Clinic June 23 in Roanoke, Va. Panelists and moderators for the day-long seminar include Dale Turner of WSAI and board member of FICAP; Charlie Douglas, WWL, and board member; Gaylen Adams of RCA; and FICAP president Mike Burger. Anyone wanting more details about the clinic should contact FICAP, 1201 16th Ave. S., Nashville, Tenn. 27212. In other FICAP news, Sonny James recently became a lifetime member of the organization. James is the seventh lifetimer—Waylon Jennings recently became the sixth.

MORE ETC.: Jim Healy, sports director of KLAC, Los Angeles, recently completed filming a role in the TV'er "Fantasy Island." Healy plays the part of a sarcastic sports reporter in an episode called "The Cheerleaders," to air this fall.

Opry Network B'cast Deemed Not Feasible

■ NASHVILLE — The Grand Ole Opry, heard each week over clear channel WSM Radio, has learned from a Washington engineering firm that the idea of taking the live broadcast to its listeners via network is not feasible.

The Opry, which has been concerned for several months following the announcement of a pending FCC proposal that could reduce its weekly audience, has investigated several alternatives, including setting up a radio network. The nighttime programs of WSM are now heard in over 34 states due to the station's clear channel status. Should the FCC adopt one of its proposals, it could mean the station would not be received outside of a 100-mile radius of Nashville.

Len Hensel, vice president and general manager of WSM, said his station commissioned a study to see how many radio stations would be needed to continue serving WSM listeners, should their coverage be reduced by the FCC. It was estimated that it might take as many as 250 radio stations to reach the many listeners of the Opry but every

available potential station in the coverage area were signed up, which the engineering firm said is 665, it would only reach 30 percent of the area now served with WSM's signal would be reached.

The study, conducted by Jules Cohen and Associates, consulting electronics engineers in Washington, D.C., plotted nighttime interference free contours of the Class II, III and IV stations, with a sampling technique that covered more than one-fifth of the total land area served by the WSM skywave.

Rogers To Host CMA Awards Show

■ NASHVILLE—The 13th Annual Country Music Association Awards Show will be hosted this year by Kenny Rogers. Sponsored once again by Kraft Foods, the 90-minute show will be telecast live from the Grand Ole Opry House on the CBS television network on October 8. Producer will be Bob Precht for Sullivan Productions and the director will be Walter Miller.

RCA Hosts Texas 'Welcome'



Pictured at an RCA-Texas welcome at a showcase for artists Steve Wariner, Randy Gurley and Razyzy Bailey are (from left): Dave Wheeler, director, marketing development—Nashville; Marie Ratliff, Record World; Steve Wariner; Randy Gurley; Razyzy Bailey; Dugg Collins, KWKH; Joe Galante, vice president, marketing, Nashville; Tom Wayne, KXOL.

Nashville Report (Continued from page 119)

bird Hotel in Las Vegas. "I didn't bring Mom this time," he reports. "The first time she came with me, she got lost in the casino for 11 days. I finally had to have the hotel's security search for her. When they found Mom she had a swollen arm and wrist. She was suffering with 'slot-machineitis.'"

Tommy Cash's latest Monument release, "When the Lovin' Starts," co-written by Curly Putnam, Sonny Throckmorton and Don Cook. (Larry Butler was the producer.) . . . Porter Wagoner's single of "Everything I've Always Wanted" goes on sale next month. The song was written by old pro Johnny Marks (who wrote the evergreen, "Rudolph the Red Nosed Reindeer"). It's a country rock ballad and sung by Ethel Merman and Red Buttons in the "Rudolph and Frosty: Christmas in July" animated (cartoon) movie. "Marks sent it to me," says Wagoner, "because he thought the song needed a country singer to do it right."

Ray Griff recently performed on six half-hour specials for the Canadian Broadcasting Company. He came off so impressively there is talk CBC wants him to host a regular weekly series next season. (Griff was born and raised in Canada.)

An upcoming feature in the "couples section" of People Magazine includes an interview with Merle Haggard and his wife Leona Williams . . . Cristy Lane, LS Records artist, hosted one of the "Pop Goes the Country" syndicated program tapings. Regular host Ralph Emery says it is the first time a guest-host has been used on the series.

Becky Morganstern's Raw Honey rock group has moved its base of operations from Los Angeles to Nashville . . . West coast fashion model Sarah McKenzie into town for session on the Awards label. Veteran producer-broadcaster Biff Collie did the producer . . . Willie Wynn and The Tennesseans have left the Billy (Crash) Craddock show—after two years—to concentrate on performing as a single act. (Willie Wynn? That's a uniquely euphonious name!)

He-never-left-home dept.: Elektra recording artist Eddie Rabbitt's "One Night Stand" tour this year includes performances at Willie Nelson's Opry House in Austin, Tex., the Opry House in Douglas, Ga. and Nashville North in Taylorville, Ill. Reckon has any club operator ever thought of opening a "Grand Young Opry House"?

Mac Davis appears in and has written the music for the "Dallas—North Forty" motion picture, a story about pro football.

Tammy Wynette and Ray Price are headliners at Las Vegas' Frontier Hotel, starting Thursday and continuing through June 13th.

The "Concrete Cowboy" 2-hour film that Ernie Frankel is producing for airing on CBS-TV next season, began filming here this week. Jerry Reed stars . . . Anne Murray plans to resume her personal appearances this summer, doing not more than three or four concerts weekly. The Canadian songbird is a homebody.

Country Single Picks

COUNTRY SONG OF THE WEEK

MOE BANDY—Columbia 3-10974

BARSTOOL MOUNTAIN (prod.: Ray Baker) (writers: D. Tankersley/W. Carson) (Rose Bridge, BMI) (2:42)

Bandy follows his first number one single with a classic cry-in-your-beer country blues song. The style fits him well and should send him back up once again.

JERRY REED—RCA PB-11638

(Who Was The Man Who Put) THE LINE IN GASOLINE (prod.: Jerry Reed & Chip Young) (writer: D. Feller) (Guitar Man, BMI) (2:40)

Leave it to Jerry Reed to come up with one of the cleverest singles yet on the gas shortage. Using his familiar style of reciting the verses and singing the chorus, Reed is the ideal artist for the material.

FREDDY FENDER—Starflite ZS8 4900

YOURS (prod.: Huey Meaux) (writers: G. Roig/A. Gamse/J. Sherr) (E. B. Marks, BMI) (2:30)

The debut Starflite release by Fender shows a move to a smoother, more romantic style. His Mexican roots remain very much in evidence, with a Spanish verse and horns to add depth.

MEL TILLIS—MCA 41041

COCA COLA COWBOY (prod.: Jimmy Bowen) (writers: S. Pinkard/I. Dain/S. Dorff/S. Atchley) (Peso/Malkyle/Senor, BMI/ASCAP) (3:20)

Another single from "Every Which Way But Loose," Tillis' single is solid country in its lyrics, phrasing, production and performance. The style is perfect for country markets.

MARTY ROBBINS—Columbia 3-11016

ALL AROUND COWBOY (prod.: Billy Sherrill) (writer: M. Robbins) (Mariposa, BMI) (3:03)

Robbins' south of the border style dominates with horns and classical guitar riffs accenting the lines of the love story. Vocals are also strong.

REX GOSDIN—MRC 10589-1

WE'RE MAKING UP FOR LOST TIME (prod.: Gary S. Paxton) (writers: R. Gosdin/V.L. Haywood) (Bethel, BMI) (2:47)

Gosdin has the same smooth delivery as his brother but retains a style of his own. The song is an easy-moving love song which could see MOR action as well as country.

ASLEEP AT THE WHEEL—Capitol P-4725

CHOO CHOO CH BOOGIE (prod.: Ray Benson & Chuck Flood) (writers: Horton/Gabler/Darling) (Rytvoc, ASCAP) (3:07)

Asleep At The Wheel is renowned for the group's loose, good-time live show, and this single captures much of the energy. The western swing jazziness should appeal to country listeners and more.

LYNN ANDERSON—Columbia 3-11006

I LOVE HOW YOU LOVE ME (prod.: David Wolfert) (writers: L. Kolber/B. Mann) (Screen Gems-EMI, BMI) (3:14)

Anderson takes a quiet approach with this well-known love song. Keyboards provide much of the instrumental backing with a saxophone adding a slightly jazzy touch.

FRANK IFIELD—Warner Bros. 8853

CRYSTAL (prod.: Tom Collins & Wesley Rose) (writers: B.P. Barker/D.W. Morgan) (Chess, ASCAP/Pi-Gem, BMI) (3:04)

Ifield's somewhat eclectic style works especially well on this love ballad. The sound and emotion build throughout the song to hold the listener's ear with interest.

JEANNIE C. RILEY—Cross Country 5308

IT'S WINGS THAT MAKE BIRDS FLY (prod.: not listed) (writers: J.C. & K. Riley) (God's Country, BMI) (2:53)

With sights on the gospel market, Riley touches base with country on this single. The gospel influence is still there, but the country approach is dominant.

DOTSY—RCA PB-11610

SLIP AWAY (prod.: Roy Dea) (writers: W. Armstrong/W. Terrell/M. Daniel) (Fame, BMI) (3:10)

The early r&b hit is revived country style, but it keeps much of the same rhythm and phrasing as previous versions. Like many songs of this type, it has plenty of validity in the country market.

RCA Begins Parton Promo

■ NASHVILLE—A comprehensive marketing plan in support of the new Dolly Parton "Great Balls of Fire" lp is now being implemented by RCA.

Her current single, "You're The Only One," debuts this week at a bulleted 33 on the *Record World* Country Chart, the Chartmaker of the Week.

Leading off the effort are "Great Balls of Fire" buttons, terry cloth T-shirts, posters of various sizes, streamers and small stand-ups for in-store display. Concurrent with the album's release will be ad buys at radio; strategic outdoor locations and print — both consumer and trade. Along with the merchandising thrust will be a series of "Great Balls of Fire" contests at retail and radio levels featuring Amberlight gas grills, "Great Balls of Fire" albums and Dolly Parton catalogue product as prizes.

The lp's release will be followed shortly by a special Dolly Parton picture disc.

Video/listening parties will be held in several markets, where special video tapes of Dolly performing several cuts from the album will be reviewed. Dolly will appear on a month-long tour of the Far East in July. Opening in Hawaii on July 7, the tour is slated to cover New Zealand, Australia, Hong Kong, and Japan before returning home. A tour of the U.S. is then scheduled.

Australian Shows Set by Conn

■ NASHVILLE—Mervyn Conn, organizer of the annual international country music festival at Wembley in England, has announced the expansion of the festival to include a separate series of country music concerts in Australia and New Zealand.

Set for Feb. 12-March 3, 1980, the series will feature concerts in major cities, including Sidney, Brisbane, Perth, Adelaide, Melbourne, and Wellington. According to Conn, the concerts will feature at least six top name country artists.

Jupiter Inks LeDoux

■ NASHVILLE — Chris LeDoux has become the first country artist to record for Jupiter Records, a division of Siegel Music Companies in Germany, as well as being the only U.S. artist signed to that label.

Joachim Neubauer, president of the label, was in Nashville to visit with LeDoux to negotiate German television appearances and to talk about a tour of Germany, Austria and Switzerland.

Tree Productions

(Continued from page 122)

that was really viable, so we really started pushing it."

Killen has the largest number of artists in the production company, including Bill Anderson, Rex Allen Jr., Louise Mandrell, R. C. Bannon, T. G. Sheppard, O. B. McClinton, Ronnie McDowell, Joe Tex, Audrey Landers, Vasser Clements and Henson Cargill. Don Gant, senior vice president at Tree, produces Bobby Braddock, Bobby Wright, Rafe Van Hoy and Red Lane. In addition, Tree Productions includes records by Sonny Throckmorton, who produced himself on his next album for Mercury, and Mychael, a newly signed Free Flight rock and roll artist produced by Cliff Williamson.

Expanding In All Areas

"The production company is now beginning to do what we set out to do a couple of years ago," Killen said, "and what we'll do is slowly bring in outside producers and whatever as we need, as the company grows. We're expanding into all areas, not just country. Like Joe Tex is r&b, and we're getting into pop and rock and roll. It doesn't matter what kind of music it is as long as it's good."

Tree has its own studio, completed within the past year in the Tree building on Music Square West, but Killen does most of his producing at the Sound Shop. "I try to stay out of our studio here as much as possible because if I did all my stuff in there, nobody else could ever get in there and work," he explains.

Killen says he personally has no plans to take on any more artists to produce, but the company will continue to take them in and use other producers. "We'll even sign them to labels and let some of the labels' producers do them sometimes," he added. "We don't just cut Tree songs either. If you check, we didn't publish 'Reunited,' which looks like Louise and R. C.'s biggest hit yet, and we didn't publish the Rex Allen, Jr., record. We're really going for the production company, and yet out of it we'll certainly get our share of songs because we have a great collection of material, but I wouldn't allow that to stop me from cutting a hit song."

"The production company is a natural extension. It's been here awhile; we just haven't been making the noise that we are now because there has been tremendous concentration. It's like a ball club. You have to be growing your future players, and that's what we're doing here."

Concert Review

Harris, White Captivate Audience At Newly-Restored Nashville Venue

■ NASHVILLE — Emmylou Harris and her Hot Band played a tight 90 minute set (containing two encores) to a captivated audience of 2000 at the newly restored Tennessee Theatre May 17. This crowd of everything from grandmas to cowboys moved easily with the various moods of Emmylou's performance, soft and heart-wrenching to rough and rockin'.

Emmylou knows a good thing when she hears it, and in this case the good thing is Buck White and the Down Home Folks, a local bluegrass band. Two female members of the group, Sharon Hicks and Cheryl Warren, are among backup vocalists on Harris' new lp, "Blue Kentucky Girl," and backed her up through most of the show. Their sweet, clear harmonies blended smoothly behind Emmylou's reedy soprano on up-tempo numbers "Leaving Louisiana In The Broad Daylight," and "C'est La Vie," and ballads "Save The Last Dance For Me," "Sorrow In The Wind," and "Together Again." Highlights of this portion included "Hello Stranger," done with a delightful counterpoint vocal effect, and "If I Could Only Win Your Love," with originator of the song, Charlie

Louvin, joining the entourage onstage.

This friendly family atmosphere did not overshadow the solo tunes Emmylou performed. Her opening song "To Daddy," was intimately and beautifully done by Emmylou alone onstage, accompanied by acoustic guitar. On "Makin' Believe," "Two More Bottles Of Wine," "One Of These Days" and "Sweet Dreams," she commanded the spotlight with backup from the Hot Band.

Opening the show was Buck White's group, featuring White on mandolin, piano and vocals, and daughters Sharon and Cheryl on guitar, acoustic bass, and vocals. Also featured was the band's dobro player and Hot Band fiddle player Ricky Skaggs. Fancy pickin' and animated vocals made tunes "San Antonio Rose," "Tumbling Tumbleweeds" and Karla Bonoff's "Home" attention grabbers.

Cindy Kent

Twitty Opens Store

■ NASHVILLE—MCA artist Conway Twitty has opened a new record shop in the Music Row area here where Ernest Tubb's Record Shop was formerly located before it was moved to a site near Opryland.

Lynda Woodward, the shop's new manager, says the store will stock country music records and tapes with emphasis on items that tourists may not find in their home towns. The store is called Conway Twitty Bird Record Shop and is located at 1530 Demonbreun Street.

Inergi Consolidates

■ HOUSTON — Inergi Records and Productions has consolidated its entire operation in the company's Houston headquarters.

The company will operate from its newly-built 32-track recording facility. Tim Williams will continue to handle promotion and publicity from the Houston offices.

The new mailing address at the Inergi Studio complex is 15825 Memorial Drive, Houston, Texas 77079. The new phone number is (713) 493-1533.

Wynette, Rodriguez To Tour Together

■ NASHVILLE—CBS Records, in conjunction with the Jim Halsey Agency, has announced a special tour featuring Epic recording artists Tammy Wynette and Johnny Rodriguez. The tour, which will bring the two artists both together and individually to prominent venues across the country, will also feature select appearances by fellow Epic artist Michael Murphey.

The tour has been planned in support of Rodriguez's newly-released debut Epic album, "Rodriguez," and Wynette's new album, "Just Tammy."

Tree Bows L.A. Office



Jack Stapp (left), chairman of the board and chief executive officer of Tree International, has announced the opening of offices in Los Angeles under the direction of Joe D'Imperio (right) who will be president of the new west coast division of Tree. D'Imperio, president of Rose Garden Enterprises, Ltd., an entertainment complex specializing in record production, publishing, management and Broadway and movie production, is travelling to Los Angeles this week to finalize arrangements on offices.



Record World Country Singles

JUNE 9, 1979

TITLE, ARTIST, Label, Number

JUNE 9 JUNE 2

WKS. ON CHART

| | | | | |
|----|----|---|--|----|
| 1 | 3 | SAIL AWAY OAK RIDGE BOYS MCA 12463 | | 10 |
| 2 | 4 | WHEN I DREAM CRYSTAL GAYLE/United Artists 1288 | | 9 |
| 3 | 5 | SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273 | | 7 |
| 4 | 1 | IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790 | | 12 |
| 5 | 7 | RED BANDANA MERLE HAGGARD/MCA 41007 | | 9 |
| 6 | 8 | NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553 | | 7 |
| 7 | 9 | YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808 | | 8 |
| 8 | 11 | ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8786 | | 9 |
| 9 | 14 | ARE YOU SINCERE ELVIS PRESLEY/RCA 11533 | | 8 |
| 10 | 15 | IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536 | | 6 |
| 11 | 12 | SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929 | | 9 |
| 12 | 17 | JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125 | | 6 |
| 13 | 13 | SWEET MELINDA RANDY BARLOW/Republic 039 | | 10 |
| 14 | 18 | DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704 | | 8 |
| 15 | 20 | I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021 | | 6 |
| 16 | 16 | WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537 | | 9 |
| 17 | 21 | I DON'T LIE JOE STAMPLEY/Epic 8 50694 | | 7 |
| 18 | 23 | AMANDA WAYLON JENNINGS/RCA 11596 | | 4 |
| 19 | 19 | I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/MCA 1807 | | 10 |
| 20 | 22 | TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036 | | 7 |
| 21 | 25 | IF GIVE MY HEART TO YOU MARGO SMITH/Warner Bros. 8806 | | 6 |
| 22 | 26 | SIMPLE LITTLE WORDS CRISTY LANE/LS 172 | | 6 |
| 23 | 28 | SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716 | | 3 |
| 24 | 24 | I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292 | | 8 |
| 25 | 29 | MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707 | | 7 |
| 26 | 27 | STEADY AS THE RAIN STELLA PARTON/Elektra 46029 | | 8 |
| 27 | 31 | WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/ Epic 8 50696 | | 7 |
| 28 | 33 | PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830 | | 5 |
| 29 | 34 | THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568 | | 5 |
| 30 | 35 | DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000 | | 6 |
| 31 | 32 | TOUCH ME BIG AL DOWNING/Warner Bros. 8787 | | 8 |
| 32 | 37 | WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706 | | 4 |

CHARTMAKER OF THE WEEK

| | | | | |
|----|----|---|--|----|
| 33 | — | YOU'RE THE ONLY ONE DOLLY PARTON RCA 11577 | | 1 |
| 34 | 36 | I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra 46023 | | 6 |
| 35 | 45 | (GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961 | | 4 |
| 36 | 41 | SPANISH EYES CHARLIE RICH/Epic 8 50701 | | 5 |
| 37 | 42 | I JUST WANNA FEEL THE MAGIC BOBBY BORCHERS/ Epic 8 50701 | | 6 |
| 38 | 39 | RUNAWAY HEART REBA McENTIRE/Mercury 55058 | | 8 |
| 39 | 44 | SHE'S BEEN KEEPING ME UP NIGHTS BOBBY LEWIS/ Capricorn 0318 | | 8 |
| 40 | 43 | MY HEART IS NOT MY OWN MUNDO EARWOOD/GMC 106 | | 7 |
| 41 | 46 | SAVE THE LAST DANCE FOR ME EMMYLOU HARRIS/ Warner Bros. 8815 | | 2 |
| 42 | 48 | SINCE I FELL FOR YOU CON HUNLEY/Warner Bros. 8812 | | 3 |
| 43 | 49 | YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708 | | 3 |
| 44 | 2 | LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532 | | 11 |

| | | | | |
|-----|----|---|--|----|
| 45 | 53 | BREAKIN' IN A BRAND NEW BROKEN HEART DEBBY BOONE/Warner/Curb 8814 | | 3 |
| 46 | 57 | REUNITED R. C. BANNON & LOUISE MANDRELL/ Epic 8 50717 | | 2 |
| 47 | 55 | NADINE FREDDY WELLER/Columbia 3 10973 | | 4 |
| 48 | 58 | CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001 | | 3 |
| 49 | 6 | LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458 | | 13 |
| 50 | 10 | HOW TO BE A COUNTRY STAR STATLER BROTHERS/ Mercury 55057 | | 11 |
| 51 | 38 | FADED LOVE AND WINTER ROSES DAVID HOUSTON/ Elektra 46028 | | 8 |
| 52 | 59 | CALIFORNIA GLEN CAMPBELL/Capitol 4715 | | 3 |
| 53 | 60 | I MIGHT BE AWHILE IN NEW ORLEANS JOHNNY RUSSELL/ Mercury 55060 | | 5 |
| 54 | 30 | DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002 | | 13 |
| 55 | 40 | THE GIRL ON THE OTHER SIDE NICK NOBLE/TMS 601 | | 9 |
| 56 | 68 | LOVE ME LIKE A STRANGER CLIFF COCHRAN/RCA 11562 | | 2 |
| 57 | 64 | WASN'T IT EASY, BABY FREDDIE HART/Capitol 4720 | | 3 |
| 58 | 56 | SPARE A LITTLE LOVIN' ARNIE RUE/NSD 19 | | 5 |
| 59 | — | NO ONE ELSE IN THE WORLD TAMMY WYNETTE/Epic 8 50722 | | 1 |
| 60 | 80 | LIBERATED WOMAN JOHN WESLEY RYLES/MCA 41033 | | 2 |
| 61 | 47 | DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/ Epic 8 50671 | | 14 |
| 62 | — | PICK THE WILDWOOD FLOWER GENE WATSON/Capitol 4723 | | 1 |
| 63 | 70 | BAD DAY FOR A BREAK UP LESLEE BARNHILL/Republic 040 | | 4 |
| 64 | — | FAMILY TRADITION HANK WILLIAMS, JR./Elektra 46046 | | 1 |
| 65 | 65 | JUST BETWEEN US BILL WOODY/MCA Hickory 54043 | | 8 |
| 66 | 67 | GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 151 | | 5 |
| 67 | 82 | THAT'S THE ONLY WAY TO SAY GOOD MORNING/ALL THE GOOD TIMES ARE GONE RAY PRICE/Monument 283 | | 2 |
| 68 | — | TILL I CAN GAIN CONTROL AGAIN BOBBY BARE/ Columbia 3 10998 | | 1 |
| 69 | 92 | BETWEEN THE LINES BOBBY BRADDOCK/Elektra 46038 | | 2 |
| 70 | — | OH BABY MINE (GET SO LONELY) BOBBY G. RICE/ Republic 041 | | 1 |
| 71 | 50 | JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/ Epic 8 50672 | | 13 |
| 72 | 83 | WALTZ ACROSS TEXAS ERNEST TUBB/Cachet 3001 | | 2 |
| 73 | 54 | BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455 | | 15 |
| 74 | 52 | ROCKIN' MY LIFE AWAY JERRY LEE LEWIS/Elektra 46030 | | 10 |
| 75 | 72 | THE REAL THING O. B. McCLINTON/Epic 8 50698 | | 5 |
| 76 | 51 | LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS CARRON/Charta 131 | | 11 |
| 77 | 61 | DREAM LOVER RICK NELSON/Epic 8 50675 | | 8 |
| 78 | — | FOREVER ONE DAY AT A TIME DON GIBSON/MCA Hickory 51031 | | 1 |
| 79 | 63 | NEXT BEST FEELING MARY K. MILLER/RCA 11554 | | 14 |
| 80 | — | FELL IN LOVE FOXFIRE/NSD 24 | | 1 |
| 81 | 71 | WHAT A LIE SAMMI SMITH/Cyclone 100 | | 14 |
| 82 | 62 | ONLY DIAMONDS ARE FOREVER ZELLA LEHR/RCA 11543 | | 6 |
| 83 | 66 | MOMENT BY MOMENT NARVEL FELTS/MCA 41011 | | 8 |
| 84 | 84 | WHEN MY CONSCIENCE HURTS THE MOST JOHNNY BUSH/ Whiskey River 41791 | | 3 |
| 85 | 85 | LAY BACK IN THE ARMS OF SOMEONE JUICE NEWTON/ Capitol 4714 | | 3 |
| 86 | 86 | JUST LET ME MAKE BELIEVE JIM CHESNUT/MCA Hickory 51015 | | 4 |
| 87 | — | LINES JERRY FULLER/MCA 41022 | | 1 |
| 88 | 88 | MASSACHUSETTS TOMMY ROE/Warner/Curb 800 | | 3 |
| 89 | 98 | WHAT'RE WE DOING, DOING THIS AGAIN NICK NIXON/ MCA 41030 | | 2 |
| 90 | 90 | I STILL BELIEVE IN YOU MIKE LUNSFORD/Gusto 4 9018 | | 2 |
| 91 | 69 | STAY WITH ME DANDY/Warner/Curb 8771 | | 8 |
| 92 | — | DON'T FEEL LIKE THE LONE RANGER LEON EVERETTE/ Orlando 103 | | 1 |
| 93 | — | I'M GETTIN' INTO YOUR LOVE RUBY FALLS/50 States 70 | | 1 |
| 94 | — | STEAL AWAY PAUL SCHMUCHER/Star Fox 279 | | 1 |
| 95 | 87 | NO GREATER LOVE BILLY STACK/Caprice 2058 | | 3 |
| 96 | — | DON'T SAY LOVE CONNIE SMITH/Monument 45 284 | | 1 |
| 97 | — | COULD I TALK YOU INTO LOVING ME AGAIN WYNN STEWART/WINS 127 | | 1 |
| 98 | — | DISCO GIRL GO AWAY REBECCA LYNN/Scorpion 0581 | | 1 |
| 99 | — | LET'S TRY TO FALL IN LOVE AGAIN BOBBY SMITH/ United Artists 1295 | | 1 |
| 100 | 89 | MY BLUE HEAVEN MAC WISEMAN & WOODY HERMAN/ Churchill 7735 | | 3 |

MERLE HAGGARD

CONWAY TWITTY

DON WILLIAMS

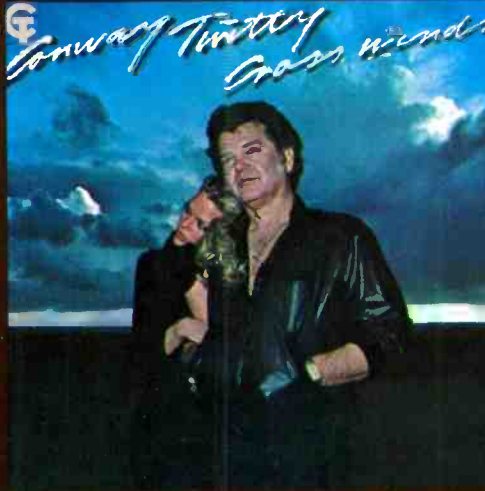
THE BEST OF DON WILLIAMS: VOLUME 2
 FEATURING THE SINGLE "TULSA TIME"
 MCA-3088 AB-12425

CONWAY TWITTY: CROSS WINDS
 FEATURING THE SINGLE "DON'T TAKE IT AWAY"
 MCA-41002

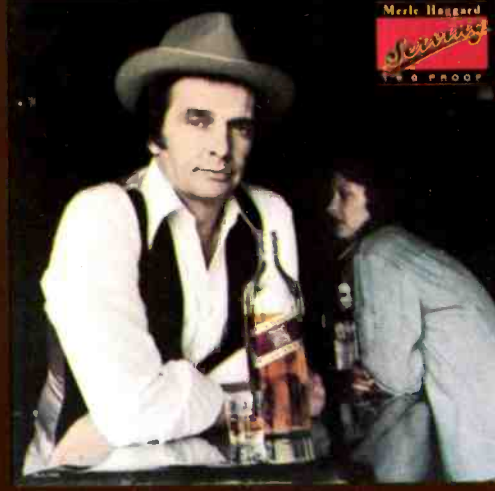
MERLE HAGGARD - SERVING 190 PROOF
 FEATURING THE SINGLE "RED BANDANA"
 MCA-41007 MCA-3085



PRODUCED BY DON WILLIAMS EXCEPT "TULSA TIME"
 PRODUCED BY DON WILLIAMS & GARTH FUNDIS



PRODUCED BY CONWAY TWITTY & DAVID BARNES
 FOR TWITTY BIRD PRODUCTIONS, INC.



PRODUCED BY FUZZY OWEN
 CO-PRODUCED BY JIMMY BOWEN

ON MCA RECORDS



GARY BROOKER ***NO MORE FEAR OF FLYING***

Gary Brooker's about to take off. As the voice of Procol Harum, Brooker's phenomenal rendition of "A Whiter Shade of Pale" is well-known to anyone who's listened to Pop Music in the last fifteen years. Now that unique voice is back with the kind of contemporary music that is going to make history in the next fifteen years. "No More Fear Of Flying" bravely combines the unmistakable sound of Brooker with the incredible talents of producer George Martin. The resulting music doesn't just fly. It soars.



Chrysalis[™]
Records and Tapes

Produced by George Martin of Air Studios London
CHR 1224