

Record World

MAY 19 1979 \$2.25



Instant Funk

Hits of the Week

SINGLES

ABBA, "DOES YOUR MOTHER KNOW" (prod. by Andersson-Ulvaeus) (writers: Anderson-Ulvaeus) (Countless, BMI/Polar, AB) (3:13). This buoyant pop-rocker is destined to become a classic. Bjorn's exuberant lead vocals get superb choir-like support from the women. Atlantic 3574.



EVELYN "CHAMPAGNE" KING, "MUSIC BOX" (prod. by T. Life) (writers: Life-Peake-Fitch) (Mills & Mills/Six Continents BMI) (3:20). Evelyn's sensuous, flirty vocals steal the show on this fun-filled disco/pop romo. Rhythm and percussion provide lots of punch. RCA 11586.



BOB WELCH, "CHURCH" (prod. by Carter) (writer: Welch) (Glenwood/Cigar, ASCAP) (3:06). Drawing from his limitless supply of AOR staples, Welch has penned another strong lyrical hit featuring his relaxed vocals, an effortless guitar solo and sparkling production. Capitol 4719.



INSTANT FUNK, "CRYING" (prod. by B. Sigler) (writer: Sigler) (Lucky Three/Henry Suemay, BMI) (3:33). A marching drum-bass line juxtaposed with a shimmering vocal chorus introduces this BOS/disco/pop cakewalk. Lively rhythm carries the message first class. Salsoul 2088 (RCA).



SLEEPERS

GRAHAM PARKER, "LOCAL GIRLS" (prod. by J. Nitzsche) (writer: Parker) (Intersong, ASCAP) (3:17). It's a new record company but the same raspy, challenging Parker with his super-charged band. The lead guitar rings around a biting hook. Super or rock'n'roll. Arista 0420.



THE AMAZING RHYTHM ACES, "LOVE AND HAPPINESS" (prod. by J. Johnson) (writers: Green-Hodges) (Jec/A Green, BMI) (3:14). ARA will score big across the board as they give a moving treatment to the Al Green tune. Cool keyboards and a snarling guitar set the pace. Columbia 3-10983.



POLICE, "CAN'T STAND LOSING YOU" (prod. by group) (writer: Sting) (Virgin, ASCAP) (2:58). A jilting machine-like rhythm propels the latest offering from this British trio. Stark tempo changes work effectively providing contrasting moods from ballad to rocker and back. A&M 2147



COUCHOIS, "DO IT IN DARKNESS" (prod. by Barri-Lambert-Nichols) (writers: P. Couchois-C. Couchois) (World Song, ASCAP) (3:34). Moving with a jungle beat, this mid-tempo rocker has an interesting lead vocal mix that blends into screaming guitar breaks. An immediate ACR add. WB 8834.



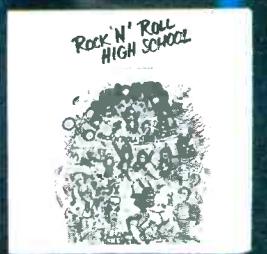
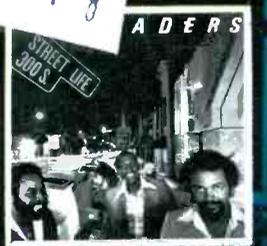
ALBUMS

CRUSADERS, "STREET LIFE" (MCA 3094) (7.98). The three master musicians show off their sweetest jazz side, with a touch of disco on the cut featuring Randy Crawford's powerful vocals. It's their first collective album in some time and should appeal to a wide variety of listeners.

RANDY VANWARMER, "WARMER." (Warner Bros.) (7.98). The new artist has a top charting single in "Just When I Needed You Most" and this debut album is equally strong. Vanwarmer's vocals are perfectly expressive and his songs nearly guarantee several single hits. Bearsville BRK 6988 (7.93).

LOUISIANA'S LE ROUX, "KEEP THE FIRE BURNIN'." (Capitol SO-11926) (7.93). The second disc from this southern based outfit has a more cohesive sound which will undoubtedly help them build on the substantial following developed by their first effort. The title track should get attention first.

VARIOUS ARTISTS, "ROCK 'N' ROLL HIGH SCHOOL." (WB) (7.98). The Ramones, Nick Lowe, Eric Burdon, The Paley Bros., Chuck Berry and others contribute to the lively original motion picture soundtrack from the new film. "C'mon Let's Go" by the Ramones and the Paleys stands out.



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"I CAN'T STAND IT NO MORE." SP 3710



THE NEW SINGLE FROM PETER FRAMPTON
ON A&M RECORDS & TAPES



*Produced by Peter Frampton
and Chris Kimsey*

From his forthcoming album "Where I Should Be" AM 2148

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Record World



MAY 19, 1979

Industry Outlook Is Positive

■ It can't be news to anyone in the music business by now that it has been a cold winter and a rather chilly spring for record and tape sales. We have seen such periods in the past, and have seen them end as well, as a new artist, trend or sound catches on. The causes and effects of our industry's recent slump have been thoroughly gone over, here and elsewhere, most recently by CBS Records Division president Bruce Lundvall in last week's RW.

The last two weeks have brought indications that the coming months will indeed be stronger than the past few have been. Several new albums by multi-platinum-selling artists are just out or scheduled for the coming weeks, and record companies are

Editorial

planning to give those records significant marketing support. There is a feeling that an upturn is beginning.

Taken as a whole, 1979 may not turn out to be another record-shattering year for this business, but it is still reasonable to predict, as Lundvall did last week, that the year will be one of growth, of increased sales and profits. Some lessons about investment vs. return may have been learned in these first months of 1979, but none of the conditions that have caused the slump seems likely to keep down second-half performance.

Although the problems the industry has are real and continuing, and we all must face up to them in a realistic way, we feel that the outlook for growth and profitability is strong, and we urge industryites to adopt positive practicality, rather than pessimism, as their watchword.

FCC Staff Moves Closer To Deregulation of Radio

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission last week took yet another major step toward deregulation of all radio stations.

True enough, it was just an in-house meeting between the Commissioners and various FCC offices, but in Washington many times giant steps are taken by seated officials coming to some conclusions about stacks of paper presented to them.

The conclusions were these: FCC information shows that there is already some sort of marketplace regulation taking place in radio programming and that many of the present FCC broad-

cast guidelines "are superfluous," according to a spokesperson in the chairman's office.

As a result, the FCC is considering lifting rules concerning public service obligations, programming ascertainment, the fairness doctrine and commercial guidelines.

Another surprising result is that the data presented at the meeting points to the conclusion that if the FCC decides to lift controls, it could try it with all radio stations, both in big and small markets.

Before the meeting, the Commissioners had decided they
(Continued on page 100)

Artists Launch Anti-Nuke Drive In Wake of D.C. Demonstration

By JOSEPH IANELLO

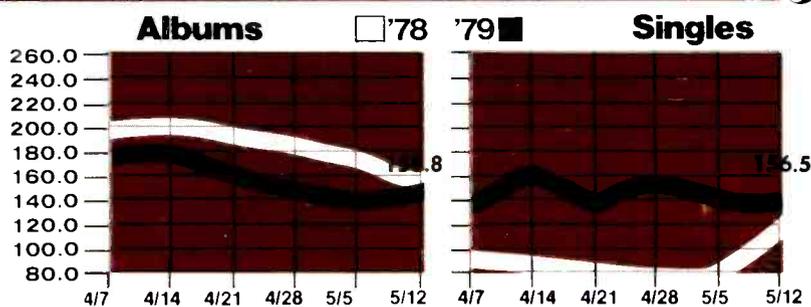
■ NEW YORK — The recent resurgence of American politics and culture gained momentum last week when pop-rock artists Jackson Browne, John Hall and Graham Nash announced the formation of Musicians United for Safe Energy, Inc. (MUSE), and the staging of several benefit concerts to help fund anti-nuke campaigns, at a Madison Square Garden press conference in New York.

Broadcast over a nationwide radio hook-up, the announcement came just three days after more than 100,000 anti-nuke demonstrators, including Browne, Hall and Nash, gathered in Washington, D.C. to mark the largest political rally held since the Vietnam war days. With banners from past anti-nuke protests at Diablo Canyon, California; Sea-

brook, New Hampshire; and the May 6 march on Washington providing an appropriate backdrop, the three popular singer-songwriters disclosed plans for two "No Nukes in Our Garden" concerts to be held at Madison Square Garden, September 19 and 20. Tickets went on sale May 9, scaled at \$15.50 and \$18.50 for the two shows featuring Browne, the Doobie Brothers, Hall, Nash, Bonnie Raitt, and James Taylor, with the possibility of more artists and shows being added later.

MUSE is headed by a 13-member board of directors that includes Browne, Hall, Raitt and veteran movement activists Tom Campbell, David Fenton, and Sam Lovejoy. It is advised by a board of internationally recog-
(Continued on page 22)

Record World Sales Index



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

West Coast Retailers Feel the Crunch As Gas Shortage Keeps Buyers Home

By SAM SUTHERLAND & FRANN ALTMAN

■ LOS ANGELES — With petroleum shortages and their impact on transportation still being mullied by federal agencies, the fuel crunch has already hit record and tape retailers here, according to an RW survey. And while the long term outcome could ultimately see recorded entertainment buoyed as sports and other

live events feel the pinch, the immediate effect has been a dip in sales ranging from slight to sharp.

By early last week, national and local media had generally identified California as hardest hit of the states in the continental U.S. In particular, public uneasiness
(Continued on page 78)

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Muscle Shoals SOUND STUDIOS



■ **Opposite page 44.** Muscle Shoals Sound Studios is celebrating its 10th anniversary this spring, and in that decade, Jimmy Johnson, Barry Beckett, Roger Hawkins and David Hood have handled some of rock music's most memorable sessions. As RW's special salute points out, MSS is growing as a studio and expanding into businesses as well.

■ **Page 14.** Rex Smith, former lead singer in the group Rex, found himself an instant star following the success of his NBC-TV movie "Sooner or Later" in March. Now, his solo debut lp and single are high on the charts, and he finds himself a teen idol and hot acting prospect, as RW discovered.

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Powerhouse Picks

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

Cheap Trick (Epic) "I Want You To Want Me." A solid rock record that is taking excellent chart jumps, while primary markets continue to add it. Breakout sales are coming in.

ELO (Jet) "Shine A Little Love." This week saw this record blow out of the box as loads of primary and secondary stations went with it. Don't miss it.

MCA Inc. Earnings Set New Record; Music Arm Is Down

■ **LOS ANGELES** — Extraordinary income of \$39.7 million from the resolution of a tax refund suit boosted MCA Inc. in the first quarter to the highest net income and earnings per share for any quarter in the company's history. Excluding that extraordinary income, revenues, net income and earnings per share were the highest of any first quarter in MCA history. Totals, without the \$39.7 million, were \$283,080,000 in revenues, \$24,179,000 in net income and earnings per share of \$1.04, up from \$236,402,000 in revenues, \$21,380,000 in income, and earnings per share of \$.92 in the first quarter of 1978.

MCA's records and music publishing division reported a net loss of \$608,000 for the quarter despite a 28 percent climb in sales to \$30,750,000. In the first quarter of 1978, MCA earned \$3,332,000 on sales of \$23,951,000.

An MCA statement attributed the decline to "the expansion of MCA's records distribution and marketing activities to effectively handle additional volume from Infinity Records and the newly-acquired ABC Records operations, the budgeted start up costs of Infinity Records, and costs associated with increased efforts to enhance MCA's position in the record industry."

The statement also reported that MCA's music publishing operations were profitable in the quarter just concluded.

Arista Revenues Up For Nine Months, Down for Quarter

■ **NEW YORK** — Arista Records' revenues of \$55,184,000 for the nine months ended March 31 were the highest for the first nine months of any fiscal year in company history, Arista reported last week. The figure tops by nine percent the previous record of \$50,620,000 set last fiscal year.

For the quarter ended March 31, Arista's revenues were down 14.5 percent from the same quarter in 1978, to \$16,121,000 from \$18,865,000. A statement from Elliot Goldman, executive vice president and general manager of Arista, attributed the drop to "creative delays in the release of a number of albums from established artists; last year's third quarter being the period of heaviest action on Barry Manilow's multi-platinum Even Now' lp, and the fact that Arista's current hot chart streak of new releases begin in March, right near the end of the third quarter."

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Record World Country Singles

APRIL 21, 1979

TITLE	ARTIST	Label, Number	WKS. ON CHART
2	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	BARBARA MANDRELL MCA 12451	10
3	ALL I EVER NEED IS YOU	KENNY ROGERS & DOTTIE WEST/ United Artists 1276	10
7	WHERE DO I PUT HER MEMORY	CHARLEY PRIDE/RCA 11477	9
6	THEY CALL IT MAKING LOVE	TAMMY WYNETTE/Epic 8 50661	10
5	SWEET MEMORIES	WILLIE NELSON/RCA 11476	11
8	BACK SIDE OF THIRTY	JOHN CONLEE/MCA 12455	8
9	FAREWELL PARTY	GENE WATSON/Capitol 4680	10
10	WISDOM OF A FOOL	JACKY WARD/Mercury 55055	10
11	SLOW DANCING	JOHNNY DUNCAN/Columbia 3 10915	9
1	IT'S A CHEATING SITUATION	MOE BANDY/Columbia 3 10889	13
17	DON'T TAKE IT AWAY	CONWAY TWITTY/MCA 41002	6
13	TOUCH ME WITH MAGIC	MARTY ROBBINS/Columbia 3 10905	10
16	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE	JANIE FRICKE/Columbia 3 10910	8
15	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU	GAIL DAVIES/Lifesong 8 1784 (CBS)	11
22	LAY DOWN BESIDE ME	DON WILLIAMS/MCA 12458	6
19	DOWN ON THE RIO GRANDE	JOHNNY RODRIGUEZ/ Epic 8 50671	7
23	LYING IN LOVE WITH YOU	JIM ED BROWN & HELEN CORNELIUS/RCA 11532	4
18	THIS IS A LOVE SONG	BILL ANDERSON/MCA 40992	10
21	ISN'T IT ALWAYS LOVE	LYNN ANDERSON/Columbia 3 10909	7
24	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME	BELLAMY BROTHERS/ Warner Bros. 8790	5
26	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY	VERN GOSDIN/Elektra 46021	6
28	JUST LONG ENOUGH TO SAY GOODBYE	MICKEY GILLEY/ Epic 8 50672	6
30	SAIL AWAY	OAK RIDGE BOYS/MCA 12463	3
25	DARLIN'	DAVID ROGERS/Republic 138	8
32	HOW TO BE A COUNTRY STAR	STATLER BROTHERS/ Mercury 55057	4
29	THERE'S ALWAYS ME	RAY PRICE/Monument 277	8
27	WALKING PIECE OF HEAVEN	FREDDY FENDER/MCA 12453	10
33	I LOST MY HEAD	CHARLIE RICH/United Artists 1280	7
34	WHAT A LIE	SAMMI SMITH/Cyclone 100	7
35	NEXT BEST FEELING	MARY K. MILLER/RCA 11554	7
36	LOVE LIES	MEL McDANIEL/Capitol 4691	7
20	SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY)	JERRY REED/RCA 11472	9
48	WHEN I DREAM	CRYSTAL GAYLE/United Artists 1288	2
4	I JUST FALL IN LOVE AGAIN	ANNE MURRAY/Capitol 4675	13
46	SWEET MELINDA	RANDY BARLOW/Republic 039	3
44	TAKES A FOOL TO LOVE A FOOL	BURTON CUMMINGS/ Portrait 6 70024	7
40	I WANT TO WALK YOU HOME	PORTER WAGONER/RCA 11491	6
41	MEDICINE WOMAN	KENNY O'DELL/Capricorn 0317	6
43	MUSIC BOX DANCER	FRANK MILLS/Polydor 14517	9
47	I WANT TO SEE ME IN YOUR EYES	PEGGY SUE/Door Knob 9094	5
49	ON BUSINESS FOR THE KING	BLUE RIBBON BLUES JOE SUN/Ovation 1122	5
60	RED BANDANA	MERLE HAGGARD/MCA 41007	2
53	ME AND MY BROKEN HEART	REX ALLEN, JR./ Warner Bros. 8786	2
45	I THOUGHT YOU'D NEVER ASK	LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	8



45	12	I'M GONNA LOVE YOU	GLEN CAMPBELL/Capitol 4682	10
46	59	SEPTEMBER SONG	WILLIE NELSON/Columbia 3 10929	2
47	54	HOLD WHAT YOU'VE GOT	SONNY JAMES/Monument 280	4
48	55	MY PLEDGE OF LOVE	JOHN ANDERSON/Warner Bros. 8770	5
49	14	TOO FAR GONE	EMMYLOU HARRIS/Warner Bros. 8732	11
50	65	ROCKIN' MY LIFE AWAY	JERRY LEE LEWIS/Elektra 46030	3
51	62	LO QUE SEA (WHAT EVER MAY THE FUTURE BE)	JESS GARRON/Charta 131	4
52	67	I'M THE SINGER, YOU'RE THE SONG	TANYA TUCKER/ MCA 1807	3
53	68	WHAT IN HER WORLD DID I DO	EDDY ARNOLD/RCA 11537	2
54	37	LIVE ENTERTAINMENT	DON KING/Con Brio 149	8
55	64	MAY I	TERRI HOLLOWELL/Con Brio 150	5

CHARTMAKER OF THE WEEK

56	—	YOU FEEL GOOD ALL OVER	T. G. SHEPPARD Warner/Curb 8808	1
57	58	TO LOVE SOMEBODY	HANK WILLIAMS, JR./Elektra 46018	4
58	61	BUT FOR LOVE	JERRY NAYLOR/Warner/Curb 8767	5
59	66	SWEET MELINDA/WHAT'S ON YOUR MIND	JOHN DENVER/ RCA 11535	3
60	—	IF LOVE HAD A FACE	RAZZY BAILEY/RCA 11536	1
61	31	CAN I SEE YOU TONIGHT	JEWEL BLANCH/RCA 11464	10
62	42	LOCK, STOCK AND BARREL	WOOD NEWTON/Elektra 46013	8
63	63	KISS YOU AND MAKE IT BETTER	ROY HEAD/MCA 12462	5
64	—	DOWN TO EARTH WOMAN	KENNY DALE/Capitol 4704	1
65	—	ARE YOU SINCERE	ELVIS PRESLEY/RCA 11533	1
66	38	SOMEBODY SPECIAL	DONNA FARGO/Warner Bros. 8752	15
67	—	STEADY AS THE RAIN	STELLA PARTON/Elektra 46029	1
68	52	LOVE ME TENDER	LINDA RONSTADT/Asylum 46001	7
69	88	THE GREAT CHICAGO FIRE	FARON YOUNG/MCA 41004	2
70	76	SHADY STREETS	GARY STEWART/RCA 11531	2
71	96	THE GIRL ON THE OTHER SIDE	NICK NOBLE/TMS 601	2
72	—	I WILL SURVIVE	BILLIE JO SPEARS/United Artists 1292	1
73	—	FADED LOVE AND WINTER ROSES	DAVID HOUSTON/ Elektra 46028	1
74	—	RUNAWAY HEART	REBA McENTIRE/Mercury 55058	1
75	84	COLD, COLD HEART	JERRY LEE LEWIS & FRIENDS/Sun 1141	3
76	78	EVERYBODY WANTS TO DISCO	GLENN BARBER/MMI 1029	2
77	79	LAWYERS	BILLY WALKER/Caprice 2056	4
78	39	LOVE IS SOMETIMES EASY	SANDY POSEY/Warner Bros. 8371	10
79	—	MOMENT BY MOMENT	NARVEL FELTS/MCA 41011	1
80	50	CHEATER'S KIT	TOMMY OVERSTREET/MCA 12456	8
81	81	LIPSTICK TRACES (ON A CIGARETTE)	AMAZING RHYTHM/ ACES/MCA 42454	4
82	51	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE	CON HUNLEY/Warner Bros. 8723	13
83	86	I NEED YOUR HELP	BARRY MANILOW RAY STEVENS/ Warner Bros. 8785	2
84	69	FRECKLES SHYLO	Columbia 3 10918	7
85	99	LOVE ME BACK TO SLEEP	JESSI COLTER/Capitol 4696	2
86	100	GIVING UP EASY	LEON EVERETT/Orlando 102	2
87	91	ONE LITTLE SKINNY RIB	CAL SMITH/MCA 41001	2
88	90	TEN THOUSAND AND ONE	CONNIE SMITH/Monument 281	3
89	—	TOUCH ME BIG AL	AL DOWNING/Warner Bros. 8787	1
90	—	SHE'S BEEN KEEPIN' ME UP NIGHTS	BOBBY LEWIS/ Capricorn 0318	1
91	73	LOVE IS HOURS IN THE MAKING	STERLING WHIPPLE/ Warner Bros. 8747	5
92	97	THE PIANO PICKER	GEORGE FISCHOFF/Drive 6273 (TK)	2
93	56	TRYIN' TO SATISFY YOU	DOTTSY/RCA 11448	14
94	57	SHOULDER TO SHOULDER (ARM IN ARM)	ROY CLARK/ MCA 12402	10
95	—	DREAM LOVER	RICK NELSON/Epic 8 50675	1
96	70	MY LADY	FREDDIE HART/Capitol 4684	9
97	—	JUST BETWEEN US	BILL WOODY/Hickory 54043	1
98	—	STAY WITH ME	DANDY/Warner/Curb 8771	1
99	92	I CAN ALMOST TOUCH THE FEELIN'	THE LEGARDES/ 4-Star 1037	4
100	98	THE MYSTERIOUS LADY FROM ST. MARTINIQUE	HANK SNOW/RCA 11487	3



Country Single Picks

COUNTRY SONG OF THE WEEK

THE KENDALLS—Ovation 1125

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

The title song from the Kendalls' latest album eases the pace a little bit compared to past singles, and the result is a pleasant new sound for the duo. Their distinct harmonies show versatility as well as quality.

SUSIE ALLANSON—Elektra/Curb 46036

TWO STEPS FORWARD AND THREE STEPS BACK (prod.: Ray Ruff) (writer: J. Crutchfield/M. A. Leiken) (World Song/Hot Cider, ASCAP/Duchess, BMI) (2:57)

Allanson's characteristic vocal style is packed with emotion on this up-tempo rocker. Tasty instrumental licks and back-up vocals accent the song's flavor to produce another charttopper.

BOBBY BORCHERS—Epic 50687

I JUST WANNA FEEL THE MAGIC (prod.: Eddie Kilroy) (writer: R. Bourke/M. McDaniel) (Chappell, ASCAP) (2:40)

This is one of the strongest releases Borchers has had in some time, presenting a bright, up-tempo number to fit in with the springtime mood. Snappy production touches add greatly to the song's happy feel.

CRISTY LANE—LS 172

SIMPLE LITTLE WORDS (prod.: Charlie Black) (writer: D. Johnson) (Cristy Lane, ASCAP) (3:22)

The light, seasonal approach of this single should continue the chart success Lane has garnered with her recent releases. Strong instrumental support gives an extra lift.

LEONA WILLIAMS—MCA 41006

GOOD NIGHTS MAKE GOOD MORNINGS (prod.: Eddie Kilroy) (writer: N. Martin) (Cedarwood, BMI) (3:06)

This easy ballad represents a strong solo effort for Williams. The smooth flow is carried through with a harmonizing vocal and lush string arrangement.

RODNEY CROWELL—Warner Bros. 8794

(NOW AND THEN, THERE'S A FOOL SUCH AS I (prod.: Brian Ahern) (writer: W. Trader) (MCA, ASCAP) (3:11)

Crowell displays a sensitive interpretive quality with this timeless classic. The easy accompaniment lends a solid country feel that will spark greater audience awareness for this accomplished musician/songwriter.

DALE McBRIDE—Con Brio 151

GETTING OVER YOU AGAIN (prod.: Bill Walker) (writer: E. Rabbitt)
(Briarpatch, BMI) (2:41)

Bringing back the nostalgic country sound of yesteryear, McBride offers a well-defined performance on this mid-tempo tune. Attention-getting guitar riffs add a modernistic touch to heighten interest.

HOYT AXTON—Jeremiah 1000

DELLA AND THE DEALER (prod.: Chuck Mellone & Hoyt Axton) (writer: H. Axton) (Lady Jane, BMI) (2:50)

It has been a while since Axton had a single, and this one is a likeable down-home story song. Vocals are as strong and smooth as ever.

LEE DRESSER—Capitol 4708

LET'S LOVE TONIGHT (prod.: Glenn Sutton) (writer: L. Dresser) (Starship/Galleon, ASCAP) (3:13)

The quick pace on this single offers shades of disco with solid lyrics and a powerful vocal performance. String and horn arrangements add to the dance appeal.

LESLEE BARNHILL—Republic 040

BAD DAY FOR A BREAKUP (prod.: Fred Kelly) (writers: F. Kelly/R. Barlow)
(Frebar, BMI) (2:41)

Barnhill's latest single has a lot of momentum, provided by strong bass and drum tracks, and she backs it up with full-bodied vocals. A haunting sound adds to the appeal.

KENNY O'DELL

HAS GOT THE R_x FOR A HIT MEDICINE WOMAN

(CPS 0317)

2 cups lovin'

& 1 tablespoon um um ummm!

Nominated by the Academy of Country Music Association for Best New Artist, Kenny's single Medicine Woman is great relief for a weary radio—just check the charts.

BB ★ 38 CB 37 RW 38

Catch Kenny's performance of Medicine Woman, May 5th, on NBC's broadcast of the 1979 Academy of Country Music Association Awards.



You're Getting Warmer.

Warmer is the debut album from Randy Vanwarmer containing the classic single "Just When I Needed You Most" BSS 0334 and 9 other original love songs.

Randy Vanwarmer. Warmer.

The album from Randy Vanwarmer
Produced by Del Newman
Additional production by
John Holbrook and Ian Kimmet
On Bearsville Records & Tapes (BRK 6983)
Manufactured exclusively by Warner Bros. Records Inc.



Rolling Stone Takes Over Look Magazine

By DAVID McGEE

■ NEW YORK—Jann Wenner, editor and publisher of Rolling Stone magazine, has completed negotiations for the takeover by Rolling Stone of Look Magazine, the pictorial publication revived three months ago by Daniel Filipacchi. As the new operators and managers of Look, Rolling Stone will receive a management fee, a percentage of the gross and a percentage of the profits. Filipacchi retains 51 percent of Look's equity and remains the owner of the publication. Robert Gutwillig, the present editor and president of Look, resigned; Wenner is Look's new editor and publisher.

Back to Monthly

Under Wenner's direction, Look will go monthly in July, raise its newsstand price from \$1.25 to \$1.50 and be available on a subscription basis. Wenner told *Record World* he intends to make Look "a snappier, classier product aimed at people 25 to 40, young adults, sophisticated, educated, urban—many of the same people who now read Rolling Stone." Editorial content, according to Wenner, will be "much more focussed on the concerns of young people," and will, as he told the *Village Voice*, include "two or three substantial articles a month and no excerpts from books . . . lots of people coverage. . . . We'll drop the gossip section."

Bly/Hakim Org. Bows

■ LOS ANGELES—Stan Bly and Jack Hakim have announced the formation of the Bly/Hakim Organization, an independent promotion and marketing firm based in Los Angeles. The new firm will provide services in the areas of independent promotion for both singles and albums to not only record labels, but also artists, artist managers, producers and publishing firms.

The new partnership will also take on special projects in the area of new artist development, and will provide a complete full line service to their clients. Additionally, they will act as trade liaison dealing with the major trade publications and industry tip-sheets.

Background

Bly most recently was vice president, promotion, for MCA Records, and held a similar position with Arista Records. He also spent seven years with Phonogram as vice president, promotion.

Hakim comes to the firm from Twentieth Century Fox Records, where, most recently, he held the position of vice president of Twentieth's international division.

"We'll remain a pictorial publication," Wenner added. "But Look in the past hasn't featured much strong writing, and we are going to feature that."

The first Look monthly issue will contain a cover story on Clint Eastwood, with the cover photo shot by Richard Avedon. As well, the magazine will have regular photo features of rock music personalities: Jimmy Buffett at home on his boat and in the studio recording his new album is being spotlighted in July.

"I've always dreamed of putting out a big, mass circulation picture magazine like Look or Life," said Wenner. "It's a great opportunity to take over a major American magazine, and it's also a good business proposition for Rolling Stone. We'll make a lot of money if it's successful."

RS Offices

Wenner will be based in Look's offices on East 58th Street. Harriet Fier will continue as managing editor of Rolling Stone, as she has for the previous six months while Wenner, by his own admission, "spent the winter skiing."

Look's advertising rate base is currently 600,000. Wenner expects to boost this figure to 700,000 by July and to a million by next March.

Cachet Records Bows U.S. Offices

■ LOS ANGELES—Establishment of Cachet Records here, with subsidiary offices in Nashville and New York, has been announced by Ed LaBuick, founding president of the new label, a division of Global Communications of Canada.

LaBuick, organizing Cachet after five years as head of Tee Vee Records, expects to spend \$3-4-million in launching Cachet during

RCA Names DeJoy Coast A&R VP

■ NEW YORK—Edward DeJoy has been named division vice president, pop artists & repertoire—west coast, for RCA Records. The announcement was made by Warren Schatz, division vice president, popular a&r for RCA, to whom DeJoy will report.



Edward DeJoy

Prior to his appointment by RCA, DeJoy had served as west coast office manager, as vice president and then as president of Janus Records.

Before joining Janus in July, 1973, DeJoy had served in several capacities at A&M Records over the period of 3½ years—first as a local promotion representative in the Baltimore/Washington area; then as director of national secondary promotion, acting out A&M's west coast office; and finally as director of special promotion projects for the company.

Columbia Signs Crystal Gayle



Walter Yetnikoff, president, CBS/Records Group, has announced that Crystal Gayle has signed a worldwide recording agreement with the company. Gayle will begin recording her first Columbia album with producer Allen Reynolds in the near future. Pictured at CBS Records New York offices are, from left: Bruce Lundvall, president, CBS Records Division; Walter Yetnikoff, president, CBS/Records Group; Crystal Gayle; Bill Gatzimos, husband/manager; Jack Craig, Sr. vice president and general manager, Columbia Records; Bunny Freidus, vice president, marketing, CBS Records International.

Polydor to Release UNICEF Concert LP

By JIM SAMPSON

■ HAMBURG—Polydor International has concluded negotiations with UNICEF for worldwide release May 24 of "A Gift of Song," a soundtrack album of the UNICEF benefit concert. It will be a single album at top retail price in all markets, carrying the UNICEF label and distributed through Polydor.

The "A Gift of Song" concert at the United Nations General Assembly in New York on January 9 featured some of music's biggest names, ABBA, the Bee Gees, Rita Coolidge and Kris Kristofferson, John Denver, Earth, Wind & Fire, Andy Gibb, Olivia Newton-John, Rod Stewart and Donna Summer. Each artist will be represented on the album with the song he performed for UNICEF. Among those songs, "Chiquitita," "Too Much Heaven," "That's the Way of the World," and "Da Ya Think I'm Sexy?" have already amassed substantial international sales as singles.

Also included on the album will be the finale, "Put A Little Love in Your Heart," and the Andy Gibb-Olivia Newton-John duet, "Put Your Head on My Shoulder."

David Frost and Robert Stigwood, the producers of the concert, negotiated the contract with Polydor International on behalf of UNICEF, which controls all rights to the concert. Polydor's Ruediger Litza said that the company had paid a substantial advance, and that UNICEF will get a royalty on subsequent

(Continued on page 95)

A&M Names Kirkup VP

■ LOS ANGELES—Gil Friesen, president of A&M Records, announced the appointment of Martin Kirkup to the newly created position of vice president of artist development.

Kirkup has been director of artist development for two years. He joined A&M Records in 1974 as east coast publicity director and became director of creative services in 1976.



Martin Kirkup

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ANYTIME!**

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"Crying"



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Chart Analysis

Summer, Wings Exhibit Top 10 Strength As Top Three Singles Hold Their Positions

By PAT BAIRD

■ The top three records on RW's Single Chart this week maintained their positions on strong sales figures and continuing radio activity.

Peaches & Herb (Polydor) held at #1 on both the pop and Black Oriented Singles Charts while their corresponding album re-gained a bullet and moved to #2 on the RW Album Chart. Village People (Casablanca) and Blondie (Chrysalis) stayed at comfortable #2 and #3 positions.

Donna Summer (Casablanca) moved here to #4 bullet on substantial sales and radio activity, including Top 5 placement in a number of major markets. The record is also #11 bullet BOS and #1 on the Disco File Top 50. Wings (Col) continued its growth

in both radio play and sales to bullet at #7 this week.

Rounding out the top of the chart are: the Jacksons (Epic) moving up one spot to #5; Frank Mills (Polydor) #6; Cher (Casablanca) #8; Amii Stewart (Ariola) #9 and Suzi Quatro & Chris Norman (RSO) #10.

The first single release from the upcoming Electric Light Orchestra lp (Jet) is this week's Chartmaker at #36 bullet on an overwhelming debut radio response. The record was added at WRKO, KFI, KHJ and WHBQ among others.

Just outside the top of the chart the Bee Gees (RSO) added up radio movement as sales, as well as coming on the BOS chart at #69 bullet, for #11 bullet here and Randy Vanwarmer (Bears-ville) filled in the few remaining radio holes and sold for #15 bullet. GQ (Arista), still #2 BOS, moved well where played and

sold for #16 bullet and Sister Sledge (Cotillion), #10 bullet BOS and an add at #12 on WABC, was also added at WIFI, WOKY, WGCL and other majors for #17 bullet. Supertramp (A&M), one of last week's Powerhouse Picks, was added at WABC, WIFI and WNBC, taking strong moves elsewhere for #20 bullet.

Rod Stewart (WB) continued to pick up new airplay and took good moves where played for #23 bullet and Olivia Newton-John (MCA) was added at WNBC, WPGC and CKLW as well as sold well at the racks for #24 bullet. Billy Joel continued his radio movement for #25 bullet and The Doobie Brothers (WB), last week's Chartmaker, was added at WFIL, KFI and 99X among others for #30 bullet and selling. Barbara Mandrell (MCA) was added at WFIL and WPRO-FM for #31 bullet and Kenny Rogers (UA), #14 bullet on the Country Singles Chart, was added at WABC, KFRC and KHJ for #32 bullet. Rickie Lee Jones (WB), another Powerhouse Pick last week, was added at WQAM, Y100 and WHBQ and

sold for #34 bullet, and Rex Smith (Col.) was added at WCAO, WFIL, F105 and took good moves elsewhere for #35 bullet. Cheap Trick (Epic), added at KFRC and Y100, took this week's biggest jump, up 13 spots to #37 bullet and David Naughton (RSO) was added at WRKO, WIFI, 13Q and WGCL for #40 bullet.

Still taking strong chart moves are: Bob Seger & The Silver Bullet Band (Capitol), added at WABC, #42 bullet; Roger Voudouris (WB), added at WCAO and WPRO-FM, #44 bullet; Nigel Olsson (Bang) #46 bullet; Van Halen (WB), added at WKBW, WPEZ and WTI, #49 bullet; McFadden & Whitehead (Phila. Intl.), #9 bullet BOS and #12 disco, spreading out of the northeast for #51 bullet; Jay Ferguson (Asylum) #53 bullet; Beach Boys (Caribou) #54 bullet; Raydio (Arista), #6 bullet BOS, #57 bullet here; Space (Casablanca) #64 bullet; Rockets (RSO) #67 bullet; New England (Infinity) gaining in airplay and sales, #71 bullet; Roxy Music (Continued on page 100)

Top 10 LPs Are Fueled by Hit Singles, Summer Album Debuts at Nine Bullet

By SAMUEL GRAHAM

■ If there is a message in this week's Album Chart, it is once again that those albums that have achieved top ten or near-top ten status have done so with the considerable assistance of singles; virtually every record in the top 15 this week is fueled by a bulleting or recently bulleting single hit.

Supertramp (A&M), now in its second week in the top spot, remains a comfortable #1 with strong action at both racks and retail. Elsewhere in the top five, Peaches and Herb (Polydor) bullets to #2 on the basis of excellent racks, solid retail and their #1 rated "Reunited" single, followed by Bad Company (Swan Song), at #3 bullet with retail action slightly stronger than racks; the Doobie Brothers (WB) at #4 and the Bee Gees (RSO) at #5, their lowest ranking in many weeks.

Sister Sledge (Cotillion), yet another album helped along by a happening single, is at #6 bullet with a good spread at retail and

steadily improving racks. Donna Summer (Casablanca), this week's Chartmaker, explodes on to the chart at #9 bullet with heavy early rack action and good retail reports; Summer's double album was held back slightly by stock problems at both levels, without which it might have entered even higher.

Elsewhere in the top twenty, Rickie Lee Jones (WB) continues to make an excellent showing, moving from #17 to #11 bullet largely on the basis of retail and good moves for her "Chuck E.'s In Love" single smash, while Rex Smith (Col) is at #16 bullet with a good retail spread but especially strong racks.

There are no bullets in the twenties this week. In the thirties however, two records in particular, Bob Dylan (Col) and James Taylor (Col), have made notable moves on the strength of retail, jumping to #30 bullet and #35 bullet respectively. (Other bullets in the thirties include War (MCA) at #31; Grover Washington (Elektra), at #33 mainly with jazz and pop moves at retail and one-stops; Raydio (Arista) at #34; and the Marshall Tucker Band (WB), up from #68 to #39 with retail a

bit ahead of racks.

Bullets in the forties include Barry White (Unlimited Gold) at #42 and Spyro Gyra (Infinity) at #44, followed by Ian Hunter

(Chrysalis), at #47 with retail particularly strong in New York, Cleveland, Detroit, St. Louis and Memphis, and Tycoon (Arista), at (Continued on page 100)

Albums

Regional Breakouts

Singles

East:

Rod Stewart (Warner Bros.)
Olivia Newton-John (MCA)
Doobie Bros. (Warner Bros.)
Rex Smith (Columbia)
EWF/Emotions (ARC/Columbia)
Beach Boys (Caribou)

South:

Kenny Rogers (UA)
Rickie Lee Jones (Warner Bros.)
Cheap Trick (Epic)
David Naughton (RSO)
Beach Boys (Caribou)

Midwest:

Bad Company (Swan Song)
Cheap Trick (Epic)
Doobie Bros. (Warner Bros.)
David Naughton (RSO)
EWF/Emotions (ARC/Columbia)
New England (Infinity)

West:

Cheap Trick (Epic)
EWF/Emotions (ARC/Columbia)
Jay Ferguson (Asylum)

Albums

East:

Donna Summer (Casablanca)
Heatwave (Epic)
Patti Smith (Arista)
McFadden & Whitehead (Phila. Intl.)
New England (Infinity)
Minnie Riperton (Capitol)

South:

Donna Summer (Casablanca)
Heatwave (Epic)
Earl Klugh (UA)
McFadden & Whitehead (Phila. Intl.)
New England (Infinity)
Minnie Riperton (Capitol)

Midwest:

Donna Summer (Casablanca)
Heatwave (Epic)
Earl Klugh (UA)
Patti Smith (Arista)
McFadden & Whitehead (Phila. Intl.)

New England (Infinity)
Con Funk Shun (Mercury)

West:

Donna Summer (Casablanca)
Heatwave (Epic)
Earl Klugh (UA)
New England (Infinity)
Emmylou Harris (Warner Bros.)
Con Funk Shun (Mercury)

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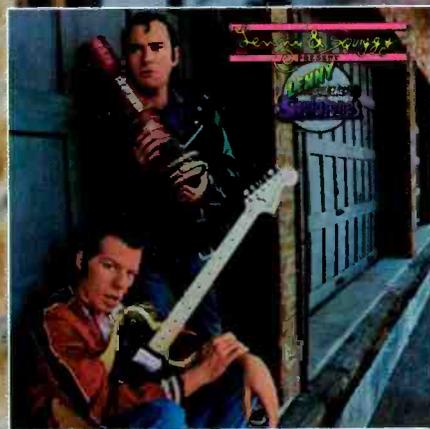
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Management & Direction:
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Paragon Merger Links City and Country

By STEVEN BLAUNER

■ NEW YORK—Jon Podell, president of the New York based talent agency BMF, merged several months ago with the Paragon agency, a Macon, Georgia based firm headed by Alex Hodges. What has emerged from the combination is an agency that has the advantages of being a small company, and can also, thanks to the expertise of Podell, plug into the larger machinery involved in national and international bookings.

Small Is Good

Paragon can tailor touring strategy to the specific needs of its groups, which can vary greatly among the Allman Brothers, Alice Cooper and freshly signed English and American bands such as Squeeze and Johnny Thunders. The company can efficiently and effectively direct its clients to clubs, arenas and stadiums, whatever is appropriate to the stage of their career.

The current state of the company's roster is indicative of Podell's philosophy and ability. The number of groups Paragon handles (approximately 25) is small compared to what other companies cover, but Podell and co-president Hodges do not see expansion of the number of clients as part of their immediate plans. This concept expresses two parts of an attitude that Podell brought to Paragon. "My goal is to go 6 for 6, 8 for 8 rather than 30 out of 50. You can make more money if you have a lot of groups, but I've got a hang-up about perfection." In practical terms, Podell offers the analysis: "Agencies often spend more time in the promises and signing of new attractions and they forget that the people they already exclusively represent are the people they owe time to. You have to think about a division of your time, how much you owe the people you work for."

Background

Podell became fascinated in 1970 with the Allman Brothers, a group Atco had recently signed. In a short time he took over as the agent with direct responsibility in representing that group. Hodges, in handling many of the Capricorn label's acts in the Southern territory, had a great deal of contact with Podell. "We

Midsong Signs Fiedler

■ NEW YORK—Bob Reno, president of Midsong Records, has signed conductor Arthur Fiedler to the label. The new album by Arthur Fiedler and the Boston Pops will be titled "Saturday Night Fiedler."

were involved with the same artist and always did things to help each other." The next big jump came when Shep Gordon "kidnapped" Podell to see the act he managed, Alice Cooper. "I'd been friends with Shep for about a year, and I was always afraid that he was going to come to me with this group I heard was so terrible. One day I fell asleep in the car, and when I woke up we were in Detroit, on our way to the Alice Cooper show." It was, he said, "the most bizarre thing I had ever seen," but the intensity of the show and the audience reaction impressed him. Even though the response seemed to be as negative as it was strong, Podell gave evidence of having an eye, taking on an act that was definitely considered weird, and translating it into a commercial success. One of the most striking aspects of the present Paragon operation is the number of "new" groups such as Blondie, the Police, and the recently signed B-52s, realizing success, Blondie having been offered Nassau Coliseum and Giants Stadium as concert venues, and others that seem very close to becoming major attractions.

Goes It Alone

Podell left ABC in 1972, overworked and concerned about the amount of time he could afford to devote to his own acts. He opened his own agency in San Mateo, BMF, "Baddest" being contributed by Alice Cooper himself. He continued to work with Hodges on the Allman Brothers, occasionally kicking around the idea of having a company together. In 1978 the advantages of a merger became evident, and the action practical. Podell and

(Continued on page 37)

Running For Charity



Pictured after the recent 1st Annual Herb Alpert 10K charity run are, from left: Monty Gest of K-WEST, which co-sponsored the event with A&M Records; RW senior vice president and managing editor Mike Sigman, representing the T.J. Martell Foundation for Leukemia, which will receive half of the proceeds from the run; and A&M vice chairman Herb Alpert.

Chuck Morris Named Feyline Vice Pres.

■ ENGLEWOOD, COLO.—Barry A. Fey, president of Feyline Presents, Inc., has announced the promotion of Chuck Morris to vice president of the company.

Morris joined Feyline in June, 1976. He was previously associated with Cindy Fey in the ownership and operation of Ebbets Field.



Chuck Morris

Video Program Company Established by EMI

■ LONDON—EMI is establishing a new production and marketing company in Hollywood, EMI Videograms, Inc. to serve the rapidly growing demand in North America for video program material.

The president of the new company is Gary Dartnell, formerly director and vice chairman of EMI Television Programs, Inc.

Drawing from the EMI Group's software resources, EMI Videograms, Inc. will concentrate on the production and merchandising of entertainment, information and educational programs for video-disc and video-cassette players.

Betancourt, Thagard Named RCA Promo VPs

■ NEW YORK—John Betancourt has been appointed division vice president, pop promotion at RCA Records, it was announced by Richard Carter, division vice president, marketing, to whom he will report.



From left: Chuck Thagard, Dick Carter, John Betancourt.

Also announced by Carter was the promotion of Chuck Thagard to the position of division vice president, national field promotion.

In his new post, Betancourt will be responsible for the overall promotion of all contemporary pop product. Reporting to him, on the national pop promotion staff, are Thagard; Joshua Blardo, director, national album promotion; Mike Becce, director, national singles promotion.

Ray Harris, division vice president, black music marketing, who reports to Carter, will continue to be responsible for the national promotion of all black music recordings released by the company.

Betancourt joined RCA Records in January, 1974, as a local promotion man in Memphis. During that same year, he was transferred to Dallas and served as local promotion representative there. In 1976, he was promoted to the position of manager, east coast regional promotion, at the company.

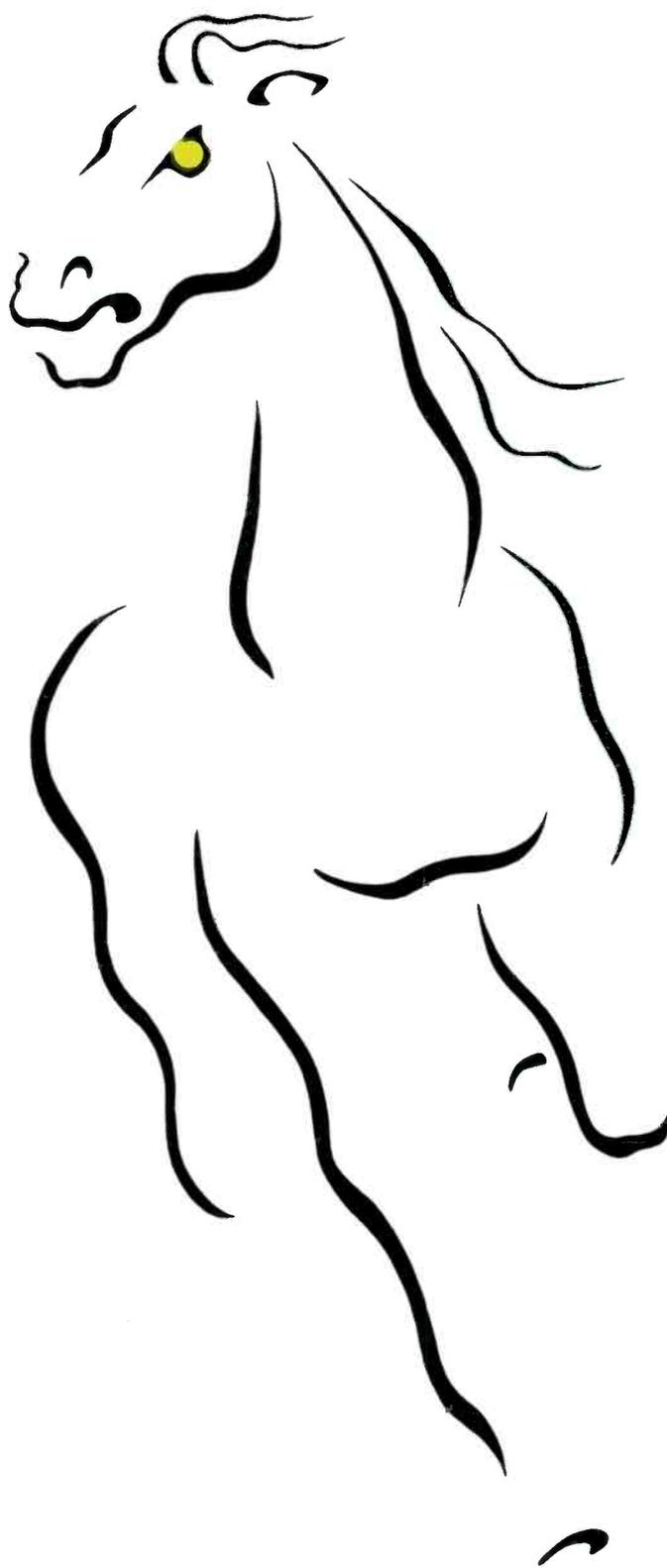
Thagard joined RCA Records in December, 1978, as director, national field promotion. He came to RCA Records from CBS which he joined in 1966 as a local promotion man in Miami. In 1968, he was promoted to regional promotion manager and worked out of Atlanta. He became west coast regional promotion manager for CBS in 1969, associate director of national promotion in 1973 and was named director of national promotion, west coast for that company early in 1977.

Van Halen Platinum

■ LOS ANGELES — "Van Halen II," the second album by Warner Bros. recording artists Van Halen, has been certified platinum by the RIAA.

P O C O

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Left Field Smash:

Ward's 'Bell' Is Ringing Loudly

BY JEFFREY PEISCH

■ NEW YORK—"I thought people would like this record, but I had no idea it would get this big," said TK Records' Dan Joseph, talking about the success of "Ring My Bell," by Anita Ward.

Released just six weeks ago, the single has been climbing the disco charts steadily, and recently, it has crossed over to BOS and pop markets. The song is the biggest seller in the history of Frederick Knight's Juana Records. Norman Rubin of TK Records, the distributor of Juana, was so excited about the record's fast climb that he exclaimed, "I'll bet you that this will be the biggest record of the year."

"Ring My Bell" debuted on *Record World* Disco File April 21 at number 34, the highest debut of the week. In three weeks (May 12) it was number 7 in the Disco File and had debuted on the BOS chart at 69 with a bullet. In this week's charts the song is number 4 in the disco chart and number 46 bullet on the BOS chart; "Ring My Bell" is also debuting in the top 100 in the pop singles charts this week at number 83 bullet. The album, "Songs Of Love,"

which contains a disco mix of the single, is number 162 in the pop album charts. According to TK, a total of 150,000 albums, 12-inch singles and 7-inch singles have been shipped daily, since last Friday (4). Both the 7-inch and the 12-inch single have sold near 500,000 copies, and the album has sold over 125,000.

Like many recent disco smashes, the success of "Ring My Bell" has surprised those involved with it as much as anyone. Frederick Knight, president of Juana Records and the composer of "Ring My Bell," wrote the song a few years ago as a novelty song for an 11-year old girl in Washington D.C. The young girl never recorded the song, so it stayed in the back of Knight's mind; it was almost as an "afterthought" that Knight had Ward record it.

Last June Anita Ward recorded one song, "Spoiled By Your Love" for Juana "just as a test," said Knight. Up until this time, Ward's musical past was confined to singing with the Rust College Choir in Mississippi. When she recorded "Spoiled By Your Love" she was working as a high school teacher, a job she relinquished only last week, when

after much discussion, Knight and manager Chuck Holmes convinced her that an appearance on "Midnight Special" was more important than her job.

According to Knight, "The interest was great after the first song so we decided to take her back into the studio to do an album . . . as we were finishing the album I thought that we needed one more up-tempo song. Anita is best singing ballads, and that's what most of the album is. But I thought we should have another dance song so I thought of 'Ring My Bell.' I changed the song a little and had Anita try it. At first she was a little uncomfortable with it because she wasn't sure if she could do the song justice . . . But after the recording we felt very strongly about it."

Knight and TK had planned on releasing the album and letting
(Continued on page 88)

Phonogram Names Brill To Natl. Promo Post

■ CHICAGO—Jim Jeffries, vice president/national promotion for Phonogram, Inc./Mercury Records, has appointed Billy Brill to the position of national promotion for the firm.



Billy Brill

Most recently, Brill has been national director of singles promotion for Ariola Records, and before that did promotion for Polydor Records in Los Angeles. He has seven years radio experience, including stints as program director of KVAN in Portland, and KXFM in Santa Maria.

RCA Names Mangini Finance Vice President

■ NEW YORK — The appointment of John K. Mangini as division vice president, finance, has been announced by Robert Summer, president of RCA Records, on whose staff he will serve.

Mangini came to RCA Records in 1978 as director of financial operations after having spent five years with RCA Corporation as director of financial analysis on group and corporate staff.

He joined RCA Corp. in 1973 after having been manager of the automotive products division of the Grace Corp. for four years. Prior to that, he was in Capitol and development with Olin Chemicals for three years; he had begun his career in 1963 in marketing analysis with General Foods.



John Mangini

Jeremy Spencer Band Signs with Atlantic

■ NEW YORK — The Jeremy Spencer Band has been signed to a long-term, exclusive worldwide recording contract with Atlantic Records. The announcement was made by Atlantic chairman Ahmet Ertegun.

Gayle To Entertain at Lundvall Dinner



Going over plans for the tribute to Bruce Lundvall, president, CBS Records (third from left), by the music industry chapter for the City of Hope National Medical Center are dinner committee members (from left) Lester Sill, president, Screen Gems/EMI Music; William Vernon, City of Hope coordinator; general chairman Joe Smith, chairman of the board, Elektra/Asylum Records; Lee Phillips, attorney, Manatt, Phelps, Rothenberg and Tunney; and Myron Roth, vice president, business affairs, CBS Records, west coast. Crystal Gayle, recently signed to Columbia Records, will be the featured entertainment at the dinner to be held Thursday, May 31, at the Beverly Hilton Hotel, Beverly Hills.

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for your Company!**

**B**

“ S T

Raise The Roof With
BRICK!

Raise it with their new album, "Stoneheart,"^{JZ 35969} which features sensational songs such as "Raise Your Hands,"^{ZS8 04802} "Stoneheart," "Dancin' Man," and "In the Moonlight."

Brick is already building strong airplay and sales in the southeast and southwest regions. Especially in Brick markets such as Atlanta, Miami, Washington D.C./Baltimore, New Orleans, Nashville, Memphis, St. Louis, Houston and Dallas.

And if that isn't enough to lift your spirits, wait till you see Brick live! Starting in mid-June, they'll be making a coast-to-coast tour that's going to blow a whole lot of walls down.

**Brick. Their new album is "Stoneheart!"
On Bang Records and Tapes.**

Distributed by CBS Records.

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Produced by Bill Schnee. Arranged by Brick.
Exclusive Representation: Cavallo/Ruffalo Management,
Beverly Hills, California.

Record World Single Picks

IAN MATTHEWS—Mushroom
7074



DON'T HANG UP YOUR DANCING SHOES (prod. by Robertson-Matthews) (writer: T. Boylan) (Steamed Clam, BMI) (2:57)

Now that Matthews has finally attained the commercial success he's always deserved, hits are the rule and this latest effort is no exception. The choice here is a wise cover version that's certain to expand his audience. His pleading vocals are well-suited for the light rhythm. Should make strong pop, a/c and AOR inroads.

BLUES BROTHERS—Atlantic 3576



(I GOT EVERYTHING I NEED) ALMOST (prod. by Tischler) (writer: D. Walsh) (Downchild, CAPAC) (2:40)

Jake and Elwood issue their third single from the double platinum "Briefcase" and it's sure to break out in AOR and BOS markets. Jake's vocals make this blues-rocker legitimate while the authentic wailing sax, scorching guitar and cool piano sprinkles exude tradition. A striking arrangement and unobtrusive production let the steam fly.

ROBERT JOHN—EMI-America
8015



SAD EYES (prod. by G. Tobin) (writer: John) (Careers, BMI) (3:30)

The first single from his "Robert John" lp is an archetypal pop song showcasing dramatic falsetto vocals painted by weeping guitar lines and a full, overwhelming chorus. The attractive hook and bountiful production all add up to top 40, pop, and a/c success as John issues a solid bid on the comeback trail.

DELEGATION—Shadybrook 1047



SOMEONE OUGHT TO WRITE A SONG (ABOUT YOU BOBY) (prod. by K. Gold) (writers: Gold-Denne) (Screen Gems/EMI, BMI) (3:21)

A walking bass leads you down a romantic path of lush strings, precision vocal harmonies, colorful piano runs, and heartfelt lyrics on this beautifully arranged and produced ballad. The sharp hook keeps getting attention throughout and will do likewise on BOS, pop, a/c and you-name-it formats.

Pop

ROBERT GORDON—RCA 11608

BLACK SLACKS (prod. by R. Gottehrer) (writers: Bennett-Denton) (Pamco, BMI) (1:41)

Gordon is right at home with this jumpin' and jivin' '50s update that includes scatted tongue rolls and a rockabilly lead guitar that makes you want to slick your hair back with every note.

THE "B" GIRLS—Bomp 123

FUN AT THE BEACH (prod. by B. Segarini) (writer: Rochas) (Bug Music) (1:54)

Strong vocals resurrected from the girl groups of the late '50s and early '60s plead for adolescent freedom and summer fun on this compact pop-rocker. First-rate lead/rhythm guitar mix should help break this on AOR.

LANI HALL—A&M 2144

DOUBLE OR NOTHING (prod. by Hall-Kershenbaum) (writers: Willis-Scarborough) (Irving/Alexscar, BMI) (3:50)

The title cut from her new lp features expert arrangement & production with Neil Larsen's keyboards weaving throughout. Lani's versatile vocals will carry this into disco and MOR chart echelons.

FAITH BAND—Mercury 74068

YOU'RE MY WEAKNESS (prod. by G. Riker-group) (writer: J. Casella) (Canal, BMI) (3:25)

A jazzy keyboard intro and urgency-laden vocals will make instant comparisons with the Doo-bie Bros., but the music here has interest and vitality of its own. A good hook is bolstered by catchy percussion. An AOR plus.

CELEBRATION—Pacific Arts
Records 45-105

STARBABY (prod. by A. Albach) (writer: M. Love) (Stern/Challove, BMI) (4:31)

Two ex-King Harvest members and Beach Boy Mike Love handle vocals on this warm, summery pop ballad. The focal point is on the vocals and well-crafted harmonies. Charles Lloyd's sax soothes.

SUSAN—RCA 11580

TAKIN' IT OVER (prod. by Aversa-Ricciardella) (writer: Dickie) (Gino, BMI) (3:02)

Straight forward, power rock is Susan's game and they play it well. An explosive, driving rhythm section, up-front roaring guitars, tight lead and harmony vocals make it work.

JUDY COLLINS—Elektra 46050

WHERE OR WHEN (prod. by G. Klein) (writers: Rodgers-Hart) (Chappell, ASCAP) (3:37)

Collins' experienced vocal phrasing lends an angelic tone to this classic ballad. A simple but exquisite piano, string accompaniment and sparse arrangement give Collins centerstage.

CINDY BULLENS—United Artists
1293

ANXIOUS HEART (prod. by Bongiovi-Quinn) (writers: Bullens-Veitch) (Gooserock/Fleur/Slapshot, BMI) (2:58)

There's something sexy about Bullens' tough but tender vocals that makes her songs very enticing. This youthful rocker has loveable harmony choruses and a clean lead guitar that point toward MOR & pop success.

PETER ALLEN—A&M 2145

DON'T WISH TOO HARD (prod. by M. Post) (writers: Allen-Sager) (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI) (3:34)

Allen looks for multi-format action with his peppy disco, pop, a/c tune he co-penned with Carol Bayer Sager. Light, swinging vocals, strings and keyboards will make this a winner.

B.O.S./Pop

EDWIN STARR—20th Century
2408 (RCA)

H.A.P.P.Y. RADIO (prod. by E. Starr) (writer: Starr) (ATV/Zonal, BMI) (3:29)

A former member of War, Starr's vocals are deeply rooted in r&b and funk as evidenced on this jubilant hook-filled success. Handclaps and a raucous rhythm will make this a big hit.

BOBBY WOMACK—Arista 0421

HOW COULD YOU BREAK MY HEART (prod. by Womack-Moten) (writers: Womack-Moten) (Astray) (3:41)

Womack's first outing on Arista features his funky, scatty, soulful vocals with soft background vocals supporting and cushioning the heartache. With the strings and keyboards in the right place, the hook can't miss. A knockout.

THE THREE DEGREES—Ariola
7746

THE RUNNER (prod. by G. Moroder) (writer: Ferguson) (Heath Levy/San-do, ASCAP) (3:43)

This disco/BOS dancer's delight takes off at an incredible pace with breathtaking results. Synthesizer, string and percussion ornaments keep things exciting.

NATALIE COLE—Capitol 4722

SORRY (prod. by Jackson-Yancy-Barge) (writers: Jackson-Yancy-Barge) (Jay's Enterprises/Chappell & Co., ASCAP) (3:41)

Cole's stunning performance on this ballad aims squarely at the BOS/pop market with unlimited crossover potential. The arrangement is uncluttered and wisely so, for this pure Cole treat.

5TH DIMENSION—Motown 1453

EVERYBODY'S GOT TO GIVE IT UP (prod. by H. Davis) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (3:21)

Vital, timeless music is found on this stronger-than-ever 5th Dimension tune written by the inimitable Ashford-Simpson team. A bouncy rhythm is just right for the smooth tempo changes. A BOS/pop shoe-in.

NUGGETS—Mercury 74067

NEW YORK (prod. by C. Valli) (writers: Taylor-Valli) (Intersong, ASCAP) (3:17)

Already a hit in Italy, Nuggets offer some interesting horn charts that swing with a '40s big band slant on this disco/pop/MOR try. The vocal chorus rises in front of and behind the basic rhythm track. A real find.

THE WRITERS—Columbia
3-10985

SHARE YOUR LOVE (prod. by R. McDonald) (writer: F. Floyd) (F.D.H.F., ASCAP) (3:22)

The talented group of musicians takes a step further away from fusion into a more commercial BOS market with this funky outing. Jerry Peters keyboards are especially effective.

Country/Pop

DAVID ALLAN COE—Columbia
10988

NOW'S THE TIME (TO FALL IN LOVE) (prod. by B. Sherrill) (writer: Coe) (Warner/Tamerlane, BMI) (2:45)

Coe breaks new ground with this swinging, swaying, south-of-the-border tune. The Spanish guitar sets a romantic mood and Coe's care-free vocals fit nicely.

BOBBY BRADDOCK—Elektra
46038

BETWEEN THE LINES (prod. by D. Gant) (writers: Braddock-Lawrence) (Tree, BMI) (3:25)

The universal lyrics on this tearful ballad will touch many broken hearts. A mournful steel guitar underlines Braddock's whispers of despair and cries of pain. Widespread appeal.

DAVID KIRBY—Monument
45-285

GAS (I WISH I HAD A FRIEND IN IRAN) (prod. by R. Tennington) (writers: Kirby-Morrison) (Tree, BMI/Cross Keys, ASCAP) (2:48)

The obvious message is delivered in a witty manner. More than a novelty tune, the backyard vocals, snappy rhythm and twangy guitar make for a likeable, interesting song.



SUZI QUATRO

Just released the single,
"If You Can't Give Me Love"

RS-929

The second single
from her smash hit album
"If You Knew Suzi"

RS-1-3044

on RSO Records and Tapes.

Produced by Mike Chapman



Anti-Nuke Campaign Involves Musicians

(Continued from page 3)

nized scientists, economists and energy experts including Dr. John Gofman, co-discoverer of Uranium-233; Dr. Barry Commoner, director, Center for the Biology of Natural Systems at Washington University, St. Louis; Ralph Nader, and more than 15 others.

MUSE announced a three-fold campaign involving the distribution of funds to grassroots groups around the country organized to fight the building of new nuclear plants and the maintenance of existing ones, the coordination of a massive nationwide media, public relations, and educational campaign to offset utility company propaganda and help inform the public about the dangers of nuclear energy, and the sponsorship of alternative safe energy programs.

Browne, who has already played numerous anti-nuke benefits, was wearing a "Stop Black Fox/Remember Karen Silkwood" t-shirt as he read a prepared statement from Bonnie Raitt, MUSE co-chairperson. It stated, "The argument that we must have nuclear power because we're running out of oil is simply not true. Solar and other alternative technologies can be made available on a large scale in just a few years. They aren't being developed though, because the energy companies can't make as much profit if people gain energy self-sufficiency from the sun."

"A government study said the investment of \$500 million—less than half the cost of one nuclear plant—would make solar electric cells cheap enough to buy. Jimmy Carter has done nothing about this, and we would like to know why." The statement underlined the sense of urgency and the overall attitude of activism displayed by the MUSE spokesmen.

Graham Nash, who's currently writing an anti-nuclear song that he hopes to debut at the September benefits, commented, "This is a deadly serious issue. We could lose the planet." Nash's "Military Madness" and "Chicago" singles were anthems for the anti-war movement a decade ago.

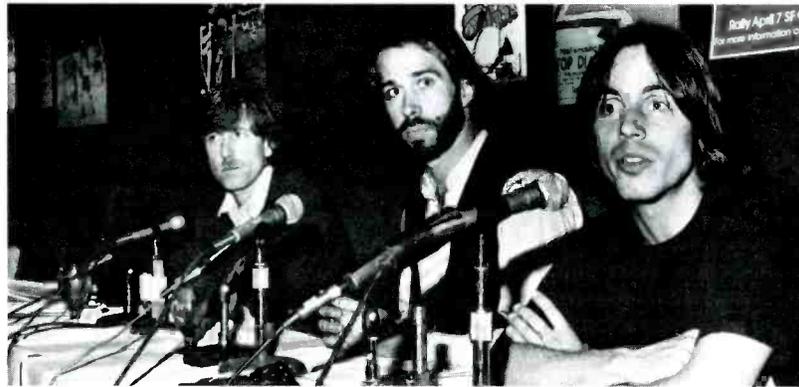


Photo: Chuck Pulin

From left: Graham Nash, John Hall and Jackson Browne at last week's press conference.

Hall, a physics major in college, and undoubtedly the most articulate and well-versed of the group, fielded a series of questions from reporters, responding with facts, figures and references to a variety of government and academic studies. His involvement in the anti-nuke struggle began three and one-half years ago when he discovered that the New York State Power Authority was planning to build a nuclear plant six miles from his home in Saugerties, New York. "It flipped me out," said Hall. "The more I read and learned about nuclear energy, the crazier it all got. We must find and develop safe, life-compatible energy sources."

New York rock promoter Ron Delsner, who will co-produce the September "Garden" concerts, stressed the need for alternative ways of fighting the government. "I've purchased stock in these utility companies and I vote no on every ballot concerning the development of nuclear energy,"

E/A Ups Goldstein

■ LOS ANGELES—Nancy Goldstein has been promoted to east coast publicity director for Elektra/Asylum Records, it was announced by Bryn Bridenthal, national publicity director. She was previously east coast tour publicist for the label.

In her new post Goldstein will be responsible for the east coast press office, New York consumer and trade press, and syndicated radio.

Before joining E/A, Goldstein was a publicist for Avco/Embassy Films in New York.



Nancy Goldstein

Delsner added, urging others to do the same.

The controversy surrounding nuclear energy has sparked a sudden rash of record releases that all play on that theme. John Hall's "Power," co-written by his wife Johanna, is currently a Columbia Records single from his album by the same title. I've written another anti-nuke song called 'Plutonium Is Forever' which will be the b side of my next single," Hall said. "I've yet to hear a negative reaction about these two songs which I've performed in concert for the past year. My record company has made absolutely no restraints on my artistic freedom whatsoever."

In addition to Hall's songs and the Graham Nash tune currently in the works, there are anti-nuke offerings from Root Boy Slim, "Do The Meltdown," a disco release; "Countdown to Melt-down," a country/folk ballad by the Isotopes; "It's A Meltdown," a novelty song by the Citizen Kafka Singers; "Cheaper Crude or No More Food," by Bobby Butler; Dave Kirby's "Gas (I Wish I Had A Friend In Iran)," a coun-

EMI/UA Taps Prutzman

■ LOS ANGELES — Iris Zurawin, EMI America/United Artists Records director, press and artists relations, has announced the appointment of Caroline Prutzman to the position of manager, east coast press & artist relations for the label.

Prior to joining the label Prutzman served more than three years as east coast publicity manager at ABC Records.



Caroline Prutzman

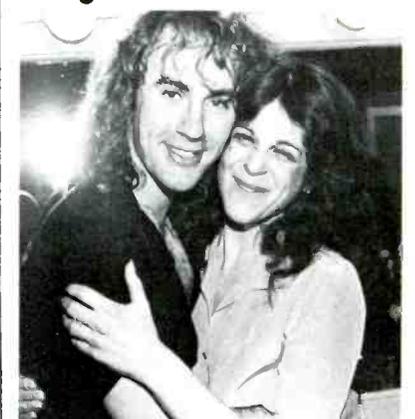
try/pop tune; "Three Mile Island," by Al Shade and Jean Romaine; and one of the best of the lot, "No More Nukes," by Joy Ryder and Avis Davis.

The Davis-Ryder band has strong ties with another cultural-politically active group, Rock Against Racism (RAR). Spokeswoman Kathy Masucci explained that RAR is "a coalition of people politically and musically inclined who are trying to raise people's consciousness against racism, Nazism, sexism, the KKK and other intolerance in general."

RAR has chapters in Chicago, Boston, Columbus, Ohio; San Francisco, and New York. On Saturday, May 5, they sponsored a noon to nine RAR rally in Central Park. Seventeen bands entertained an estimated 15,000 that gathered at the Central Park bandshell. Following the rally, RAR sent three busloads of demonstrators to D.C. "We give our total support to the anti-nuke cause," added Masucci.

MUSE and RAR both have plans for continued benefit concerts and demonstrations to be staged throughout the summer. The culture of the 70s, which has been labeled the "Me Generation" and the "Culture of Narcissism," appears too to be making a move in another direction. Is this a return to the movement days of the 60s?, Graham Nash was asked. "The movement never really died, but this is far more important than anything that's ever been done. It's the most important thing I can personally put my energy into." Will this become a presidential campaign issue for 1980? "It already has," Hall replied.

Congrats From Gilda



Capitol recording artists Desmond Child and Rouge recently wound up their debut tour of the U.S. supporting their first Capitol lp, "Desmond Child and Rouge." Among the luminaries out to see DC and R were Paul Stanley, Daryl Hall and John Oates, "Saturday Night Live" musical director Paul Shaffer and SNL's Bill Murray and Gilda Radner. Rouge backed Radner during the live-in-the-studio sessions for Radner's upcoming album, and she congratulated the group after their first Bottom Line set. Pictured are Desmond Child and Gilda Radner.

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RATIONAL ENQUIRY

May 7, 1979

WRAPS MORE FISH THAN ANY PAPER IN AMERICA

PAGE 40 **Why Cholesterol
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Top Socio-Musicologists Amazed...

ROCK AND ROLL HERMIT DISCOVERED ON A&M

PAGE 62

**Killer Disco Plant:
Grows Several Feet
In Just One Night**

page 10

**Artificial Respiration:
Life-Saving Tool or
Just Another Line?**

page 3

**New Cocktail Sweeps
Poland: Perrier & Water**

page 11

**New Inflation-Fighter:
Growing Spaghetti From Seed**

page 14

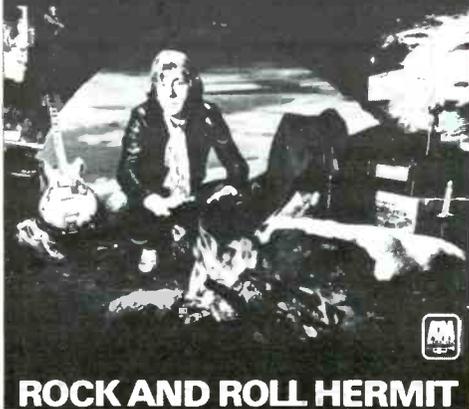
**Salad Dressings
You Like & Dislike
Reveal Your Personality**

page 40

**THE REAL
ROCK 'N' ROLL
STORY**



MALCOLM TOMLINSON



ROCK AND ROLL HERMIT

Why Malcolm Tomlinson Is Out...

Britisher-turned-Canadian drummer-turned-guitarist Malcolm Tomlinson has left the comforts of his cave to rock and roll the world.

"I don't want to be alone," he told an astonished crowd, taken with the raw power of his brand new album. (See story in SP 4765).

ON A&M RECORDS & TAPES



Produced by John Anthony

Mike's Artist Management Ltd. Michael J. Lembo/Mike Bone
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The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ FUEL (IF YOU THINK IT'S OVER)—Los Angeles in a gasoline shortage is not unlike London during the Blitz, or San Francisco after the quake: one prevailing topic has cut across virtually all special interests and current concerns, with the area's denizens suddenly shifting their meeting sites from the In'n'Out Burger or The Palm to the ARCO outlet around the corner.

Sure, it's tough having to add an extra hour to the drive in some mornings, and it's hell on nerves. But COAST, with its usual keen sense of public service, has glimpsed one bright aspect: suddenly, all those music biz types with fancy cassette decks in their cars can really have fun with them. If music soothes the savage beast then at least the odds are even (no pun intended) you'll survive the murderous glare of the driver you just cut off, if you only punch up some appropriate songs.

Hence, some of our candidates for a mixed tape suited to those leisurely pump-side vigils would have to include: "Crosstown Traffic" by **Jimi Hendrix** (trendier types might substitute the more au courant "Emotional Traffic" by **The Rumour**, on their new Stiff import); "Running On Empty" by **Jackson Browne**; "Pump It Up" by **Elvis Costello**; "Expressway To Your Heart" by **The Soul Survivors**; "The Last Chance Texaco" by **Rickie Lee Jones**; "Six Days On The Road" by **Dave Dudley**; and, of course, "Who'll Be The Next In Line" by **The Kinks**.

Add to that anything by **Traffic** or **The Jam**, and you may still be able to smile by the time you've paid.

ART STARS: What promises to be a very refreshing change of pace from the recent rash of album cover art collections is a new book called "Starart," due this fall from an L.A.-based company called Starart Productions, Ltd. The hard-cover book will feature original artwork—drawings, paintings, lithos, etc. etc.—by a sextet known primarily for their music including **Joni Mitchell**, **George "Commander Cody" Frayne**, **Cat Stevens**, **Klaus Voormann**, **Ron Wood** and **John Mayall**. Their work has at times graced their own album covers (or those of other musicians in the case of Voormann's classic "Revolver" drawing), but we think that the true extent of the artistic talent of these people will come as a surprise to many who know them only for their records; it certainly did to us. Also included in the book, which was basically conceived and put together by **Debby Cheshner**, will be "text written from interviews" with the principals, as well as the artists' own revelatory comments. This is a fascinating, attractive book, from what we've seen, its 240 full-color pages well worth the \$30.00 price tag it will carry. For those interested in really getting to the source, a limited edition of some 300 leather-bound and signed copies is also being offered, but they're going fast: (213) 227-8180.

MENTAL NOTES: First of all, in the error department, it should be noted that in a recent column item about **Jesse Barish** we mistakenly mentioned that he's currently producing an album for a band called **Cinema**. The real producer, in fact, is Marty Balin . . . Zany local FM outlet KROQ has added a new program director (**Rick Carroll**) and a new music director (**Larry Groves**), and the personnel changes have been accompanied by a slight change in the station's programming complexion. That is to say, there will be less total weirdness, less free-form new wave playlisting, in favor of "a more familiar base" of such AOR staples as **Boston**, **Foreigner** and **Queen**. The KROQ powers that be figure, and rightly so, that major national advertisers simply won't buy time on the station unless the ROQ can secure a larger portion of the female listening audience, and to do that they must move a little closer to the middle of the road. However, we are assured that KROQ will still be playing more new wave-oriented material than anyone else in town. That's good to know—we ourselves would find life without **Ian Dury's "Hit Me With Your Rhythm Stick"** and the **Normal's "Warm Leatherette"** a mighty bitter pill to swallow. . . . **Love and Kisses** member **Carol Churn** can be seen on television quaffing milk in a California Milk Advisory Board commercial; sounds wholesome and all, but Carol says that after having to down two quarts of milk during the filming of the spot, she'll never touch the stuff again . . . **Supersax**, the nine-piece jazz ensemble best known for its group transcriptions of classic **Charlie Parker** solos, has announced a "semi-retirement" from live performance. The group, led by **Med Flory**, will continue to record, including a date this summer with **Dizzy Gillespie** . . . May 5-11 was certified "**Rick James week**" in Buffalo, James' hometown. One of the highlights came when the very street on which James was raised was re-named after him . . . ABC-TV has picked up **Helen Reddy's** disputed special (with **Jane**)

(Continued on page 89)

Lippman's New Firm Blends Law, Records

By SAMUEL GRAHAM

■ LOS ANGELES — Having assembled an impressive array of talent in just two months, former Arista Records vice president, west coast operations Michael Lippman is more than satisfied with the prospects for his new operation — an operation in which Lippman serves variously as manager, business advisor and attorney for a client roster that includes such artists as Eric Carmen, Melissa Manchester and Leo Sayer and such producers as Dave Courtney, Ron Nevison and John Alcock.

Lippman, whose entertainment industry background includes three years as an attorney in the legal department of the Creative Management Association (now ICM), three years in private law

practice with former NARAS president Jay Cooper and two and half years at Arista, told RW that he established Michael Lippman, Inc. when "I felt the time was right to combine my experience as both a lawyer and a record company executive." In the course of his career, he added, "I have found myself working for people I respected greatly—including Clive Davis and Jay Cooper—but I got to a point where I felt it was time to break off on my own, and various artists I was involved with had encouraged me to do it.

"Now I'm involved with talented people who are my friends and who I really want to work with," Lippman continued.

(Continued on page 91)

WSM Preparing AM Stereo Test Report

■ NASHVILLE—WSM is currently preparing a test-result report for the FCC on its recently completed AM stereo testing, conducted from early December through late February. The test was done at the request of Magnavox, through the authority of the FCC, to test their AM stereo receiver system.

WSM chief engineer of transmitters, AM, FM, and television, Charles Burch, reported to RW that the Magnavox system proved to be "workable." "We got good separation between the channels" Burch said. "We were satisfied with it."

Provided Facilities

WSM was one of 12 stations across the U.S. granted authority by the FCC to conduct tests for AM stereo equipment. "What WSM did was provide the facili-

ties as a vehicle for the test," Burch said. "We transmitted about every fourth or fifth record in stereo daily, at any time of day or night, during regular broadcast hours, for most of that period. We were especially interested in WSM's fringe areas, and we did some recording out there, as did Magnavox."

FCC To Decide

Burch added that the Magnavox system showed a few limitations concerning the level of loudness, but told RW that all the AM stereo systems being tested have individual advantages and limitations. "There's no point in any manufacturer making stereo AM receivers until the FCC decides which system to use. So each proponent has put together prototypes of stereo receivers for testing."

Hidley Designs For Soundmixers

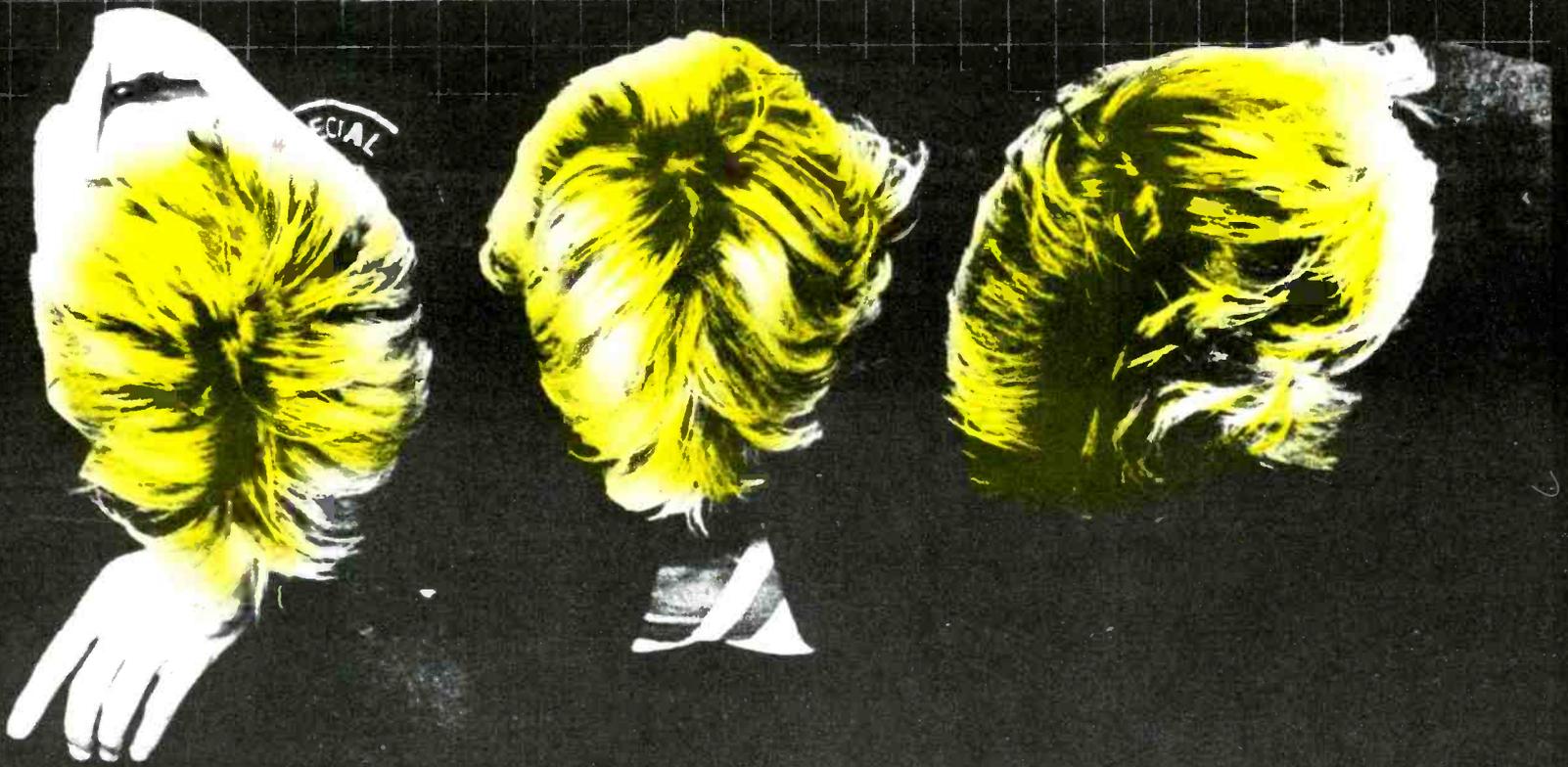


Soundmixers has announced the completion of construction of the first new studio created by West Coast studio design specialists Sierra Audio and their acoustician, Tom Hidley in New York in the past 12 years. Hidley's other credits include the Record Plant, New York and Los Angeles, as well as the design of several overseas studios. Pictured in the mixing board of the new Soundmixers Studio "C".

THE POLICE STORY

PART TWO:

"CAN'T STAND LOSING YOU"



"CAN'T STAND LOSING YOU"

AM 2147

the single from the album "Outlandos d' Amour" SP 4753

ON A&M RECORDS & TAPES



Produced by the Police.

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Disco File

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

■ This year's version of the European disco style has a much leaner sound than the ornate, elaborately produced creations that **Cerrone** and **Alec Costandinos** made popular. It's characterized by the increasingly creative use of synthesizer, which has revealed chameleon versatility as a rhythmic, melodic and textural device. Looking over the charts, the new standard for Eurodisco has been set by the edgy, synthesizer-driven sounds by **Theo Vaness**, **Claudja Barry**, **Peter Jacques Band**, and, of course, **Donna Summer**. In comparison, it seems as if **Madleen Kane's** "Forbidden Love" stands alone as the last great moment of orchestral European disco we'll hear for a while.

The week's most important releases continue a trend toward less-is-more arrangements and establish their own standards of excellence as pop records. **Patrick Hernandez's** "Born To Be Alive" has been in pop top tens all over Europe on the Aquarius label; the master has been picked up and remixed for **Tom Hayden's** A-Tom-Mik label, distributed through CBS (rush release caused the dispensing of a label logo; the disco disc and single are on Columbia). If you can imagine it, here's a record more catchy than "Instant Replay," with enough hooks for several hit records. But, of course, you won't have to imagine it, as "Born to Be Alive" will surely be one of the summer's biggest hits. Boston DJ **Danae Jacovidis** acted as mix consultant; the new version lengthens producer **Jean Vanloo's** by over a minute (7:27). The strategy is simply to bring each track forward in succession,

as the guitar, string, synthesizer and piano tracks are all first-time-memorable. The streamlined surge of the music reinforces the celebratory lyric and Hernandez' rough, almost piercing voice adds another layer of assertion to the whole. Holding together solidly and rocketing off in a forward-and-upward direction, the unity of arrangement, performance and songwriting add up to one of the most powerful, joyous disco records to be heard in some time. Similar in conception and effect is the **Three Degrees' "The Runner,"** reappearing on Ariola disco disc in a new, longer (8:13) version remixed by producer **Giorgio Moroder**. The combination of a strong song (written by Degree **Sheila Ferguson**) and creative arrangement worked well enough on last year's "New Dimensions" album, but the added brightness and new break now sends the track into an area of intensity generally associated with "Love and Desire" and "Dancer." In a time when so many remixes are different rather than necessarily better, "The Runner" is a particularly worthwhile remix.

Most of the other releases this week make up a hodgepodge of American r&b flavored dance records: **The Stewart-Thomas Group** has been enjoying considerable early attention on "To Freak or Not to Freak" (6:17), an Arista disco disc which, in fact, avoids the craziness that blunted the club impact of freakier freak songs (like "Dance it Freestyle" and "Keep Your Body Workin'"). Instead, the cut is a smooth cross of disco and funk, cleanly done, highlighted by strong soul singing and a hot percussion break that jumps the energy level several times during the cut. The flip, "My Honey and Me," is a good radio and possible club cut; it emulates the semi-rock beat of "Knock on Wood" as well as that cut's multi-synthesizer arrangement. **Lani Hall's** "Double or Nothing" (A&M) also combines the sweet and funky, following warm, breathy verses with a strong, brassy punchline, and including a funky bass break that could have been developed more. Still, at 5:26, it's a fine radio track that has quite a bit of the summery flow that made "Boogie Oogie Oogie" so appealing—I find it among my favorites this week.

Tavares' "Straight From the Heart" (Capitol) could catch you off-guard—it's a beautifully written **Grey and Hanks** song that was a fine album cut; it's now available in a 7:26 disco disc version that turns
(Continued on page 30)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

FUN HOUSE/NEW YORK

DJ: **JONATHAN FEARING**
AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
BRIDGE OVER TROUBLED WATER/SWEET MELODIES—Linda Clifford—Curtom (disco disc/lp cut)
DANCER—Gino Soccio—Warner/RFC
DANCE WITH YOU—Carrie Lucas—Solar
DISCO NIGHTS (ROCK FREAK)—GQ—Arista
DOUBLE CROSS—First Choice—Gold Mind
FORBIDDEN LOVE—Madleen Kane—WB
HAVE A CIGAR—Rosebud—WB
HIGH ON A MAD MOUNTAIN—Mike Theodore Orch.—Westbound (entire lp)
HOT STUFF/BAD GIRLS—Donna Summer—Casablanca (disco disc/lp cut)
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
NO ROMANCE/KEEP ON DANCIN'/SENTIMENTALLY IT'S YOU—Theo Vaness—Prelude (disco disc/lp cut)
RING MY BELL—Anita Ward—TK
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
WORK THAT BODY—Taana Gardner—West End

RENDEZVOUS/BOSTON

DJ: **BILL STOOKE**
ANYBODY WANNA PARTY—Glbria Gaynor—Polydor
BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
BORN TO BE ALIVE—Patrick Hernandez—Col
CUBA—Gibson Bros.—Mango
DANCER—Gino Soccio—Warner/RFC
DISCO NIGHTS (ROCK FREAK)—GQ—Arista
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
HAVE A CIGAR—Rosebud—WB
HOT FOR YOU—Brainstorm—Tabu
I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
MY BABY'S BABY—Liquid Gold—Parachute
RING MY BELL—Anita Ward—TK
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
WE ARE FAMILY—Sister Sledge—Cotillion

ACADEMY/ATLANTA

DJ: **JORGE MARTINEZ**
BANG A GONG—Witch Queen—Roadshow
CUBA—Gibson Bros.—Mango
DANCER—Gino Soccio—Warner/RFC
DANCE WITH YOU—Carrie Lucas—Solar
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
FORBIDDEN LOVE—Madleen Kane—WB
HAVE A CIGAR—Rosebud—WB
HIGH ON A MOUNTAIN—Mike Theodore Orch.—Westbound (entire lp)
HOT STUFF/BAD GIRLS—Donna Summer—Casablanca (disco disc/lp cut)
I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
I (WHO HAVE NOTHING)/STARS—Sylvester—Fantasy (disco disc/lp cut)
LET ME BE YOUR WOMAN—Linda Clifford—Curtom (entire lp)
RING MY BELL—Anita Ward—TK
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
WE ARE FAMILY—Sister Sledge—Cotillion

BUZZBY'S/SAN FRANCISCO

DJ: **CARMEN ADDUCI**
ALL THROUGH ME—Laura Taylor—TK
BAD FOR ME—Dee Dee Bridgewater—Elektra
BOB-A-RELA—Bob-a-Rela—Channel (entire lp)
BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
DANCER/DANCE TO DANCE/VISITORS—Gino Soccio—Warner/RFC (disco disc/lp cut)
DISCO CIRCUS—Martin Circus—Prelude
DON'T GIVE IT UP/BRIDGE OVER TROUBLED WATER—Linda Clifford—Curtom
FOR YOUR LOVE—Chilly—Polydor
HIGH ON A MAD MOUNTAIN—Mike Theodore Orch.—Westbound
HOT STUFF/SUNSET PEOPLE—Donna Summer—Casablanca (disco disc/lp cut)
I (WHO HAVE NOTHING)/STARS—Sylvester—Fantasy (disco disc/lp cut)
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
ROCK IT TO THE TOP—Mantus—SMI
WE ARE FAMILY/HE'S THE GREATEST
DANCER—Sister Sledge—Cotillion
YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.

ANITA'S BELL IS RINGING COAST TO COAST!

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In conjunction with Black Music Month, June 1979

Issue Date: June 9

Advertising Deadline: May 28

Record World's annual look at the world of black music has a particularly upbeat flavor this year: the Black Music Association, honored at the White House this month, is making things happen, and black musical styles are broader than ever, as RW's detailed coverage describes.

Record World Disco File Top 50

MAY 19, 1979

MAY 19	MAY 12		
1	2	HOT STUFF/BAD GIRLS —DONNA SUMMER—Casablanca (12"★/lp cut) NBLP 7150	
2	3	NO ROMANCE/KEEP ON DANCIN' —THEO VANESS—Prelude (12"★) PRL 12165	
3	1	DANCER —GINO SOCCIO—Warner/RFC (12") RCSD 8788	
4	7	RING MY BELL —ANITA WARD—TK (12") TKD 124	
5	8	DANCE WITH YOU —CARRIE LUCAS—Solar (12") YD 11483 (RCA)	
6	4	WORK THAT BODY —TANNA GARDNER—West End (12") WES 22116	
7	6	MUSIC IS MY WAY OF LIFE —PATTI LABELLE—Epic (12"★) JE 35772	
8	11	I (WHO HAVE NOTHING)/STARS/BODY STRONG —SYLVESTER—Fantasy (12"/lp cuts) D 129/F 9579	
9	5	FORBIDDEN LOVE —MADLEEN KANE—Warner Bros. (12") WBSD 8772	
10	14	BOOGIE WOOGIE DANCIN' SHOES —CLAUDJA BARRY—Chrysalis (12") 12 2316	
11	9	MY BABY'S BABY —LIQUID GOLD—Parachute (12") RRD 20523 (Casablanca)	
12	19	AIN'T NO STOPPIN' US NOW —McFADDEN & WHITEHEAD—Phila. Intl. (12") ZS 3675 (CBS)	
13	21	HAVE A CIGAR —ROSEBUD—Warner Bros. (12") WBSD 8784	
14	13	ROCK IT TO THE TOP —MANTUS—SMI (12"★) 601	
15	10	LET ME BE YOUR WOMAN —LINDA CLIFFORD—Curtom (entire lp) RS 2 3902 (RSO)	
16	18	POUSSEZ —POUSSEZ—Vanguard (entire lp) VSD 79412	
17	32	HIGH ON MAD MOUNTAIN —MIKE THEODORE ORCHESTRA—Westbound (12"★) WT 6109 (Atl)	
18	22	I CAN TELL —CHANSON—Ariola (12") 9006	
19	15	BANG A GONG —WITCH QUEEN—Roadshow (12"★) BXL1 3312 (RCA)	
20	12	WE ARE FAMILY/HE'S THE GREATEST DANCER —SISTER SLEDGE—Cotillion (12") DK 4710	
21	16	DOUBLE CROSS —FIRST CHOICE—Gold Mind (12"★) GA 9502 (RCA)	
22	33	CUBA —GIBSON BROS.—Mango (12") MLPS 7779 (WB)	
23	20	MAKIN' IT —DAVID NAUGHTON—RSO (12") RSS 301	
24	26	EVERYBODY HERE MUST PARTY —DIRECT CURRENT—TEC (12") TEC 59	
25	28	PANIC —FRENCH KISS—Polydor (lp cut) PD 1 6197	
26	24	BY THE WAY YOU DANCE (I KNEW IT WAS YOU) —BUNNY SIGLER—Gold Mind (12") GA 403 (RCA)	
27	23	DISCO NIGHTS (ROCK FREAK) —G.Q.—Arista (12") SP 38	
28	17	TAKE ME HOME —CHER—Casablanca (12"★) NBLP 7133	
29	25	ONE MORE MINUTE —ST. TROPEZ—Butterfly (12") Fly 13197 (MCA)	
30	30	HOT FOR YOU —BRAINSTORM—Tabu (12") 2Z8 5515 (CBS)	
31	38	I JUST KEEP THINKING ABOUT YOU BABY —TATA VEGA—Motown (12") 021	
32	27	PICK ME UP, I'LL DANCE —MELBA MOORE—Epic (12") 28 50665	
33	29	THERE BUT FOR THE GRACE OF GOD GO I —MACHINE—Hologram/RCA (12") PD 11457	
34	31	HAPPINESS —POINTER SISTERS—Planet (12") AS 11407 (Elektra/Asylum)	
35	41	HEAVEN MUST HAVE SENT YOU —BONNIE POINTER—Motown (12") 020	
36	47	YOU GONNA MAKE ME LOVE SOMEBODY ELSE —THE JONES GIRLS—Phila. Intl. (12") 2Z8 3682 (CBS)	
37	34	(EVERYBODY) GET DANCIN'/PISTOLERO —BOMBERS—West End (12"/lp cut) WES 22115	
38	35	IN THE NAVY —VILLAGE PEOPLE—Casablanca (12"★) NBLP 7144	
39	—	ALL THROUGH ME —LAURA TAYLOR—TK (12") TKD 137	
40	43	GOOD GOOD FEELIN' —WAR—MCA (12") 13913	
41	—	NIGHT DANCIN' —TAKA BOOM—Ariola (12") 9010	
42	50	LET'S LOVEDANCE TONIGHT —GARY'S GANG—Columbia (12"★) JC 35793	
43	45	MY LOVE IS MUSIC —SPACE—Casablanca (12"★) NBLP 7131	
44	44	BOOGIE BUSINESS —LAMONT DOZIER—Warner Bros. (12") WBSD 8792	
45	—	BABY BABA BOOGIE —GAP BAND—Mercury (12"★) SRM 1 3758	
46	—	DISCO CIRCUS —MARTIN CIRCUS—Prelude (12") D 503	
47	49	BAD FOR ME —DEE DEE BRIDGEWATER—Elektra (12") AS 11409	
48	—	ANYBODY WANNA PARTY —GLORIA GAYNOR—Polydor (12") PDD 507	
49	—	LOVE MAGIC —JOHN DAVIS & THE MONSTER ORCHESTRA—Columbia (12") 23 10976	
50	—	BOB-A-RELA —Bob-a-Rela—Channel (entire lp) 1002	

(★ non-commercial 12")

Disco File (Continued from page 28)

into a fiery, testifying series of breaks and ad libs that hardly seems to need the added percussion later in the cut, considering the amount of heat generated. Very vital and workable, as New York DJ and disco critic **Brad LeBeau** firmly points out. Another record that's full of heart and good spirit is "**Philly Cream**" (Fantasy/WMOT), which, the album cover reveals, is an amalgam of the entire label roster. The standouts among this assemblage (which includes **FLB**, **Sweet Thunder** and **David Simmons**) are a group of female singers, whom I assume to be Breeze. They update "Soul Man" in a version that puts the Blues Brothers to shame (and makes left-handed reference to their familiar opening monologue) and are featured in the semi-Caribbean "Jamin' at the Disco," which brushed the chart recently. The entire first side pays genuine homage to the soul music of about a decade ago: "Sly-Hi," another persistent favorite with many crowds last year, is joined by a new version of the JB's "Doin' it to Death," performed in a warmly nostalgic manner that is given direct voice on "Motown Review" (5:25), an almost reflective song that looks back with love and a bit of longing: "There ain't no more Motown Review/The Beatles have broken up, too." Very, very entertaining.

Rounding out the week's releases: a set of useful remixes that sharpen up previously released album cuts. "Fess Up to the Boogie" was the third cut of choice, after "Chains" and "Cream" from the "Hot Butterfly" album; it reappears on Polydor disco disc at 7:52, transformed thoroughly by **Gregg Diamond**. The sound is clearer, revealing really excellent rhythm ensemble playing, and with complete restructuring of the track, it's for all purposes a new record. The flip

is a **Jim Burgess** mix of "Hot Butterfly" (8:22) that retains the cool, lovely near-Spinners sound of the original—but can you slow it down for this one? **Harvey Mason's** "Groovin' You" (Arista) has been a strong favorite with several of our east coast reporters; it's now on a disco disc, remixed by Jimmy Simpson, timing 6:15. The tough Earth, Wind and Fire-flavored cut includes all sorts of nice catches, especially the doowoppish voice backups and a kettle drum and percussion break. Also remixed: **Seventh Avenue's** "New York's On Fire" (9:28) and "Miami Heatwave" (8:56), done by **Rick Gintors**, giving marvelous punch and clarity to Ian Levine's generous production; **Evelyn "Champagne" King's** "Music Box" (RCA), lengthened at the intro and including a new bass break (7:27) and somehow sounding much more disco this time around, remixed by **Al Garrison**.

Jesse Boyce, whose co-productions with **Moses Dillard** have been peaking out dance floors all across the country in the past year (with hits by the **Saturday Night Band**, the **Constellation Orchestra** and **Lorraine Johnson**), stopped by *Record World* recently with Prelude's press man, the redoubtable Michael Gomes, promising new music from the Saturday Night Band within the month and chatting a bit about his Nashville set-up. He and the rhythm section heard on Dillard/Boyce tracks are veterans of multi-genre experience: jazz, country-rock and blues, and ventured into disco music, the city of Nashville and Prelude Records as relatively open fields for a new commercial endeavor. Having rushed right through the crowd with peak-time smashes like "Come On, Dance, Dance," "Perfect Love" (Continued on page 88)

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

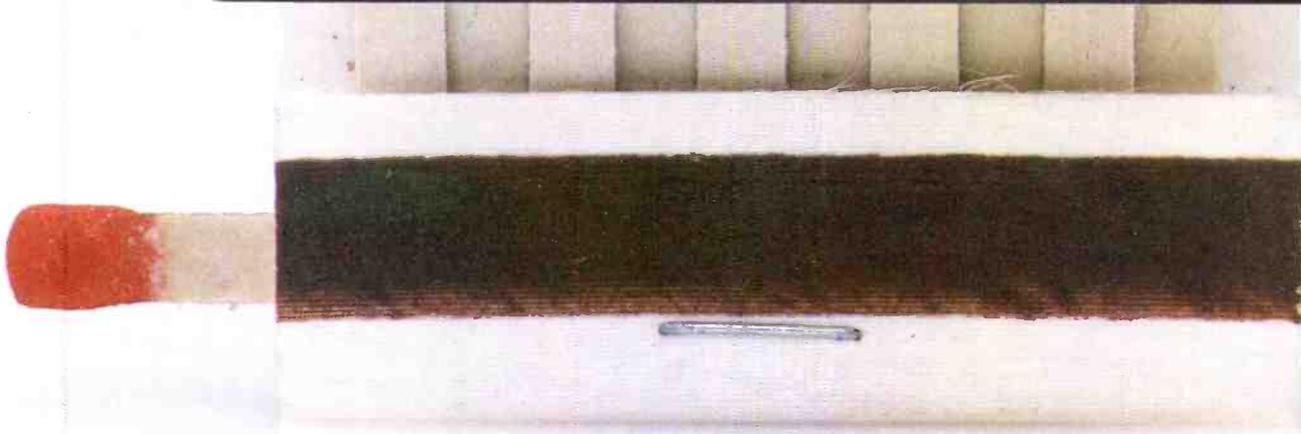
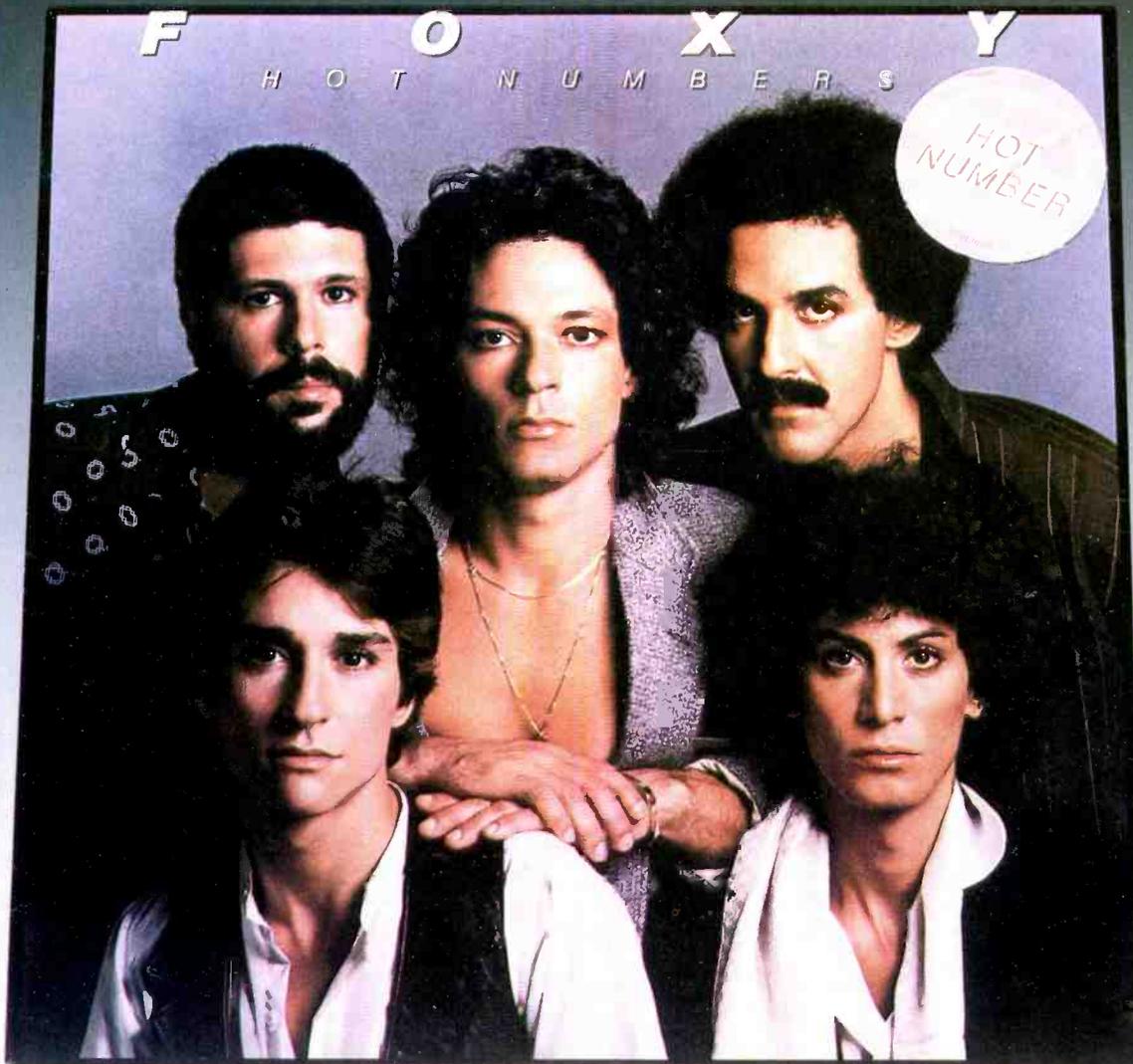
AIN'T LOVE A BITCH Tom Dowd (Riva, ASCAP) 23	I WISH I COULD FLY (LIKE SUPERMAN) R. Davis (Davray, PRS) 73
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI) 51	JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI) 89
BLOW AWAY G. Harrison/R. Titleman (Ganga, BMI) 22	JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP) 15
BOOGIE WOOGIE DANCIN' SHOES Korduletsch (ATV/Wooded Lake, BMI) 79	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP) 9
BOOGIE WONDERLAND White/McKay (Charleville/Irving/Deertrack/Ninth, BMI) 45	LADY J. Boylan & Group (Screen Gems-EMI, BMI) 38
BUSTIN' OUT James/Stewart (Jobete, ASCAP) 93	LET'S LOVE DANCE TONIGHT Eric Mathew (Mideb/Eric Mathew, ASCAP) 98
CAN'T KEEP A GOOD MAN DOWN Bruce Botnick (Grajonca, BMI) 78	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI) 46
CAN'T SLEEP Sandlin (Gear, ASCAP) 67	LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI) 63
CHUCK E'S IN LOVE L. Waronker & R. Titleman (Easy Money, ASCAP) 34	LOVE BALLAD Tommy LiPuma (Unichappell, BMI) 56
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP) 88	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI) 18
CRAZY LOVE Tom Dowd (Pangola/Careers, BMI) 69	LOVE TAKES TIME Orleans (Orleansongs, ASCAP) 21
DANCE AWAY Group (E.G., BMI) 72	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 11
DANCER Mix Machine (Good Flavor/Shediac/Sons Celeste, ASCAP) 66	MAKIN' IT F. Perren (Perren-Vibes, ASCAP) 40
DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP) 49	MINUTE BY MINUTE Ted Templeman (Snug, BMI/Loresta, ASCAP) 30
DANCIN' FOOL Zappa (Munchkin, ASCAP) 55	MUSIC BOX DANCER Frank Mills (Unichappell, BMI) 6
DA YA THINK I'M SEXY? T. Dowd (Riva/WB/Nile Streak, ASCAP) 60	MY BABY'S BABY Baker & Long (ATV/Duchess, BMI) 76
DEEPER THAN THE NIGHT John Farrar (Braitree, BMI) 24	MY LOVE IS MUSIC J. P. Ilesco (Call Me, ASCAP) 64
DIAMONDS G. Dudgeon (Magnet/Interworld, ASCAP) 77	NO TIME TO LOSE Kershenbaum (ATV, BMI) 97
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP) 16	OH HONEY Ken Gold (Screen Gems-EMI, BMI) 99
DON'T EVER WANNA LOSE YA Stanley (Infinity/Rock Steady, ASCAP) 71	ONE CHAIN (DON'T MAKE NO PRISON) Lambert-Potter (ABC/Dunhill, BMI) 96
DON'T YOU WRITE HER OFF R. & H. Alpert (Little Bear/Rod Shift, BMI) 41	OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI) 42
DOES YOUR MOTHER KNOW B. Anderson/B. Ulvaeus (Countless, BMI) 81	ONE MORE MINUTE Lewis/Rinder (Heath Levy/April, ASCAP) 74
FEEL THAT YOU'RE FEELIN' F. Beverly (Amazement, BMI) 92	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP) 65
FEEL THE NEED M. Lloyd (Bridgeport, BMI) 86	RENEGADE Group (Almo/Stygian, ASCAP) 29
FIRE Richard Perry (Bruce Springsteen, ASCAP) 90	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP) 1
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP) 59	RHUMBA GIRL Ted Templeman (Fourth Floor, ASCAP) 52
GEORGY PORGY Group (Hudman, ASCAP) 61	RING MY BELL F. Knight (Two-Knight, BMI) 83
GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI) 44	ROCK N' ROLL FANTASY Group (Badco, ASCAP) 27
GOLD J. Stewart (Bugle/Stigwood, BMI) 75	SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP) 43
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP) 7	SAY MAYBE B. Gaudio (Stonebridge, ASCAP) 85
GOOD TIMIN' B. Johnson, J. W. Guercio & Group (New Executive/Jonah, BMI) 54	SHAKEDOWN CRUISE Ferguson & Marshall (Painless, BMI) 53
HAPPINESS Richard Perry (Warner-Tamerlane/Marsaint, BMI) 62	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI) 5
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP) 3	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP) 33
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP) 84	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) 32
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI) 94	SHINE A LITTLE LOVE Jeff Lynne (Jet, BMI) 36
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI) 12	SING FOR THE DAY Group (Stygian, ASCAP) 29
HONESTY Phil Ramone (Impulsive/April, ASCAP) 25	STAR LOVE D. & M. Paich (Colgems-EMI/Jobete, ASCAP) 68
HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanne/Buckaroo, BMI) 39	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI) 10
HOT STUFF Giorgio Moroder & Rick Belotte (Rick's/Stop, BMI) 4	SUCH A WOMAN Robert John Lange (Morning Dew, BMI) 26
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) N. M. Walden/P. Adams (Screen Gems-EMI, BMI) 50	SULTANS OF SWING Muff Windwood (Siraitjacket/Almo, ASCAP) 100
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East Memphis/Klondike, BMI) 31	TAKE ME HOME Bob Esty (Rick's BMI) 8
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI) 70	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) 20
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP) 91	THERE BUT FOR THE GRACE OF GOD GO I Augusto Darnel (Nance/Hologram, ASCAP/ITC, BMI) 85
IN THE MOOD Leo Graham (Content/Tyrnza, BMI) 87	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 19
IN THE NAVY Jacques Morali (Can't Stop, BMI) 2	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI) 17
IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI) 48	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP) 28
I WANNA BE WITH YOU (PART I) Group (Bovina, ASCAP) 95	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffkine (Debdave, BMI) 58
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI) 14	YMCA Jacques Morali (Green Light, ASCAP) 47
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) 37	YOU CAN'T CHANGE THAT Ray Parker Jr. (Raydiola, ASCAP) 57
I WHO HAVE NOTHING Fuqua/Sylvester (Yellow Dog/Walden/S.D.R., ASCAP) 82	YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP) 35
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP) 13	

Record World Singles

101-150

MAY 19, 1979

MAY 19	MAY 12	
101	119	SAD EYES ROBERT JOHN/EMI-America 8015 (Careers, BMI)
102	103	GOOD, GOOD FEELIN' WAR/MCA 40995 (Far Out/Milwaukee, ASCAP)
103	102	THEME FROM 'ICE CASTLES' (THROUGH THE EYES OF LOVE) MELISSA MANCHESTER/Arista 0405 (Gold Horizon/Golden Touch, BMI/ASCAP)
104	101	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI)
105	109	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)
106	120	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/A&M 2132 (Albion, no licensee)
107	127	LOVE IS FOR THE BEST IN US JAMES WALSH GYPSY BAND/RCA 11480 (Gypsy Family, no licensee)
108	108	WALK ON BY AWB/Atlantic 3563 (Blue Seas/Jac, ASCAP)
109	110	FOR YOUR LOVE CHILLY/Polydor 14552 (Blackwood, BMI)
110	113	FORBIDDEN LOVE MADLEEN KANE/Warner Bros. 8799 (Boona/Firehole, ASCAP)
111	125	EASY TO BE HARD HAIR (ORIGINAL SOUNDTRACK)/RCA 11548 (United Artists, ASCAP)
112	112	PINBALL, THAT'S ALL BILL WRAY/MCA 12449 (Mel-Bren, ASCAP)
113	114	SHAKE GAP BAND/Mercury 74053 (Total Experience, BMI)
114	115	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA) (Almo, ASCAP)
115	116	YOU'VE LOST THAT LOVIN' FEELING LEGS DIAMOND/Cream 7831 (Screen Gems-EMI, BMI)
116	118	NIGHT DANCIN' TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP)
117	117	DREAMS I'LL NEVER SEE MOLLY HATCHET/Epic 8 50669 (Metric, BMI)
118	122	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 1033 (Sherlyn/Harrick, BMI)
119	123	BANG A GONG WITCH QUEEN/Roadshow 11551 (RCA) (Essex, ASCAP)
120	121	SWEET AND SOUR FIREFALL/Atlantic 3566 (Jack Bartley, ASCAP/Warner Tamerlane/El Sueno, BMI)
121	—	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790 (Bellamy Brothers, ASCAP)
122	124	WHEN THE WHISTLE BLOWS (ANYTHING GOES) LA FLAVOUR/Midwest/Mercury 74055 (Bema, ASCAP)
123	104	I NEED YOU EUCLID BEACH BAND/Epic/Cleveland Intl. 8 50676 (C.A.M.-USA, BMI)
124	107	I NEVER SAID I LOVE YOU ORSA LIA/Infinity 50004 (Casa Davis/Chess, ASCAP)
125	—	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986 (Radmus/Zeldgamous, ASCAP) 8.04
126	106	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/United Artists 1276 (United Artists/Racer, BMI)
127	105	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546 (Mighty Three, BMI)
128	130	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS) (Seven/Bo-Dake, BMI)
129	—	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)
130	131	READY OR NOT HERBIE HANCOCK/Columbia 3 10936 (Raydiola, ASCAP/Polo Grounds, BMI)
131	133	THE WILD PLACES DUNCAN BROWNE/Sire 1047 (WB) (Hudson Bay, BMI)
132	128	STAND BY NATALIE COLE/Capitol 4960 (Jay's/Chappell/Cole-orama, ASCAP/BMI)
133	132	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50569 (Alexscos/Irving, BMI)
134	126	THE TREES RUSH/Mercury 74051 (Care, ASCAP)
135	134	THE RIVER MUST FLOW GINO VANNELLI/A&M 2133 (Almo/Giva, ASCAP)
136	139	SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK) (Sherlyn/Decibel, BMI)
137	137	MIRROR STAR FABULOUS POODLES/Epic 8 50666 (Poosongs/Chantem, BMI)
138	138	CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint 34003 (London) (Mills & Mills, BMI)
139	135	(I LOST MY HEART TO A) STARSHIP TROOPER SARA BRIGHTMAN & HOT GOSSIP/Ariola 7738 (Coconut Airwaves, BMI)
140	136	YOU AND ME LINER/Atco 7070 (Desert Songs, PRS)
141	140	PICK ME UP, I'LL DANCE MELBA MOORE/Epic 8 50663 (Mighty Three, BMI)
142	144	YOU'RE MINE OSMONDS/Mercury 74056 (Osmusic, BMI)
143	141	ALMOST GONE BARRY MANN/Warner Bros. 8752 (Screen Gems-EMI/Summerhill, BMI)
144	142	HERE COMES THAT HURT AGAIN MANHATTANS/Columbia 3 10921 (Stone Diamond/Sho Nuff, BMI)
145	—	LOST IN LOVING YOU McCRRARY's/Portrait 6 70028 (Island, BMI)
146	147	HOW COULD THIS GO WRONG EXILE/Warner/Curb 8796 (Chinnichap/Careers, BMI)
147	145	IN A LITTLE WHILE (I'LL BE ON MY WAY) ART GARFUNKEL/Columbia 3 10933 (Dennis Earl/Mother Pearl, ASCAP)
148	146	CROSSWINDS PEABO BRYSON/Capitol 4694 (WB/Peabo, ASCAP)
149	143	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (Atl) (Jobete, ASCAP)
150	149	PARADISE THE MAX DEMIAN BAND/RCA 11525 (Songs of Bandier-Koppelman/Clonesound, ASCAP)



Foxy strikes again.

Foxy — the group who brought you "Get Off." Now they're back with a brand new LP that's gonna ignite a whole new musical explosion!

Featuring their smash single, "Hot Number." (Dash 5050)

Dash 30010 Produced by Foxy and Jerry Masters

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Record World Singles



MAY 19, 1979

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

MAY 19	MAY 12		WKS. ON CHART
1	1	REUNITED PEACHES & HERB Polydor/MVP 14547 (3rd Week)	10
2	2	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	10
3	3	HEART OF GLASS BLONDIE/Chrysalis 2295	14
4	7	HOT STUFF DONNA SUMMER/Casablanca 978	5
5	6	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	18
6	4	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	17
7	10	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	8
8	9	TAKE ME HOME CHER/Casablanca 965	15
9	5	KNOCK ON WOOD AMII STEWART/Ariola 7736	16
10	8	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	16
11	16	LOVE YOU INSIDE OUT BEE GEES/RSO 925	5
12	12	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	16
13	11	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	21
14	13	I WANT YOUR LOVE CHIC/Atlantic 3557	15
15	18	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	9
16	21	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	9
17	25	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	4
18	20	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	10
19	14	TRAGEDY BEE GEES/RSO 918	15
20	27	THE LOGICAL SONG SUPERTRAMP/A&M 2128	8
21	24	LOVE TAKES TIME ORLEANS/Infinity 50006	9
22	17	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	12
23	33	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	4
24	34	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	6
25	28	HONESTY BILLY JOEL/Columbia 3 10959	5
26	29	SUCH A WOMAN TYCOON/Arista 0398	10
27	31	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	10
28	15	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	17
29	30	RENEGADE/SING FOR THE DAY STYX/A&M 2110	10
30	39	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	2
31	35	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	10
32	40	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	5
33	19	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	23
34	42	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	4
35	43	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	5

CHARTMAKER OF THE WEEK

36	—	SHINE A LITTLE LOVE ELO Jet 8 5057 (CBS)	1
37	50	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	5
38	22	LADY LITTLE RIVER BAND/Harvest 4667 (Capitol)	19
39	44	HOT NUMBER FOXY/Dash 5050 (TK)	6
40	45	MAKIN' IT DAVID NAUGHTON/RSO 916	5
41	41	DON'T YOU WRITE HER OFF McGUIINN, CLARK & HILLMAN/ Capitol 4693	9
42	46	OLD TIME ROCK AND ROLL BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	7
43	47	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 4529 (Motown)	11
44	48	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	9

45	52	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	2
46	51	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	6
47	26	YMCA VILLAGE PEOPLE /Casablanca 945	31
48	49	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	9
49	56	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	4
50	54	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	8
51	57	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	5
52	53	RHUMBA GIRL NICOLETTE LARSON/Warner Bros. 8795	8
53	60	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	3
54	59	GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS)	4
55	58	DANCIN' FOOL FRANK ZAPPA/Zappa 10 (Mercury)	6
56	23	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	13
57	62	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	5
58	63	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	6
59	37	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	17
60	36	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	23
61	67	GEORGY PORGY TOTO/Columbia 3 10944	4
62	32	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/ Asylum)	10
63	38	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	17
64	71	MY LOVE IS MUSIC SPACE/Casablanca 974	4
65	55	PRECIOUS LOVE BOB WELCH/Capitol 4685	15
66	68	DANCER GINO SOCCIO/Warner/RFC 8757	6
67	73	CAN'T SLEEP ROCKETS/RSO 926	3
68	69	STAR LOVE CHERYL LYNN/Columbia 3 10907	7
69	64	CRAZY LOVE THE ALLMAN BROTHERS BAND/Capricorn 0320	9
70	65	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	14
71	80	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	3
72	79	DANCE AWAY ROXY MUSIC/Atco 7100	4
73	82	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409	5
74	78	ONE MORE MINUTE SAINT TROPEZ/Butterfly 41080 (MCA)	3
75	—	GOLD JOHN STEWART/RSO 931	1
76	88	MY BABY'S BABY LIQUID GOLD/Parachute 524 (Casablanca)	12
77	81	JUST BETWEEN US BILL WOODY/MCA/Hickory 54043	5
78	87	CAN'T KEEP A GOOD MAN DOWN EDDIE MONEY/ Columbia 3 10981	2
79	81	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	6
80	77	THERE BUT FOR THE GRACE OF GOD GO I MACHINE / Hologram/RCA 11456	6
81	—	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	1
82	76	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	7
83	—	RING MY BELL ANITA WARD/Juana 3422 (TK)	1
84	—	HEART OF THE NIGHT POCO/MCA 41023	1
85	—	SAY MAYBE NEIL DIAMOND/Columbia 3 10945	1
86	96	FEEL THE NEED LEIF GARRETT/Scotti Bros. 407 (Atl)	2
87	89	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	7
88	66	CRAZY LOVE POCO/MCA 12439	19
89	90	JUST THE SAME WAY JOURNEY/Columbia 3 10928	11
90	72	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	27
91	74	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	18
92	94	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	3
93	—	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	1
94	70	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	19
95	100	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	2
96	98	ONE CHAIN (DON'T MAKE NO PRISON) SANTANA/ Columbia 3 10938	2
97	—	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124	1
98	93	LET'S LOVEDANCE TONIGHT GARY'S GANG/Columbia 3 10970	3
99	84	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	17
100	83	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	15

PRODUCERS AND PUBLISHERS ON PAGE 31



Record World Album Airplay

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

MAY 19, 1979

FLASHMAKER



THE DOUCE IS LOOSE
DOUCETTE
Mushroom

MOST ADDED:

- I WANT TO TELL YOU (single)—Ted Nugent—Epic (18)
- SHINE A LITTLE LOVE (single)—ELO—Jet (18)
- THE DOUCE IS LOOSE—Doucette—Mushroom (10)
- WAVE—Patti Smith—Arista (9)
- A PERFECT FIT—Frankie Miller—Chrysalis (8)
- STREET OF DREAMS—Carillo—Atlantic (8)
- FIGHTING ALONE—Dixon House Band—Infinity (7)
- KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol (7)
- WELCOME TWO MISSOURI—Missouri—Polydor (7)
- BOMBS AWAY DREAM BABIES—John Stewart—RSO (6)

WBCN-FM/BOSTON

- ADDS:**
- BLUE KENTUCKY GIRL—Emmylou Harris—WB
 - RUNNING LIKE THE WIND—Marshall Tucker—WB
 - STARS—Sylvester—Fantasy
 - THE BELLS—Lou Reed—Arista
- HEAVY ACTION (airplay in descending order):**
- WAVE—Patti Smith—Arista
 - FLASH & THE PAN—Epic
 - ARMED FORCES—Elvis Costello—Col
 - OUTLANDOS D'AMOUR—Police—A&M
 - AT BUDOKAN—Bob Dylan—Col
 - THE WARRIORS (soundtrack)—A&M
 - REMOTE CONTROL—Tubes—A&M
 - MANIFESTO—Roxy Music—Atco
 - ROCKETS—RSO
 - COOL FOR CATS—Squeeze—A&M

WLIR-FM/LONG ISLAND

- ADDS:**
- A PERFECT FIT—Frankie Miller—Chrysalis
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - FACE TO FACE—Faith Band—Mercury
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - SHINE A LITTLE LOVE (single)—ELO—Jet
 - STOP YOUR SOBBING (single)—Pretenders—Real (import)
 - THE BELLS—Lou Reed—Arista
 - THE DOUCE IS LOOSE—Doucette—Mushroom
 - THE ROCHES—WB

WELCOME TWO MISSOURI—Missouri—Polydor

- HEAVY ACTION (airplay in descending order):**
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - GREY GHOST—Henry Paul Band—Atlantic
 - RUNNING LIKE THE WIND—Marshall Tucker—WB
 - OUTLANDOS D'AMOUR—Police—A&M
 - CONTENTS DISLODGED DURING SHIPMENT—Tin Huey—WB
 - SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
 - POWER—John Hall—ARC/Col
 - FLASH & THE PAN—Epic
 - WAVE—Patti Smith—Arista
 - LOOK SHARP—Joe Jackson—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
- A MILLION VACATIONS—Max Webster—Capitol
 - A PERFECT FIT—Frankie Miller—Chrysalis
 - BLACK ROSE—Thin Lizzy—WB
 - DOUBLE OR NOTHING—Lani Hall—A&M
 - EVERYTHING IS GREAT—Inner Circle—Island
 - KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
 - NO. 1 IN HEAVEN—Sparks—Elektra
 - STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Radar (import)
 - WELCOME TWO MISSOURI—Missouri—Polydor
 - WHICH ONE'S WILLIE?—Wet Willie—Epic

HEAVY ACTION (airplay in descending order):

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- REMOTE CONTROL—Tubes—A&M
- DANGER MONEY—UK—Polydor
- STREET OF DREAMS—Carillo—Atlantic
- WAVE—Patti Smith—Arista
- FLASH & THE PAN—Epic
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- GEORGE HARRISON—Dark Horse
- McGUINN, CLARK & HILLMAN—Capitol

WCOZ-FM/BOSTON

- ADDS:**
- I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - I WANT YOU BACK (single)—Graham Parker & The Rumour—Vertigo (import)
 - SHINE A LITTLE LOVE (single)—ELO—Jet
 - WHICH ONE'S WILLIE?—Wet Willie—Epic

HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR—Police—A&M
- MINUTE BY MINUTE—Doobie Brothers—WB
- AT BUDOKAN—Cheap Trick—Epic
- RICKIE LEE JONES—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- THE WILD PLACES—Duncan Browne—Sire
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- DESOLATION ANGELS—Bad Company—Swan Song
- FLASH & THE PAN—Epic

WBLM-FM/MAINE

- ADDS:**
- FIGHTING ALONE—Dixon House Band—Infinity
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
 - SHINE A LITTLE LOVE (single)—ELO—Jet

HEAVY ACTION (airplay in descending order):

- THE CARS—Elektra
- 52ND STREET—Billy Joel—Col
- DESOLATION ANGELS—Bad Company—Swan Song
- AT BUDOKAN—Bob Dylan—Col
- BREAKFAST IN AMERICA—Supertramp—A&M
- MOLLY HATCHET—Epic
- LOOK SHARP—Joe Jackson—A&M
- OUTLANDOS D'AMOUR—Police—A&M
- AT BUDOKAN—Cheap Trick—Epic
- ROCKETS—RSO

WCMF-FM/ROCHESTER

- ADDS:**
- A PERFECT FIT—Frankie Miller—Chrysalis
 - ALL THIS FOR A SONG—Guess Who—Hilltak
 - BOMBS AWAY DREAM BABIES—John Stewart—RSO
 - NEW CHAUTAUQUA—Pat Metheny—ECM
 - NO. 1 IN HEAVEN—Sparks—Elektra
 - RUN FOR YOUR LIFE—Tarney/Spencer—A&M
 - WHICH ONE'S WILLIE?—Wet Willie—Epic

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- PARALLEL LINES—Blondie—Chrysalis
- RICKIE LEE JONES—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- AT BUDOKAN—Cheap Trick—Epic
- HEAD FIRST—Babys—Chrysalis
- McGUINN, CLARK & HILLMAN—Capitol
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- LOOK SHARP—Joe Jackson—A&M

WOUR-FM/UTICA

- ADDS:**
- A PERFECT FIT—Frankie Miller—Chrysalis
 - BULLSHOT—Link Wrap—Visa
 - DISTURBING THE PEACE—TMG—Atco
 - EXHIBITION—John Serry—Chrysalis
 - KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
 - STREET OF DREAMS—Carillo—Atlantic
 - THE BOY FROM NEW YORK CITY—Michael Christian—UA
 - WELCOME TWO MISSOURI—Missouri—Polydor

HEAVY ACTION (airplay in descending order):

- LOOK SHARP—Joe Jackson—A&M
- BREAKFAST IN AMERICA—Supertramp—A&M
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- PARALLEL LINES—Blondie—Chrysalis

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- ARMED FORCES—Elvis Costello—Col
- JUST A GAME—Triumph—RCA
- FOREVER—Orleans—Infinity
- RICKIE LEE JONES—WB
- VAN HALEN II—WB

WIOQ-FM/PHILADELPHIA

- ADDS:**
- FACE TO FACE—Faith Band—Mercury
 - FIGHTING ALONE—Dixon House Band—Infinity
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
 - LENNY & THE SQUIGTONES—Lenny & Squiggy—Casablanca
 - RIDE ON—Alvin Lee—RSO
 - STREET OF DREAMS—Carillo—Atlantic

HEAVY ACTION (airplay, phones in descending order):

- THE CARS—Elektra
- WAVE—Patti Smith—Arista
- DIRE STRAIT—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- ARMED FORCES—Elvis Costello—Col
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- LOOK SHARP—Joe Jackson—A&M
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- INTERNATIONAL—Cafe Jacques—Col

WYDD-FM/PITTSBURGH

- ADDS:**
- BLACK ROSE—Thin Lizzy—WB
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - SHINE A LITTLE LOVE (single)—ELO—Jet
 - THE DOUCE IS LOOSE—Doucette—Mushroom

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- VAN HALEN II—WB
- EVOLUTION—Journey—Col
- AT BUDOKAN—Cheap Trick—Epic
- MANIFESTO—Roxy Music—Atco
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- RICKIE LEE JONES—WB
- ROCKETS—RSO

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BIG APPLE BASH—Jay McShann—Atlantic
 - EMIGRE—Chrysalis
 - FACE TO FACE—Faith Band—Mercury
 - FROGS, SPROUTS, CLOGS AND KRAUTS—The Rumour—Stiff (import)
 - HELLO THERE BIG BOY—Danny Kirwan—DJM
 - NO. 1 IN HEAVEN—Sparks—Elektra
 - PLATEFUL OF KAZOOS (ep)—Kazoos Brothers—Rhino

- STREET OF DREAMS—Carillo—Atlantic
- WELCOME TWO MISSOURI—Missouri—Polydor

HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- GIMME SOME NECK—Ron Wood—Col
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- THANKS I'LL EAT IT HERE—Lowell George—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- LOOK SHARP—Joe Jackson—A&M
- NEW CHAUTAUQUA—Pat Metheny—ECM
- SHEIK YERBOUTI—Frank Zappa—Zappa
- WAVE—Patti Smith—Arista
- A PERFECT FIT—Frankie Miller—Chrysalis

WQDR-FM/RALEIGH

- ADDS:**
- GREY GHOST—Henry Paul Band—Atlantic
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
 - TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col
 - TASTE THE NIGHT—Duke Jupiter—Mercury
 - THE DOUCE IS LOOSE—Doucette—Mushroom
 - VAN HALEN II—WB

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

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- RICKIE LEE JONES—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- BREAKFAST IN AMERICA—Supertramp—A&M
- FLAG—James Taylor—Col
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- RUN FOR YOUR LIFE—Tarney/Spencer—A&M
- STRIKES—Blackfoot—Atco
- THE BOUNTY HUNTER—Mike Cross—Moonlite

WSHE-FM/FT. LAUDERDALE

- ADDS:**
- A PERFECT FIT—Frankie Miller—Chrysalis
 - BLACK ROSE—Thin Lizzy—WB
 - FIGHTING ALONE—Dixon House Band—Infinity
 - I WANT TO TELL YOU (single)—Ted Nugent—Epic
 - RADIO DREAM—Roger Voudouris—WB
 - SHINE A LITTLE LOVE (single)—ELO—Jet

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- AT BUDOKAN—Cheap Trick—Epic
- THE WILD PLACES—Duncan Browne—Sire
- MANIFESTO—Roxy Music—Atco
- RICKIE LEE JONES—WB
- LOOK SHARP—Joe Jackson—A&M
- ROCKETS—RSO
- VAN HALEN II—WB
- FALLING IN LOVE AGAIN—Susan—RCA
- HERMAN BROOD & HIS WILD ROMANCE—Ariola

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

Record World Album Airplay

MAY 19, 1979

TOP AIRPLAY



BREAKFAST IN AMERICA
SUPERTRAMP
A&M

MOST AIRPLAY:

BREAKFAST IN AMERICA—Supertramp—A&M (31)
DESOLATION ANGELS—Bad Company—Swan Song (26)
VAN HALEN II—WB (24)
RICKIE LEE JONES—WB (23)
AT BUDOKAN—Cheap Trick—Epic (18)
MINUTE BY MINUTE—Doobie Brothers—WB (17)
ENLIGHTENED ROGUES—Allman Brothers—Capricorn (16)
LOOK SHARP—Joe Jackson—A&M (13)
EVOLUTION—Journey—Col (13)
OUTLANDOS D'AMOUR—Police—A&M (12)

WABX-FM/DETROIT

ADDS:
BLACK ROSE—Thin Lizzy—WB
RIDE ON—Alvin Lee—RSO
RUNNER—Island
TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col

HEAVY ACTION (airplay, sales in descending order):

BREAKFAST IN AMERICA—Supertramp—A&M
AT BUDOKAN—Cheap Trick—Epic
VAN HALEN II—WB
EVOLUTION—Journey—Col
DESOLATION ANGELS—Bad Company—Swan Song
MANIFESTO—Roxy Music—Atco
MOVE IT ON OVER—George Thorogood—Rounder
ROCKETS—RSO
OUTLANDOS D'AMOUR—Police—A&M
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

WWW-FM/DETROIT

ADDS:
HERMAN BROOD & HIS WILD ROMANCE—Ariola
I WANT TO TELL YOU (single)—Ted Nugent—Epic
SHINE A LITTLE LOVE (single)—ELO—Jet
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
WAVE—Patti Smith—Arista

HEAVY ACTION (airplay, sales in descending order):

BREAKFAST IN AMERICA—Supertramp—A&M
AT BUDOKAN—Cheap Trick—Epic
VAN HALEN II—WB
DESOLATION ANGELS—Bad Company—Swan Song
EVOLUTION—Journey—Col
MINUTE BY MINUTE—Doobie Brothers—WB

YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
HEAD FIRST—Babys—Chrysalis
OUTLANDOS D'AMOUR—Police—A&M
MANIFESTO—Roxy Music—Atco

WXRT-FM/CHICAGO

ADDS:
I WANT YOU BACK (single)—Graham Parker & The Rumour—Vertigo (import)
TOGETHER—McCoy Tyner—Milestone
WAVE—Patti Smith—Arista

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

ARMED FORCES—Elvis Costello—Col
BREAKFAST IN AMERICA—Supertramp—A&M
RICKIE LEE JONES—WB
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
AT BUDOKAN—Bob Dylan—Col
MINUTE BY MINUTE—Doobie Brothers—WB
MANIFESTO—Roxy Music—Atco
VAN HALEN II—WB
AT BUDOKAN—Cheap Trick—Epic
BLACK NOISE—FM—Visa

KSHE-FM/ST. LOUIS

ADDS:
BLACK ROSE—Thin Lizzy—WB
FIGHTING ALONE—Dixon House Band—Infinity
I WANT TO TELL YOU (single)—Ted Nugent—Epic
RUNNER—Island
SHINE A LITTLE LOVE (single)—ELO—Jet
TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col
WHICH ONE'S WILLIE?—Wet Willie—Epic

HEAVY ACTION (airplay, sales in descending order):

BREAKFAST IN AMERICA—Supertramp—A&M
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
EVOLUTION—Journey—Col
VAN HALEN II—WB
ANGEL STATION—Manfred Mann—WB
RUNNING LIKE THE WIND—Marshall Tucker—WB
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
DESOLATION ANGELS—Bad Company—Swan Song
THE DOUCE IS LOOSE—Doucette—Mushroom

WKDF-FM/NASHVILLE

ADDS:
KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
ONE NIGHT STAND—Fandango—RCA
SLUG LINE—John Hiatt—MCA

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

DESOLATION ANGELS—Bad Company—Swan Song
BREAKFAST IN AMERICA—Supertramp—A&M
MINUTE BY MINUTE—Doobie Brothers—WB
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
EVOLUTION—Journey—Col
VAN HALEN II—WB
FLAG—James Taylor—Col
RICKIE LEE JONES—WB
DIRE STRAITS—WB
PIECES OF EIGHT—Styx—A&M

WQFM-FM/MILWAUKEE

ADDS:
MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic

HEAVY ACTION (airplay in descending order):

BREAKFAST IN AMERICA—Supertramp—A&M
MINUTE BY MINUTE—Doobie Brothers—WB
DESOLATION ANGELS—Bad Company—Swan Song
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
AT BUDOKAN—Cheap Trick—Epic
PARALLEL LINES—Blondie—Chrysalis
RICKIE LEE JONES—WB
EVOLUTION—Journey—Col
VAN HALEN II—WB
DIRE STRAITS—WB

KQRS-FM/MINNEAPOLIS

ADDS:
GREY GHOST—Henry Paul Band—Atlantic
I WANT TO TELL YOU (single)—Ted Nugent—Epic
LOOK SHARP—Joe Jackson—A&M
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum

HEAVY ACTION (airplay in descending order):

MINUTE BY MINUTE—Doobie Brothers—WB
DESOLATION ANGELS—Bad Company—Swan Song
VAN HALEN II—WB
BREAKFAST IN AMERICA—Supertramp—A&M
AT BUDOKAN—Cheap Trick—Epic
SHEIK YERBOUTI—Frank Zappa—Zappa
THE CARS—Elektra
STRIKES—Blackfoot—Atco
EVOLUTION—Journey—Col
MOVE IT ON OVER—George Thorogood—Rounder

KZEW-FM/DALLAS

ADDS:
HIGH CONTRAST—Tim Moore—Elektra
I WANT TO TELL YOU (single)—Ted Nugent—Epic
SHINE A LITTLE LOVE (single)—ELO—Jet
SLUG LINE—John Hiatt—MCA
STREET OF DREAMS—Carillo—Atlantic
WAVE—Patti Smith—Arista

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

DESOLATION ANGELS—Bad Company—Swan Song
BREAKFAST IN AMERICA—Supertramp—A&M
RICKIE LEE JONES—WB
VAN HALEN II—WB
CHILDREN OF THE SUN—Billy Thorpe—Capricorn
EVOLUTION—Journey—Col
ENLIGHTENED ROGUES—Allman Brothers—Capricorn
MOVE IT ON OVER—George Thorogood—Rounder
AT BUDOKAN—Cheap Trick—Epic
TYCOON—Arista

KFML-AM/DENVER

ADDS:
FLASH & THE PAN—Epic
GREY GHOST—Henry Paul Band—Atlantic
SHINE A LITTLE LOVE (single)—ELO—Jet
SHOT THROUGH THE HEART—Jennifer Warnes—Arista
THE DOUCE IS LOOSE—Doucette—Mushroom
THE WILD PLACES—Duncan Browne—Sire

HEAVY ACTION (airplay in descending order):

THE WARRIORS (soundtrack)—A&M
RICKIE LEE JONES—WB
POWER—John Hall—ARC/Col
FOREVER—Orleans—Infinity
AL STEWART LIVE—Arista (aor sampler)
LIVIN' INSIDE YOUR LOVE—George Benson—WB
BREAKFAST IN AMERICA—Supertramp—A&M
MCGUINN, CLARK & HILLMAN—Capitol
MINUTE BY MINUTE—Doobie Brothers—WB
ENLIGHTENED ROGUES—Allman Brothers—Capricorn

KBPI-FM/DENVER

ADDS:
HELL BENT FOR LEATHER—Judas Priest—Col
I WANT TO TELL YOU (single)—Ted Nugent—Epic
ROCKETS—RSO
RUNNING LIKE THE WIND—Marshall Tucker—WB
SHINE A LITTLE LOVE (single)—ELO—Jet

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

BREAKFAST IN AMERICA—Supertramp—A&M
AT BUDOKAN—Cheap Trick—Epic
VAN HALEN II—WB
THE CARS—Elektra
LEGEND—Poco—MCA
MOVE IT ON OVER—George Thorogood—Rounder
MINUTE BY MINUTE—Doobie Brothers—WB
BLONDES HAVE MORE FUN—Rod Stewart—WB
RICKIE LEE JONES—WB
DESOLATION ANGELS—Bad Company—Swan Song

KAWY-FM/WYOMING

ADDS:
DISTURBING THE PEACE—TMG—Atco
DALE JACOBS & COBRA—Epic
DOUBLE OR NOTHING—Lani Hall—A&M
KEEP THE FIRE BURNIN—Louisiana's Le Roux—Capitol
ROCK & ROLL HERMIT—Malcolm Tamlinson—A&M
RUNNER—Island
SHOT THROUGH THE HEART—Jennifer Warnes—Arista
STREET OF DREAMS—Carillo—Atlantic
WAVE—Patti Smith—Arista

HEAVY ACTION (airplay in descending order):

ENLIGHTENED ROGUES—Allman Brothers—Capricorn
DESOLATION ANGELS—Bad Company—Swan Song
RICKIE LEE JONES—WB
ONE NIGHT STAND—Fandango—RCA
FOREVER—Orleans—Infinity
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
RUN FOR YOUR LIFE—Tarney/Spencer—A&M
LE PARTIE DU COCKTAIL—Phillips/MacLeod—Polydor
THANKS I'LL EAT IT HERE—Lowell George—WB
NIGHT RIDER—Tim Weisberg—MCA

KOME-FM/SAN JOSE

ADDS:
A PERFECT FIT—Frankie Miller—Chrysalis
FLASH & THE PAN—Epic

GREY GHOST—Henry Paul Band—Atlantic
NIGHT RIDER—Tim Weisberg—MCA
THE DOUCE IS LOOSE—Doucette—Mushroom
WAVE—Patti Smith—Arista

HEAVY ACTION (airplay in descending order):

HEAD FIRST—Babys—Chrysalis
DESOLATION ANGELS—Bad Company—Swan Song
AT BUDOKAN—Cheap Trick—Epic
EVOLUTION—Journey—Col
LIFE FOR THE TAKING—Eddie Money—Col
MANIFESTO—Roxy Music—Atco
BREAKFAST IN AMERICA—Supertramp—A&M
REMOTE CONTROL—Tubes—A&M
VAN HALEN II—WB
LOOK SHARP—Joe Jackson—A&M

KWST-FM/LOS ANGELES

ADDS:
FLASH & THE PAN—Epic
SHINE A LITTLE LOVE (single)—ELO—Jet
THE DOUCE IS LOOSE—Doucette—Mushroom

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

FLAG—James Taylor—Col
BREAKFAST IN AMERICA—Supertramp—A&M
RICKIE LEE JONES—WB
GEORGE HARRISON—Dark Horse
DESOLATION ANGELS—Bad Company—Swan Song
MANIFESTO—Roxy Music—Atco
PARALLEL LINES—Blondie—Chrysalis
GOODNIGHT TONIGHT (single)—Wings—Col
VAN HALEN II—WB
EVOLUTION—Journey—Col

KSAN-FM/SAN FRANCISCO

ADDS:
A PERFECT FIT—Frankie Miller—Chrysalis
AT BUDOKAN—Bob Dylan—Col
BOMBS AWAY DREAM BABIES—John Stewart—RSO
DESMOND CHILD & ROUGE—Capitol
EVERYBODY'S HAPPY NOWADAYS (single)—Buzzcocks—UA (import)
EXPOSURE—Robert Fripp—Polydor
MAP OF INDIA (single)—Deke Leonard—UA (import)
THE BELLS—Lou Reed—Arista
THE SCREAM—Siouxsie & The Banshees—Polydor

HEAVY ACTION:

ARMED FORCES—Elvis Costello—Col
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
SOME GIRLS—Rolling Stones—Rolling Stones
SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
TWILLEY—Dwight Twilley—Arista
YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

42 stations reporting this week. In addition to those printed are:

WAAF-FM **ZETA 7-FM** **KSJO-FM**
WPLR-FM **WQSR-FM** **KNAC-FM**
WAQX-FM **ZETA 4-FM** **KZEL-FM**
WMMR-FM **Y95-FM** **KZAM-FM**
WSAN-AM **KL0L-FM**
WKLS-FM **KGB-FM**

Radio World

Radio Replay

By NEIL McINTYRE



■ The waiting game begins for programmers as the results of the ARB start to roll in to Beltsville. **Rick Sklar** will share some thoughts about ratings in general later on in this column. As inactive as this month has been for most in broadcasting, with the time being spent keeping and attracting listenership, you can start getting your bags packed for events in the month of June. Anti/Muscolo will hold a secondary conference for the southwest on June 12 in Austin, Texas. The Upper Midwest Communications Conclave will begin on June 7th in Minneapolis and conclude on the 9th. Pittsburgh will be the host for the Eastern Broadcasters conference June 15-17. **Bobby Poe's** 7th annual seminar will be held June 21-22 in Arlington, Va. So it looks like it was a good thing you rested up in May, because you'll be spending a lot of time on the road in June.

MOVES: **Jeff Gerber** new PD at WRNO/New Orleans . . . **Gary Mason** is appointed research director at WOKY/Milwaukee . . . **Doug Harris** leaves WGIV/Charlotte to become PD at WAOK/Atlanta. Harris said "I'll be on the air three weeks after I start. I'm looking forward to programming in Atlanta" . . . **Mavis Mackoff**, MD at KZOK/Seattle will be leaving the station to join EMI-America/UA, doing promotion . . . **Don Keith** is the new PD at WJRB/Nashville, from WRKK/Birmingham. Keith said: "I am joining a bunch of people who are definitely on the move. I look forward to getting to Nashville and getting started" . . . **Terry Danner** leaves KGW/Portland as MD, and joins former PD **Mike Phillips** as music research coordinator at KYUU/San Francisco . . . **Ron Richards** appointed operations manager at WRKR/Racine . . . In Sacramento, **Bryan Davis** leaves KROY to do middays at KZAP . . . **Mike Selden** doing afternoons at WWOK/Miami from KNUS/Dallas . . . **Denis Bergeron** is the new GM/PD at CHOM-FM/Montreal . . . Send your moves, changes, and station pictures to RW, 1700 Broadway N.Y. 10019, attention Neil (Rangers all the way) McIntyre.

ROCKIN' SHARES: With the concluding of the ARB rating period, many of you (especially those in the sales department) are wondering about the results. **Rick Sklar**, VP of ABC Radio programming, was able to articulate what many people have been feeling. In a speech given in Boston at a Blair radio seminar Sklar explained some of what programmers might expect in the future. He said, "Perhaps the most important factor which will determine which musical formats are reported as the most successful in the years to come may be the methodologies by which the music radio audience is measured. There appears to be evidence that differences exist in music format preferences among the types of people who respond to different methodologies or ways being measured." The point is well made that the destiny of the music format is in the hands of the collectors of information, and how they collect it. During the speech Sklar elaborated further: "Radio audience measurement response rates vary," he said, "depending on the methods used, from a low of less than 25 percent of the original sample to highs of over 60 percent and everywhere in between. We have one-day diaries and seven-day diaries. We have one-day phone calls, two days of phoning, and up to seven days.

"We have personally kept diaries, telephone reported diaries where one person reports by phone for a family, and personal placement and retrieval diaries where the rating service comes to the home. Each system seems to result in different shares for different music formats. If a station shows a 6 share under one methodology and a 9 share under another . . . that's not a difference of 3 percent, that's a difference for that station of 33-1/3 percent . . . one third bigger audience."

In other words, it's not enough to just beat the competition in the
(Continued on page 77)

AORs Show Strongly in Burke Survey

By NEIL McINTYRE

■ NEW YORK—The rating results are out for the top 20 markets in the country, through the Burke marketing radio division. Their survey period was from January through March.

The shares of AOR stations and mass appeal formats are greater in the Burke survey than in recent Arbitron reports.

As an example, in the New York book, WNEW-FM is rated in the top ten in total persons 12 plus, 6 a.m.-midnight, Monday thru Sunday. WNEW-FM has a 3.4 share and is only 0.5 behind WPLJ-FM. In past ARB surveys WNEW-FM has been in the low 2 shares and even dropped below 2.0.

The Burke rating report shows other markets reflecting the same type of increase in listeners to rock programming. Detroit has

WWWW in second place with 7.0, WRIF next with 6.7 and WABX at 6.5. In Los Angeles WMET-FM is number one over KABC by some margin with a 8.2, while KABC is in second with 5.7.

The Burke rating service has by their methodology increased the reporting of young radio listeners. Bill Abbott, sales manager for Burke radio division explains, "The 12-34 age group has been notoriously inaccurate in keeping diaries. With the simple telephone call that we make, we are able to probe these people and get additional listening."

The acceptance of the Burke radio survey continues to grow, with the agency list at about 150 and the radio station subscribers at 50 around the country. Abbott said, "What we are doing basic-
(Continued on page 77)

RW Fetes Shoes

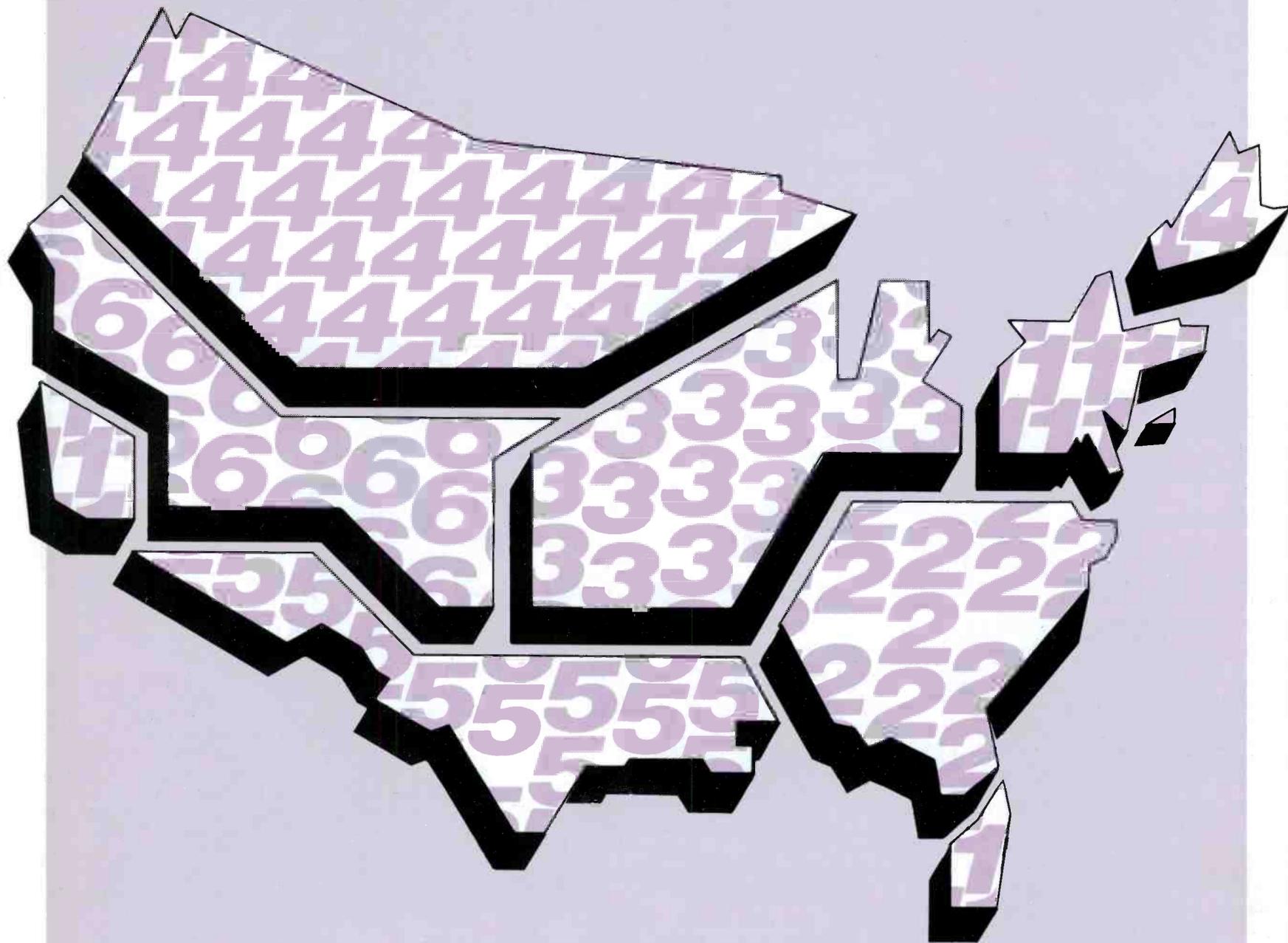


At the April 31 Record World Radio Convention held in Madagascar, RW Radio Director Neil McIntyre (right) presented the coveted "Small Mammal Award" to Pat Shoes (left) for his record number of appearances in the weekly RW cartoon. Mr. Shoes, a professional character, is best known for his role in the " . . . it's either ELO, Parliament, or big trouble" cartoon (RW 8/19/78).

The Radio Marketplace

Record World

Pull-out Section May 19, 1979



Hottest:

Rock ELO, Jay Ferguson

Disco Anita Ward

Country None

B.O.S. Earth, Wind & Fire with the Emotions

Adult Neil Diamond

LP Cuts

Donna Summer (Bad Girls) WRKO, KFRC, KHJ, KRTH, 99X

Blondie (One Way . . .) WSGA, WRKO, WTIX, KFRC, 99X

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
WHY—Montgomery
WISE—Ashville
WIVY—Jacksonville
WLCY—St. Petersburg
WNOX—Knoxville
WQXI—Atlanta
WRFC—Athens
WRJZ—Knoxville
WGA—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

The A/C Report

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

Most Adds

SAY MAYBE—Neil Diamond—Col (12)
I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista (6)
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol (6)
YOU TAKE MY BREATH AWAY—Rex Smith—Col (6)
SAD EYES—Robert John—EMI-America (5)
HEART OF THE NIGHT—Poco—MCA (5)
GOOD TIMIN'—Beach Boys—Caribou (5)
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Capitol (5)
ALISON—Linda Ronstadt—Asylum (4)

WBZ/BOSTON

BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—Col
HOT STUFF—Donna Summer—Casablanca
RING MY BELL—Anita Ward—TK
WNEW/NEW YORK
DEEPER THAN THE NIGHT—Olivia Newton-John—MCA
SAD EYES—Robert John—EMI-America
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
UP ON THE ROOF—James Taylor—Col

WIP/PHILADELPHIA

DON'T YOU WRITE HER OFF—McGuinn, Clark & Hillman—Capitol
IT MUST BE LOVE—Alton McClain & Destiny—Polydor
MORNING DANCE—Spyro Gyra—Infinity
SAD EYES—Robert John—EMI-America
SAY MAYBE—Neil Diamond—Col

WMAL/

WASHINGTON, D.C.

MORNING DANCE—Spyro Gyra—Infinity
SAY MAYBE—Neil Diamond—Col
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol

WKBC-FM/

WINSTON-SALEM

ALISON—Linda Ronstadt—Asylum
GOOD TIMIN'—Beach Boys—Caribou
RHUMBA GIRL—Nicolette Larson—WB

WQUD-FM/MEMPHIS

CHUCK E'S IN LOVE—Rickie Lee Jones—WB
MINUTE BY MINUTE—Doobie Brothers—WB
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol

WSB/ATLANTA

BORN TO BE ALIVE—Partrick Hernandez—Col
MAKIN' IT—David Naughton—RSO
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
TROJAN HORSE—Luv—Polydor
WFTL/FT. LAUDERDALE
SAY MAYBE—Neil Diamond—Col
WIOD/MIAMI
I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol

WJBO/BATON ROUGE

HONESTY—Billy Joel—Col
LOOKING FOR THE SUNSHINE—Mickey Newberry—MCA

YOU FEEL GOOD ALL OVER—T.G. Sheppard—WB

WTMJ/MILWAUKEE

DON'T HANG UP YOUR DANCING SHOES—Ian Matthews—Mushroom
GOLD—John Stewart—RSO
I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista
LEAD ME ON—Maxine Nightingale—Windsong
ONE MORE MINUTE—St. Tropez—Butterfly
SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol

WCCO-FM/MINNEAPOLIS

HEART OF THE NIGHT—Poco—MCA
LOVE COMES TO EVERYONE—George Harrison—Dark Horse
SAY MAYBE—Neil Diamond—Col
STEP RIGHT UP—Leah Kunkel—Col
TOUCHDOWN—Bob James—Tappan Zee/Col

WHEN IT'S OVER

—Michael Franks—WB

WHEN THE FEELING COMES AROUND

—Jennifer Warnes—Arista

KMOX-FM/ST. LOUIS

CHUCK E'S IN LOVE—Rickie Lee Jones—WB
DEEPER THAN THE NIGHT—Olivia Newton-John—MCA
HEART OF THE NIGHT—Poco—MCA
I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista
SAIL AWAY—Oak Ridge Boys—MCA
SHINE A LITTLE LOVE—ELO—Jet
UP ON THE ROOF—James Taylor—Col

KMBZ/KANSAS CITY

HEART OF THE NIGHT—Poco—MCA
POWER—John Hall—ARC/Col
SAY MAYBE—Neil Diamond—Col
SEPTEMBER SONG—Willie Nelson—Col
YOU TAKE MY BREATH AWAY—Rex Smith—Col

KULF/HOUSTON

DISCO NIGHTS (ROCK FREAK)—GQ—Arista
IN THE MOOD—Tyrone Davis—Col
LOVE BALLAD—George Benson—WB
SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Tamla

KOY/PHOENIX

DON'T YOU WRITE HER OFF—McGuinn, Clark & Hillman—Capitol
I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista
NOBODY LIKES A SAD SONG—Ronnie Milsap—RCA
SAD EYES—Robert John—EMI-America
SAIL AWAY—Oak Ridge Boys—MCA

KIIS/LOS ANGELES

GET USED TO IT—Roger Voudouris—WB

KPNW/EUGENE

LEAD ME ON—Maxine Nightingale—Windsong
MAKE LOVE TO ME—Helen Reddy—Capitol
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol

KVI/SEATTLE

DANCE AWAY—Roxy Music—Atlantic
SAY MAYBE—Neil Diamond—Col
Also reporting this week: WSAR, WBAL, WGAR, WCCO. 24 stations reporting.

Record World Salutes
The
TENTH ANNIVERSARY
of
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SOUND STUDIOS

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SOUND STUDIOS

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Muscle Shoals

SOUND STUDIOS

Muscle Shoals: A Look at Who Makes It Cook

By SAM SUTHERLAND

■ The musical traits that have earned the Muscle Shoals Sound Rhythm Section the respect and admiration of artists and producers around the world aren't obvious stylistic flourishes. Their fans—a constituency conspicuously dominated by other musicians, and including a fan club in Europe, where the MSS credit often means more than the featured artists—don't cite trademarked guitar riffs or tell-tale keyboard runs, nor do they tout the section's strength in terms of a specific regional style.

Many Styles

If anything, the key to this ensemble's imprint on a decade of American popular music is very nearly the opposite of such signatures: from their earliest sessions on, while still working as members of the house band at nearby recording studios, Barry Beckett, Roger Hawkins, David Hood and Jimmy Johnson have recorded a body of work that covers a startling range of rock, pop and soul reference points, moving with chameleon ease from classic rhythm & blues to progressive rock, from up-to-the-minute disco to delicate acoustic pop, in response to the artists they've worked with.

Today, a sampler of their work might encompass the moody ballads of Percy Sledge, the fevered soul of Aretha Franklin and Wilson Pickett, the sleek pop of Paul Simon and the flat-out rock of Bob Seger, and still only scratch the surface. And instead of show-stopping solos or sonic novelties devised with amplifiers or recording gear, a far more elusive range of musical qualities—rock-solid rhythm playing, subtle tonal colors and, above all, uncommon restraint—would emerge as the common denominators.

The roots for this studio pedigree actually stretch back over 13 years of playing together. Muscle Shoals itself was in its infancy as a recording site, though not as a source point for vital musicians, when these four Alabama natives began working together, but even then, the promise of a broader musical palette than those seen in other Southern studio cities was evident.

Jimmy Johnson and Roger Hawkins, both natives of the four-city Muscle Shoals area, first

met while playing in bands at school dances and clubs along the state line. Even then, they were developing formidable reputations, as Barry Beckett would later recall when explaining his own move to Muscle Shoals some years later: "I'd heard about Muscle Shoals when I was in college, from Eddie Hinton [a guitarist and frequent session ally]. He told me he'd been up there and said, 'Man, they're great. They're playing something just great, something that's fun'."

Roots in Sixties

Part of that reputation stemmed from Jimmy and Roger's work together as members of the Delrays, an early '60s rock and soul unit that toured extensively throughout the south. At that time, another highly rated Muscle Shoals band, The Mystics, included among its members a young bass guitarist named David Hood. Like his future partners, Hood was soaking up more than the familiar blues roots that would initially be associated with Muscle Shoals; when he began working at FAME in the mid-'60s, Hood was as smitten by The Beatles as he was by soul.

First to make the move into studio work was Johnson, who began working with producer Rick Hall as an engineer and then as a session guitarist. In 1964, Johnson and Hawkins began working together regularly as members of the FAME studio section, and soon after, they began sessions with an occasional assist from Hood, then working at his father's tire store a block and a half from the studio. "Rick would start calling me to do sessions," Hood remembers, "so I would leave in the afternoon from the

tire store. My Daddy would get so mad, because I was supposed to be manager of the store. Then I'd leave and go play bass up the street."

First Million-Seller

His family's misgivings undoubtedly changed a few years later when FAME's sessions began chalking up chart hits. In 1966, Hawkins and Johnson played on their first million-seller, Percy Sledge's "When A Man Loves A Woman," on the next Sledge session, Hood too was on board. Producers from New York and Los Angeles were being alerted to this new recording site, and Hall himself was solidifying Muscle Shoals' new pop credibility.

Jimmy Johnson recalls the next turn, which came in '67. "Barry came up, about that same time, with Papa Don Schroeder from Pensacola and cut 'I'm Your Puppet' by James and Bobby Purify," says Johnson. "Next thing we knew, Barry moved himself up here, because Spooner Oldham, our keyboard guy, had moved to Memphis and there was an open spot. So Barry, without promise of anything, moved his whole family up and said, 'Here I Am.'"

Three Studios

Johnson and Hawkins had earned posts at FAME when their predecessors, like Oldham, were drawn to job offers in Memphis. With Beckett's arrival, though, a basic four-piece ensemble—Johnson's rhythm guitar, Beckett's keyboards, Hood's bass and Hawkins' drums—were created. And unlike the varying combinations of musicians that preceded them at FAME, this band would stay to-

gether even after moving on to their own studio.

Muscle Shoals itself had, by the late '60s, spawned three studios, and the new Rhythm Section would later recall working in all of them at one point or another. Their reputation for cutting powerful tracks—and cutting them fast; with none of the long breaks or on-session rehearsals that were becoming a side effect of longer multi-tracking dates elsewhere—also led to sessions in New York with Aretha Franklin, with whom the quartet worked on a string of classic gold singles, including "Respect" and "Chain of Fools." Those credentials began leading to other session offers, but the foursome was intent on staying near their Muscle Shoals base, except for the Franklin dates.

Jimmy Johnson was himself considering a new post with a Chicago studio when, in 1969, Roger Hawkins learned that another Muscle Shoals studio was for sale. Its owner, Fred Bevis, urged Hawkins and his partners in the section to go into business together, and after Roger called Jimmy and told him of the studio's availability, the band decided to take the plunge.

Reputation Grew

When they took over the small studio building on Jackson Highway, their misgivings about the risks—they'd invested most of their available capital—gradually dissipated as they found most of their producer contacts from earlier sessions in the area flocking to cut at the new Muscle Shoals Sound facility. Initially a four-track room, it was quickly upgraded to eight-tracks, but the real cachet wasn't equipment: by the early '70s, the building's small size had led to a clutter of instrument cases and amps vying for limited space, there were still occasional leaks in the roof, and the lack of a second room made breakdowns in the recording gear nerve-wracking. Somehow, those problems failed to dissuade producers like Jerry Wexler, Tom Dowd, Arif Mardin or Brad Shapiro from coming to town to record with them.

Thus, to the early soul classics by Sledge, Franklin, Wilson Pickett and others were added a new wave of rock, pop and r&b records cut at Muscle Shoals

(Continued on page 8)



The sign that welcomes travellers to Muscle Shoals, Alabama.

Muscle Shoals

SOUND STUDIOS

MSS Ensemble: 13 Years of Enthusiasm and Success

By WALTER CAMPBELL and SAM SUTHERLAND

■ Few bands in any musical sphere can sustain both enthusiasm and success for 13 years, yet that's what the four partners behind Muscle Shoals Sound have achieved since first banding together in other area studios in the mid-'60s. And in the case of Barry Beckett, Roger Hawkins, David Hood and Jimmy Johnson, that longevity has been highlighted by the added challenges of founding and expanding their own studio operation, embarking individually and collectively on record production projects and, more recently, developing production agreements with outside labels. Those rigors are the central topics in the following Dialogue, itself one clue to the quartet's stamina as both musicians and music businessmen: with their new state-of-the-art studio buzzing with session activity, the MSS ensemble sat down with RW at midnight on a recent midweek evening to discuss their initial musical bonds, their decision to open their own studio, and how they approach both music and business, as well as the newest projects planned.

Record World: All four of you are from Alabama, and three of you from Muscle Shoals itself. How did you begin playing together?

David Hood: We played in different bands in the early '60s. There were a lot of bands from this area: Jimmy and Roger played in the Delrays, and I played in the Mystics.

Jimmy Johnson: Terry Woodford [of Wishbone Recording] was in that group then.

RW: [To Barry Beckett] Were you still living in Birmingham at that time?

Barry Beckett: I was in Pensacola for about two years, working for Don Schroeder at the time. But I'd heard about Muscle Shoals when I was in college, from Eddie Hinton. He told me he'd been up there, and said, 'Man, they're great.'

So, at that time, David Briggs left and moved to Nashville. I had heard that David had moved, and Spooner [Oldham] had come right in, so there went my chance to join the band. I stayed on the road.

I wanted to come to Muscle Shoals even while I was talking with Eddie Hinton, though.

RW: You did come up, eventually, to cut with James and Bobby Purify. At that time, Muscle Shoals was making waves primarily through strong r&b chart records. Was the town being associated with a specific type of playing?

Beckett: No, it was just known as a place where you could cut records in Alabama, a place that was becoming known to musicians around Tuscaloosa, Montgomery, Birmingham.

But I remember, after we cut 'I'm Your Puppet' with James and Bobby Purify, that I used to take the tape back with me on the road. Every night I would just sit there and listen to that tape, over and over again. It was just a bare track, no vocals, but I'd think, 'That was amazing.'

I was just freaked out.

RW: What attracted you to the record, and to the band here?

Beckett: Just the sound of it, the overall, basic sound. There seemed to be a lot of power, but then again, a lot of finesse.

RW: Most of the sessions here were in the soul vein, right?

Hood: It was mostly r&b.

Beckett: But it wasn't black black, if you know what I'm saying. It wasn't like Jimmy Reed or Ray Charles; it was like a combination of all of them, and still it had that hard sound, and that's what hooked me. When I was in Birmingham, playing in bands in that area, there were no drummers around like Roger Hawkins. So to hear that type of sound, and that force coming out, I instantly fell in love with the style.

RW: In 1967, you did come up, and this time there was a post open. After you were asked to join, did the basic rhythm section's style come together quickly?

Beckett: Not really. It took at least a year. They had to just do a one-eighty on me.

RW: How so?

Beckett: Well, I mean I had to come to learn to play with three guys that had already been playing together with another keyboardist. So I had to learn to think how they thought. And I wasn't that familiar with cutting, when they were already used to it, and very familiar with the sound they wanted to get on tape.



From left: Jimmy Johnson, Barry Beckett, David Hood, Roger Hawkins

RW: At that time, was the session pace as brisk as it is today?

Hood: No, we did two sessions a week.

Beckett: If you were lucky.

Roger Hawkins: A year or two before Barry moved up, it was maybe one or two sessions a month.

Beckett: And then there were demo sessions where you got paid two bucks a song.

RW: How many studios were in operation here then?

Hood: Just FAME at first, and then Quinn-Ivey did Percy Sledge, and then later on Fred Bevis built one that we ended up buying.

RW: How did you finally decide that you wanted your own studio?

Beckett: About the last year we were with Rick [Hall of FAME], we were starting to cut very consecutive hit records. Even though they were just on the r&b charts, most of them—Aretha hit the pop charts, of course—every one of them hit the charts. We started saying, 'Well, we can do this, just like everybody else.'

Johnson: We just wanted to grow. We wanted to be in business. It was a normal sequence of events in our career at that time: we were ready to do something together, and we had the opportunity to buy Fred Bevis' studio.

Was it your idea, Roger?

Hawkins: Yeah. Fred kept saying to me, 'You guys need to buy a studio.' I kept saying, 'Oh, no, there's just no way.' Then, after awhile, I got to thinking, 'Why not?'

So I called Jimmy at home one night: 'Hey Jimmy, how you doing? Blah-blah-blah, blah-blah-blah, let's buy Fred's studio.'

Johnson: [Laughing] I thought you were joking, and said, 'You've got to be kidding.'

Then Roger called me. I was picking myself up off the floor; I didn't think Roger would do it. He was sort of the key: if Roger hadn't gotten the desire to do it, I don't think we ever could've done it, all the three of us independently might have. But the fact that Roger presented it to me, led us to present it to everybody else.

RW: Your involvement was crucial, especially at first, since you acted as studio manager when Muscle Shoals Sound opened.

Johnson: See, I had the sort of expertise necessary for running a studio by working at Rick's studio, where I was an engineer as well as a player. Matter of fact, the first year or so I was almost exclusively doing just that, and didn't play that much. Marlin Greene and I did a lot of work together.

Beckett: Well, you did 'When A Man Loves A Woman,' and that Arthur Conley thing, 'Sweet Soul Music.'

Johnson: I had some hits as an engineer. It was sort of natural that I would do it.

Beckett: So we had everything: everything was there.

Johnson: We had the studio, we had the players to do it, and it was a matter of our getting our heads together and committing ourselves. In the beginning, Roger and I put in our life savings; that was our first big investment. Which was \$3500 each. We'd been saving for years, and I think I had maybe ten dollars left.

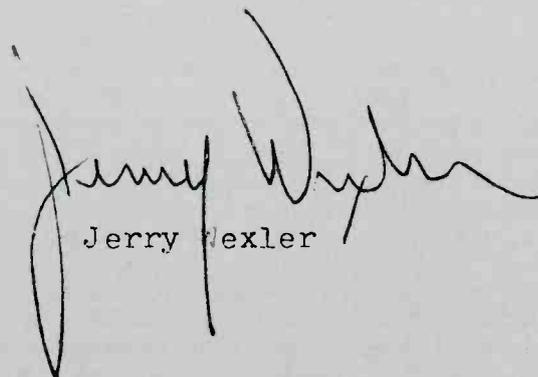
(Continued on page 14)

GERALD WEXLER

May 1, 1979

Dear Barry, David, Jimmy and Roger:

Thank you for the music and all the good
years together.

A handwritten signature in cursive script, appearing to read "Jerry Wexler". The signature is written in dark ink and is positioned above the printed name "Jerry Wexler".

Jerry Wexler

Muscle Shoals

SOUND STUDIOS

Muscle Shoals Sound Studios: Steeped in a Tradition of Excellence

By WALTER CAMPBELL

■ In the past ten years the Muscle Shoals Sound Studios have developed from a primitive operation in an obscure house on Jackson Highway just outside of town into one of the largest studio complexes housed under one roof in the world, complete with two studios and all the technical and creative staff necessary to make hit product. Only in the past year has the new complex, formerly a Naval Reserve training center tucked away on the banks of the Tennessee River, been completed and put to use with the resulting records already hitting the charts. This latest quantum leap in the evolution of the studio that houses the Muscle Shoals Rhythm Section, the first local musicians to own their own studio in Muscle Shoals, was preceded by nine years of operation in one of the most unlikely facilities considering the sounds which were coming out of it. In those nine years, hit records have been cut at 3614 Jackson Highway by artists of all styles, from R. B. Greaves to Mary MacGregor to Paul Simon to the Rolling Stones.

The one-story house became Muscle Shoals Sound Studios in the spring of 1969 when the Muscle Shoals Rhythm Section (Jimmy Johnson, Barry Beckett, David Hood and Roger Hawkins) took it over after working at FAME Studios. "I thought all studios had to look like FAME," recalls Jimmy Johnson, "the old original narrow building with the control room at one end and the office up in front. That's the only way I knew. I remember physically I had spotted this old building as a potential when we were looking around. I showed it to Fred Bevis, and he put a four-track studio in there in 1967. He kept it for about two years and then came to Roger Hawkins and me with a proposition because we couldn't borrow any money. He wanted a down payment, and we would take up the note.

"So Roger and I decided to take the plunge. We just did it without telling anybody," Johnson said. "It took our life savings, about \$3,500 each. As soon as we bought the studio and had the lease in our name, we went to Barry and David and asked them to join us."

With two and a half months of

work already booked the day the studio opened, the first artist to record there was Cher, followed shortly by Boz Scaggs. The list of artists that have recorded there since then reads like a cross section of the charts — pop, r&b, country, and now disco. "Take A Letter Maria" by R. B. Greaves was the first million-seller single that was cut there, six months after Muscle Shoals Sound opened. Records that followed came from Joe Cocker, the Rolling Stones, the Staple Singers, Wilson Pickett, J. J. Cale, Linda Ronstadt, Laura Nyro, Bobby Womack, Leon Russell, Paul Simon, Willie Nelson, Rod Stewart, Sanford & Townsend, Bob Seger, Lynyrd Skynyrd, and many more.

"A lot of people that came to record there loved it because it was so unpretentious, and all these hits were coming out of this funky building full of burlap," Johnson recalled. "They called it the Burlap place. We definitely got tired of smelling burlap. But we love the old place, although it did get rather super-cramped, and we had outgrown it really in year five, even with the other studio down in Sheffield, 104 East Second Street (opened in 1974), especially the last year while we were under construction renovating the new place. We got so sick of the old place."

As the end of the nine-year building lease approached (during which the monthly rent was \$150), the opportunity opened up to buy a 31,000 square foot building at 1000 Alabama Avenue overlooking the Tennessee River, which once housed the local facilities of the U.S. Naval Reserve. "This was an historical place for us as far as music," notes Johnson, "because we used to play some of our first dances right here. The Naval Reserve would let the high schools have dances, and we would play on the gymnasium floor where the studios now sit."

The building was originally built in sections with the garage part dating back to the 1900s. Other parts of the building were added in the 1930s and 40s. Johnson, Beckett, Hawkins and Hood bought the building, which had been deserted for two years, from the city at an auction and began the renovation necessary

to make the building operational. The construction, including the concrete structure within the building, for the actual studios, took over a year.

The new studio rooms were designed and built by Claude Hill, of Audio Consultants in Nashville. Studio A has a 24-track Neve console, and the smaller Studio B has a 24-track fully automated MCI 400B series console with 32 inputs. Both rooms are equipped with MCI recorders, Dolby noise reduction systems and Audicon Alpha 1 monitors specifically designed by Audio Consultants for the new facility.

"We tried to marry the best of the old school and the new school philosophies," explains Hill. "Studio A is large enough to accommodate all the elements necessary, such as strings and chorus, for the complete recording, and Studio B is small enough to keep a more intimate atmosphere. In both studios there is a conscious attempt to maintain a balance between efficiency and volume. It is important to allow for versatility and variety and still be able to produce the hard sound which is unique to Muscle Shoals."

The complex also houses offices, built under the supervision of Dexter Johnson, Jimmy's uncle who played on country sessions in the '50s, for each of the Rhythm Section members, engineers, Muscle Shoals Sound's publishing operations and administrative personnel. Incorporated in the building are tape vaults, a photo lab, a kitchen, lounge, echo chamber, sun deck, offices for artists, and indoor parking. Guest quarters for artists recording in the studios are now being completed several blocks away. There are also long-range plans for further development of the complex to include a mastering lab and a third studio.

The new facilities have given the Section added inspiration in their studio work according to Johnson. "It was scary when we started out on Jackson Highway," he said. "We had butterflies in our stomach for a long time, but I think that made us work hard, and it became an obsession to cut a hit every time we played on a session. And I must say that's been handed down to now. We take every session like it's our last.

"Because we've been under the gun with a mortgage and a pay-back all these years, we have never sat back. I think that's been the biggest factor, always worrying about that next month's mortgage payment, with all the hits we've been involved with. And it passes on to today because now we've got a bigger nut, a bigger expense than we've ever had," he said. "We rest a little easier, but we're still wary."

The studios are now booked into December, and solidly for the next three months. Hit records are still being released from sessions done on Jackson Highway (the oldest of which is "Skynyrd's First . . . And Last," recorded between 1971 and 1972, and the latest of which are Bob Seger's "Stranger In Town" and Dr. Hook's "Pleasure And Pain"), and it is estimated that if the new studio were to stop right now, hits would still be forthcoming for the next two or three years.

To achieve that pace, the studio has grown in terms of staff as well as size, with the engineering staff alone virtually doubled. With Greg Hamm, Steve Melton and Bill Fair as engineers, and assistant engineer David Yates already in place, the current two-studio configuration is fully manned, but further expansion will likely see expansion staffwise as well.

Another bonus is a separate maintenance area, where Bob Kinne oversees both studio equipment and the various playback systems used in guest producer and staff offices.

Other key studio staff include Dick Cooper, assistant to Barry Beckett, and receptionist Elaine Brewer.

"Our original goal when we put in the studio ten years ago was just to have a studio operation that was successful doing rental work and our rhythm section playing on the records," Johnson concluded. "After about three or four years, we turned around, and we had reached all the goals that we had originally set, and we had to re-set our goals. So now we're kind of shooting for the moon. Who knows if we'll get there, but that's not important. The important thing is you keep trying to grow and keep going forward, and that's really our goal."

Who says things move slow down South?



Starting just 10 short years ago, the list of hits cut and careers born and reborn at Muscle Shoals has grown long enough to reach clear around the world. Prominent among the world's finest recording facilities, Muscle Shoals has set, and kept, the standards by which the making of modern music is judged.



Muscle Shoals

SOUND STUDIOS

Muscle Shoals: A Look at Who Makes It Cook

(Continued from page 3)

Sound. The band itself would record together only there from that point forward; although individual members have since handled occasional dates outside, their exclusivity as a rhythm section gave the studio its winning ace.

As artists and producers have since noted, the basic quartet has devised a flexible performing style that provides plenty of breathing room: apart from the individual players' skills at adapting to the style of the artist at hand, the combination of basic rhythm (bass, drums and rhythm guitar) and keyboards leaves intentional "holes" for outside soloists, as well as room for backing vocals and horn or string charts. That added room becomes apparent when considering the lead guitarists that have worked with the section, a guest list that prominently features such visitors as the late Duane Allman, Eddie Hinton, Wayne Perkins, Bobby Womack and a Muscle Shoals "alumnus," Pete Carr.

Such options have continued to draw top recording artists, even before the studio's relocation to its new state-of-the-art facility on Alabama Ave. in Sheffield, on the banks of the Tennessee River. To the early rock and soul bases have been added country (Willie Nelson's "Phases And Stages") and disco (most recently "Bang A Gong" by Witch Queen, via a new production pact with Montreal's Unison Productions), yet, thus far, the band's own performing career has remained deliberately subdued.

Apart from a special arrangement that saw Roger Hawkins and David Hood recording and touring with Traffic in the early '70s, none of the MSS Rhythm Section have performed onstage since banding together to launch their studio. And although two albums by the quartet were recorded during the mid-'70s, neither was released due to the band's conviction that those projects lacked the right balance of elements. Now, though, the quartet is planning a new album together, possibly within the coming year, although their typical level of recording activity continues to be brisk due to their own production assignments as well as session work.

Jimmy Johnson: Muscle Shoals



Session for Rod Stewart's "Atlantic Crossing" album. From left: David Hood, Rod Stewart, Tom Dowd (background), Barry Beckett (seated at piano), Steve Cropper.

Sound's rhythm guitarist is a native of Sheffield, one of the four towns, comprising the Muscle Shoals area, and grew up in that area, first edging into music while playing trumpet. Although his work on that instrument was shaped by formal music studies, he would later recall that his switch to guitar was more self-determined. "I learned to play the guitar totally on my own, by watching people," he would note, "by ear, as they say. I guess they mean by ear is copying what you hear."

As a member of the Delrays Johnson started as a trumpeter and finished as a guitarist. That band was the last in a series of local outfits Johnson had played with after his first performances in 1959; during that same period, David Hood, who Jimmy had known in high school, and Roger Hawkins were likewise learning the ropes as musicians.

In 1962, Rick Hall, owner of FAME Recording Studios, hired Johnson as an apprentice—a post Jimmy would later say ran the gamut from janitorial duty to engineering and, of course, playing. That background would make Johnson the natural choice as principal administrator of the studio and MSS' later publishing ventures, a role he held from the studio's opening, although he now notes that his partners have emerged as more active components in MSS' non-musical spheres.

Johnson's studio credentials have also led to a natural interest in production, one expressed both in various collaborations with his MSS partners as well as on his own. In addition to co-producing Jackson Highway with David Hood and MSS songwriter

George Jackson with Roger Hawkins, Johnson and his three partners produced Bobby Womack's first Arista album, while Johnson himself produced the most recent Amazing Rhythm Aces album and "Skynyrd's First And . . . Last," an anthology of unreleased recordings by Lynyrd Skynyrd drawn principally from Muscle Shoals dates recorded in 1971.

Barry Beckett: A native of Birmingham, Alabama, MSS' keyboard mainstay was born a scant six hours before Johnson. His mother hooked Barry on piano early, playing hymns that entranced the boy and led him to begin picking out melodies himself. Later, he began taking lessons, and by the age of 15, played his first professional engagement with a band.

In high school, Barry was already sustaining the sort of intense playing schedule that has since become a hallmark of the entire MSS Rhythm Section, working clubs on the weekends and holding down a post as accompanist at a local dancing school. Perhaps prophetically, the first item he bought with his newly earned money was a stereo; by graduation, he had already found a niche with a permanent band, later dropping out of college to join them in Pensacola, Florida, where they were based at a nightclub. Another try at college again led him back to the band and music instead.

While in Florida, Beckett met disc jockey Don Schroeder, who subsequently invited Barry and two of his partners in the band up to Muscle Shoals to record James and Bobby Purify. On that session, he found himself working with guitarist Jimmy Johnson,

trombone player David Hood, drummer Roger Hawkins, pianist Spooner Oldham and guitarist Junior Lowe—and garnering his first taste of chart success, as well, as "I'm Your Puppet" later proved its mettle as a hit.

Falling in love with the ensemble style he heard in Muscle Shoals, he returned twice before joining Hawkins, Johnson and Hood as keyboard player, replacing Spooner Oldham. Since then, he has become an integral part of sessions cut in Muscle Shoals Sound, as well as a frequent producer, the latter role increasingly prominent over the past few years. After initial co-production credits with Roger Hawkins, producing Mel and Tim and the first album by Orleans, Beckett teamed with Peter Yarrow, coming up with his first number one record as a producer, Mary Mac Gregor's "Torn Between Two Lovers."

Since then, Barry Beckett has also worked frequently with veteran producer, Jerry Wexler, starting with Sanford and Townsend's "Smoke From A Distant Fire," and continuing with The Staples, Dire Straits and, in recent weeks, Bob Dylan.

Roger Hawkins: Born in Mishawaka, Indiana, drummer Roger Hawkins moved to Muscle Shoals when he was two. Like his partners, he began playing while still in his teens, cutting his first sessions as a drummer on demo dates when he was 18; at the same time, he worked the club circuit along the Alabama-Tennessee state line to shore up his studio pay, and by the time he was 20, could point to his first major hit, Percy Sledge's "When A Man Loves A Woman."

Hawkins had known Jimmy Johnson since he was "13 or 14," and would later recall first meeting David Hood around that same time. When he became a regular member of the FAME, Quinvy and Bevis Studios' session ensembles, Hawkins found himself partnered with those two players, and with the arrival of Barry Beckett as a full-time Muscle Shoals resident, the basic MSS Rhythm Section was in place.

Apart from his notoriety as a drummer (Rolling Stone has listed him as one of the top studio percussionists working), Hawkins' role in the MSS saga includes a more crucial contri-

(Continued on page 30)

THE ATLANTIC FAMILY CONGRATULATES MUSCLE SHOALS ON THEIR 10TH ANNIVERSARY.

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Muscle Shoals

SOUND STUDIOS

Jerry Wexler on Years in 'Boogaloo Country'

By SAM SUTHERLAND

■ Walk through the lobby of Muscle Shoals Sound Studios and, hanging near all those gilded singles and albums, you'll see the face of veteran producer and recording executive Jerry Wexler, gazing in the general direction of the Tennessee River rolling past the studio's glass doors.

Neither the presence of that portrait, nor its perspective of the river bank, are out of place. Now senior vice president for Warner Bros. Records, Wexler was one of the owners of Atlantic when he first became involved with Barry Beckett, Roger Hawkins, David Hood and Jimmy Johnson. And while that golden era of soul saw both Wexler and Atlantic moving beyond New York to tap the regional styles cohering around Memphis and Muscle Shoals itself, he has always seen the work of Barry Beckett, Roger Hawkins, David Hood and Jimmy Johnson in much broader terms.

Sitting in a Beverly Hills hotel suite, Wexler fondly recalls those days when he was travelling regularly to "boogaloo country" to cut. "They were the house band at FAME," he begins. "It was a continuation of Memphis, an extension of Memphis. You see, at that time, there were a few set rhythm sections flourishing. You had Booker T. and The MG's, which was the house band at Stax. You had the American band in Memphis, which was Chips Moman's band, a great band; that was sort of incestuous, sort of 'family' to the Muscle Shoals band, since they were from there and they moved it to Memphis. We used that band a lot in the '60s, with Wilson Pickett, The Sweet Inspirations, 'Dusty [Springfield] in Memphis.'

"But, before Chips moved to Memphis, he was coming down and these guys were playing for Rick Hall. Roger Hawkins was on drums, Spooner Oldham was on keyboards, Tommy Cogbill was on bass, with Chips playing lead guitar and Jimmy Johnson playing rhythm." Hawkins and Johnson would, of course, become the nucleus for the current Muscle Shoals Sound ensemble.

For Wexler, "The purpose was to find a house rhythm section where you could do head arrangements, and not have to be at the mercy of arrangers, who were all played out in the '60s. That's why I went down there in the first place." To Wexler, that

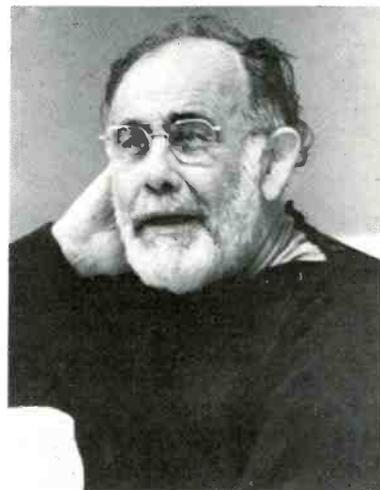
flexibility was a key goal, but an added benefit emerged in the versatility he discovered among these musicians, one that transcended any supposed regional boundaries.

As the original area players from those earliest Muscle Shoals dates continued to relocate to Memphis or Nashville, David Hood became regular bassist. "Then Barry Beckett came into the band, and that was it. When I work there, occasionally I use other musicians—I'll bring them in to mix it up—but basically I work with 'the big four.'

"I've brought Cornell Dupree down there. Then they've had different lead guitarists from the area, everyone from Duane Allman to Eddie Hinton, Tippy Armstrong, Wayne Perkins and now Pete Carr, who's incredible. Also a guy they're bringing along named Larry Byrom, who's very good." For Wexler, that open guitarist's chair is a key to the section's ability to shift styles in response to producers' and artists' goals. Even so, he reserves his highest praise for the four Muscle Shoals Sound players themselves.

"Barry Beckett is becoming one of the finest keyboard players in the country. You know, when you think of rock'n'roll, you can think of a lot of guitarists, because that's the instrument of rock, but when you think of keyboard players, who? Where do you go? There's Dr. John, Allen Toussaint and Richard Tee, and Barry, and then you have to scratch your head awhile . . .

"David [Hood] is an underrated bass player. His sound is gorgeous, one of the best sounding bass sounds anywhere, and he doesn't use it as just a guitar. He has the capability of working with the drummer to an almost



Jerry Wexler

maddening level of perfection—sometimes you want to set up a little bit of friction . . .

"And Roger [Hawkins]: What can you say about Roger? He's one of the greatest drummers in the world, and always was. And Jimmy Johnson, on rhythm guitar, is a secret weapon, because he plays this sneaky little shit that you don't even know is there until you start to unbutton it. He's got sounds, too, little gimmicks and attachments, but his licks are just incredible.

"So that's quite a band, and it's wide open for any lead guitarist you'd want to use."

That estimation of the band led Wexler to try and convince the band to relocate to Miami, where Wexler himself moved in the late '60s, basing his studio assignments at Criteria Recording. That move would have been a mistake, he now admits, given the band's clear sense of Alabaman roots.

"Muscle Shoals is less than 100,000 souls," he says of the area that spawned this ensemble. "It's the four-city area, Sheffield, Muscle Shoals, Florence and Tusculumbia, where those cities come together. You've got the TVA

[Tennessee Valley Authority], the big Wilson Dam there; it was the heart of it, of rural electrification. And Henry Ford originally designated that place for the Ford plant he eventually built in Detroit." Wexler prefers not to theorize over how those elements led to a disproportionately active, and sizeable, musical community, but that community's existence is, for him, beyond the ordinary.

"Sam Phillips comes from Muscle Shoals. Buddy Killen comes from Muscle Shoals. W. C. Handy came from Muscle Shoals, and was born there. Helen Keller comes from Muscle Shoals. And as far as musicians, there's so many musicians on every instrument. If I was getting a rock'n'roll band together and I wanted to staff the band, I'd go right to Muscle Shoals, and they'd get me a complete rhythm section."

Wexler may joke about the country's lack of more familiar diversions—among other things, it's "dry"—and the decline in the local motels, but quickly adds that MSS has begun lodging musicians in its own two-story house on a bluff overlooking the river. More to the point, he finds his own preference for cutting quickly eminently served by the facility and its chief attraction, the section itself. "Any kind of track I want," he notes, "they seem to be able to make. They're going to be cutting disco; in fact, they've already started. Have you heard 'Bang A Gong' by Witch Queen? I missed getting that record by a hair.

"They cover everything from deepest soul, r&b, like a Staples, Aretha Franklin or Wilson Pickett, through rock, to the lyric sensibility of a Paul Simon. You can go from 'Respect' — or 'Respect Yourself,' if you will — to a Willie Nelson's 'Phases And Stages' with the same players." Wexler's own projects in Muscle Shoals have covered such a span, and his recent production collaborations with Barry Beckett suggest a similar breadth: in addition to early Atlantic hits cut in New York and Miami with the section, as well as in Muscle Shoals itself, he's handled such artists as The Staples, Aretha Franklin, Willie Nelson and now, with Warner Bros., Mavis Staples (along with the most recent Staples group effort) and Dire Straits. At this writing, he is in Muscle Shoals producing Bob Dylan, by special arrangement, for Columbia Records.

Butler & Buckins Make Things Go Smoothly

By JEFFREY PEISCH

■ Essential in making sure everything runs smoothly in the Muscle Shoals Sound operations are Diane Butler, who administers the publishing companies, and Carol Buckins, who keeps track of the studio operations.

Both are originally from the Muscle Shoals area and through their years with Muscle Shoals Sound have become key figures in its success. "This place would be impossible without them," said

Barry Beckett. "There's nobody else in this area that could even live with us, much less do what they do to keep everything going. To find someone with the capabilities to replace Carol or Diane we'd probably have to go to L.A. or a big city."

Although job titles are never rigidly defined at Muscle Shoals Sound, Diane Butler's responsibility centers mainly on the pub-
(Continued on page 14)

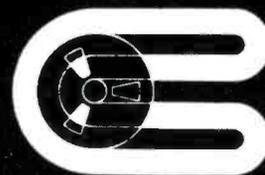
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Muscle Shoals

SOUND STUDIOS

Six Who Swear By The Muscle Shoals Sound

Gary Rossington

■ The Muscle Shoals studios and musicians have played a formative role in the careers of many a young player, as Lynyrd Skynyrd guitarist Gary Rossington will attest. "We went there in 1970 or '71," Rossington says of his band's early years, "and we found out right away that it was a tremendous place. All of the swampers, especially Jimmy Johnson, were like our teachers. We had never recorded before, and we

(Continued on page 24)

Dennis Locorriere

■ "We started the 'Pleasure and Pain' album in the old studio and finished it in the new studio, so I think we were the last ones to record in the old studio and the first to record in the new one," recalls Dr. Hook's Dennis Locorriere. "It's great. It didn't lose anything because the musicians and the engineers are so good at what they do there.

"We searched. We've been all over—we've recorded in New York, we've recorded in San Francisco, we've recorded in Los Angeles, we've recorded in Nashville—and we keep coming back to Muscle Shoals. It's easy to work with the people there. The engineers are just great. They're really unassuming guys, but they know exactly what they're doing.

"When we go down and cut Hook albums, we'll use Dr. Hook's band, but once in a while, we'll integrate David Hood or Barry Beckett or somebody to get other influences playing with

Millie Jackson

■ "As far as I'm concerned," says Millie Jackson, "Muscle Shoals was great before I started recording there, and I've worked on at least ten albums there since 1974. The main thing I like about Muscle Shoals is that it's so easy to work with the musicians there. You don't have to go down there with music charted, you can just go with your idea; it's like having your own band, but without your own band actually recording. One thing I've found is that stage groups work off of a groove—and that's exactly what's needed for a live show—but in the studio you need accuracy, or else it comes out sounding horrible. The Muscle Shoals musicians have both the groove and the accuracy.

Bobby 'Womack

■ "Actually," says Bobby Womack, "Muscle Shoals launched my career. I had a few hits coming from Memphis at the time, but nothing serious. Wilson Pickett told me about Muscle Shoals, and when I first got down there, it was then that I learned that soul has no color.

"I always go to Muscle Shoals to record, because it reminds me of the way the world used to be. Muscle Shoals offers peace of mind, with no distractions, and

the guys in the band. Then Ray'll go down and cut some solo stuff, or I'll cut some solo stuff, and we'll just use the Rhythm Section. But we want to make them sound different, and those cats down there can do anything. You keep going back there for the same reason anybody keeps going back to something. You just find something you like and you don't want to give it up. Now everybody wants to be down there it seems. That's the only thing about a good thing—you've got to be quiet about it. I hate to say how good it is because everybody's going to read this in *Record World* and we're never going to be able to book any time there. Tell them the place is falling apart and the musicians are absolutely no good and the engineers are always drunk and then everyone will stay away from there and we can go down and make the best records in the world."

I believe that music should be that way. I've been recording there over ten years now, and being out there in that fresh air, it allows me to see what I feel and enables me to express it, because when you go to Muscle Shoals, there is nothing else to do except record, or spend an entire day watching soap operas.

"The guys behind the Muscle Shoals operation have held such a low and quiet profile, and cut hits on a consistent basis, yet they never get the exposure that a Gamble and Huff get, and they are just as bad, if not badder. Each guy has produced top ten platinum and gold albums, and that shows experience and dedication. I've seen these guys play with James Taylor, Rolling Stones, and yes they are adaptable, but more than that, they simply love

(Continued on page 24)

Tony Orlando

■ "After nineteen years of making records, never have I known a recording studio that covers every base as does Muscle Shoals Sound, beginning, of course, with one of the best studio rhythm sections I've ever worked with. Let's face it, when the same players are playing as a rhythm section for 15 years, right away you know your basic tracks are going to be super tight. To think that any producer and artist can have them is mind boggling," says Tony Orlando.

"I believe Muscle Shoals Sound is a producer's fantasy island."

Pop Staples

■ According to Pop Staples, the Staple Singers have had more successful albums recorded at Muscle Shoals Studios than at any other studio in the country. "We began recording at Muscle Shoals around 1971 or 1972," he recalls, "when the Staples were still with Stax Records. We've always loved the Muscle Shoals sound when we recorded there, and we like the people. They are warm, down to earth people, and they know how to make a singer feel comfortable and loose."

Hits

The Staples have recorded some five million-selling lps at Muscle Shoals Sound, featuring songs like "I'll Take You There," "Respect Yourself," "Come Go With Me" and "Reach Out and Touch Your Hand." "We are originally from the south, so it seemed natural for us to record music with a soulful and southern sound, and Muscle Shoals has the sound that we needed. What's nice about the Muscle Shoals musicians is that they try to do whatever the artist wants in order to create that certain sound, and they play according to how the entertainers feel.

"When we started at Muscle Shoals, the studio and surroundings looked like nothing, but we really got some great sounds out of that little hut. Now that they've grown they have one of the most beautiful studios in the country. I'd record at Muscle Shoals anytime, because they continually show us a good time all the way around; from the

(Continued on page 30)



from left: "Pops" Staples, Jerry Wexler, Barry Beckett

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Muscle Shoals

SOUND STUDIOS

MSS Ensemble: 13 Years of Enthusiasm and Success

(Continued from page 4)

RW: What was your first studio set-up like?

Hawkins: Four-track. And we had to cover our own baffles. We were in there with paint brushes, hammers and saws.

Johnson: Atlantic made it possible. Jerry Wexler made it possible that we could borrow some money, on a short term note, because they were doing so much business with our rhythm section. He made it possible for us to convert to eight-track, which was necessary immediately.

So they made a loan to us, which they took out of the time they used, and we were able to convert with our first session. Jerry Wexler was probably, outside of the four of us—and Fred Bevis, of course—the most instrumental person in putting us on the map here. Without Jerry Wexler, at that point, without his interest and financial help right in the beginning, it never would've happened.

We have deep feelings about him, as you can imagine.

RW: What were the first artists to record at Muscle Shoals Sound?

Beckett: Cher, Boz Scaggs.

Hood: Arif Mardin came in.

Hawkins: Lulu came around then, too.

Beckett: Herbie Mann and R. B. Greaves were others. It took us a year to cut the first gold record out of Muscle Shoals Sound.

Hood: It was getting a little shaky, too. We were getting really nervous.

RW: Once the hits did start coming, though, did you think of cutting anything by yourselves?

Beckett: Yeah, but that came later, about three years later. We cut an album, but the mistake we made was getting guest artists to sing on it, which was the same thing as backing up an artist. We canned that one.

Then we cut another one. Individually, each of us wrote songs, but there was no direction to it. Also, it was too subdued.

Hood: That one never came out.

Beckett: But we are going to cut one.

RW: Back to your first years, in the early '70s a rather amazing list

of established rock and pop talent began travelling here to cut. With artists like the Rolling Stones and Paul Simon coming here, the studio was clearly enjoying a certain notoriety. Were you aware of this as an "in" spot, and did you ever worry that its status as such might later subside?

Beckett: Sure, we could see it happen. Everything started to get booked up, and it really started to happen. And we did hit cold spells, but then it would happen again; by that, I mean we'd get chart records, which is the only way you can look at it.

Hood: It seems like it keeps happening. It just happens with different people, and as the years go by, you look back and think, 'Wow, we had a big hit there, and a big one here, and another here.'

Beckett: The thing you can get into is the versatility of the section, you can go r&b, or you can go pop, or you mix the two, or you can even go country. Sometimes it'll last for a while with rock or pop, where we'll have a lot of hits, and then suddenly it'll go r&b. It just changes over.

It just keeps changing. It's like taking a breather: we may be hot cutting pop for about six months, and then we're hot with r&b for six months or a year, or whatever. I don't know what causes it.

RW: Apart from playing and running the studio itself, all of you have produced records as well. When did you first become interested in that side of the business?

Hawkins: I'd say we were thinking about production the minute we opened the door to the new studio. We just weren't thinking the right things.

Hood: We had to have good business to pay for the place, for one thing. We still do, but then it was really important to place outside projects first, so we just busted our asses for the first few years, just trying to do all the sessions we could for everybody.

RW: Do you produce as a team as often as you do individually, or in smaller combinations?

Johnson: We've been through the whole gamut.

Beckett: It's just a little hard to have four people saying, 'You do this, and you can do that.'

Johnson: Even when two of us are working, one tends to be more active and the other more supportive. It sort of comes down to a question of whoever brought in the act maybe having the final say. But we've always been able to compromise without trouble.

Hood: We're all after the same thing. Everybody sees the goal, so there's never big fights.

Johnson: We haven't got anybody here wanting to be a big star, or wanting to do anything but produce hit records. And everybody loves to play.

RW: That sort of democracy is obvious in the playing, but in terms of running the studio, Jimmy was administrator in most respects. Is that changing?

Johnson: I more or less knew more about that end of it, so I sort of inherited it. Now David, for example, is really moving up a lot. I did the booking for nine years, and now he does it, and that's taken a lot off me. We all work publishing. I more or less handle the day-to-day stuff, but all of us are really getting involved on all levels, more so than in the early years. We all write checks, and all the major decisions are made together; I wouldn't make those.

Beckett: Even if he did, I think I'd trust him.

RW: The strength of the relationship between the four of you is obviously great. Have outside producers, or studios, ever tried to break up that combination?

Johnson: It happens, but nobody's succeeded because it is such a tight unit. Anybody that's been in business knows that you can't trust everybody, but we have that, number one. We've all had opportunities: we could go to the coast, or New York, and be successful. But we've got to do business with someone, somewhere, and we like working together. I couldn't imagine our not being together.

RW: One thing that keeps popping up in conversations with producers and artists who've worked here is the versatility you mentioned earlier, and you're ability to conform to different types of sessions. How do you prepare for an artist? Do you study their old records, or consciously discuss what you'll do?

(Continued on page 22)

Butler, Buckins

(Continued from page 10)

lishing operation. "With all of the jobs here, the situation is pretty much that you do whatever is needed," she explained, "but I'm responsible for publishing in that I end up with the demos after a session, make sure we have all the writer information correct, and take care of paperwork." Butler also handles all the writer contracts, lyrics off the demo tapes, cataloguing, the sending of material to producers, and she listens to demos for potential cuts.

Butler joined Muscle Shoals Sound six years ago when she and her husband moved back to north Alabama after living in California where she worked for an insurance firm. "I was tired of insurance, and there just happened to be an opening here. When I first started out it was a one-girl office, and I did the publishing in my spare time, the reception work, all the studio work, contracts, and many of the errands."

As the operation grew more help was needed, and Carol Buckins was hired in March of 1974

after working for Rick Hall at Fame Studios. "While Diane is in publishing, I do work involving the studio activity," she explained, "like handling the musician's contracts, studio bills, and accounts payable and receivable. I generally work with whatever comes up in relation to the artists coming in and working with the company in making sure we have an address ahead of time and getting bills to them, making sure everyone gets paid, that type of thing."

With the many and varied artists and producers who come to Muscle Shoals Sound from all different places, Buckins' job often gets complicated "but never boring" as she maintains order in the flow of people and their work.

Both Buckins and Butler are especially pleased with the new studio complex after working in the cramped quarters on Jackson Highway. "Carol was in the front office upstairs, and I was in one of the little basement rooms," says Butler. "It was inconvenient, but with the new place it was worth the wait."

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Jimmy R. Johnson
David Hood
Roger Hawkins
And
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MSS: Ten Years of Super Sessions



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RECORD

1969

Glass Onion
Boz Scaggs

1970

Muscle Shoals Nitty Gritty
A Little Bit of Soap
Take A Letter Maria
There's Always Something There To
Remind Me
Oh Me Oh My
Stealing In the Name of The Lord
Call Me
Eleanor Rigby
High Time We Went

1971

Brown Sugar
Heavy Makes You Happy
Don't Knock My Love
Wild Horses
Lies
Respect Yourself
A Very Lovely Lady
Up On The Roof
Dynaflo
That's The Way I Feel About Ya

1972

Tightrope
Starting All Over Again
I'll Take You There
If Loving You Is Wrong
School of Life
Eve
Harry Hippie
Back in '72
Get Ready
The Percy Sledge Way
Barry Goldberg
Ronnie Hawkins

1973

Kodachrome
I Believe In You (You Believe In Me)
Loves Me Like A Rock
It All Comes Back
Gypsy Symphony
One More River To Cross
Bloody Mary Morning
3611 Jackson Highway
Prone To Lear

ARTIST

Arif Mardin
Boz Scaggs

Herbie Mann
Paul Davis
R. B. Greaves
R. B. Greaves

Lulu
Paul Kelly
Aretha Franklin
Aretha Franklin
Joe Cocker

Rolling Stones
Staple Singers
Wilson Pickett
Rolling Stones
J. J. Cale
Staple Singers
Linda Ronstadt
Laura Nyro
Boz Scaggs
Bobby Womack

Leon Russell
Mel & Tim
Staple Singers
Luther Ingram
Tommy Tate
Jim Capaldi
Bobby Womack
Bob Seger
King Curtis
Percy Sledge
Barry Goldberg
Ronnie Hawkins

Paul Simon
Johnnie Taylor
Paul Simon
Orleans
Wendy Waldman
Canned Heat
Willie Nelson
Cher
Donnie Fritts

1974

If You're Ready, Come Go With Me
I Was Checkin' Out, She Was
Checkin' In
Give My Baby A Standing Ovation
I'll Be Your Everything
Lookin' For A Love
As Long As He Takes Care Of Home
Whale Meat Again
I'm Tired of Hiding
Beautiful Loser (album)
My Time
Phases and Stages

Staple Singers

Don Covay
The Dells
Percy Sledge
Bobby Womack
Candi Staton
Jim Capaldi
Millie Jackson
Bob Seger
Boz Scaggs
Willie Nelson

1975

Katmandu (single)
Make Me Feel Like A Woman
Sailin' (single)
Atlantic Crossing (album)
My Little Town
Leftovers
Here I Am Again
Touch Me Baby
Born To Get Down
Hard Times
Welcome

Bob Seger
Jackie Moore
Rod Stewart
Rod Stewart
Simon & Garfunkel
Millie Jackson
Candi Staton
Tamiko Jones
Muscle Shoals Horns
Peter Yarrow
Ronee Blakely

1976

Thinkin' Of You
There You Are/Bad Risk
Open Up Your Heart
Aimes-Tu La Vie Comme
Torn Between Two Lovers
Night Moves (single & album)
Main Street
Love Songs

Paul Davis
Millie Jackson
Muscle Shoals Horns
Boule Noire (French)
Mary MacGregor
Bob Seger
Bob Seger
Peter Yarrow

1977

Crying In My Sleep (single)
Watermark (album)
Smoke From A Distant Fire
Sailin'

Art Garfunkel
Art Garfunkel
Sanford & Townsend
Kim Carnes

1978

If We're Not Back In Love By Monday
Troptard
Unlock Your Mind
Don't Let Go
I Just Wanna Turn You On
Sharing The Night Together (single)
Pleasure and Pain (album)
Fun Time (single)
Luxury You Can Afford (album)
Down South Jukin' (single)
Skynyrd's First... And Last (album)
We've Got Tonight (single)
Stranger In Town (album)
Ain't No Way To Forget You

Millie Jackson
Toulouse (Canada)
Staple Singers
Tony Orlando
Muscle Shoals Horns
Dr. Hook
Dr. Hook
Joe Cocker
Joe Cocker
Lynyrd Skynyrd
Lynyrd Skynyrd
Bob Seger
Bob Seger
Levon Helm

Tom Dowd on the Magic of Muscle Shoals

By JOSEPH IANELLO

■ What do the Allman Brothers, Eric Clapton, Aretha Franklin, Wilson Pickett, Rod Stewart and numerous other recording artists have in common? They've all had hit records produced by Tom Dowd, in Muscle Shoals, Alabama. Regarded as the dean of a handful of top-ranking pop music producers whose inimitable style and craftsmanship equal almost automatic top-selling records, Dowd's association with Muscle Shoals began in the mid-sixties.

"Jerry Wexler, who was VP at Atlantic Records, was always looking for new artists and new places to record," said Dowd, himself a VP at Atlantic while Wexler has moved on to become Sr. VP and a&r consultant at

Warner Brothers. "After hearing about the exciting rhythm section working at Rick Hall's Fame Recording Studio, Jerry suggested I go down and work with Aretha there." The result of Dowd's first experience in Muscle Shoals was "I Never Loved A Man," the Aretha Franklin single that went top ten in September of 1967.

"At that time there was an historic growth of a nucleus of musicians in that part of the country who were working as the in-house rhythm section with Hall," recalls Dowd. "Led by Norbert Putnam on bass and David Briggs on piano, they were constantly watched and emulated by a junior section which later became the main force at Muscle Shoals. I'm talking about Jimmie Johnson

(guitar), Roger Hawkins (drums), David Hood (bass), and Barry Beckett (piano)."

Dowd continued to record in Muscle Shoals, especially with the young new section who left Fame to form the Muscle Shoals Sound Studio. "They had a unique facility for being super blue, sensitive, but with a touch of the country element which is close to blue and yet with different roots. They were capable of playing something with a country nuance but sounding blue or playing something country with a blue nuance, depending on what you asked of them and how the material felt and how the artist adjusted.

"The other thing about them is that they were aware of rock. They listened to people like

Cream, the Grateful Dead and Moby Grape and they were influenced by them, adding their own soulful touch."

While the rhythm unit remained basically the same; Pete Carr replaced Eddie Hinton on guitar, Dowd worked sessions with Duane Allman, King Curtis, Jackie DeShannon and others, sometimes utilizing the availability of nearby Memphis musicians but always respecting and appreciating the expertise of the Johnson/Hawkins/Hood/Beckett section.

"It was often like casting a movie," laughed Dowd referring to producing a record at MSS. "Depending on the nature of the
(Continued on page 24)

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Muscle Shoals

SOUND STUDIOS

Steve Melton:

Hometown Boy Makes Discs

By SAM SUTHERLAND

■ During its first years in business, Muscle Shoals Sound Studio relied primarily on one of its owners, Jimmy Johnson, together with Marlin Greene and visiting engineer/producers, to carry most of the engineering load for the operation. With demand for Johnson's musical and administrative skills equally keen, though, the Muscle Shoals Sound partnership made new engineering talent a priority, and today they point to their engineering staff as a key element in the studio's current growth.

Steve Melton typifies the studio's approach to grooming production talent. A native of Muscle Shoals, Melton, though only in his mid-20s, has been working at the studio over an eight-year period. "I started here when I was 17," Melton explains. "I was playing in a group myself at the time, and I grew up listening to Aretha Franklin and Wilson Pickett. All those people were my idols, but I didn't realize that the people playing on those records were from here."

Growing up next door to David Hood, Melton eventually learned of the section and its new studio. "When I found out David had played on Aretha's records, I said, 'This is it,'" he now recalls with a laugh.

Joining the studio in 1971, Melton initially worked with staff engineer Jerry Masters, beginning as an apprentice and working his way up to regular session work at the old 3614 Jackson Highway facility. "It was hectic, very hectic," he says. "We worked 20 hours a day for three months at a time. We'd sleep for three hours, take a shower, and then come back to the studio for the next session."

"Then it would return to regular hours for maybe a couple of months and then back to the crunch all over again." Those sessions exposed Melton to a wide array of talent, starting with r&b dates for artists like Wilson Pickett and Sam and Dave; but even then, Melton adds, a broad range of other pop and rock styles were in evidence.

Melton worked his first session as a principal engineer in 1974, but the number of projects he's recorded since have long ago



The engineers: Standing (from left)—David Yates, assistant engineer; Bill Fair. Seated (from left)—Gregg Hamm, Steve Melton.

blurred who the first subject was. "There were just too many," he laughs. "I must've seen thousands of song titles on tape boxes in those years." Over the years, he has collected some favorite moments from past sessions—among them, Paul Simon's dates for "Rhymin' Simon," which Melton remembers as "magical," and sessions with Millie Jackson, whose

Bill Fair Adds Engineering Expertise

■ A native of Selma, Alabama, Bill Fair is one of the more recent additions to the engineering staff at Muscle Shoals Sound. Yet that distinction is itself an indication of the stability of the studio's staff — starting as a freelance engineer, Fair has worked with the studio for over three years, beginning in the original one-studio facility on Jackson Highway.

"I lived in South Carolina most of my life, and moved here when I was 17," Fair recalls, adding with a grin, "I was bummed out when I moved here, because I didn't know about any music scene I could get involved with." For him, that original oversight was alarming because of his own background as a musician, having played in a hometown rhythm & blues band. Ironically, he notes, "I later found out that all the songs I'd grown up playing were cut here in Muscle Shoals."

His education in the town's record production sphere began with an apprenticeship at another facility. "This isn't the first studio I worked at here," he explains.

studio asides have rendered staffers helpless with laughter. Melton also remembers another clutch of sessions with perhaps mixed feelings: a three-week sprint in which he found himself working a grueling round of dates, but coming up with 56 finished songs, among them such hits as The Staple Singers' "Respect Yourself" and "I'll Take You There."

"A friend and I originally planned to put together a demo studio for special projects and custom recordings, so I decided to do an apprenticeship at a studio. I wanted to learn how to make records."

Quinn-Ivey Studios took Fair on, providing his first taste of studio work, and added exposure to publishing, production and engineering. The pace was fast enough that Fair worked his first session within two weeks of arriving, and when one of the studio's first engineers left, Fair landed his first session in that capacity. It was during this period that he also met the team behind Muscle Shoals Sound Studios, and by the time he left full-time studio work to free-lance two years later, the relationship led to session work at Muscle Shoals Sound.

Of his first years behind the board, Fair says it was frenetic, paced by a busy session schedule and some unexpected hurdles such as that last-minute move into the first engineer's seat. That pace has been helpful, too,

Recent projects have included Mavis Staples' first solo album for Warner Bros., produced by Jerry Wexler and Barry Beckett; James Brown; Jimmy Johnson's recent production of the Amazing Rhythm Aces; Bob Seger's sessions with the MSS section co-producing; and Mary Travers, produced by Peter Yarrow. He's also handled sessions with Millie Jackson, of course, and his involvement with producers has included "all the ones who've worked on hit sessions here, really," including Brad Shapiro, Ron Haffkine and Jerry Wexler.

Melton's own background as a musician, as well as the prior example of the Muscle Shoals Sound Rhythm Section, lead him, like other engineers at the studio, to list production as their chief career goal. "That was one of the main reasons for coming here, to learn how, and to learn from these people in particular," says Melton. "It's the feeling that comes from this rhythm section. When I work out of town I get homesick."

"I missed the magic."

though: "I don't think I could've learned as much as fast as I did here in Muscle Shoals," he concludes.

Fair has been with Muscle Shoals Sound as a staff engineer for over a year and a half, having freelanced sessions there over the 18 month period prior to joining full-time. And, in keeping with the studio's broadening range of production activities, his assignments have included dates with such producers as Ron and Howie Albert, Jerry Wexler, Brad Shapiro and Gino Soccio.

"Once you get into the groove here, the pressure is on because of all the hits that've come out of here," says Fair. "It's definitely the most professional situation that I've ever worked in, although it's still laid-back in its own way." Seeing a measure of healthy competition between local studios and musicians, he marvels at the diversity of talent drawn to the city, noting his own past session experience has run the gamut from country pop to disco.

Meanwhile, like his peers on
(Continued on page 24)

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Muscle Shoals

SOUND STUDIOS

MSS Ensemble: 13 Years of Enthusiasm and Success

(Continued from page 14)

Hood: Sometimes we'll listen to a record, but we don't really study it. We'll say, 'Hey, James Brown is coming in,' and then we'll go listen to a record together. Nobody really studies it, though. What happens is everybody gets kind of psyched up, especially if it's somebody we admire.

Hawkins: And we really start getting into it after meeting the artist and hearing the material, and seeing where they want to go with it.

Johnson: We pride ourselves in what we do, especially if it's a Paul Simon or a James Brown. The pressure's on us. You have to come off, and something happens, there's a kind of adrenalin flow.

Beckett: It would be quite a blow if an artist left here and said he didn't like it, it really would. We'd be really depressed.

RW: That attitude may be your main drawing card. Even with the new facility, it's really the musicianship that draws people down here, isn't it?

Beckett: The playing and the ideas.

Johnson: The producing, the playing, and now we're drawing on the room. There's more draws than one now, but, still, the rhythm section is the big draw.

Hood: We also have the equipment the engineers can really do things with. And we have awful good engineers, too.

RW: Another facet is efficiency. Jerry Wexler is just one of a number of people who stress your ability to wrap a project quickly. Does that stem from your early years, when sessions were generally fewer per project and budgets smaller?

Beckett: Yeah, we had a lot of acts that had really tight budgets. Not only that, but we all—I don't know how everybody else looks at it—we looked at it from the point of view that it's business. Cut it as fast as possible, keep it proper, do a good job: that's all we were concerned about. Because we heard that's the way it's supposed to be done.

So we never slacked from that. I went to California—the others had gone out on a Traffic tour—to play sessions. And I was appalled, absolutely amazed. And I'm thinking, 'You know, if we worked like these guys, we'd triple our income in a year.' I mean they're great musicians, don't get me wrong. But I have never seen such flagrant use of money in my life, as far as wasting time goes.

RW: When Roger, David and Jimmy went out with Traffic, they also recorded. Did that require a shift in your approach, in terms of taking much longer?

Hood: No, they were the fastest records they ever cut in their career. Paul Simon, too. He didn't know what had hit him.

Beckett: Yeah, Paul Simon walked in and he had booked three days to cut one song. We thought he was going to cut the song and finish it here; we didn't figure he'd take three days just to cut the tracks.

Well, we finished the track in an hour and a half. He'd come down to cut 'Mardi Gras,' that one song, because he'd liked [The Staple Singers'] 'I'll Take You There.' So we cut him and that was it. He said, 'Let me play some more songs for you.' He played 'Kodachrome' and we flipped.

Hawkins: He did all the ones we do on the album. On one of those sessions, it was raining and we had a bucket out on the floor while he was out there playing his guitar.

RW: That part of the old studio, its funky, no-frills atmosphere, was part of your early reputation. Did you worry about losing any of your mystique when you moved here?

Hood: If you lose anything, it would just be mystique. The place was just an old studio; we made it sound good, but it was us.

Hawkins: It was restricting to us in the end, because you couldn't just go in the studio and work, and be left alone. And there just wasn't any room for cartage.

Beckett: All the stuff that's in the storage room here was in the studio then.

Hawkins: It started looking like a combination studio/music store. Toward the end, it was so small it just couldn't hold us. This studio is sharper, and cleaner I think. It has really inspired everybody.

Hood: And it was probably at the time we needed that.

RW: Now that you're in the new facility, your production activity has also stepped up. That aspect has extended to your MSS label deal

with TK, and, more recently, to your work with Unison Productions in Montreal. The latter has led to your first forays into disco, and I noticed in an article on you in Rolling Stone that one of you said you were contemplating cutting by yourselves, and doing something disco, at least partially because you wouldn't have to tour.

Beckett: It'll probably be disco, yeah.

RW: A lot of your rock contemporaries, while publicly hailing disco, still have problems accepting the genre. The usual complaints—its repetitiveness, the predictable effects—tend to point up the problems seen in the worst records. You obviously see room for strong records, too, though. Do you see disco as a challenge, in that it's a question of achieving the same strengths as a good pop work in other fields, but within certain limits?

Beckett: Absolutely. I've heard disco records where I don't even see how they're out on the market. To me, the challenge is to make something that goes 'boom-boom-boom-boom'—straight fours—be interesting. Another thing, as much stuff as we cut here, if we cut the same thing coming and going every time, we'd go nuts. So it's a challenge in itself, but we do it to keep from getting bored, too.

Hood: I'll tell you, we've had some experience in the past doing straight r&b. We used to get these r&b songs with just one chord all the way through. We cut our chops back then, on a lot of early [Wilson] Pickett records, even Aretha. So we learned how to make it interesting before disco.

RW: What about the business side of this disco involvement? Was the development of label deals a conscious target?

Johnson: Yeah, it was definitely a goal. It's just that now, in this last three, four year period, that we're arriving there. See, we've always been very conservative about changing or going into something that we're not sure about. We could've gone into a new studio within five years of starting the old one, but we didn't. We've moved slowly every time. Five years ago, people we're telling us we should get our own label, but we didn't know what we wanted. We weren't really ready for it.

RW: Now that you are, you've opted to develop several different production outlets, rather than setting a single exclusive deal. Is that intentional?

Johnson: We're very careful not to get exclusive. Some day we might, but at this point we're keeping our freedom.

RW: Then the added security of an exclusive deal isn't worth the limitation of having to deliver everything to one label?

Beckett: The security is nice, but there's not all that much security involved because you're only talking about anywhere from one to five years in a normal deal. What happens after the fifth year? If you want to look at your life as a five-year period, you know, that's it.

Johnson: Plus, another thing that scares us in making an exclusive deal is how the executive turntable rotates. Say we sign lock, stock and barrel with Zozo Records. Then, all of a sudden, the guys that believed in us who made the deal are no longer there, and here's a new regime sitting there saying, 'We didn't bring these guys in here.' Then you're on a railroad to nowhere, and that's a scary proposition.

RW: Meanwhile, you're also planning to use this building to set up additional studios, aren't you?

Beckett: Right now, we're looking at a third room which would be very heavily equipped, due to the overflow here now.

RW: When you're booking those dates, do you find that you're not just booking the rooms, but also the four of you?

Hood: Yeah. I really have to take that into consideration, you know, whether they want the band or just the studio.

Beckett: You know, what you start thinking about now, if you've got three rooms, is how can you have three rooms and one rhythm section.

Johnson: Going back to the question of where we're going, I'll tell you the way all feel: We all want to produce individually, and collectively at times with at least two of us together, and we want to play for each others' dates and select friends', and that's it.

We don't have plans to make movies or any of that shit. We just love what we do, and we want to get more deeply involved in it. We don't want to get into promoting records. We just want to do the creative end.

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Muscle Shoals

SOUND STUDIOS

Exhausting Pace Pays Off for Hamm

By SAM SUTHERLAND

■ MUSCLE SHOALS — Raised in Florence, one of four cities comprising the Muscle Shoals area, Greg Hamm already knew Jimmy Johnson when first contemplating a career in music. "I was in college, and I was going to go to an engineering and music school in Nashville," recalls Hamm, "so I called Jimmy to see if it was a reputable place. He said instead I should come over and just be a trainee here."

"Here" is Muscle Shoals Sound, where Hamm has worked ever since. Like his partners on the engineering staff, he began as an apprentice. "I started out as a go-for, and then worked my way up to second engineer," he remembers, adding that the session schedule saw him working on "everything that was going on here. I think the first date I can remember was Canned Heat, which Barry and Roger produced."

Hamm confirms the exhausting pace that frequently resulted from tight studio bookings, but today he's glad he took Johnson's advice to learn production in the studio instead of the schoolroom. "I was probably the first one there, and the last to leave," he says of his first years at the old Muscle Shoals Sound facility on Jackson Highway, "but it did beat the school I'd been thinking of. It's the only way to really learn it, to watch and see how it's done first-hand."

The underlying lesson? "Work-

Bill Fair

(Continued from page 20)

the MSS Studio staff, Bill Fair is readying himself to go into production, and has already begun producing dates on his own for unsigned acts, among them a Washington, D.C. band, Buckeye, which he mixed in Muscle Shoals. And his own career plan takes a page from the studio he now works in. "To me, engineering is one of the basic skills I have to contribute toward production, and I know I'll always do it, even after I start producing myself," he observes. "It's like the section here: they want to produce, but they don't want to stop playing; they want to stay on top. I want to do that as an engineer."

His view of the studio: "I can't imagine a better environment to produce in."

ing with people, that's the main thing," answers Hamm. "It plays a really big part in this job."

Hamm notes that he now works primarily on projects produced by Barry Beckett. "I'll start the project with him, and usually finish it, too," says Hamm. "It's a lot easier to do it that way, since you get used to each other, and it also yields more consistent results."

One of the studio's top engineers, Hamm, too, keys his views on Muscle Shoals' productivity in the music business to its balance of strong local musicians with diverse stylistic capabilities. "We do a lot of different kinds of things here," he observes, "and I seem to learn something from all of them. From Joan Baez to Kate Taylor to rock'n'roll bands, and now Bob Dylan, we've worked with all different kinds of music. We maybe give it some kind of Muscle Shoals flavor, though it's less a matter of style than just the tightness of the section and their closeness over the years."

With the studio since 1973, Hamm is excited by the move from Jackson Highway to the current compound on Alabama Avenue. For him, the newly-designed and equipped studios built for the new MSS have made the move "a blessing."

The switch from those funky former premises was still a bit jarring, he admits. "It was hard to get used to," he grins. "Everything was so nice, and so we had to get used to taking care of things. But this place was a long time coming, and it's worth the wait."

Tom Dowd (Continued from page 18)

artist, the rhythm section would be capable of doing three or four songs the way you wanted them done. One song might not be in their category so you'd have to introduce a player or two to act as a catalyst in making things right. Then everything would fall into place." Dowd would often bring in musicians like sessionman Gerald Jermott, King Curtis or Duane Allman as that catalyst.

In the last two or three years, most of the acts Dowd works with have developed their own bands, making his sessions at Muscle Shoals fewer. His last work there was the Rod Stewart "Atlantic Crossing" lp. "The highlight of

Important Role For Walter Hofer

By JEFFREY PEISCH

■ Walter Hofer plays an important role in the expanding, multi-faceted music-making empire of Muscle Shoals Sound. Based in New York City, Hofer does the music administration for all aspects of Muscle Shoals' productions, writing and playing. Hofer also heads Copyright Service Bureau Ltd., which administers royalties for Muscle Shoals projects.

Although Muscle Shoals is only one of Hofer's projects, he feels they have a special relationship.

According to Hofer, "If someone wants to use any of the facilities, they call Muscle Shoals first and find out what is available. Then I come into the picture. If it's going to be a production deal, I'll draw up the contracts. If any writing or playing services are used, I'll also handle the contracts for that. Then I'll take care of administering the royalty fees, making sure they're paid on time and the amount is correct. And this is what I do with Copyright Service Bureau for hundreds of other publishers."

Having been an entertainment lawyer for over 25 years (Hofer represented the Beatles during the Brian Epstein years), Hofer said that he doesn't run into too many complications working with the Muscle Shoals people. Recently though, many international musicians have come to Muscle Shoals and "sometimes it's a little complicated," said Hofer. "For example, if an artist just comes to this country to record and not to perform, is he required to have a visa?"

my experiences at Muscle Shoals," said Dowd, "was a session we did in the early seventies with Ronnie Hawkins. It was an overwhelming experience to see him return to Muscle Shoals and a tremendous burst of nostalgia."

"As Jerry Wexler once said, 'Studios are nothing more than bricks and mortar,'" added Dowd while reflecting on MSS. "The thing that makes a studio is a wealth of talented musicians and a conscientious engineering staff, aware of the state of the art, that keeps the equipment running to Manufacturers' specs. They certainly have it down there at Muscle Shoals."

Gary Rossington

(Continued from page 12)

were scared to death, like little kids. But they taught us how to record—how to put the music together, how to get a good bass and drum sound, how to get different sounds from different rooms, all kinds of things. We were young, and eager to learn, and they were a little older, so we kind of looked up to them—but we also became real good friends. I have nothing but good things to say about the place, both the studio and the town."

Both Lynyrd Skynyrd's earliest work and their latest music—each captured on the MCA album "Skynyrd's First . . . and Last"—were recorded at MSS, and Rossington recalls that "we always thought it was one of the best places in the world. And their track record speaks for itself." As far as the new studio is concerned, he added that "we're lookin' to record there pretty soon—it's like a 'Star Wars' type of studio, really incredible."

Bobby Womack

(Continued from page 12)

music, and they don't talk about anything else, except investing in more studio equipment, and who's coming in next to record.

"I would go to the moon if I felt comfortable there, but I've found that Muscle Shoals gives me inner satisfaction and a good spiritual feeling, and that is what I look for in a place to record. I've been going there ever since there has been a Muscle Shoals. I can relate to their vibes, they never have any conflicts with style and the like, they are open to suggestions as well as offering advice, and they know me so well that they almost know what I'm thinking before I've told them.

"When you first walk in the studio, there is no waiting around for the musicians to set up, because they are already set up and waiting for the artist. They aren't clock watchers in terms of the amount of time you spend feeling for that hit—they finish a session when the artist is satisfied with a hit sound.

"I'm getting ready to buy property near the Muscle Shoals region, and I'm building my personal 24-track studio on their premises. They can rent out the studio for maybe three or four months out of a year. Otherwise, I'll be there."

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SOUND STUDIOS

Fame Studio's Rick Hall Remembers When

By MARGIE BARNETT

■ Muscle Shoals, Ala. has been a hotbed of hits for about 17 years, spawning a musical diversity and versatility as broad as the array of artists who have cut there. The pioneer of the phenomenal recording success in this unlikely location is producer Rick Hall, owner of FAME Studio, one of the first studios built in Muscle Shoals.

Began As FAME Publishing

Hall started playing bass in a band and writing songs with Billy Sherrill, now CBS Records' Nashville a&r vice president, in a town south of Muscle Shoals. When financial backing was offered in Muscle Shoals, the two formed FAME publishing company which later dissolved, leaving Hall sole owner of the company. Hall then built his own studio and produced a top ten record for Arthur Alexander, a local bellhop, with "You Better Move On," picked up by Dot Records.

"With the money I made from Alexander," recalls Hall, "I built the studio I'm in today, got some better equipment and hired myself a group of musicians including David Briggs, Norbert Putnam, Jerry Carrigan and a couple more. I found another black act, working in the rubber plant here named Jimmy Hughes. We went into the studio and cut 'Steal Away.' I had to form my own label called FAME Records, press up a thousand or two copies and take it around to black stations who started playing it. I finally put it with Vee Jay on the west coast, and it was a top ten million selling record. It was the first record I had cut in this studio.

"We did a record of Tommy Roe called 'Everybody' . . . and the Tams' 'What Kind Of Fool Do You Think I Am.' So the word began to spread that there were hit records being cut in Muscle Shoals and you should go there to cut. All these musicians, David, Norbert and the guys, became popular along with me. Felton Jarvis and Ray Stevens came along and took the musicians to Nashville to the big time, and I had to look for another group of musicians." This is where Jimmy Johnson, Roger Hawkins, David Hood and Spooner Oldham (later replaced by Barry Beckett) came into the picture.

Jimmy Johnson was the first employee Hall had. During his seven years at FAME, Johnson

worked as most everything from secretary, janitor and gopher to eventually playing on sessions and engineering. "Jimmy went to work for me before the band was ever organized. He became a very good engineer and the guys became very good pickers and we were all very determined. Every demo in the studio was ass-kicking time. We always came out with good product and pleased a lot of people. We had so many hit records together. Jerry Wexler heard about us, and that's when the whole thing kind of turned itself around; Jerry kind of put us into the spotlight and began to peddle the news."

House Band Started

The concept of a house band was born out of necessity at FAME. "In those days you had to go out and find yourself a group of musicians to put a band together, because I was the only studio in town and musicians weren't hanging around the studio wanting to play on sessions. Nobody knew what a session was first of all. We'd go out and take the best drummer in this band, the best guitar player in this band, bring them in and call them the house band.

"My opinion is that a house band like that is the best way to go because they play together so much for so long it's like a quartet, they become very tight. Theirs (Muscle Shoals Rhythm Section) is the only house band left in the United States that's been together for the length of time they have. It has its advantages and its disadvantages."

In 1969 Johnson, Hawkins, Hood and Beckett started their

own studio called Muscle Shoals Sound. Hall continued his flow of hits with Bobby Gentry, the Osmonds, Mac Davis and Paul Anka and is presently producing a new Dobie Gray lp and has finished a new Wild Cherry album.

"Musicians are like anyone else," says Hall. "They have to spread their wings. I was a musician once, and I wanted to become a songwriter then a producer. The guys started out and paid their dues as musicians, then they wanted to become stu-

dio owners and then producers and publishers, which they have done a great job at. They did it exactly like I think I did it, and they have been very successful at it.

"Every one of them deserves what he's got and has worked very hard for it. Barry is a great record producer now, and, of course, Jimmy is too. I always predicted they would be because they are not only good record people, but they are good business people and hard workers. That is the main thing."

Michael Barnett Wears Two MS Hats

By SAMUEL GRAHAM

■ Michael Barnett's association with Muscle Shoals is a two-sided affair: as manager of the Amazing Rhythm Aces, he has worked with a band recording at the Alabama facility; and now, as a managing partner in the new Muscle Shoals production arrangement now being finalized, he is involved with the MSS rhythm section as a business associate.

The Amazing Rhythm Aces' previous album, "Burning the Ballroom Down" (on ABC), was mixed at Muscle Shoals. "It was the reception we got from Jimmy Johnson and the whole rhythm section that really made a difference," says Barnett. "We got a very warm feeling from them. When it came to the new album ['The Amazing Rhythm Aces,' first on ABC and soon to be re-released on Columbia], the band was looking for a new producer, and they thought Jimmy would be a good person to do it, mainly from the feeling we'd gotten from

him. It turned out that he's a very stable, structured guy. The band lived communally while we were there—they would meet for breakfast in the studio, cut some tracks, take a break, then rehearse the next day's work and have dinner, and Jimmy took care of all of it, not just the musical end. We really loved it there.

"Jimmy knew what it takes to make a quality song," Barnett continued. "He got involved in the arrangements, and the band became aware of certain things that can really improve a record." Johnson is also set to produce the Aces' forthcoming live album, and a subsequent studio project as well. "We'll work with Jimmy until we start selling less records," Barnett laughs. "We think he's been very instrumental in our success."

The new production venture—possibly named MS Productions, or simply MSS—is described by Barnett as "a custom production deal, probably with both logos on the label. All four members of the rhythm section will produce; talent will come to the company, and we'll decide if we want to sign and produce the artist, and if so, who will produce. We'll handle the creative end of what every record company does," he explains, adding that "our goal is to have a full joint venture with Capitol. As of now, they'll take care of the manufacturing, distribution, promotion and so on. It's a great situation for us. They're very singles oriented, and we will be, too—we have our own publishing company. And the label doesn't have any other deals like this one, which is also very favorable for us."



Peter Yarrow and Barry Beckett co-producing Mary MacGregor's first album. From left: Mary MacGregor, Mary Beth Yarrow, Peter Yarrow, Barry Beckett.

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SOUND STUDIOS

MS' Publishing Covers Range of Styles

By WALTER CAMPBELL

Muscle Shoals Sound is most widely noted for its studios and the people who work there, but along with that operation has grown an increasingly significant publishing concern. Originally set up in 1971, Muscle Shoals Sound Publishing (BMI) and Formula Music (ASCAP) now include approximately 1,000 copyrights.

Like the music coming out of the studios, the songs by the 12 signed writers are in a variety of styles. The companies' most active copyrights now include songs by George Jackson, Tom Jones III, Phillip Mitchell, Mickey Buckins, Pierce Pettis and Greta Larson, according to publishing administrator Diane Butler.

Current and future releases of Muscle Shoals Sound and Formula Music songs include "Old Time Rock And Roll," written by Jackson and Jones and recorded by Bob Seger; "Going Through These Changes," written by Mitchell and recorded by Joe Simon; "We're Something Good," written by Terry Woodford and George Soule and recorded by Roy Orbison; the title cut on Millie Jackson's latest album, "A Moment's Pleasure," by Jackson; "You Don't Look For Love," written by the late Tim Henson and recorded by Ronnie Milsap; and "Shot From The Saddle," also by Henson, recorded by Delbert McCClinton.

"Having a successful publishing company is one of our goals in terms of longevity and staying in this business," says Jimmy Johnson, who oversees the publishing operations. "It's really an impor-



Usually studio-bound by the constant influx of new recording projects, the Muscle Shoals Sound did make it to concert stages when the MSS rhythm section of David Hood and Roger Hawkins were invited to tour with Traffic as part of that seminal British band's largest live configuration. Seen here in the parking lot of the old Jackson Highway studio is that early '70s (ca. '71-'72) incarnation of Traffic, featuring, from left: Chris Wood, Roger Hawkins, David Hood, Rebop Kwaku Baah, Steve Winwood (seated on bumper) and Jim Capaldi.

tant part of our organization, if not the most important now."

The companies began as a co-publishing venture with Cotillion out of Atlantic. Cotillion handled all the administration for the first two years, and then Muscle Shoals sound went on its own as a full publisher with Terry Woodford as its professional manager. Woodford stayed for three years until he started Wishbone, also in Muscle Shoals.

"Starting All Over Again" was Muscle Shoals Sound Publishing's first million-selling song, recorded by Mel and Tim on Stax Records. The most successful copyright to date is "Torn Between Two Lovers," written by

Peter Yarrow and Phil Jarrel, and originally recorded by Mary MacGregor at Muscle Shoals Sound Studios. "Peter's company, Silverdawn Music, had half of it," explains Butler, "and we had the other half. That song got over 30 covers; not bad, particularly since the original was such a big hit." The record went to number one on the pop, country and easy listening charts.

Like the studio operation and the work of the Muscle Shoals Rhythm Section, Muscle Shoals Sound's publishing operations are in the unique position of having producers and artists come to them rather than having to go out and solicit full-time. There are no full-time songpluggers for the companies. "Everyone here is involved in trying to get songs placed," Butler said. "We all listen to demos and also send Walter and Gitte Hofer (of Copyright Service Bureau) copies and some producers. There are a few producers I call and see if they need material and try to get songs placed that way. Sometimes they come to us, like Brad Shapiro for Millie Jackson, for instance. Brad called me and said to get George Jackson to write a song for Millie. I asked what the concept was this time, because Millie almost always does a concept album, and he said it was 'a moment's pleasure.' So I called George and told

him. He put it on a cassette, and the title of his song is 'A Moment's Pleasure.' Now it's the single."

"With all the artists and producers coming in here, we have plenty of access," adds Johnson. "The four of us are plugging constantly, and as most publishers know, some of your best pluggers are the writers themselves, if they're good writers. Plus there are all the people in the company here, like our engineers, who pitch for the publishing companies. Plus, by being closely related to the albums of these artists as the track players, we have a little more in to them, and they will listen to what we play them with an open ear. Like Bob Seger. We had recorded two or three albums with him and had never pitched him a tune, and all of a sudden we pitched him 'Old Time Rock And Roll.' It just struck his fancy, and now it's a hit single."

Copyright Service Bureau

Both domestic and foreign collections for the companies have been done by Copyright Service Bureau, headed up by Walter and Gitte Hofer, since 1974. "It's paying off for us now for all of us because they took an interest in our firm," said Johnson. "Everything we know about publishing we learned from them, which is a lot."

All four members of the Rhythm Section go to MIDEM every year, "for us the best convention in the world," according to Johnson. The Muscle Shoals Music Association Producers Seminar, begun last spring, is also an important meeting for the Section both as producers and publishers.

"We're publishers in the true sense," Johnson adds. "We do our print deals. We do our foreign deals with each country, and in certain areas now through copyright, we're going without a sub-publisher at all, collecting straight from the source. We're fully devoted to building in the next few years a very large publishing concern, and we feel like it's well on its way. Our goal ultimately is to become the most successful and largest publisher in America, and how far we'll get . . . at least we'll catch a few rungs up the ladder."

Dear Jimmy, Barry, Roger, David

Congratulations
On Your Tenth
Anniversary

Your Friends in Germany

SEIGEL MUSIC COMPANIES

Muscle Shoals

SOUND STUDIOS

MSS Makes Foray into Disco Field

By SAM SUTHERLAND

Among the most recent new musical developments for the Muscle Shoals Sound operation has been its first foray into the disco field via a new co-production tie with the Montreal-based Unison Productions. The first glimpse of the venture's potential already points up the studio's readiness for the genre: to kick off their joint M. S. U. Productions in the U.S. market, Muscle Shoals Sound and Unison placed Witch Queen's "Bang A Gong" with the RCA-distributed Roadshow Records, and the rock-infllected dance floor contender quickly garnered acceptance.

Unison's Steven Grossman isn't surprised by that response, since he's become familiar with the Muscle Shoals Sound operation while developing pop product for the Canadian market. "I've known them since 1975," he says of principals Barry Beckett, David Hood, Roger Hawkins and Jimmy Johnson, "when I called Jimmy on the phone. I'd been referred to them by Steve Alaimo of TK, who told me Muscle Shoals had everything I'd want to produce competitive pop records."

French Market

At that time, Grossman's goal was to develop new, original rock, pop and r&b singles and lps for the French-speaking market, since Unison was primarily involved with commercial jingle production with record production a new project. As a former Top 40 disc jockey in Vancouver, Grossman found the French market to be an undeveloped pop territory, one in which local labels usually selected English and American hits and pursued the cover route. Grossman's conviction that French Canadians would

respond to original material with contemporary pop trimmings led to his decision that Unison should "do it instead of copy it, but do it with original material, with lyrics in the mother tongue of the people who were buying the records."

That strategy was based on marketing studies, not gut instinct. "We researched the market out," he recalls, "and we found out that in a population of six million, where 80 percent was French-speaking, English sales were eleven-to-one when compared to French language records. People who didn't even understand the lyrics were buying the product." To Unison, that underscored their interest in U.S. production values, as well as the broader range of material at hand, and, spurred by that market's receptivity to r&b hits from south of the border, Grossman sought out Alaimo and, through him, Muscle Shoals Sound Studios.

"I called Jimmy Johnson and proposed leasing basic tracks already cut by the studio, to be completed in Montreal, with a healthy royalty committed to the original writers," he explains of the initial tie to Muscle Shoals Sound. With the studio's own publishing company generating basic tracks that could more than fill Unison's needs, Johnson was interested, but, Grossman recalls, told him to call the studio's lawyer, Walter Hofer, in New York. Grossman delayed — "I didn't want to deal with another fast New York lawyer"—and talked with other studios, but he eventually did contact Hofer, only to find that the attorney was, in fact, immediately supportive of the project.

On his first trip to Muscle

Shoals, Grossman notes that he screened hundreds of tracks, emerging with 90 songs that he later reduced to about 20 final titles. Back in Montreal, new French lyrics, overdubbed lead vocals and added instrumentation yielded two separate album projects by Boule Noire and Toulouse, with both proving across-the-boards hits. More important, those initial projects actually reversed the prior crossover path, with English-language programmers picking up on the records.

Producer Peter Alves then came down to Muscle Shoals to produce new tracks with the Muscle Shoals Sound band, resulting in another Boule Noire album and two more Toulouse lps, including an English version of the group's second French-language pop outing. Alves also began writing new material with Barry Beckett.

The success garnered by those records exceeded Unison's original regional target, and the prospect of aiming English language

product at an international market was the eventual outcome. That goal, Grossman stresses, was rooted in their relationship with Muscle Shoals Sound, and their initial successes from that studio. "It evolved to the point where we decided to incorporate a company together, M.S.U., which simply stands for Muscle Shoals and Unison," Grossman explains. "We're equal partners, although I administer the company in conjunction with our attorneys."

M.S.U. is already readying several new disco projects in Muscle Shoals, and like "Bang A Gong," they sidestep the glossier pop disco strains, or the production scale of European disco, to focus on a tougher ensemble sound. Although synthesizer and studio effects keep pace with disco trends, more significant are classical rock and soul motifs being employed: among the tracks previewed by Grossman were such dancefloor naturals as updated Stax classics.

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From left: Paul Simon, Pete Carr (session guitarist) in session

Muscle Shoals

SOUND STUDIOS

MSS Does Right By Haffkine & Hook

By WALTER CAMPBELL

Change has been an essential ingredient in the success of Dr. Hook, a band that has literally relied on new sounds for survival. From the group's early off-the-wall novelty hits like "Cover Of The Rolling Stone" and "Sylvia's Mother" to the current smooth, slick hits of "Sharing The Night Together" and "When You're In Love With A Beautiful Woman," the band under the direction of producer Ron Haffkine has stayed on top by changing with the times.

New Sound

One of the most recent developments in Dr. Hook's sound involves Muscle Shoals Sound. Haffkine first took the group south from Nashville a little over a year ago, and the resulting album, "Pleasure And Pain," is the best selling lp in the band's history. Quite simply, Haffkine explains, he decided to go to Muscle Shoals Sound because of the Rhythm Section.

"I've been listening to all of their records over the years, and I knew their reputation," he said. "As it turned out I got there at a time when they were just beginning to change studios from that Jackson Highway studio to the new one, and they were in that transition period."

As a result, "Pleasure And Pain" was cut in both the old and new studios. The first single, "Sharing The Night Together," was mainly done in the house on Jackson Highway, and "When You're In Love With A Beautiful Woman" was cut in the new complex. "That looks like the first major hit that's coming out of the new room," notes Jimmy Johnson. "It looks like a monster from the beginning. 'Sharing The Night Together' was cut in the old place and overdubbed here in the new one, but the latest single started from scratch here."

Studio and Personnel

Haffkine and Dr. Hook originally cut all their sessions in Nashville, but now they work in Nashville, Muscle Shoals and Miami, because of the different combinations of musicians now used. The Muscle Shoals Rhythm Section is now an essential part of Dr. Hook's sound, Haffkine says. "They've got a great studio down there, but it's the personnel. Those very same guys

were cutting hit after hit in their old studio, that tiny funky little place on Jackson Highway. They had a particular dream they wanted to fulfill which is the studio they've got now, but the fact remains that it's the personnel because they've cut so many hits in a studio that isn't technically near what the major facilities throughout the United States are. More hits ratio-wise were cut by them. Those guys could cut hits any place, and they've done it over a long period of years in many areas of music. From black to funk to rock and roll to disco, whatever it is, they do it all."

Haffkine's praise also extends to the Muscle Shoals Sound engineers. "They are young guys who are really, really first-rate," he notes. "Like musicians, engineers have styles, and these guys have the same kind of funky style, a gut approach to engineering as opposed to an intellectual approach, that's the same as the players. It's interesting to watch because all these guys learned from each other. There are cerebral engineers, and there are instinctive engineers. All their engineers are really instinctive guys as opposed to the real slick intellectual cats."

No Night Life

Outside the studios, Muscle Shoals is not the most exciting place in the world, especially at night, but that easy-going plain and simple atmosphere works more as an attraction for Dr. Hook rather than an inconvenience. "We spent seven months

down there, and I got to like all the people in that area, not only the studio people," explains Haffkine, who is originally from New York. "They're very nice, very polite, and I enjoy that." But he hastens to add that regardless of the surroundings, the essential ingredient is the people actually in the sessions.

"These are guys that are local small-town guys who love where they are and have managed to

build their enormous thing around themselves rather than have to go somewhere else to do it, which is great. And I don't think there has been very much compromise. I don't believe they have compromised at all, and that's why I think they have been so successful. They've got a particular thing that really works, and they've been able to build it around themselves. It's just great."

Who Makes MSS Cook

(Continued from page 8)

bution: it was Hawkins who, after being approached by Fred Bevis, convinced Jimmy Johnson that they should go into partnership and buy Bevis' recording studio at 3614 Jackson Highway in Sheffield. Together with David Hood and Barry Beckett, that partnership resulted in MSS.

Roger Hawkins has also made the move to the other side of the control room window, beginning with co-productions (with Beckett) of Mel and Tim "Starting All Over Again," a million-seller, Orleans and Buzzy Linhart. More recently, Hawkins has been working with songwriter George Jackson, co-producing with Jimmy Johnson, and the Dealers, both via the TK Records' Muscle Shoals Sound label.

David Hood: Muscle Shoals Sound's bottom line is the crisp bass guitar of David Hood, another native of Muscle Shoals. And while he began playing in his teens, he would later confide that he had never planned a

career in music. "I just played for fun," he recalled, "and then started making more money in music than in what I should have been doing."

Instead of taking over his father's tire business, David spent an increasing amount of time in local recording studios, where he teamed with Barry Beckett, Jimmy Johnson and Roger Hawkins to form the quartet that has become the nucleus of Muscle Shoals Sound. Even Hood's one break from a constant session pace—touring as a member of Traffic during 1972 and 1973—found him working with his friends from the studio.

National Move

Like his partners, David Hood found the move from playing to producing a natural one, beginning with his first project, Smith Perkins Smith, cut for Island in the early '70s (the band featured producers Tim and Steve Smith and session guitarist Wayne Perkins). More recently, he's worked with Johnson in producing Jackson Highway, Richfield and Blackfoot.

The past year has seen him move as well into studio administration, taking over the responsibility for booking MSS' two studios—a role that requires special diplomacy, given the facility's blue-ribbon clientele and current demand.

Pop Staples

(Continued from page 12)

recording sessions to the eating table, they are real people, like family.

'Just Great'

"I'm proud to have been a part of the many great entertainers who held microphones and recorded at Muscle Shoals Studios, I think that they are just great."



The Muscle Shoals Rhythm Section at work in the studio. From left: Roger Hawkins, Jimmy Johnson, Barry Beckett (seated), David Hood.

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—Barry, David, Roger & Jimmy



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Rex Smith (Continued from page 14)

handle it at first. It was instantaneous stardom overnight. "

According to Joe Mansfield, VP marketing, Columbia Records, sufficient stock was made available to retailers several days after the initial impact of the record. "It won't be long," said Mansfield, "before the album goes gold, and I believe that the album will ultimately go platinum. There are a number of other potential singles on the album which we think are hit material. The current single is doing very well, and the tip sheets are all indicating that it's a hit."

Outrage

Commenting on the retail action of Rex Smith's lp and single, Music Stop's Deborah Guyton said, "Rex Smith's instant success is an outrage. The single is already #1 for us, and the album is bound to be in our top 3 by next week. The day after the movie aired, kids swamped into our stores. We had no idea

Paragon

(Continued from page 10)

Hodges were set up in New York and Macon respectively, and neither was going to change their environment. Hodges wanted to "widen his horizons" and have a New York base of operations, given the location of record companies and other bodies that required constant contact. Hodges, in turn, filled Podell's needs, giving him an organization that allowed him more time and latitude in working with his acts and finding artists, as well as being an excellent administrator and organizer in his own right.

Paragon with Podell and Hodges is a small but powerful representative of diverse and important groups and music, such as the Allman Brothers and the Charlie Daniels Band for "southern rock," Brick and Betty Wright for rhythm and blues, Blondie and the Police for "new" music, and Alice Cooper, still defying classification. One can see both a past record of success, and the unmistakable signs of future breakthroughs. "We concentrate on keeping our word, our allegiance to the acts we already have here and never losing sight of the fact that there are new, interesting and innovative artists, such as Blondie, out there." Having offices in what used to be considered a rural area, Macon, Georgia, Podell says, "puts me in a position to know what's happening on a grass roots level, and with my own office situated in New York, we can get a really broad picture of what's going on."

of who Rex Smith was at the time. I never remember anything breaking like this in quite this way before, and it doesn't show any signs of slowing down. And we have only one station on the single."

Teen Base

Discussing the demographics of the Rex Smith lp, Record Bar's Norman Hunter said, "The album is definitely heading toward our top ten. It exploded out of the box, but the interesting thing is that the eight track and cassette are doing well which leads me to believe that Rex Smith is reaching a larger demographic than teens, but his base is definitely teen." John Baier, new release buyer for King Karol said, "The Rex Smith album is a word of mouth album. We've already moved well over 700 copies of the lp. I think that the album would have charted higher if so many retailers had not run out of stock."

According to Steve Leber, Rex

Burke Survey

(Continued from page 36)

ally is showing up with the same level of listening for beautiful music, news, and middle of the road stations as Arbitron. We're showing a great deal more listening for the young oriented formats that encompasses the 12-34 audience." Since the ratings by diaries have been in the forefront through ARB for years, not always to the liking of the program of contemporary stations, a great many have felt short-changed when it came to young demographics. The Burke system tends to encounter the young listener at the point of listening, and generates a response.

Abbott explains the process of collecting the data: "We lead them through a very formal list of questions. It's very formal, it doesn't deviate from one respondent to another. First we take them through their listening yesterday, beginning at 6 a.m. and going through midnight. Five minutes or more to every radio station that they have listened to throughout the day, becomes the average quarter hour in the report. We go further and ask about the last four or five weekdays, through probing just by day parts, what other radio stations were listened to for five minutes or more, we arrive at the cume."

Burke has presented its second set of ratings, and the reactions from many programmers has been favorable. This latest Burke survey includes qualitative data on education, income, general product consumption, shopping preferences, and other media preferences.

Smith's acting will continue to play an intrinsic part of the artists musical endeavors. "Rex is now playing the lead role of Danny in the Broadway production of 'Grease.' He obtained this part before 'Sooner Or Later' was aired, which confirms his legitimacy as an actor. The show is doing remarkably well. We want to continue to cultivate his acting career with his musical career. It's very difficult to make it in both, but Rex is proving that he can do it. We are gearing up for his next movie, but I would like it to be theatrical this time."

Expressing his enthusiasm regarding Columbia's new teen idol, Bruce Lundvall, president, CBS Records Division said, "Rex Smith has emerged as one of the most important multi-talented artists today. His explosive success with the single 'You Take My Breath Away,' compounded with the starring roles in the hit TV show 'Sooner Or Later' and the Broadway production of 'Grease' is nothing short of incredible. There is no doubt that Rex Smith is on his way to becoming the industry's next superstar."

Radio Replay (Continued from page 36)

ratings. Programmers are faced with an additional problem: beating the system that tabulates them.

WHERE ARE YOU WHEN THE FUEL RUNS OUT: Well, if the car radio is on, the ol' battery won't last long if the engine isn't running. The public might like the sound of your radio station, but they'll go for the heat or the air conditioning first. It is possible that what we know of as "drive time" could become bus, train, and walk time. It would figure, after all the effort the FM radio people have spent telling Detroit to get 'em in the cars, that now the cars would stop running. The problem has arrived for the west coast, and several years ago the east coast experienced the same thing. Those of you that are into lifestyle research will be the first to see how that mobility or the lack of it will effect the habits of those entertained by the radio. One way to keep the audience listening away from house, is by doing public service spots and editorials that will help the people understand that if everyone waits for the next guy to curb his appetite for travel, the next guy is going to be in line at the same gas station. Economics are in the forefront of this mess, and the less fuel available, the more it's going to cost . . . that is, if you can buy it. Help give your listeners and yourselves an option; keep them informed on how to save gas and drive time radio.

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

* Conference registration deadline: May 15.

Black Music Association
1500 Locust Street, Suite 1905
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Coast Dealers Affected by Gas Shortage

(Continued from page 3)

over the availability of gasoline has inevitably been most conspicuous here in Southern California, where the lack of extensive public transit systems, coupled with longer distances regularly driven, have led to long waits at local gas stations. While most urban areas are said to feel the effects of the shortages, Los Angeles itself is being singled out as the most hard-hit.

For record and tape locations, then, sales over the past week have generally reflected each store's dependence on drive-in traffic, with mall locations and storefront sites in high-traffic areas most resistant to losses, while free-standing outlets—especially those drawing from a wide geographic area for their clientele—have fared worst.

Slow Weekend

At Music Plus, president Lou Fogelman summarized the consensus. Confirming a sales dip, Fogelman told *RW*, "We definitely feel it. To what extent, however, we don't yet know; it's slightly too early to tell." While adding that the residual effect of a soft first quarter, and the lack of multiple superstar titles to build traffic, may be factors, Fogelman said last Friday (4) marked the sharpest downturn, with weekend sales "off fairly substantially, although the overall week was otherwise stable, if softer than normal."

Music Plus' experience with mall locations pointed up the importance of siting, with Fogelman noting no significant effect on sales from shortages.

Similarly, Licorice Pizza stores reported varying experiences as a result of the gas-less weekend and its effect on store traffic. For the chain's West Los Angeles outlet on Wilshire Boulevard, the same reticence that kept freeway traffic light kept customers away. "It was terrible," reported store manager Donna Curl. "It cut our sales by as much as \$1,000 a day. Sunday afternoon, nobody was in the store: I had more employees than customers by the end of the day. We finally had to close early that night."

She noted that the Wilshire location relies almost entirely on car-bound clientele. "It's not a walk-in situation. People basically have to drive past to buy." Curl also echoed other locations facing similar problems by noting that the dip continued past the weekend. "We're still feeling it," she noted. "Sales have been down on Monday and Tuesday."

In contrast to that report, Licorice Pizza's Sunset Strip store

minimized the effects of the crunch. "I don't know if the gas problem is having an impact," responded store manager Kevin Hutchings, "apart from seeing a lot of people waiting in line for gas. It's not affecting us. Sales have been normal."

Just a block away, Tower Records' Sunset location offered a slight variation on that report. While noting the overall impact had not been dramatic, store manager Bob Delanoy did characterize the effect on sales as "noticeable. Business is down, perhaps as much as 10 or 15 percent. It's definitely off: the people who might otherwise visit us from the valley are more likely to buy their records locally, so instead of coming out here on a Thursday night to pick up a new release, I'd guess they'll wait for it to get to a store nearby."

Unlike the majority of stores, which stressed the weekend as the most dramatically undercut sales period, Delanoy said weekdays were the worst.

Peaches' lone Los Angeles store, another site favored by traditionally strong walk-in traffic due to its Hollywood Boulevard location, also downplayed the crunch. Said the chain's executive VP, Neil Heiman, "Business has been so soft anyway that it's hard to tell. It's not as likely that we'd feel it in that store as a free-standing store where that drive-in traffic is needed. We didn't particularly notice the crunch."

More isolated stores were less sanguine. Only Rock'n'Roll, in Sherman Oaks, reported one of the more unusual side-effects of the shortage when manager Steve Schlegel noted that store traffic has been blocked by lines to a nearby gas station, with waiting cars obscuring the store's entrance. Weekend store traffic was light, although Schlegel said business began to recover.

Stores catering to more specialized record and tape buyers, and thus drawing from a wider geographic area, were also more palpably affected. In Westwood, Rhino Records owner Steve Ferber confirmed that the import/new wave/rock outlet was now pulling customers from an area he estimated as a ten-mile radius; customers that would normally drive longer distances, from the San Fernando Valley or Orange County, aren't showing up. Local buyers weren't appreciably reduced, and Ferber was among those retailers noting little impact on weekends, but losses during the week.

Illustrating how site can offset

(Continued on page 92)

Retail Rap

By FRANN ALTMAN

SCOOP FROM THE LOOP: With the current rage being disco (let's wait for the latest 'ARBs'), many of the AOR faithfuls have stepped out to voice their opinions on the genre. **Steve Dahl**, morning man for WLUP/Chicago, a Burkhart-Abrams AOR station, has come up with his contribution to the pulsating programming sweep. Dahl, on his "rude awakening show," blows up disco records on the air. First you'd hear a needle scratching across the record, then the sound of the record exploding. Dahl said he'd heard it all when he heard the disco version of **Pink Floyd's** "Have A Cigar," and added that while "response is good to the show, I'm having a hard time getting disco service from the labels." Most of this is in fun, however, as Dahl self-admittedly has been known to toe tap to a disco tune or two. This wild and crazy guy has also been known to travel to local Chicago discos and takeover the turntables to bring back good ol' rock and roll. Sounds like our idea of a good time guy.

DOOBIE DOOBIE DO: Local WB promotion man **Chris Crist** outdid himself when he threw a "Doobie Derby" in support of the **Doobie Brothers'** latest lp, "Minute by Minute." The derby was held at Malibu Grand Prix in Pasadena on Saturday, May 5 from midnight until 5 a.m. The event was well attended (31 out of 33 accounts showed up even with the gas crunch) by retailers (Music Plus, Tower, Warehouse, Licorice Pizza), radio one-stops and the trades. Each team of four racers took five laps around the winding track and each person's best score was tabulated to compile an overall team standing. City One-Stop raced away with top team honors scoring 209.91 seconds with teammate **Clayton Mooreland** racking up the highest individual honors at 50.57 seconds. Second place honors went to KNAC's Sales Mgr. **John Graziano** with third place going to Music Plus' **Tom Rasmussen**. The first place women's trophy went to **Marylou Badeaux** of Warner Brothers with the most flamboyant team FM-100. Apparently the gas situation didn't stop the eager racers from attending the derby, but while the races were going on a small crowd huddled around a car outside the parking lot. Wonder if **Frank Bennett** of KWST noticed that his gas tank was not quite as full as when he arrived at the Grand Prix? Maybe California should change the state anthem to **Jackson Browne's** "Runnin On Empty"?

PROMOTIONS IN MOTION: Special projects co-ordinator for WEA, **Rick Rieger**, put together an **Ironhorse** promotion with Atlantic Records and southern California's Music Plus chain which sent 18 winners (plus guests, WEA, Atlantic and Music Plus execs) to Hollywood Park Race Track. The trek to the track, which was held Sunday (6) was highlighted by the "Ironhorse Fourth Race" when a trophy was presented to the owner of the winning horse. Some of the folks attending were rather tired as they had just fallen in from the "Doobie Derby." . . . Macey Lipman Marketing has alerted us to the **Foxy** campaign scheduled May 1 through June 15. Incorporating matchbook covers of 30" by 36" (approximately) into displays, five regional winners from around the country will be chosen to win trips to Las Vegas to play their "hot numbers." The grand prize will soak in his or her own hot tub. P.O.P.'s were planned to ship April 30 to key dealers. Display merchandise can be gathered from local distributors of T.K.

(Continued on page 92)



Butterfly recording artists Saint Tropez recently visited the Record Depot in Hollywood as part of a national promotional tour for their current album, "Belle de Jour," and single, "One More Minute." Pictured (from left) are: Kathy Deckard, Phyllis Rhodes, and Teresa Burton.

Retail Report Record World



MAY 19, 1979

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

SALESMAKER OF THE WEEK



BAD GIRLS
DONNA SUMMER
Casablanca

TOP SALES

- BAD GIRLS—Donna Summer—Casablanca
- WAVE—Patti Smith Group—Arista

CAMELOT/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- BOB DYLAN AT BUDOKAN—Col
- FLAG—James Taylor—Col
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NEW ENGLAND—Infinity
- RICKIE LEE JONES—WB
- SOONER OR LATER—Rex Smith—Col
- STRIKES AGAIN—Blackfoot—Atco
- VAN HALEN II—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

HANDLEMAN/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- CHEAP TRICK AT BUDOKAN—Epic
- DESOLATION ANGELS—Bad Company—Swan Song
- DISCO NIGHTS—GQ—Arista
- EVOLUTION—Journey—Col
- GREATEST HITS—Waylon Jennings—RCA
- HOT NUMBERS—Foxy—Dash
- SOONER OR LATER—Rex Smith—Col
- STARS—Sylvester—Fantasy
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KORVETTES/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- LOOK SHARP—Joe Jackson—A&M
- McGUINN, CLARK & HILLMAN—Capitol
- OUTLANDOS D'AMOUR—Police—A&M
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- STARS—Sylvester—Fantasy
- TYCOON—Arista
- WAR: THE MUSIC BAND—MCA
- WAVE—Patti Smith Group—Arista

MUSICLAND/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- BLUE KENTUCKY GIRL—Emmylou Harris—WB
- FLAG—James Taylor—Col
- GREATEST HITS—Waylon Jennings—RCA
- HEARTSTRING—Earl Klugh—UA
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- NEW CHAUTAUQUA—Pat Metheny—ECM
- PARADISE—Grover Washington Jr.—Elektra
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- WARRIORS—A&M (Soundtrack)

RECORD BAR/NATIONAL

- BAD GIRLS—Donna Summer—Casablanca
- CHANGING TIMES—Mighty Clouds Of Joy—Epic/Citylights
- FEVER—Roy Ayers—Polydor
- FLAG—James Taylor—Col
- HEARTSTRING—Earl Klugh—UA
- HOT PROPERTY—Heatwave—Epic
- NEW ENGLAND—Infinity
- SONGS OF LOVE—Anita Ward—TK
- STONEHEART—Brick—Bang
- TRAVELLIN' IN THE CIRCLE—Betty Wright—Alston

SOUND UNLIMITED/NATIONAL

- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- DANGER MONEY—UK—Polydor
- EVOLUTION—Journey—Col
- FOREVER—Orleans—Infinity
- LET ME BE YOUR WOMAN—Linda Clifford—RSO
- MORNING DANCE—Spyro Gyra—Infinity
- STARS—Sylvester—Fantasy
- STRIKES AGAIN—Blackfoot—Atco
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

J&R MUSIC WORLD/NEW YORK

- BAD GIRLS—Donna Summer—Casablanca
- BOB DYLAN AT BUDOKAN—Col
- EXPOSURE—Robert Fripp—Polydor
- FLAG—James Taylor—Col
- MIKE THEODORE—Westbound
- NEW CHAUTAUQUA—Pat Metheny Group—ECM
- SONGS OF LOVE—Anita Ward—TK
- SWEENEY TODD—RCA (Original Cast)
- THE BELLS—Lou Reed—Arista
- WAVE—Patti Smith Group—Arista

KING KAROL/NEW YORK

- BAD GIRLS—Donna Summer—Casablanca
- BREAKFAST IN AMERICA—Supertramp—A&M
- FLAG—James Taylor—Col
- GO WEST—Village People—Casablanca
- HAIR—RCA (Soundtrack)
- LOOK SHARP—Joe Jackson—A&M
- McFADDEN & WHITEHEAD—Phila. Intl.
- SONGS OF LOVE—Anita Ward—TK
- WAVE—Patti Smith Group—Arista
- WE ARE FAMILY—Sister Sledge—Cotillion

RECORD WORLD-TSS STORES/NEW YORK

- BAD GIRLS—Donna Summer—Casablanca
- BOB DYLAN AT BUDOKAN—Col
- FLAG—James Taylor—Col
- GIMME SOME NECK—Ron Wood—Col
- RUN FOR YOUR LIFE—Torney/Spencer Band—A&M
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- THE WHOLE WORLD'S DANCING—Trammps—Atlantic
- TRB TWO—Tom Robinson Band—Harvest
- TYCOON—Arista
- WAR: THE MUSIC BAND—MCA

CUTLER'S/NEW HAVEN

- GO WEST—Village People—Casablanca
- HOT NUMBERS—Foxy—Dash
- I LOVE YOU SO—Natalie Cole—Capitol
- INSPIRATION—Maze—Capitol
- MINNIE—Minnie Riperton—Capitol
- RICKIE LEE JONES—WB
- STARS—Sylvester—Fantasy

THE MESSAGE IS LOVE—Barry White—Unlimited Gold

- TO TOUCH YOU AGAIN—John Tropea—Marlin
- WAVE—Patti Smith Group—Arista

FOR THE RECORD/BALTIMORE

- BAD GIRLS—Donna Summer—Casablanca
- BAD FOR ME—Dee Dee Bridgewater—Elektra
- FEVER—Roy Ayers—Polydor
- GROOVIN' YOU—Harvey Mason—Arista
- McFADDEN & WHITEHEAD—Phila. Intl.
- MILKY WAY—Chocolate Milk—RCA
- MINNIE—Minnie Riperton—Capitol
- ROCK ON—Raydio—Arista
- STONEHEART—Brick—Bang
- WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

KEMP MILL/WASH., D.C.

- ANY TIME, ANY PLACE—Dramatics—MCA
- INVASION OF THE BOOTY SMATCHERS—Parlet—Casablanca
- McFADDEN & WHITEHEAD—Phila. Intl.
- POUSSEZ—Vanguard
- ROCKIE ROBBINS—A&M
- STRAIGHT TO THE POINT—Atlantic Starr—A&M
- THE BELLS—Lou Reed—Arista
- TRAVELLIN' IN THE CIRCLE—Betty Wright—Alston
- WATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
- WILD & PEACEFUL—Tenna Marie—Gordy

WAXIE MAXIE/WASH., D.C.

- BAD GIRLS—Donna Summer—Casablanca
- FROM HERE TO ETERNALLY—Spinners—Atlantic
- IN THE PUREST FORM—Mass Production—Cotillion
- JUST A GAME—Triumph—MCA
- McFADDEN & WHITEHEAD—Phila. Intl.
- MINNIE—Minnie Riperton—Capitol
- STRAIGHT TO THE POINT—Atlantic Starr—A&M
- SWITCH II—Motown
- TRAVELLIN' IN THE CIRCLE—Betty Wright—Alston
- WAVE—Patti Smith Group—Arista

RADIO 437/PHILADELPHIA

- AMERICAN STANDARD BAND—Island
- BAD GIRLS—Donna Summer—Casablanca
- BLUE KENTUCKY GIRL—Emmylou Harris—WB
- CANDY—Con Funk Shun—Mercury
- NEW ENGLAND—Infinity
- NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
- SWITCH II—Motown
- THE ROCHESES—WB
- TURN YOU TO LOVE—Terry Callier—Elektra
- WAVE—Patti Smith Group—Arista

RECORD REVOLUTION/PA.-DEL.

- BAD GIRLS—Donna Summer—Casablanca
- CANDY—Con Funk Shun—Mercury
- CUT ABOVE THE REST—Sweet—Capitol
- HOT PROPERTY—Heatwave—Epic
- McFADDEN & WHITEHEAD—Phila. Intl.
- MORNING DANCE—Spyro Gyra—Infinity
- NEW ENGLAND—Infinity
- ROCK ON—Raydio—Arista
- THE ROCHESES—WB
- WAVE—Patti Smith Group—Arista

NATL. RECORD MART/MIDWEST

- BAD GIRLS—Donna Summer—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- EXPOSURE—Robert Fripp—Polydor
- FIRST GLANCE—April Wine—Capitol
- HOT PROPERTY—Heatwave—Epic
- LENNY & SQUIGGY—Lenny & the Squigtones—Casablanca
- NEW ENGLAND—Infinity
- RICKIE LEE JONES—WB
- SOONER OR LATER—Rex Smith—Col
- STRIKES AGAIN—Blackfoot—Atco

RECORD REVOLUTION/CLEVELAND

- BAD GIRLS—Donna Summer—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- COOL FOR CATS—Squeeze—A&M
- EXPOSURE—Robert Fripp—Polydor
- FEVER—Roy Ayers—Polydor
- JEAN LUC PONTY: LIVE—Atlantic
- NO. ONE IN HEAVEN—Sparks—Elektra
- TOGETHER—McCoy Tyner—Milestone
- WAVE—Patti Smith Group—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

MUSIC STOP/DETROIT

- GIMME SOME NECK—Ron Wood—Col
- HAIR—RCA (Soundtrack)
- HEARTSTRING—Earl Klugh—UA
- McFADDEN & WHITEHEAD—Phila. Intl.
- NEW CHAUTAUQUA—Pat Metheny—ECM
- ROCKETS—RSO
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- SOONER OR LATER—Rex Smith—Col
- WAR: THE MUSIC BAND—MCA
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

ROSE RECORDS/CHICAGO

- BAD GIRLS—Donna Summer—Casablanca
- BOB DYLAN AT BUDOKAN—Col
- HAIR—RCA (Soundtrack)
- McFADDEN & WHITEHEAD—Phila. Intl.
- MINNIE—Minnie Riperton—Capitol
- RICKIE LEE JONES—WB
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- SOONER OR LATER—Rex Smith—Col
- WAVE—Patti Smith Group—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

RADIO DOCTORS/MILWAUKEE

- BAD GIRLS—Donna Summer—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- CANDY—Con Funk Shun—Mercury
- EXPOSURE—Robert Fripp—Polydor
- FEVER—Roy Ayers—Polydor
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- ROCKETS—RSO
- THE BELLS—Lou Reed—Arista
- TRAVELLIN' IN THE CIRCLE—Betty Wright—Alston
- WAVE—Patti Smith Group—Arista

EAST-WEST RECORDS/CENTRAL FLORIDA

- BAD GIRLS—Donna Summer—Casablanca
- FLAG—James Taylor—Col

GREY GHOST—Henry Paul Band—Atlantic

- McFADDEN & WHITEHEAD—Phila. Intl.
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- OUTLANDOS D'AMOUR—Police—A&M
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- STONEHEART—Brick—Bang
- TWILLEY—Dwight Twilley Band—Arista
- TYCOON—Arista

POPLAR TUNES/MEMPHIS

- BOB DYLAN AT BUDOKAN—Col
- CUT ABOVE THE REST—Sweet—Capitol
- FLAG—James Taylor—Col
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- HOT PROPERTY—Heatwave—Epic
- KEEP THE FIRE BURNING—Louisiana's Le Roux—Capital
- PARADISE—Grover Washington Jr.—Elektra
- STONEHEART—Brick—Bang
- THANKS I'LL EAT IT HERE—Lowell George—WB
- WAR: THE MUSIC BAND—MCA

SOUND WAREHOUSE/COLORADO

- BAD GIRLS—Donna Summer—Casablanca
- CANDY—Con Funk Shun—Mercury
- HEARTSTRING—Earl Klugh—UA
- HOT NUMBERS—Foxy—Dash
- HOT PROPERTY—Heatwave—Epic
- INSPIRATION—Maze—Capitol
- MUSIC BOX—Evelyn Champagne King—RCA
- RICKIE LEE JONES—WB
- STONEHEART—Brick—Bang
- SWITCH II—Motown

CIRCLES/ARIZONA

- AWAKENING—Narada Michael Walden—Atlantic
- BAD GIRLS—Donna Summer—Casablanca
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- CANDY—Con Funk Shun—Mercury
- FEVER—Roy Ayers—Polydor
- GREATEST HITS—Waylon Jennings—RCA
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- SWITCH II—Motown
- WAVE—Patti Smith Group—Arista

MUSIC PLUS/LOS ANGELES

- AMERICAN STANDARD BAND—Island
- CARRIE LUCAS IN DANCELAND—Solar
- EXPOSURE—Robert Fripp—Polydor
- FLASH & THE PAN—Epic
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MINNIE—Minnie Riperton—Capitol
- NEW ENGLAND—Infinity
- NO. ONE IN HEAVEN—Sparks—Elektra
- ROCKETS—RSO
- SLUG LINE—John Hiatt—MCA

EVERYBODY'S RECORDS/WEST & NORTHWEST

- BLUE KENTUCKY GIRL—Emmylou Harris—WB
- BOB DYLAN AT BUDOKAN—Col
- DOUCE IS LOOSE—Doucette—Mushroom
- FLAG—James Taylor—Col
- MANIFESTO—Roxxy Music—Atco
- ROCK BILLY BOOGIE—Robert Gordon—RCA
- ROCKETS—RSO
- RUNNING LIKE THE WIND—Marshall Tucker Band—WB
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- WAVE—Patti Smith Group—Arista



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

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

MAY 19, 1979

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

MAY 19	MAY 12	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	BREAKFAST IN AMERICA SUPERTRAMP A&M SP 3708 (2nd Week)	8	G
2	4	2 HOT! PEACHES & HERB /Polydor/MVP PD 1 6172	16	G
3	7	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	9	G
4	3	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	22	H
5	2	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	12	H
6	8	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5207 (Atl)	11	G
7	6	VAN HALEN II /Warner Bros. HS 3312	6	H
8	5	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	6	H



CHARTMAKER OF THE WEEK

9	—	BAD GIRLS DONNA SUMMER Casablanca NBLP 2 7150	1	L
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10	10	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	21	G
11	17	RICKIE LEE JONES /Warner Bros. BSK 3296	6	G
12	12	DISCO NIGHTS G.Q./Arista AB 4225	7	G
13	13	CHEAP TRICK AT BUDOKAN /Epic FE 35795	13	H
14	11	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277	10	X
15	15	BLONDES HAVE MORE FUN ROD STEWART/ Warner Bros. BSK 3261	22	H
16	27	SOONER OR LATER REX SMITH/Columbia JC 35813	5	G
17	9	DIRE STRAITS /Warner Bros. BSK 3266	19	G
18	18	THE CARS /Elektra 6E 135	42	G
19	14	ENLIGHTENED ROGUES THE ALLMAN BROTHERS BAND/ Capricorn CPN 0218	10	H
20	16	52ND STREET BILLY JOEL/Columbia PC 35609	30	H
21	21	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	21	G
22	22	PIECES OF EIGHT STYX/A&M SP 4724	34	G
23	20	EVOLUTION JOURNEY/Columbia FC 35797	7	H
24	24	GEORGE HARRISON /Dark Horse DHK 3255 (WB)	12	G
25	23	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/ Capitol SW 11912	7	G
26	25	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)	16	H
27	19	DESTINY JACKSONS/Epic JE 35552	19	G
28	30	INSTANT FUNK /Salsoul SA 8513 (RCA)	14	G
29	28	MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192	8	G
30	77	BOB DYLAN AT BUDOKAN /Columbia PC2 35067	2	L
31	34	THE MUSIC BAND WAR/MCA 3085	6	G
32	32	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753	11	G
33	41	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182	4	G
34	37	ROCK ON RAYDIO/Arista AB 4212	6	G
35	71	FLAG JAMES TAYLOR/Columbia FC 36058	2	G
36	26	I LOVE YOU SO NATALIE COLE/Capitol SO 11928	7	G
37	29	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	25	G
38	38	SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)	9	L
39	68	RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND/ Warner Bros. BSK 3317	2	G
40	36	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	74	K
41	43	LET ME BE YOUR WOMAN LINDA CLIFFORD/RSO/Curtom RS 2 3902	6	J
42	47	THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS)	5	G

43	44	MANIFESTO ROXY MUSIC/Atco SD 38 114	9	G
44	51	MORNING DANCE SPYRO GYRA/Infinity INF 9004	6	G
45	45	SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223	5	G
46	31	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217	22	G
47	57	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214	4	G
48	53	TYCOON /Arista AB 4215	8	G
49	39	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	6	G
50	48	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	31	H
51	40	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764	10	G
52	33	LEGEND POCO/MCA AA 1099	20	G
53	35	C'EST CHIC CHIC/Atlantic SD 19209	25	G
54	54	TOTO /Columbia JC 35317	28	G
55	49	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	35	K
56	61	LOOK SHARP JOE JACKSON/A&M SP 4743	5	G
57	42	TAKE ME HOME CHER/Casablanca NBLP 7133	11	G
58	52	KNOCK ON WOOD AMII STEWART/Ariola SW 50054	9	G
59	63	HAIR (ORIGINAL SOUNDTRACK)/RCA CBL2 3274	3	K
60	55	TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294	10	G
61	58	LOVE TRACKS GLORIA GAYNOR/Polydor PD 6184	18	G
62	46	FEEL NO FRET AVERAGE WHITE BAND/Atlantic SD 19207	7	G
63	113	HOT PROPERTY HEATWAVE/Epic FE 35970	1	G
64	50	HEAD FIRST BABYS/Chrysalis CHR 1195	17	G
65	84	GIMME SOME NECK RON WOOD/Columbia JC 35702	2	G
66	66	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222	6	G
67	70	STARS SYLVESTER/Fantasy F 9579	4	G
68	75	HOT NUMBER FOXY/Dash 30010 (TK)	4	G
69	111	HEART STRING EARL KLUGH/United Artists UA LA 942 H	1	G
70	—	WAVE PATTI SMITH/Arista AB 4221	1	G
71	64	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	54	K
72	69	CARMEL JOE SAMPLE/MCA AA 1126	14	G
73	83	LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M)	3	G
74	56	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7076	47	H
75	62	ARMED FORCES ELVIS COSTELLO AND THE ATTRACTIONS/ Columbia JC 35709	17	G
76	128	McFADDEN & WHITEHEAD /Phila. Intl. JZ 35800 (CBS)	1	G
77	99	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	2	G
78	60	ANGIE ANGELA BOFILL/Arista GRP GRP 5000	17	G
79	65	VAN HALEN /Warner Bros. BSK 3075	50	G
80	82	EVERYBODY UP OHIO PLAYERS/Arista AB 4226	4	G
81	81	GREATEST HITS BARRY MANILOW/Arista A2L 8601	25	K
82	92	BELLE DE JOUR SAINT TROPEZ/Butterfly 3100 (MCA)	2	G
83	73	FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701	11	G
84	88	IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044	7	G
85	96	MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND/ Epic JE 35751	2	G
86	89	MOLLY HATCHET /Epic JE 35347	5	G
87	95	ROCKETS /RSO RS 1 3047	2	G
88	59	LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598	17	G
89	87	McGUINN, CLARK & HILLMAN /Capitol SW 11910	12	G
90	72	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772	9	G
91	80	REMOTE CONTROL THE TUBES/A&M SP 4751	5	G
92	78	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625	23	H
93	67	THE STRANGER BILLY JOEL/Columbia JC 35987	86	G
94	85	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594	21	G
95	90	THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647	25	H
96	74	FATE FOR BREAKFAST ART GARFUNKEL/Columbia JC 35780	7	G
97	86	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	34	G
98	100	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H	2	G
99	107	NIGHT RIDER TIM WEISBERG/MCA 3084	1	G
100	98	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	16	G

ALBUM CROSS REFERENCE ON PAGE 81

Albums 151-200

- 151 LOVE TALK MANHATTANS/Columbia JC 35693
- 152 WHISPER IN YOUR EAR WHISPERS/Solar BXL 3105 (RCA)
- 153 ALTON McCLAIN & DESTINY/Polydor PD 1 6163
- 154 RUN FOR YOUR LIFE THE TARNEY/SPENCER BAND/A&M SP 4757
- 155 WHAT CHA GONNA DO WITH MY LOVE STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- 156 DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree B 76015 (A&I)
- 157 THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/A&M SP 4761
- 158 ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302
- 159 NIGHT OF THE LIVING DREGS DIXIE DREGS/Capricorn CPN 0216
- 160 TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)
- 161 REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158
- 162 SONGS OF LOVE ANITA WARD/Juana 200,004 (TK)
- 163 LIVE AT THE BOTTOM LINE PATTI AUSTIN/CTI 7086
- 164 TRAVELLIN' IN THE WRIGHT CIRCLE BETTY WRIGHT/Alston 4410 (TK)
- 165 THE BEST OF BARBARA MANDRELL/MCA AY 1119
- 166 PAT METHENY GROUP/ECM 1 1114 (WB)
- 167 I COULD HAVE BEEN A SAILOR PETER ALLEN/A&M SP 4739
- 168 SWITCH II/Gordy G7 988R1 (Motown)
- 169 AMERICAN STANDARD BAND/Island ILPS 9540 (WB)
- 170 NO. 1 IN HEAVEN SPARKS/Elektra 6E 186
- 171 FACE TO FACE FAITH BAND/Mercury SRM 1 3770
- 172 ROCKIE ROBBINS/A&M SP 4758
- 173 CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221
- 174 BEST OF ROGER WHITTAKER/RCA AFL 2255
- 175 EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6
- 176 CUT ABOVE THE REST SWEET/Capitol SO 11929
- 177 FALLING IN LOVE AGAIN SUSAN/RCA BXL1 3372
- 178 ELECTRIC DREAMS JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
- 179 HERMAN BROOD & HIS WILD ROMANCE/Ariola SW 50059
- 180 STARDUST WILLIE NELSON/Columbia JC 35305
- 181 HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
- 182 FROM HERE TO ETERNALLY SPINNERS/Atlantic SD 19219
- 183 ONENESS DEVADIP CARLOS SANTANA/Columbia JC 35686
- 184 ULTIMATE/Casablanca NBLP 7128
- 185 POUSSEZ/Vanquard VSD 9412
- 186 DAYTIME FRIENDS KENNY ROGERS/United Artists UA LA 754 G
- 187 STROKIN' RICHARD TEE/Columbia/Tappan Zee JC 35695
- 188 SHOT OF LOVE LAKESIDE/Solar BXL1 2937 (RCA)
- 189 RIDE ON ALVIN LEE/RSO RS 1 3049
- 190 SHOULD GAONE DANCIN' HIGH INERGY/Gordy G7 987R1 (Motown)
- 191 2 FACED NO DICE/Capitol ST 11925
- 192 GARDEN OF EDEN PASSPORT/Atlantic SD 19233
- 193 COOL FOR CATS SQUEEZE/A&M SP 4759
- 194 CARRIE LUCAS IN DANCELAND/Solar BXL1 3219 (RCA)
- 195 THE WILD PLACES DUNCAN BROWNE/Sire SRK 6065 (WB)
- 196 INTIMATELY RANDY BROWN/Parachute RRLP 9012 (Casablanca)
- 197 BAD FOR ME DEE DEE BRIDGEWATER/Elektra 6E 188
- 198 SLUG LINE JOHN HIATT/MCA 3088
- 199 GLADYS KNIGHT/Columbia JC 35704
- 200 WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H

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

Album Cross Reference

ALLMAN BROTHERS BAND	19	BARRY MANILOW	81
APRIL WINE	142	HERBIE MANN	148
AWB	62	FRANK MARINO & MAHOGANY RUSH	131
ROY AYERS	136	MARSHALL TUCKER	133
BABYS	64	MASS PRODUCTION	149
BAD COMPANY	138	HARVEY MASON	25
GAP BAND	5	MAZE	118
BEA GEE'S	14	PAT METHENY	29
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ROBERT FRIPP	96	SISTER SLEDGE	121
ART GARFUNKEL	144	LONNIE LISTON SMITH	119
MARVIN GAYE	61	GINO SOCCIO	70
GLORIA GAYNOR	12	PATTI SMITH	16
G.Q.	127	REX SMITH	124
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MAY 19, 1979

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| MAY 19 | MAY 12 | |
| 101 | 102 | JUST A GAME TRIUMPH/RCA AFL1 3224 |
| 102 | 103 | JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA) |
| 103 | 114 | FOREVER ORLEANS/Infinity INF 9006 |
| 104 | 139 | NEW ENGLAND/Infinity INF 9007 |
| 105 | 76 | BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679 |
| 106 | 135 | BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318 |
| 107 | 79 | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849 |
| 108 | 122 | IN THE MOOD WITH TYRONE DAVIS/Columbia JC 35727 |
| 109 | 120 | BRAZILIA JOHN KLEMMER/MCA AA 1116 |
| 110 | 118 | MILKY WAY CHOCOLATE MILK/RCA AFL1 3081 |
| 111 | 125 | MINNIE MINNIE RIPERTON/Capitol SO 11936 |
| 112 | — | BOMBS AWAY DREAM BABIES JOHN STEWART/RSO RS 1 3051 |
| 113 | 116 | A MOMENT'S PLEASURE MILLIE JACKSON/Spring SP 1 6722 (Polydor) |
| 114 | 124 | THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705 |
| 115 | — | CANDY CON FUNK SHUN/Mercury SRM 1 3754 |
| 116 | 123 | WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown) |
| 117 | 137 | JEAN-LUC PONTY: LIVE/Atlantic SD 19229 |
| 118 | 138 | NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB) |
| 119 | 115 | OUTLINE GINO SOCCIO/Warner/RFC 3307 |
| 120 | 121 | L. A. (LIGHT ALBUM) THE BEACH BOYS/Caribou JZ 35752 (CBS) |
| 121 | 97 | LONNIE LISTON SMITH/Columbia JC 35654 |
| 122 | 127 | LAND OF PASSION HUBERT LAWS/Columbia JC 35708 |
| 123 | 133 | TRB TWO TOM ROBINSON BAND/Harvest ST 11930 (Capitol) |
| 124 | 132 | THE ORIGINALS STATLER BROS./Mercury SRM 1 5016 |
| 125 | — | STONEHEART BRICK/Bang JZ 35969 (CBS) |
| 126 | 136 | SKYY/Salsoul SA 8517 (RCA) |
| 127 | 91 | THANKS I'LL EAT IT HERE LOWELL GEORGE/Warner Bros. BSK 3194 |
| 128 | 93 | THREE HEARTS BOB WELCH/Capitol SO 11907 |
| 129 | — | THE BELLS LOU REED/Arista AB 4229 |
| 130 | — | EXPOSURE ROBERT FRIPP/Polydor PD 1 6201 |
| 131 | 143 | TALES OF THE UNEXPECTED FRANK MARINO & MAHOGANY RUSH/Columbia JC 35785 |
| 132 | 94 | BUSTIN' LOOSE CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA) |
| 133 | 141 | IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (A&I) |
| 134 | 105 | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11689 |
| 135 | 104 | PROMISE OF LOVE DELEGATION/Shadybrook SB 010 (Janus/GRT) |
| 136 | — | FEVER ROY AYERS/Polydor PD 1 6204 |
| 137 | 108 | AN EVENING WITH HERBIE HANCOCK & CHICK COREA/Columbia PC 2 35663 |
| 138 | — | THE GAP BAND/Mercury SRM 1 3758 |
| 139 | — | STRIKES BLACKFOOT/Atco SD 38 112 |
| 140 | 140 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H |
| 141 | 145 | CHERI MADLEEN KANE/Warner Bros. BSK 3315 |
| 142 | 147 | FIRST GLANCE APRIL WINE/Capitol SW 11852 |
| 143 | 106 | SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602 |
| 144 | 110 | HERE, MY DEAR MARVIN GAYE/Tamla T364 LP2 (Motown) |
| 145 | 109 | NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243 |
| 146 | 134 | DANGER MONEY U. K./Polydor PD 1 6194 |
| 147 | — | THE ROCHES/Warner Bros. BSK 3298 |
| 148 | 101 | SUPER MANN HERBIE MANN/Atlantic SD 19221 |
| 149 | — | GROOVIN' YOU HARVEY MASON/Arista AB 4227 |
| 150 | — | ANY TIME, ANY PLACE DRAMATICS/MCA AA 1125 |



Black Oriented Singles

MAY 19, 1979

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

MAY 19	MAY 12		WKS. ON CHART
1	1	REUNITED PEACHES & HERB Polydor/MVP 14547 (4th Week)	10
2	2	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	15
3	3	HOT NUMBER FOXY/Dash 5050 (TK)	13
4	4	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	18
5	5	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	12
6	8	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	10
7	10	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	6
8	9	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	11
9	13	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	6
10	19	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	4
11	15	HOT STUFF DONNA SUMMER/Casablanca 978	5
12	6	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	15
13	18	SHAKE GAP BAND/Mercury 94053	7
14	11	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	14
15	7	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	12
16	12	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	21
17	17	TAKE ME HOME CHER/Casablanca 965	11
18	14	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	18
19	30	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	4
20	16	I WANT YOUR LOVE CHIC/Atlantic 3557	15
21	24	GOOD, GOOD FEELIN' WAR/MCA 40995	7
22	23	SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK)	8
23	20	KNOCK ON WOOD AMII STEWART/Ariola 7736	15
24	21	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	21
25	22	STAND BY NATALIE COLE/Capitol 4960	11
26	25	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum)	8
27	29	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS)	6
28	28	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546	9
29	34	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	7
30	27	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	11
31	32	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	8
32	43	DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927	3
33	35	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	7
34	36	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	8
35	37	I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	10
36	41	MR. ME, MRS. YOU CREME D'COCOA/Venture 106	6



37	42	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT MILLIE JACKSON/Spring 1 6722 (Polydor)	5
38	54	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	2
39	45	LOST IN LOVING YOU McCRARYS/Portrait 6 70028	4
40	40	READY OR NOT HERBIE HANCOCK/Columbia 3 10936	7
41	44	DANCER GINO SOCCIO/Warner/RFC 8757	6
42	49	NIGHT DANCIN' TAKA BOOM/Ariola 7748	4
43	48	SAY WON'TCHA CHOCOLATE MILK/RCA 11547	4
44	55	JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818	3
45	51	IF YOU WANT IT NITEFLYTE/Ariola 7747	3
46	69	RING MY BELL ANITA WARD/Juana 3422 (TK)	2
47	52	RAISE YOUR HANDS BRICK/Bang 8 4802 (CBS)	5
48	26	STAR LOVE CHERYL LYNN/Columbia 3 10907	11
49	47	CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint/ London 34003	7
50	50	WALK ON BY AWB/Atlantic 3563	6
51	60	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 3680 (CBS)	2
52	61	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 46031	2
53	62	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 3684 (CBS)	2
54	59	DOUBLE CROSS FIRST CHOICE/Gold Mind 4019 (RCA)	3
55	67	CHASE ME CON FUNK SHUN/Mercury 74059	2
56	65	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	2
57	57	CAN'T YOU SEE I'M FIRED UP MASS PRODUCTION/ Cotillion 44248 (Atl)	4
58	58	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	6

CHARTMAKER OF THE WEEK

59	—	MEMORY LANE MINNIE RIPERTON Capitol 4706	1
60	66	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	2
61	63	HOLD ON TO LOVE SEAWIND/Horizon 120 (A&M)	4
62	68	EVERYBODY UP OHIO PLAYERS/Arista 0408	2
63	64	I'M IN TOO DEEP JAMES BRADLEY/Malaco 1056 (TK)	5
64	33	HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	12
65	31	SHINE BAR-KAYS/Mercury 74048	11
66	72	MORNING DANCE SPYRO GYRA/Infinity 50007	2
67	—	(YOU'RE A) FOXY LADY LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. 8816	1
68	—	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/ A&M 2137	1
69	—	LOVE YOU INSIDE OUT BEE GEES/RSO 925	1
70	73	SHOW TIME (PART I) UNDISPUTED TRUTH/Whitfield 8781 (WB)	2
71	38	BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA)	9
72	46	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista/GRP 2500	9
73	53	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50659	10
74	71	CROSSWINDS PEABO BRYSON/Capitol 4694	8
75	75	KEEP YOUR BODY WORKIN' KLEEEER/Atlantic 3559	8



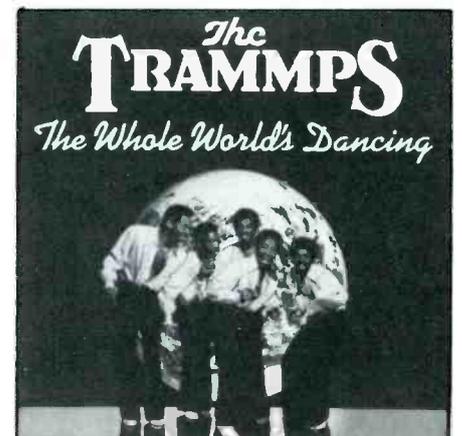
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On Atlantic Records and Tapes.

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Record World Black Oriented Music

Black Music Report

By KEN SMIKLE

A funny thing happened on the way to another gold record. Their 7 inch single of "We Are Family" has sold almost 900,000 copies. The 12 incher of the same tune has sold approximately 250 thousand copies. Normally this would have been more than enough for gold certification, since the RIAA credits the 12 inch's sales toward the necessary one million units. But the RIAA has withheld the gold, saying that since the 'B' side of the 12 inch is different from the 'B' side of the 7 inch, therefore, none of the 12 inch's sales can be counted. Not a great loss, since the 7 inch is expected to be certified gold soon anyway. Sister Sledge is currently on tour in the southern U.S. with another musical family—the Jacksons—until June 10th when they will headline their own show in Toronto and other cities.

Eddie Jefferson, who made some of the greatest contributions to the art of singing jazz, was shot to death by an unknown gunman on May 9th as he was leaving a club in Detroit. Jefferson, who was 60, was still working actively in this his 46th year as a professional vocalist. One of his most recent appearances was with Sarah Vaughn at Carnegie Hall just eight weeks ago. One of Jefferson's most well known innovations was his lyrical version of James Moody's sax solo on "I'm In The Mood For Love." His lyrics would later be made popular by King Pleasure who recorded them. Jefferson went on to write lyrics for solos by Coleman Hawkins, Lester Young, Miles Davis, Eddie Harris and others. He worked as a vocalist with James Moody in the 1950's, expanding and perfecting on the traditional form of scat singing. The technique was later popularized by the group Lambert, Hendricks and Ross and others.

The long awaited recording debut of Ullanda McCullough will create simultaneously another premiere, that of Ocean Records' first release. Ullanda, who has done background vocals for Quincy Jones, Diana Ross, and has toured and recorded with Ashford & Simpson, will finally step into her own spotlight with this scheduled June release. Marc Kreiner and Tom Cossie, president and chairman, respectively, of the label, will host a huge L.A. bash May 22nd.

Upcoming releases for Island Records include Steel Pulse's "Tribute to the Martuis," Ijahman's "Two Sides of Love," Third World's "The Story's Been Told," and Bob Marley's "Survival." The Marley lp, which will be out in August, is said to contain disco rhythms with natty dread lyrics. Marley is scheduled to tour the U.S. in late August and September.

Work is near completion on Aretha Franklin's new album, on which she collaborated with Van McCoy working as producer. Recorded in L.A. at the Record Plant, the new lp contains original material and is expected to be finished within another six weeks.

McFadden & Whitehead's smash single, "Ain't No Stoppin' Us Now" was certified gold last week and is the biggest selling 12 inch single Columbia Records and Philadelphia International Records have ever issued. Both labels expect it to become the first platinum 12 inch single in the industry.

Laura Palmer on black music in L.A.: MCA artist B.B. King's recent return from an extensive U.S.S.R. tour prompted a press conference (May 4) in San Francisco's Russian consulate, hosted by Russian Consul-General Alexander J. Zinchuk. According to RW source Stan West, Consul-General Zinchuk indicated that "tours in the Soviet Union by U.S. rock attractions are possible, but not on the scale of American events," adding that "it would be too difficult to control the thousands of people." Zinchuk also stated that the cancellation of last year's proposed Leningrad rock concert featuring Santana, the Beach Boys and Joan Baez does not rule out the possibility of future outdoor rock concerts in the U.S.S.R. Bluesman King received Soviet airplay prior to his arrival in the U.S.S.R., and according to Sid Seidenberg, King's manager, he is the first American artist to do so. Seidenberg also commented that a distribution deal is presently being negotiated for

(Continued on page 88)

Black Oriented Album Chart

MAY 19, 1979

- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- DISCO NIGHTS**
G.Q./Arista AB 4225
- BAD GIRLS**
DONNA SUMMER/Casablanca NBLP 2 7150
- INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
- BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- ROCK ON**
RAYDIO/Arista AB 4121
- DESTINY**
JACKSONS/Epic JE 35552
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- THE MUSIC BAND**
WAR/MCA 3085
- IN THE MOOD WITH TYRONE DAVIS**
Columbia JC 35727
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA AFL1 3083
- I LOVE YOU SO**
NATALIE COLE/Capitol SO 11928
- HOT PROPERTY**
HEATWAVE/Epic FE 35970
- THE MESSAGE IS LOVE**
BARRY WHITE/Unlimited Gold JZ 35763 (CBS)
- GO WEST**
VILLAGE PEOPLE/Casablanca NBLP 7144
- HOT NUMBERS**
FOXY/Dash 30010 (TK)
- JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- LET ME BE YOUR WOMAN**
LINDA CLIFFORD/RSO/Curtom RS 2 3902
- EVERYBODY UP**
OHIO PLAYERS/Arista AB 4226
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- WHISPER IN YOUR EAR**
WHISPERS/Solar BXL1 3105 (RCA)
- SKYY**
Salsoul SA 8517 (RCA)
- ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
- McFADDEN & WHITEHEAD**
Phila. Intl. JZ 35800 (CBS)
- THE GAP BAND**
Mercury SRM 1 3758
- STONEHEART**
BRICK/Bang JZ 35969 (CBS)
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- KNOCK ON WOOD**
AMII STEWART/Ariola SW 50054
- IT'S ALRIGHT WITH ME**
PATTI LABELLE/Epic JE 35772
- MILKY WAY**
CHOCOLATE MILK/RCA AFL1 3081
- A MOMENT'S PLEASURE**
MILLIE JACKSON/Spring SP 1 6722 (Polydor)
- STARS**
SYLVESTER/Fantasy F 9579
- CANDY**
CON FUNK SHUN/Mercury SRM 1 3754
- MINNIE**
MINNIE RIPERTON/Capitol SO 11936
- WHAT CHA GONNA DO WITH MY LOVE**
STEPHANIE MILLS/20th Century Fox T 583 (RCA)
- LOVE TALK**
MANHATTANS/Columbia JC 35693
- OUTLINE**
GINO SOCCIO/Warner/RFC 3309
- SWITCH II**
Gordy G7 988R1 (Motown)

PICKS OF THE WEEK

HEART STRINGS

EARL KLUGH—United Artists LA 942 H



This latest release from the talented guitarist is in the tradition of his earlier works. Klugh's

self-produced lp is a collection of lush, romantic tunes that are further enhanced by the sensitive arrangements of David Matthews. There are numerous possibilities here for A/C and jazz/progressive.

STRAIGHT TO THE POINT

ATLANTIC STARR—A&M SP 4764



If you think that this group's current "(Let's) Rock 'N' Roll" single is hot, you ain't heard nothing

yet. This second lp from Atlantic Starr, produced by Bobby Eli, is certain to bring them the mass recognition they deserve. The album consists of mostly up-tempo numbers with plenty of BOS chart candidates.

LET ME BE GOOD TO YOU

LOU RAWLS—Phil. Intl. JZ 36006 (CBS)



This album is custom made for the spring season with a mellow mood that's consistent throughout most of the songs. Like the seasoned pro that he is, Rawls glides effortlessly through the material that is written, arranged and produced by TSOP's array of talented musicians. A likely follow-up to the current title track single is "What's The Matter With The World."

HERE'S ESTHER . . . ARE YOU READY

ESTHER PHILLIPS—Mercury SRM 13769



Joining forces with Harvey Mason, Esther has come up with a musically strong album of ballads and up-tempo songs. There are cover versions of hits such as "Mr. Melody" and "Our Day Will Come" that Phillips adds new life to. The dance-oriented tunes, such as "Oo Oop Oo Oop," may introduce this veteran vocalist to a whole new audience through A/C airplay.

Olympathon Auction



At the Olympathon Celebrity Auction, held at New York's "New York, New York" disco, ASCAP donated tickets plus a backstage visit with the star of any Broadway musical of the winners' choice. The winners' selection was "They're Playing Our Song," and a meeting with Lucie Arnaz and Marvin Hamlisch. Pictured from left are: Mrs. and Mr. De Gennaro, displaying the winning tickets; Lucie Arnaz, the show's leading lady; composer Marvin Hamlisch, and Karen Sherry, ASCAP's director of public relations.

Capricorn Names Moore Promotion Coordinator

■ MACON, GA.—Phil Rush, vice president of promotion for Capricorn Records, has announced the promotion of Jeanie Moore to the newly-created position of promotion coordinator.

Moore joined Capricorn Records in January, 1974, in the accounting department and later became promotion secretary in September, 1974.

Atlantic Signs Cate Bros. Band

■ NEW YORK—The Cate Bros. Band has signed an exclusive long-term world-wide recording contract with Atlantic Records. The announcement was made by Atlantic president Jerry Greenberg. "Fire On The Tracks," the group's debut for the label, is slated for mid-June release. The album was produced by Tom Dowd and recorded at Miami's Criteria East.

The Cate Bros. Band is composed of twin brothers Ernie (keyboards and vocals) and Earl (guitar) Cate, drummer Terry Cagle and bassist Ron Eoff.

ATV Music Pact With Blue Quill

■ LOS ANGELES — Steve Love, vice president of ATV Music Group, has announced a co-publishing association with Nashville producer Brent Maher and his Blue Quill Music.

Under the terms of their publishing agreement, Maher will seek out songwriters with available publishing. The recently signed agreement also allows Maher, serving as a non-exclusive producer for ATV Music Productions, to develop an undisclosed number of recording artists for label commitments.

EMI/UA Names Klimbie Euro Operations Div.

■ LOS ANGELES — Kick Klimbie has been named director, European operations, Capitol/EMI America/United Artists Records Group, according to Don Zimmermann, president, Capitol/EMI America/UA Records Group.

In his new post, Klimbie's responsibilities cover all facets of exposure and marketing in Europe of Capitol/EMI America/UA product. He will be based in London and will report to the record group's new vice president of international operations, who will be announced shortly. Klimbie replaces outgoing European director John Dixon.

Prior to his new post, Klimbie was managing director of the EMI Holland domestic repertoire company, Bovema/Negram.

Infinity Names Jarosz Mgmt. Services Director

■ LOS ANGELES—Donald Jarosz has been appointed to the newly-created position of director, management services at Infinity Records, according to the label's Sr. vice president, administration and business affairs, Barry Reiss.

In his new position, Jarosz will be responsible for the administration and operation of all personnel and office services and will serve as a liaison between management and staff.

Background

Jarosz was most recently a legal management consultant in San Francisco and has taught management at St. Mary's College and San Francisco State University. He was previously associate editor of the American Bar Association Journal.

Jarosz will be based at Infinity's New York headquarters and will report directly to Reiss.

NEW YORK, N.Y.

By DAVID MCGEE

■ The Penn Plaza Club in Madison Square Garden was the site of a Wednesday morning press conference last week featuring **Graham Nash, Jackson Browne** and **John Hall** (and **Bonnie Raitt**, in absentia), who were present under the auspices of Musicians United For Safe Energy, Inc. (MUSE) to announce plans for two days of concerts in September (19-20) with proceeds slated to go to groups working for life-compatible energy sources and against nuclear power. RW's own **Homeless Joe Ianello** was on hand and offers a complete account of the proceedings elsewhere in these pages, but the seriousness of the issue demands some comment here as well. At one point promoter **Ron Delsener** (who, like the artists, is donating his services free of charge for the concerts), appealed for something other than mere lip service from the national radio audience. He urged action, revealing, by way of example, that he invests in power companies and votes no at stockholders meetings when the question of converting to nuclear power arises. All of us don't have Delsener's money, of course, but it is no less incumbent upon us to do our homework and support a movement that seeks to assure a future for our planet. The same President **Jimmy Carter** who as a candidate was afforded a wildly enthusiastic reception at the 1976 NARM convention now seems unwilling to put forth a sensible and safe energy plan for our country. Life-compatible energy systems are both feasible and economical; the necessary technology has been available at least since 1952, when President **Harry Truman** was told solar power, if implemented then, could provide heat for millions of homes by 1975. Perhaps the people who once saw Carter as the Messiah returned could also see fit to stand in favor of common sense at this juncture in history. John Hall noted that each of the artists present had plugged one cause or another over the years, but called the anti-nuke movement the most crucial of all, "because radiation can kill all the whales, all the dolphins, all the women who want abortions, all the women who don't want abortions." Nash added: "There's no way to minimize the number of lives lost in Vietnam, but what we're talking about today is even more important than the war. The future of the world's at stake." Hype? Hardly, if you think about it.

SURF CITY REVISITED: One member of the audience overreacted when he termed **Jan and Dean's** Bottom Line appearance "a freak show." If anything, the set was a triumph from start to finish—not without its dull moments to be sure, but the whole turned out to be more than the sum of its parts. Jan Berry has little feeling left in his right arm and right leg as a result of injuries sustained in a car wreck in 1966. Amazingly enough, he has overcome the aphasia suffered in that wreck to the point where he can sing not only on key but passionately, as in the old days, although his phrasing is sometimes deliberate. But like the **Beach Boys** on a good night, Jan and Dean manage quite well to evoke the memory of an earlier, more carefree era when gas was plentiful and rock took itself a bit less seriously. Maybe these songs have little relevance in today's world, but that doesn't undercut the impact of good tunes sung for their own sake; maybe Jan and Dean have nothing left to say musically (Dean insists the group has new material ready should the right record deal come along), but there's no denying their status as a first-rate concert act.

THE DR. PEPPER CENTRAL PARK MUSIC FESTIVAL will begin its annual summer run on Monday evening, June 25 with a double bill featuring **Nancy Wilson** and **Stan Getz**. The complete schedule will be announced shortly. Ticket prices remain at \$4.50 for orchestra seats, (Continued on page 93)

A Winning Combination: Place Your Bets Now.

BMA's Founders' Conference
June 8-11, 1979—Philadelphia
Info: (215) 545-8600

Record World Jazz

By ROBERT PALMER

■ Three formidable tenor saxophonists provide the highlights on the latest releases from Fantasy's straight-ahead jazz label, Galaxy. "Return of the Griffin" is a splendid new date by tenorman **Johnny Griffin**, with the quartet he used during his triumphal return tour last year. "Musics" is the appropriate title of the first album in too long from **Dewey Redman**, who plays some warm Texas tenor and also turns in performances on harp and musette; and **Joe Henderson** is the featured tenor on "Vistalite" by drummer **Roy Haynes**. Also worthy of note from Fantasy is **McCoy Tyner's** "Together," which is every bit as good as the personnel—**Freddie Hubbard, Hubert Laws, Bennie Maupin, Bobby Hutcherson, Stanley Clarke, Jack DeJohnette** and **Bill Summers**—Promises.

Teo Macero, who is perhaps best known for producing **Miles Davis** and **Charles Mingus** on Columbia but has also played an important role as a bandleader, composer and saxophonist (with early Mingus groups, among others), had to wait a long time for the release of his "Time Plus Seven," now available on the Atlantic-distributed Finnadar label. The music on the second side, which combines jazz playing with atonal writing and polyrhythms and features **Art Farmer**, was recorded in 1955, and the newest piece, "Time Plus Seven," is from 1963. Originally, the 1955 music was half a long-deleted Columbia album, "What's New." The new collection is most welcome. The so-called Third Stream movement (jazz-classical fusion) produced little of lasting value, but Macero's work actually predates that movement, and transcends it as well. It's fine music, whatever you want to call it.

Tenor saxophonist **Ricky Ford**, who played some mightily impressive music with Charles Mingus' last band, has made his second album as a leader, "Manhattan Plaza," just released on Muse. Featured with Ford in a smoking quintet are pianist **Jaki Byard**, drummer **Dannie Richmond**, bassist **David Friesen** and trumpeter **Oliver Beener**. The other new Muse releases are "Groovin' High," a collection of bebop standards played, or maybe one should say *played*, by pianist **Hank Jones** and a quintet featuring the horns of **Thad Jones** and **Charlie**

Rouse; "The Live-liest" by bebop vocalist **Eddie Jefferson** and young saxophone firebrands **Richie Cole** and **Eric Kloss**; "Harvest" by bassist **Richard Davis** and a shifting galaxy of friends; "Sunstroke" by vibraphonist **Charlie Shoemake**; and "Mister Mysterious" by pianist **Mickey Tucker** and a septet that features the horns of **Frank Foster, Cecil Bridgewater** and **Pepper Adams**.

ECM's latest releases are **Pat Metheny's** lovely solo guitar album, "New Chautauqua," which uses overdubbing and some unusual guitars to get a shimmering, orchestral sound; and "Codona" by the trio of **Colin Walcott, Don Cherry** and **Nana Vasconcelos**, who make a kind of African-Asian-Latin American folk-jazz that is beyond description . . . Verve has released three reissues: "The Modern Jazz Sextet" featuring **Dizzy Gillespie** and **Sonny Stitt** in a 1956 encounter; "The Smooth One," a double album consisting of two previously unreleased **Johnny Hodges** sessions from 1959-60; and "The Big Band Sessions," featuring vocalist **Anita O'Day** and the arrangements of **Gary McFarland, Jimmy Giuffre, Johnny Mandel**, and **Billy May** . . . "Natural and Spiritual" is the title of a stunning new solo bass lp from the Art Ensemble of Chicago's **Malachi Favors Magoustous**, available from AECO Records, P.O. Box 6408, Chicago, Ill. 60680.

Time out for some independently produced records now. Guitarist **Allan Jaffe** has assembled a top-notch group of young firebrands for his debut album on Kromel Records: flutist **James Newton**, pianist **Anthony Davis** and trombonist **Ray Anderson**, among others. The title is "Soundscape" and the company can be reached at P.O. Box 410, New York, N.Y. 10024 . . . Clarinetist **Peter Kuhn**, recently heard in New York with **Lester Bowie's** mammoth 60-piece orchestra, has titled his initial lp "Livin' Right." It's on Big City Records, 5 Prince Street, New York, N.Y. 10012 . . . "Up Til Now" is a provocative release from the **New Orchestra Quintet** of Vancouver, on New Orchestra Records, 1616 West 3rd Avenue, Vancouver, Canada . . . "The Fringe," an improvising trio from Boston that has drawn extravagant praise from the city's critics, has made a very good first album, "The Fringe," available from the group at 51 Rockview Street, Jamaica Plain, Mass. 02130. **Bob Blumenthal**, the Boston-based Rolling Stone jazz writer, says the Fringe is "the most inquisitive, intense, and provocative group in Boston," and judging from these sounds he could be right . . . Pianist **Errol Parker** tackles a program of originals for his solo piano lp, "Live at St. Peter's Church," on Sahara Records.

"Passion" is the last album recorded by the late and much lamented violinist **Zbigniew Seifert**. It features **Richie Beirach** and **Jack DeJohnette**, among others, and is on Capitol . . . The striking vocalist **Urszula Dudziak**, whose pioneering use of electronic modifiers and five-octave range have been little heard lately, returns to the fray with a driving, succinct new album, "Future Talk," on Inner City . . . Pianist **Jay McShann's** new Atlantic album, "The Big Apple Bash," sports performances by **Herbie Mann, Gerry Mulligan, Doc Cheatham, Eddie Gomez** and many others; notes are by yours truly . . . "Jean-Luc Ponty: Live" is the French fusion violinist's newest release on Atlantic.

The Jazz LP Chart

MAY 19, 1979

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. LIVIN' INSIDE YOUR LOVE
GEORGE BENSON/Warner Bros. 2BSK 3277 2. PARADISE
GROVER WASHINGTON, JR./Elektra 6E 182 3. MORNING DANCE
SPYRO GYRA/Infinity INF 9004 4. HEART STRING
EARL KLUGH/United Artists UA LA 942 H 5. CARMEL
JOE SAMPLE/MCA AA 1126 6. TIGER IN THE RAIN
MICHAEL FRANKS/Warner Bros. BSK 3294 7. LIGHT THE LIGHT
SEAWIND/Horizon SP 734 (A&M) 8. BRAZILIA
JOHN KLEMMER/MCA AA 1116 9. FEETS DON'T FAIL ME NOW
HERBIE HANCOCK/Columbia JC 35764 10. NEW CHAUTAUQUA
PAT METHENY/ECM 1 1131 (WB) 11. FOLLOW THE RAINBOW
GEORGE DUKE/Epic JE 35701 12. NIGHT RIDER
TIM WEISBERG/MCA 3084 13. LAND OF PASSION
HUBERT LAWS/Columbia JC 35708 14. THE JOY OF FLYING
TONY WILLIAMS/Columbia JC 35705 15. TOUCH DOWN
BOB JAMES/Columbia/Tappan Zee JZ 35594 16. ANGIE
ANGELA BOFILL/Arista GRP GRP 5000 17. AWAKENING
NARADA MICHAEL WALDEN/Atlantic SD 19222 18. GROOVIN' YOU
HARVEY MASON/Arista AB 4227 19. CHAMPAGNE
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754 20. JEAN LUC PONTY: LIVE
Atlantic SD 19229 | <ol style="list-style-type: none"> 21. TOGETHER
McCOY TYNER/Milestone M 9087 (Fantasy) 22. ELECTRIC DREAMS
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785 23. GARDEN OF EDEN
PASSPORT/Atlantic SD 19233 24. RAMSEY
RAMSEY LEWIS/Columbia JC 35815 25. FEVER
ROY AYRES/Polydor PD 16204 26. THE THREE
Inner City 6007 27. LIVE AT THE BOTTOM LINE
PATTI AUSTIN/CTI 7086 28. STUFF IT
STUFF/Warner Bros. BSK 3269 29. TO TOUCH YOU AGAIN
JOHN TROPEA/Marlin 2222 (TK) 30. EXOTIC MYSTERIES
LONNIE LISTON SMITH/Columbia JC 35654 31. AN EVENING WITH HERBIE HANCOCK & CHICK COREA
Columbia PC 2 35663 32. MAKE YOUR MOVE
JOE THOMAS/LRC 9327 (TK) 33. CHILDREN OF SANCHEZ
CHUCK MANGIONE/A&M SP 6700 34. PATRICE
PATRICE RUSHEN/Elektra 6E 160 35. PAT METHENY GROUP
ECM 1 1114 (WB) 36. STROKIN'
RICHARD TEE/Columbia/Tappan Zee JC 35695 37. EQUINOX
RED GARLAND TRIO/Galaxy GXY 5115 (Fantasy) 38. SUPER MANN
HERBIE MANN/Atlantic SD 19221 39. CITY SLICKER
AURACLE/Chrysalis CHR 1210 40. BLACK SHEEP
HAMMER/Asylum 6E 173 |
|--|--|

Teamwork



Columbia artist **Herbie Hancock** recently teamed up with Epic's **Patti LaBelle** to host a radio program on **WWRL** in New York. Hancock has been touring in support of his lp, "Feets Don't Fail Me Now," and LaBelle's new album is "It's All Right With Me." Pictured at the station are, from left: **Herbie Hancock**; **Bob Low**, program director, **WWRL**; **Patti LaBelle**; **Mike Bernardo**, regional promotion marketing manager, **black music marketing, CBS Records**; and **Steve Manning**, spec. projects publicity, **BMM, CBS**.

Classical Retail Report

MAY 19, 1979

CLASSIC OF THE WEEK



PUCCHINI TOSCA

FRENI, PAVAROTTI, MILNES,
RESCIGNO

London

BEST SELLERS OF THE WEEK*

PUCCHINI: TOSCA—Freni, Pavarotti,
Milnes, Rescigno—London

ANNIE'S SONG—Galway—RCA

BEETHOVEN: SYMPHONY NO. 3—
Giulini—DG

BRITTEN: PETER GRIMES—Vickers,
Harper, Summers, Davis—Philips

MASSENET: CENDRILLON—Stade,
Gedda, Rudel—Columbia

NEW YEAR'S IN VIENNA—Boskovsky
—London Digital

PACHELBEL: KANON—Muenchinger—
London

VERDI: UN BALLO IN MASCHERA—
Caballe, Carreras, Davis—Philips

SAM GOODY/EAST COAST

ANNIE'S SONG—RCA

BEETHOVEN: COMPLETE SYMPHONIES—
Maazel—Columbia

CHOPIN: PIANO CONCERTO NO. 1—
Zimmerman, Giulini—DG

MASSENET: CENDRILLON—Columbia

NEW YEAR'S IN VIENNA—
London Digital

PACHELBEL: KANON—London

MOZART: FLUTE CONCERTOS—Rampal,
Stern—Columbia

STRAVINSKY: FIREBIRD—Telcar

TCHAIKOVSKY: VIOLIN CONCERTO—
Stern, Rostropovich—Columbia

VERDI: UN BALLO IN MASCHERA—
Philips

KING KAROL/NEW YORK

BRITTEN: PETER GRIMES—Philips

GERSHWIN: SONGS—Morris, Bolcom—
Nonesuch

GLASS: EINSTEIN ON THE BEACH—
Tomato

LEHAR: MERRY WIDOW—Sutherland,
Bonyng—London

MASSENET: CENDRILLON—Columbia

PUCCHINI: TOSCA—London

TOMITA: BERMUDA TRIANGLE—RCA

VERDI: UN BALLO IN MASCHERA—
Philips

KARAJAN CONDUCTS WAGNER—
Angel Sonic 45 Series

WEBERN: ORCHESTRAL WORKS—Boulez
—Columbia

RECORD WORLD/TSS/

NEW YORK

ANNIE'S SONG—RCA

LIONA BOYD ON GUITAR—Columbia

JULIAN BREAM, JOHN WILLIAMS, LIVE

—RCA

GLASS: EINSTEIN ON THE BEACH—
Tomato

KOTO FLUTE—Wilson—Angel

NEW YEAR'S IN VIENNA—
London Digital

PACHELBEL: KANON—London

PUCCHINI: TOSCA—London

KARAJAN CONDUCTS WAGNER—
Angel Sonic 45 Series

WEBERN: ORCHESTRAL WORKS—
Boulez—Columbia

DISCOUNT RECORDS/ WASHINGTON, D.C.

ANNIE'S SONG—RCA

BRITTEN: WAR REQUIEM—Britten—
London

GERSHWIN: SONGS—Morris, Bolcom—
Nonesuch

GLASS: EINSTEIN ON THE BEACH—
Tomato

HANDEL: WATER MUSIC—Harnoncourt—
Telefunken

MASSENET: CENDRILLON—Columbia

PACHELBEL: KANON—London

PUCCHINI: TOSCA—London

SATIE: MONOTONES—Lanchberry—
Angel

SCHUBERT: QUINTET—Melos Quartet,
Rostropovich—DG

ROSE DISCOUNT/CHICAGO

BEETHOVEN: SYMPHONY NO. 3—
Giulini—DG

BRITTEN: PETER GRIMES—Philips

BRUCKNER: SYMPHONY NO. 8—
Jochum—Angel

GERSHWIN: SONGS—Morris, Bolcom—
Nonesuch

GLASS: EINSTEIN ON THE BEACH—
Tomato

MAHLER: SYMPHONY NO. 6—Levine—
RCA

MASSENET: CENDRILLON—Columbia

NEW YEAR'S IN VIENNA—London

PUCCHINI: TOSCA—London

VERDI: UN BALLO IN MASCHERA—
Philips

TOWER RECORDS/ SAN FRANCISCO

**BEETHOVEN: PIANO SONATAS NOS. 13,
14, 16**—Ashkenazy—London

BRITTEN: PETER GRIMES—Philips

BRUCKNER: SYMPHONY NO. 8—
Jochum—Angel

HANDEL: ST. CECILIA'S ODE—
Harnoncourt—Telefunken

MASSENET: CENDRILLON—Columbia

NEW YEAR'S IN VIENNA—London

PACHELBEL: KANON—London

PUCCHINI: TOSCA—London

SHOSTAKOVICH: QUARTETS NOS. 9, 11—
Fitzwilliam Quartet—L'Oiseau Lyre

VERDI: UN BALLO IN MASCHERA—
Philips

* Best sellers are determined from the retail lists above, plus lists from the following stores: Korvettes/East Coast, Cutler's/New Haven, Record & Tape Collectors/Baltimore, Specs/Miami, Radio Doctors/Milwaukee, Cactus/Houston, Sound Warehouse/Dallas, Jeff's Classical/Tucson, Tower Records/Los Angeles, Odyssey/San Francisco and Tower Records/Seattle.

A French Cinderella

By SPEIGHT JENKINS

■ NEW YORK—In the search for 19th-century opera that can delight the jaded tastes of opera-goers not happy with contemporary fare but tired of a constant diet of the familiar, opera impresarios and prima donnas of the '70s have increasingly been drawn to the work of Jules Massenet. The French composer has a strange history, even in a peculiar art form. In his day—the last two decades of the 19th century and the first 14 years of this one—he was lionized to the degree that few musicians have ever been. No one hopefully considered him greater than Verdi who was then the old lion or more important than the recently deceased Wagner, but he was up there with the masters in popularity and in numbers of performances. With the advent of World War I, however, Massenet's star plummeted, and all that remained outside of France was the ever-youthful *Manon*.

Werther, with its succession of tenor arias, vaguely remained in German repertory, and Rudolf Bing brought it back to the Metropolitan for Franco Corelli, who looked the part even if he couldn't pronounce it or really sing it. Then Richard Bonyng interested Joan Sutherland in Massenet and works such as *Esclarmonde* and *Le Roi de Lahore* appeared. *Thais*, always associated in history with Mary Garden, came back for Beverly Sills. To some of us, none of these were very interesting, but now Columbia has come up with a Massenet opera that really hits the jackpot: *Cendrillon*.

The French version of Cinderella, faithful in almost every respect to the story American children know, *Cendrillon* brought out all the best qualities of Massenet. He was apparently captivated by the fancy, and the whole score glistens and shimmers. It also has the kind of melody that is heard all the way through *Manon* but in few others of his works. The sweet affection of father and daughter and the very character of Cinderella drew from Massenet some of his most moving and expressive music.

The music is gossamer—as fairy like as its story—and so could evaporate with the touch of a heavy hand or one that is not completely at home with the style of the composer, his way with orchestral color or the whole Gallic sensibility. Columbia fortunately turned to the maestro who

is my candidate for any and all Massenet operas, Julius Rudel. Just as it is a joy to sit back and listen to his *Manon* no matter who is singing, so his *Cendrillon* is spun silver. From first to last note it sounds right and convincing.

Von Stade

In her finest work on disc and at a performance level equal to Maestro Rudel's is his Cinderella, Frederica von Stade. Her grasp of French style and the language is well known, but the light, clear quality of her voice with just a touch of dusiness could have been designed by Massenet for the role. Miss von Stade is young and she sounds it on the record; she has the technical requirements of the role, which include, believe it or not, a high D; and she has more than enough weight for the rapturous love duets. It is a tour de force with many arias, and every one is more satisfying than the one before. She is supposed to do the role soon at the City Opera; until then we can enjoy her performance with Rudel's on disc.

There is one strange miscalculation: Massenet composed Prince Charming as a mezzo-soprano. For some reason it was decided that the public would not accept a trouser-role hero and gave it to a tenor. Did Strauss make a mistake when he cast Octavian for a mezzo that will be "corrected" by those "in the know?" The problem is obvious: composed for a woman, the role has a line too low ideally for a tenor to make his best effort, though Nicolai Gedda sings valiantly and with style.

As Cinderella's father Pandolfe—an attractive large-scale role—Jules Bastin has a supple, warm instrument and Jane Berbie is funny as the wicked stepmother. Ruth Welting could have more oomph as the Fairy Godmother, but her pitch is true and her style good. All in all it is one of the delights on records of this year, and deserves a long term as a Best Seller.

Stoll Joins Hush

■ NEW YORK — Hush Productions has announced the appointment of Rand Stoll to the newly created position of vice president of artist development for the New York-based management firm.

Anita Ward

(Continued from page 16)

changed the course of the album. The two heard "Ring My Bell" and thought that a disco mix should be done. Rivera took the song back into the studio, re-mixed it, and before the 12-inch was out, he was playing it in the Flamingo disco in New York City.

MCA Taps Two

■ LOS ANGELES — Santo Russo, vice president of product development for MCA Records, has announced the appointments of Harold Fein and Jerry Statler to the newly created positions of east coast regional product manager and mid-west regional product manager, respectively, for the label.

In their capacities as regional product managers, Fein and Statler, will be totally involved in the marketing of all MCA product and serve as coordinators for all label activities within their regions. They will also be the liaisons between MCA Distributing and the label in their markets.

Prior to joining MCA Records, Fein was northeast regional sales and marketing manager for 20th Century Fox Records, and Statler was branch manager for Pickwick/Detroit.

Six LPs from E/A

■ LOS ANGELES — Elektra/Asylum Records has announced the release of six lps on May 16.

The list includes: "Laminar Flow," Roy Orbison's debut on the label and his first in ten years; "Night," by the group of that name; "Near Perfect/Perfect," a live F/A debut from Martin Mull; "White Night," by Michael White; the self-titled debut of Chameleon; and "Knock The Walls Down," by guitarist Steve Kipner.

Atlantics on the Move



MCA recording group The Atlantics are currently performing their way home to Boston after having completed a 30-day concert tour with Roxy Music. While in Los Angeles they headlined at the Starwood. Congratulating the band backstage is Stan Layton (center), VP of marketing for MCA Records, flanked on the left by Atlantics' B. Wilkinson and Ray Boy Fernandes; and on the right, Atlantics' Bobby Marron and Tom Hauck.

From there the record caught quickly and spread south and west fast. So while the record was barely available in the stores and wasn't receiving airplay yet, it had become a hit in the clubs already. "This song was definitely broken in the clubs," said Knight.

After the record spread to disco markets across the country, it started receiving airplay in BOS and pop markets. Initially it was very strong in the south, Texas, California and New York. The song is now doing very well in pop markets in most of the major cities. According to Joseph, the only area where it hasn't completely broken is the mid-west. "But it will catch on there soon," he said.

Salsoul Restructures Disco Promotion Dept.

■ NEW YORK — In an effort to restructure Salsoul's disco promotion department, Joe Cayre, president of the Salsoul Record Corporation, has announced the appointment of Michel Parenteau as national director of disco promotion and Ellen Galloway as associate director, disco promotions.

Background

Parenteau has been with Salsoul Records for a year as assistant to Chuck Gregory, vice president of promotion. He will report directly to Joe Cayre, president, Salsoul Records.

Galloway has been with Salsoul's disco promotion department for nearly two years and will work closely with Parenteau to reorganize the department to be of more service to the disco market. Parenteau will be coordinating special projects with Galloway, who will also report to Joe Cayre.

Disco File

(Continued from page 30)

"Affair" and "Feed the Flame," Boyce now exudes a combination of personal modesty and professional ambition in detailing his experiences and goals. Among them: being applauded by members of the New York Philharmonic following the recording of the searing string arrangement to "Feed the Flame"; writing that song after seeing a fire-eater at New York's Paradise Garage; making the Prelude Records connection during the New York blackout of 1977. In addition, Boyce marveled at the empathy between himself and Moses Dillard, calling it "magical," and foresaw top-flight success for Lorraine Johnson, whom he does not hesitate to designate the new female pop star. Is it possible? Given the Dillard and Boyce track record and Johnson's already exciting style, we'd keep a good ear out for her and for all the future projects of this gifted team.

Black Music Report

(Continued from page 84)

King's lps in Russia. King said, "I didn't experience any racism on the Soviet tour, but on the other hand I didn't see any black Russians."

ARTIST UPDATE: Contemporary jazz flautist **Hubert Laws** recently stopped by RW to discuss his journey into "The Land Of Passion." This album marks a first for Hubert in that he composed lyrics for four out of the six tracks on the lp, co-produced by his saxophonist brother Ronnie Laws. In "The Land Of Passion"—Laws' third Columbia album—he tried to establish a unified flow, both musically and lyrically. All of the titles are derived from the title song; yet as a whole, says Laws, the lp doesn't tell a story, but instead relays a message. It goes something like this: in the "Land Of Passion" we'll have "Music Forever" in our own "Fantasy," listening to the sound of "Heartbeats," which is the "Key" to what "We Will Be." Hubert's talented family plays an important role in this album; **Ronnie, Eloise, Debra, Blanche** and **Johnnie** all contributed their musical impressions somewhere on Hubert's latest lp. As the musical pioneer in the family, Hubert is proud to have been able to inspire younger brother Ronnie, as well as the other Laws siblings, to find their individual musical talents . . .

Ariola artist **Amii Stewart** has emerged from her "new artist" tag to near star status in an amazingly short time. Her first American lp release, "Knock On Wood," has already been certified gold, within 14 weeks on the charts. Basically a newcomer to the recording scene, Amii made a break away from a career in dance, leaving the London company of "Bubbling Brown Sugar." Producers/songwriters **Barry Leng** and **Simon May** were impressed with Amii's talent, and launched her singing career with her debut British single, "You Really Touched My Heart"/"Closest Thing To Heaven." Actually, Amii has had less than one year of formal vocal training, but that hasn't limited her professional career. "I'm really enjoying what I'm doing," she says. "I'm a total artist, and I use all my experience of dance and theater in my music. I find disco to be very innovative: the rhythmic patterns are fabulous. The whole world was just waiting for something different."

Amii began her professional career at the age of 16, and has appeared in several American television specials, as well as a stint with a Washington D.C. repertory company and film work in "King Kong," "The Greatest," and the "Return of the Pink Panther." Most recently Amii was guest host on "The Midnight Special," and has appeared with "Merv Griffin," "Soul Train," "Dinah!" and "Soap Factory." Whether Amii is superstitious or not, her choice of **Eddie Floyd's** classic "Knock On Wood" brought good luck to her versatile and zooming career.

Motown artists **Billy Preston** and **Syretta** attended a luncheon held in their honor at The Bistro, a Beverly Hills restaurant. The duo promoted their latest collaboration on "Fastbreak," a film starring **Gabe Kaplan**, in which Billy and Syretta sing several songs together, including a disco tune, "Go For It."

Bootlegger Arrested

■ NEW YORK — Investigators from the Nassau County District Attorney's Racket Squad made the first arrest under a new state law in New York that makes it a crime to sell bootleg recordings of live concerts.

Barry Mlot, identified as the owner of Platterpuss Records and Tapes, 121 Cedarhurst Avenue, Cedarhurst, N.Y., was

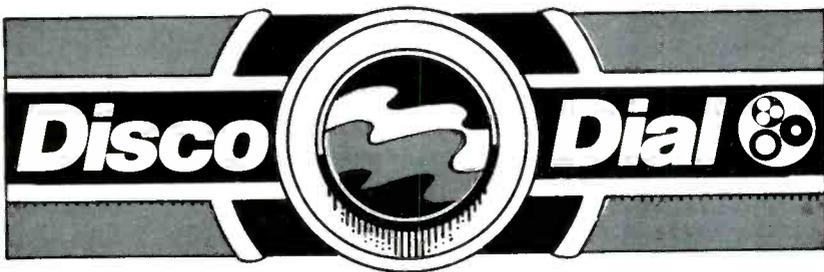
released on his own recognizance after his arraignment on four counts of selling bootleg recordings and one count of possession and offering those recordings for sale. A hearing was scheduled for June 13.

Authorities said more than 200 allegedly bootlegged record albums and a small quantity of singles were seized.

MK Hosts Reception



MK Productions recently hosted a cocktail reception at Manhattan's Trudy Heller's in order to introduce its east coast staff to various producers and radio executives. Pictured (from left) are: Maye James, Nouveau Monde Promotions; Pam Hall, WBLS Radio; Jimmy Simpson, producer; Michael Ellis, WKTU program director; Frank Floyd of Ralph McDonald's Writers; recording artist Ullanda McCullough; Tom Cossie, vice president of MK Productions; Bernie Drayton, producer for HEA Productions.



WBOS/Boston/ Jane Dunklee
#1 DISCO NIGHTS (ROCK FREAK)
 —GQ—Arista
Prime Movers: **AIN'T NO STOPPIN' US NOW**
 —McFadden & Whitehead
 —Phila Intl
MY BABY'S BABY—Liquid
 Gold—Parachute
RING MY BELL—Anita
 Ward—TK
Pick Hits: **BABY BABA BOOGIE**—Gap
 Band—Mercury
TRY A PIECE OF MY LOVE—
 Wild Cherry—Epic
UNDERCOVER LOVER—
 Debbie Jacobs—MCA

WCAU-FM/Philadelphia/ Roy Perry
#1 AIN'T NO STOPPIN' US NOW
 —McFadden & Whitehead
 —Phila Intl
Prime Movers: **HOT STUFF/BAD GIRLS/
 SUNSET PEOPLE/OUR LOVE**
 —Donna Summer—
 Casablanca (12" /lp cuts)
RING MY BELL—Anita
 Ward—TK
BOOGIE WONDERLAND—
 Earth, Wind & Fire With
 The Emotions—ARC/Col
Pick Hits: **TRY A PIECE OF MY LOVE**—
 Wild Cherry—Epic
DANCIN' AT THE DISCO—
 Lax—Prelude
H.A.P.P.Y. RADIO—Edwin
 Starr—20th Century Fox
 (single)

STUDIO 13/Orlando/ Steve Crumbley
#1 DO YOU WANNA PARTY—
 K.C. & The Sunshine
 Band—TK
Prime Movers: **ANYBODY WANNA PARTY**—
 Gloria Gaynor—Polydor
DON'T GIVE IT UP—Linda
 Clifford—Curton (lp cut)
**NO ROMANCE/KEEP ON
 DANCIN'**—Theo Vaness—
 Prelude
Pick Hits: **BOOGIE WONDERLAND**—
 Earth, Wind & Fire With
 The Emotions—ARC/Col
RING MY BELL—Anita Ward
 —TK
MUSIC BOX—Evelyn
 "Champaign" King—RCA
 All records played are 12" discs unless otherwise indicated.

WDRQ/Detroit/ Jim Ryan
#1 AIN'T NO STOPPIN' US NOW
 —McFadden & Whitehead
 —Phila Intl
Prime Movers: **HOT STUFF**—Donna
 Summer—Casablanca
RING MY BELL—Anita Ward
 —TK
Pick Hits: **CUBA**—Gibson Bros.—Mango
LOVE MAGIC—John Davis—
 Col
MUSIC IS MY WAY OF LIFE—
 Patti Labelle—Epic
RUNAWAY—Arpeggio—
 Polydor

KHFI/Austin/ Jack Starr
#1 DANCE WITH YOU—Carrie
 Lucas—Solar
Prime Movers: **HOT STUFF**—Donna Summer
 Casablanca
**EVERYBODY HERE MUST
 PARTY**—Direct Current—
 TEC
**NO ROMANCE/KEEP ON
 DANCIN'**—Theo Vaness—
 Prelude
Pick Hits: **HEAVEN MUST HAVE SENT
 YOU**—Bonnie Pointer—
 Motown
BODY STRONG—Sylvester—
 Fantasy (lp cut)
HIGH ON MAD MOUNTAIN—
 Mike Theodore Orch—
 Westbound

KIIS-FM/Los Angeles/ Sherman Cohen
**#1 HOT STUFF/BAD GIRLS/
 SUNSET PEOPLE**—Donna
 Summer—Casablanca
 (12" /lp cuts)
Prime Movers: **RING MY BELL**—Anita Ward
 —TK
LA BAMBA—Antonio
 Rodriguez—Buddah
**HEAVEN MUST HAVE SENT
 YOU**—Bonnie Pointer—
 Motown
Pick Hits: **BOOGIE WONDERLAND**—
 Earth, Wind & Fire With
 The Emotions—ARC/Col
CUBA—Gibson Bros.—Mango
**I JUST KEEP THINKING
 ABOUT YOU BABY**—Tata
 Vega—Motown

The Coast (Continued from page 24)

Fonda and Elliott Gould) and will air it May 22 at 10:00 p.m.

TOURING: Joan Armatrading's new tour, due to start in Victoria, B.C. on May 17, will include Little Feat's Richie Hayward on drums. All dates will be in Canada until the tour concludes in Boston, Washington and Philly on June 1, 2 and 3 respectively . . . Sister Sledge will be on tour with the Jacksons from May 16 through June 10 . . . Carillo, who are currently on the road with Bad Company, had a very bad time during their recent stop in Norman, Oklahoma: the band's equipment truck was stolen, with losses said to amount to \$40,000. The headliners offered Carillo the use of their equipment, but they chose the rental route instead . . . Couchois, whose new single is called "Do It In Darkness" (hey, sounds like a plan), will begin a mini-tour of several SoCal colleges in a couple of weeks. The band is managed by Jim Neuman, who also represents Gordon Lightfoot . . . Tenor sax giant Dexter Gordon will be playing the Roxy on June 13, a notable move from the strictly-jazz venues he usually favors. Although Gordon is most often identified with the New York jazz scene—either that or the European scene—he is actually from L.A.

RECORDING: Kenny Rankin is about to go into the studio to record his first album for Atlantic . . . The Gap Band will be taking time out from work on their new album (at L.A.'s Total Experience studios) to participate in WVON-Chicago's May 19 bike-a-thon; they'll be performing a free concert at the University of Chicago that same day . . . Disco maven Gino Soccio has certainly been busy lately: aside from making his own albums for the Warner/RFC label, he's also producing Britisher Ruby Winter's disco re-makes of classics by Otis Redding and others with help from the Muscle Shoals horns (all part of a European deal with K-Tel), and he handled the disco remix of the new Amazing Rhythm Aces single, Al Green's "Love and Happiness" . . . Karla Bonoff is at last finishing her second album this month in L.A., with Kenny Edwards producing again; no release date as of yet . . . Meanwhile, J. D. Souther has been signed by Columbia, with an album due in July . . . Barbra Streisand is one of the latest to hitch a ride on the disco train: the title song from her new film with Ryan O'Neal, "The Main Event" (the tune is called "Love is the Main Event"), was written by Paul "Last Dance" Jabara and produced by Bob Esty, whose recent credits include Cher's "Take Me Home" and the strings on the Beach Boys' disco-fied "Here Comes the Night" . . . Recording at Secret Sound in NY: the Afro-Cuban Band, Vicki Sue Robinson, Michael Shrieve and the Robert Klein Comedy Hour, with Gregg Allman, Dicky Betts and Bill Graham (??).

Hot Stuff



Big Tree recording group Hot were among the featured celebrities at the Operation PUSH (People United To Save Humanity) Excel-A-Thon held April 21 at Dodger Stadium in Los Angeles. Reverend Jesse Jackson, the head of Operation PUSH, said the purpose of the all-day event was to "recognize the 10,000 students throughout Los Angeles who have successfully adapted the hard work—respect for parents and teachers—character building—and discipline—of the PUSH for Excellence program." Hot, whose latest lp, "Strong Together," has just been released, chatted with Reverend Jackson about his goals of motivating and informing young people through the medium of entertainment. Shown at Dodger Stadium are, from left: Cathy Carson of Hot; actress Vernee Watson of TV's "Carter Country;" Jesse Jackson; and Gwen Owens and Juanita Curiel of Hot.

Jazzin' Up June!

BMA's Founders' Conference
 June 8-11, 1979—Philadelphia
 Info: (215) 545-8600

David Chackler Branches Out with Montage

By SAM SUTHERLAND

■ Now chief executive of his own Montage Records label, distributed by MCA, David Chackler is an independent production veteran whose career has been spent behind the scenes as much as in the spotlight: as a founding partner in Chalice Productions, Chackler anticipated the mid-'70s shift toward increased independent production through the development of multi-faceted company designed to find talent, record it, develop basic campaign guidelines and combine those strategies with publishing administration.



David Chackler

From its inception, Chalice covered a broad range of styles, starting with several signings via Trident Productions in London that saw the fledgling American company representing Queen here for publishing and initial label replacement, and, for Charlie, both publishing and production, as well as country (Rusty Weir), r&b (Shotgun) and broader-based pop-rock (Buckingham-Nicks, the duo that later helped carry Fleetwood Mac to the platinum level). In the following Dialogue, Chackler reviews the formation of his new label and the shift in manufacturer-producer relationships behind his decision to form that label.

Record World: Just to recap the basic structure behind Chalice, and how that company has influenced Montage, I'd like to start by exploring how you viewed your role there. In contrast to most independent production outlets at that time—the early '70s—you placed less of an emphasis on producing dates yourself than on putting whole packages together. Weren't you really more committed to an executive producer's role than that of the producer?

David Chackler: Yes. As a production company working in that sense, my name wasn't always in the forefront in the way that a Richard Perry or a Peter Asher would be. In that sense, I have to admit there was a tendency for some people to wonder just what it was I did.

RW: It's not a new function but in records, at least, it isn't as visible. In a sense, though, what you're talking about is almost the reverse of the film industry, where what you describe as executive production more closely resembles the producer's role.

Checkler: Exactly. The capacity that I've filled over the past several years is becoming more and more important, though, as the major companies in our business have narrowed to a smaller field. As the number of available labels shrinks, those labels are going to need to do product development deals, as the major movie companies have had to do. The industry's going to have to follow that trend.

RW: That's an interesting observation, given the usual tendency of music industry executives to dismiss analogies with other entertainment media. When I've sought such comparisons in the past, most people would simply argue that the record industry is unique, and the economic factors behind such a comparison don't apply.

Checkler: Bullshit. The record business isn't unique. When the movie industry shrunk up, to a few major studios, they had to go out and find executive producers to do development deals: 'You find the script, you find the director, you find the talent, and we'll finance it.' I know this is one of Bob Siner's theories, as a matter of fact.

The record business will have to do the same thing. It's what's been going on in the movie business for over five years, and we're headed in that same direction.

RW: Given that trend, you might have elected to set up another production firm along the lines of Chalice. Why did you choose to set up a label?

Checkler: It's not unrelated to that trend. My decision was based on the fact that the industry's shrinking itself up; it'll probably end up being around five or six major companies holding most of the market over the next 18 months. And if you're not going to be involved with one of those majors, or a major independent, then you're going to face a lot of problems.

RW: And, with this growth, you feel those majors will be unable to develop sufficient talent within their own organizational structure?

Checkler: No, they're going to have to go outside. However, I, at this point in my career, wanted the opportunity of controlling my own destiny with a label. And no matter how much you control as an independent production company, you get to the point where you'll always butt heads with the label over what ads should be placed where, which independent promo people should be put on in what markets, what needs to be done.

I felt it had reached the point where I wanted that additional control, and the only way I could get it was by settling down with one label and trying to build from there.

RW: You originally formed Montage via ABC. Did your prior experiences at Chalice give you added input in picking a label?

Checkler: We worked with almost all the labels over the five years we had with Chalice. Between publishing and production, I think there were probably very few that we didn't get involved with. For us, we'd had a high success ratio with ABC: going back to Bo Donaldson and The Heywoods, the first Rusty Weir album and Shotgun, we always worked really well with them.

RW: Just as your first Montage releases were ready, though, ABC was absorbed by MCA. What's been the outcome?

Checkler: The immediate takeover did cause a slight loss of time, and product flow in the market was interrupted due to the transition in distribution. But they've more than picked up the slack, and the ultimate outcome for us will be extremely positive, because branch distribution seems to be the way things are going now.

The market penetration should be much greater. We should be able to sell a lot more product. Plus, for us, MCA is an avenue into new areas, especially TV and films through Universal. It gives us the ability to work from a much broader base in terms of exposing talent. Then there's the videodisc, which I think is just incredible. It's simply the wave of the future.

RW: What about the transition itself in terms of ABC? Without asking you to bad rap a defunct company, were there problems before the takeover?

Checkler: The last several months there—the real final months, December, January and February—ABC did an incredible job, promoting and marketing the stuff that we had had out by The Keane Brothers and Moulin Rouge. I can't bad rap the dead, because they did an incredible job, and under the worst of circumstances.

The industry is shrinking itself up; it'll probably end up being around five or six major companies holding most of the market over the next 18 months.

RW: To return to the interest, how do you characterize some of the shifts in strategy from a production company stance to your new status as a label? Do you plan to focus on inhouse production, as before, or will you use outside producers?

Checkler: It will be done with independents, or with Stuart Allan Love, who was with me at Chalice and is now with Montage, or myself. It just depends on who fits the act. That's another benefit now: I no longer have to worry about whether I'm going to produce my act, or my inhouse people will.

Prior to this, we almost had to limit our scope to acts we could be actively involved with, at least from an executive production capacity. Now I can look for the best producer that's feasible for that act, and that's what we've done: The Keane Brothers were produced by David Foster and David Paich, Moulin Rouge by Michael Zager, and Richie Rome is producing Flower for us.

RW: Two of those first three projects are disco-oriented. Have you handled any down-the-middle disco acts before?

Checkler: Not really. But part of the trick to surviving in the music industry is being able to change.

RW: What's your view of that market?

Checkler: It's interesting. A lot of the labels attacked punk rock
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Michael Lippman

(Continued from page 24)

"Working with creative people is my biggest kick, and as good a time as I had at Arista, I simply didn't have the time or the means to do that."

While it is the performing artists in Lippman's stable (who also include Bernie Taupin and actor Adam Faith as well as Carmen, Manchester and Sayer) who are the most easily identifiable, it is his association with producers that constitutes what Lippman described as the "unique" aspect of his operation. "Producers to me are virtually the same as artists now," he contended, "although they have to be businessmen, too. They're the catalysts in the record business today, the integral ingredient that both artists and labels look for, and now they're being recognized for their input with comparable royalties."

Aside from Nevison (The Babys, Dave Mason, UFO), Alcock (Thin Lizzy, Commander Cody) and Courtney (Sayer), Lippman's producers include Harry Maslin (David Bowie, Manchester, the Bay City Rollers) and Richie Zito (a session musician now producing the Dukes for Warner Bros.), as well as occasional producers Taupin (the Hudson Brothers) and Carmen (the Euclid Beach Band). "I'm more of a business advisor than a manager as far as producers are concerned," Lippman said. "I will help them construct a deal, sort out the various artists that are offered to them and so on, a lot of which I learned at Arista, of course; and I'll deal with the record companies to make sure that a given producer's records are properly promoted and merchandised. But I also want to simply be a person that they can talk to and confide in when they need to." He added that although there is some mixing and matching between producer and artist clients—such as Courtney/Sayer or Maslin/Manchester — "I'll only put one of my artists together with one of my producers if it works. It has to make sense from an artistic standpoint."

In the cases of the artists themselves, Lippman looks for each to either build on his or her current successes (such as Manchester, who is enjoying "her biggest international success ever" on the strength of "Don't Cry Out Loud") or else regain the momentum that may have been lost from earlier in their careers. Eric Carmen, for example, "is one of the best melody writers I've ever been involved with," said Lippman, "but I feel he's an artist that needs

direction, which is something he hasn't had recently. I'm excited about working with him; I hope to inspire him to exceed the heights of his first album."

Sayer (who is co-managed by Adam Faith and Colin Berlin on a worldwide basis, while Lippman "looks after their interests in America") is another singer that Lippman hopes will finally establish a stature of major proportions here. "He's a superstar outside of the U.S., and he should be here, too," Lippman said. "I left Arista partly to devote more time to him." Sayer is currently in the studio with Courtney, who produced and co-wrote the singer's first two albums.

Taupin, best known for his frequent songwriting collaborations with Elton John and more recently Alice Cooper, is writing a film for Universal (co-produced with Leber and Krebs) based on

the Taupin-John classic "Good-bye Yellow Brick Road." There are also plans for Taupin to record another album as a singer, "but I think our direction will go more into films," Lippman said. "Bernie's songs can easily be translated into the film medium — they are very visual, very story-oriented."

Lippman, whose other involvements include co-production of a film based on the novel "The Man Who Killed Mick Jagger" and the development of a television special "based on disco music," said that he will only add to his 10-client roster "if someone comes along who is totally original and who I fall in love with. I think each of my clients is an original, and I believe in them all deeply. Artists are not commodities—I have to feel for them in order to best represent them."

NARAS To Hold Trustees Meeting

■ LOS ANGELES — The 26 national trustees of the Recording Academy (NARAS) will be convening for their annual meeting May 18-20 in Guadalajara, Mexico.

Included in the agenda will be the elections of national officers, including a new national president to succeed incumbent Bill Denny who, after serving two terms, has become ineligible for re-election; discussions of possible changes in the Grammy Awards categories and their voting procedures, as recommended by a recently-created awards category evaluation committee; a review of this year's Grammy Awards telecast and discussions about next year's show with executive producer Pierre Cossette, and discussion and approval of a budget for the forth-

Creative Workshop Sets Second Facility

■ NASHVILLE — Creative Workshop Studio is constructing a second facility, Creative II, in order to keep pace with the demand for studio time and provide more service to clients.

The facility will also be used to develop new artists and writers. The new building, located at 2806 Azalea Place here, will also house Buzz Cason Productions and Southern Writers Group, USA.

Innovations

Major innovations in the existing studio include a new automated Sphere console to be delivered in July and an additional 24 track machine to provide up to 48 tracks of recording.

coming year.

Also attending will be the national officers, legal counsel, members of the national executive staff and chapter presidents and/or executive directors from the academy's seven chapters.

Nine VPs at Pickwick

■ MINNEAPOLIS—Pickwick International has appointed nine executives as vice presidents.

Those appointed are Jack Bernstein, independent distribution; Richard Bibby, Pickwick Records; Roger Gouldstone, manufacturing; Don Johnson, merchandise procurement; James Lara, new business development; Frank Mascia, human resources; Eric Paulson, rack sales and services; Grover Sayre, retail real estate; and Thomas Worthen, field operations.

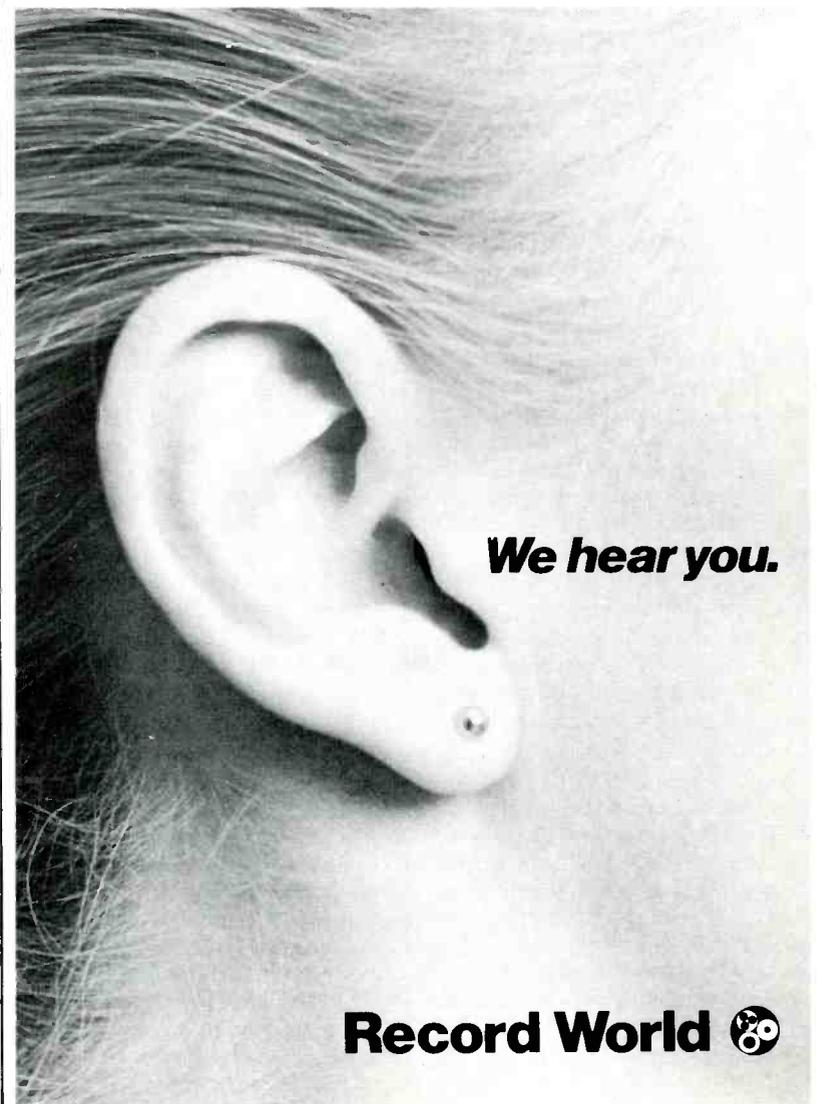
WB Names Russo Jazz Publicist

■ LOS ANGELES — Donna Russo has been named national jazz publicist for Warner Bros. Records, it was announced by Bob Merlis, director of national publicity for the label.

In her new position, Russo will be coordinating publicity activities for jazz and progressive artists on both Warner Bros. and the Warner Bros.-distributed ECM Records label. Her base of operations is the company's New York office.

Background

Russo has worked for Warner Bros. Records in various capacities for a period of eight years,



We hear you.

Record World 

Roxy Contests



Coinciding with the just-completed first leg of the 1979 U.S. tour by Atco recording group Roxy Music, a series of retail/radio contests were set up in support of their west coast performances. The promotion was tied in with the cover art for the group's current lp, "Manifesto," which features a "party" of mannequins. The Grand Prize in each contest was a full-size mannequin which was part of a Roxy Music display in the participating store in each city; it was later autographed by the members of the band backstage after their area concert. Also included in the Grand Prizes were tickets to the local Roxy show and backstage passes. Depending on the specific city, other prizes included Roxy Music albums and picture-discs, t-shirts and clothing (provided by an area store). Shown backstage after the Roxy Music concert at the Pasadena Civic Center are, from left: (Standing) Atlantic associate director of national AOR promotion Judy Libow, Ed Strait of E.G. Records, Atlantic west coast artist relations director Tony Mandick, local promotion rep Rock Allen Dibble, mannequin, Roxy's Paul Thompson, Roxy's Gary Tibbs, Atlantic vice president/west coast general manager Bob Greenberg, Jack Forsyth of Record World, Atco Records' Mardi Nehrbass, Roxy Music manager Mark Fenwick, Atlantic west coast publicity manager Kathy Acquaviva, Romaine Forsythe, Atlantic national publicity director Paul Cooper; (front) regional promotion director Barry Freeman, Roxy's Andy Mackay, Phil Manzanera, Dave Skinner & Bryan Ferry, and Roxy Music publicist Simon Puxley.

Coast Retailers and Gas Shortage

(Continued from page 76)

music mix, though, was Peter Chase of Gramophone in Sherman Oaks. With disco and vintage cast albums among the special items featured, the store still experienced little impact, due to its heavy walk-in traffic near area theatres and stores.

Free-standing stores on major thoroughfares were further aided when adjacent to open gas stations. Like Tower, the Big Ben's superstore on South La Brea Ave. in the central district wasn't severely hit, according to manager Warren Hill, who confirmed some losses but qualified them as "only a small percentage—maybe 10 percent, if that much, off regular sales figures."

The Big Ben's store benefits from its proximity to a general mall and consumer area, although the store itself is free-standing. Three nearby gas stations have also guaranteed plenty of drive-by traffic.

Jazz City's Latrelle Patterson also reported a sales dip for the weekend, but while the Florence avenue store is sited in a busy commercial district, she characterized Friday and Saturday tallies as "probably the worst days we've ever had. Everybody's used to using a car, and it's hard for folks to adjust . . . A lot of people simply didn't come out, because they were afraid to burn what little gas they had."

Sales were down around 45 percent on Saturday and Sunday, she added. One likely factor, she observed, was the store's traditional draw from a wide geographic area.

With a state-wide "odd-even" rationing plan being adopted by a number of major counties starting Wednesday (9), external factors affecting consumer traffic were still in flux at press time. But most retailers offered cautious optimism for the longer term, asserting that initial panic by L. A. residents conditioned to long drives will abate as drivers adapt to the plan.

Several respondents adhered to the view offered by Tower's Delaney, who felt that consumers will be more cautious in planning shopping trips, thus cutting down on impulse buys involving longer drives. "I think it might even help stores in mall locations in the long run," he added.

Meanwhile, Willie Clark, manager of Music Odyssey in West Los Angeles, summarized the hope of yet another contingent when he argued that the crunch will help retailers in the long run, simply by making their product that much more attractive to consumers who'll think twice about driving to a live show or movie when they can listen at home.

(Help in researching this story was provided by Laura Palmer.)

Retail Rap (Continued from page 78)

Records . . . **Mark Pucci**, national publicity director for Capricorn Records, told us that when recording artist **Billy Thorpe** ("Children of the Sun") did an in-store with Soundware-House/Dallas the response was so good that employees were buying copies of the album to be autographed by Thorpe. LP is number one there. And in support of the **Allman Brothers'** "Enlightened Rogues" album, a display contest open to all retailers in the northwest is being held May 7 through May 25. First prize will be a trip to either Milwaukee or Denver to see the Brothers in concert. Second prize will be a hand-made stained glass version of the album cover. Third prize (there will be 10) will be sets of **Allman Brothers** catalogue. For further information, contact either **Ed Person** (Capricorn), **Jerry Kopecky** or **Thure Gray** (both of Polygram) at the Seattle Polygram branch . . . **John Valant**, Father's & Sun's (One stop which, among others, handles the Karma chain) alerted us to a 45 accountwide display contest which gave \$500 to display store winner and \$500 cash to customers who won drawing in support of Arista recording artists Tycoon. Winners to be decided by Arista.

ANGRY SAMOANS VISIT RHINO: Rhino Records, one of LA's local specialty record havens, opened their doors Sunday night (6) to 100 people who crowded together in the 1000 square foot store to hear new wave band the "Angry Samoans." Owner **Steve Farber** called it a success. Farber also made mention of a very special contest which Rhino Records is now running. While he would prefer that entrants come into the store, if you are planning on designing a creation and you live in Norfolk, Va., it's a little far to drive . . . so mail it if you will. Rhino Records is searching for a logo, two color maximum, that they can use on their customer bags. Farber said he "welcomes all entries from starving artists." The winner will receive \$100 worth of records. Rhino is not dropping their present logo, they are just looking for a new design for the bags. "A tradition since 1976," Rhino is located just outside Westwood Village in Los Angeles . . .

BUT HOW DO THEY HOLD THE PENS? In addition to their regular weekly syndicated series, new Atlantic signings **The Muppets** will be the stars of the CBS-TV special "The Muppets Go to Hollywood" airing May 14. Atlantic will be releasing the soundtrack from the feature.

SUNDAY, MAY 13, 1979: Happy Mother's Day.

Q'S: **Ned Berndt** of Q's/Florida reports that 12" sales have really taken off. They are up over 300 percent. In the Ft. Lauderdale store, they have created a special disco area in the front of the store with the full effects planned . . . mirror ball, mirrors, the works.

OUT AND ABOUT: Caught **Robben Ford** (Elektra) at the Roxy (4/26) with a sensational unsigned female artist named **Tommie Lee Bradley**. Ford, along with his backup group played his heart out to an audience that was ready for more. Opening act, Tommie Lee Bradley, may need just a few arrangement changes, but her rendition of the **Billy Payne/Bradley** collaboration "Don't Give Up On Love", more
(Continued on page 101)

ASCAP Greet Russian Composers



ASCAP president Stanley Adams (middle) is pictured greeting visiting Russian composers Boris Terentyev (left) and Gederts Ramans. ASCAP hosted a luncheon for the Russians who are here on an International Visitors' Grant from the U.S. International Communication Agency under its Educational and Cultural Exchange Program.

New York, N.Y.

(Continued from page 85)

\$2.50 for "balcony" seats. According to a reliable source, all live broadcasts emanating from the festival this year will be heard over WPIX, rather than WNEW, the reason being, says the source, "Dr. Pepper decided to go with the ratings."

PAUL KANTNER was in New York last week on business ahead of the **Jefferson Starship's** next studio venture, an album Kantner claims will represent a "radical departure" from other Starship recordings. **Ron Nevison** will produce, **Mickey Thomas** will be helping out on vocals, and Kantner is optimistic that **Grace Slick** can be enlisted to sing a few tunes as well. Before returning to San Francisco, Kantner also dropped strong hints regarding an appearance by the Starship at the Bottom Line upon the completion of the album.

MEMO TO JAMES ISAACS: The crafty Cuban will make a comeback. Bet on it. And because of a discovery you made in the wilds of Lafayette, Louisiana, and Austin, Texas, RW's "**Ol' Ragarm**" and **Billy Bob Skinner** are offering a hefty reward to the person who can deposit two bottles of XXX Beer on their desks.

SOFTBALL NEWS: The Record World Flashmakers made it a club record five in a row last week by adding wins over Morty Wax and hated arch-rivals Queens Litho to a sparkling 6-1 season record. In the Morty Wax game, RW broke through for 15 runs in the first inning and held on for a 35-9 win, with gimp-legged **Andy Belth**, RW's third starter, going all the way for the win. The highlight of the game would have to be **John Kostick's** towering drive over the centerfield wall late in the game, a blast which easily cleared the 450-foot marker of Kostick's mind. RW then staked Queens Litho to a 1-0 lead but came back to notch a 12-5 win on the strength of timely hitting, outstanding defense and superb pitching by last year's Rookie of the Year "**Easy Ed**" "**The Goose**" **Levine**. In this year's rookie race, hot-hitting **Miami Steve Van Zandt** is making a strong bid to unseat the pre-season odds-on favorite **Mike Shalett** for Rookie of the Year honors, although the equally hot-hitting Shalett holds a narrow lead by virtue of having been hit in the knee by a pitch in the Queens Litho game and having said pitch called a strike by the umpire, who also happened to be a member of the RW team. Shalett responded with a low-flying line drive over the umpire's head and remarked, "I was trying to part what little hair he has left." The umpire shall remain nameless.

JOCKEY SHORTS: **Graham Parker** will be the first act to play the Copacabana's new rock room when it opens May 14 . . . an elaborate **David Bowie** promotional film, featuring three songs from Bowie's new album, "The Lodger," will wend its way through 10 American cities in advance of the lp's official release. Bowie himself is thinking of accompanying the film to New York and Los Angeles. In three vignettes, the Thin White Duke is seen acting out the story lines of "DJ," "Boys Keep Swinging" and "Look Back In Anger" . . . Capricorn has signed **Priscilla Coolidge-Jones**, Rita's sister. Her label debut, produced by her husband **Booker T. Jones**, ships May 24. Other May releases from Capricorn: **Delbert McClinton's** "Second Wind" and the **Cooper Brothers'** "Pitfalls Of The Ballroom" . . . Atlantic recording group **Carillo**, on the first leg of its tour with **Bad Company**, had its fully-loaded equipment truck stolen one morning. Among the missing items: **Frank Carillo's** 1964 custom-designed Les Paul guitar valued at \$1000. Total value of the stolen equipment: \$40,000. The members of Bod Company filled the breach by offering to lend their instruments to the stricken band . . . "Sweet Main Street," a new musical based on the songs and poems of **Carol Hall**, composer of the "Best Little Whorehouse in Texas" score, opens May 17 at Playwrights Horizons . . . **Hall and Oates** recording at the Hit Factory with **David Foster** producing . . . memo to Miami Steve: the **Allman Brothers'** **Butch Trucks** bet \$50 on **General Assembly** to place in the Kentucky Derby and tripled his investment . . . **Dinah Shore's** May 18 "Hitmakers Show" will feature **Clive Davis** and **Charlie Pride** . . . the **Alessi** brothers are doing the background vocals (uncredited) on **Barbra Streisand's** next album, the soundtrack from her movie "The Main Event" . . . **Rouge** is at the Hit Factory doing background vocals on **Ellen Shipley's** debut album . . . **Frankie Valli** is working on his new album at the H&L Recording Studios in Englewood Cliffs, New Jersey . . . **Cory Daye**, late of the **Savannah Band**, has a solo album coming out in June. **Sandy Linzer** produced . . . **Norton Buffalo**, who makes his film debut with **Bette Midler** in "The Rose," which is due for release later this year, has been signed for a part in **Michael Cimino's** new film, "Heaven's Gate." Written and directed by Cimino, the film stars **Kris Kristofferson**, **Christopher Walken** and **Jeff Bridges** and is set in the American West in the 1880's . . . Manager **John Doumanian** makes his second appearance in a **Woody Allen** film in "Manhattan," wherein he plays the part of Porsche salesman. Doumanian was also in "Annie Hall."

Cover Story:

Instant Funk Meets Instant Success

■ The rise of Instant Funk (Salsoul) to prominence in the soul field (as well as a solid Top 20 pop placement) has been a fast surge but off a solid foundation. In 1977, after six years as backup band and/or recording musicians for the multi-talented **Bunny Sigler**, as well as with performers **Evelyn "Champagne" King**, **Lou Rawls**, the **O'Jays**, the **Salsoul Orchestra** and a host of others, the group began to emerge as one of the pre-eminent self-contained bands in the funk field.

Since the beginning of this year, Instant Funk has used that healthy beginning to take them to the Top of the BOS chart with the #1 single "I Got My Mind Made Up (You Can Get It Girl)." The record also placed in the Top 20 on the RW Singles Chart and their corresponding album has been in the Top segment of the Black Orientated Album chart for a number of weeks.

Starting off their career in the music business as members of TNJ, they signed with the Philadelphia International label TSOP in 1972. The first album, "Get Down With the Philly Jump," and single by the same title, gave them immediate r&b chart action. However, TNJ disbanded after two years. Trenton-based guitarist **Kim Miller**, drummer **Scotty**

Miller and bassist **Raymond Earl** remained together, eventually meeting and working with **Bunny Sigler**. Shortly after that encounter, with the addition of pianist **Dennis Richardson** and conga player **Charles Williams**, the players became Instant Funk, named for the style they created for themselves. The latest additions to the band have been **James Carmichael**, percussion/lead vocals; **Larry Davis**, trumpet; **Johnny Onderline**, tenor and alto saxophones; **Eric Huff**, ex-member of the **Ritchie Family** band, trombone, and **George Bell**, formerly of the **Village People**, guitar.

Appeal Expands

After gaining recognition as **Sigler's** strongly funk-based band, the producer signed the group to **Bundino Productions** and the resulting **Salsoul Records** contract. Their recent #1 single was produced by **Sigler** and co-written by **Kim** and **Scotty Miller** and **Raymond Earl**.

While the funk sound is becoming more and more popular as new groups emerge, Instant Funk's appeal is based on a fine blend of the funk and the slickest traditional r&b sounds. The group, in collaboration with **Bunny Sigler**, has made strong inroads into making their own unique mark on contemporary music.



Chrysalis recording artists **Pere Ubu** recently appeared in New York at **Hurrah's** during their recent tour in support of their latest lp, "Dub Housing." Pictured from left are: **Terry Ellis**, president of Chrysalis Records; **Frank Infante** of **Blondie**; **Mark Kostura**, **Pere Ubu** road crew; **Alan Ravenstine**, saxophonist and keyboardist for **Pere Ubu**; **David Thomas**, vocalist, **Pere Ubu**; **Jeff Aldrich**, manager, east coast a&r; **Tony Maimone**, bassist and keyboardist, **Pere Ubu**; **Roger Watson**, national a&r director; **Tom Herman**, guitarist for **Pere Ubu**; **Jim Fouratt**, owner of **Hurrah's**; **Freddie Salzberg**, manager, east coast publicity.

E/A Taps Blair

■ **LOS ANGELES** — **Janice Blair** has been named assistant advertising director for **Elektra/Asylum Records**, it was announced by **Randy Edwards**, E/A advertising and merchandising director.

In her newly created post, **Blair** will assist **Edwards** in all areas of the label's national advertising. She was formerly director of advertising and merchandising for **Janus Records** in **Los Angeles**.

EMI Group Lowers 1979 Fiscal Forecast

■ LONDON — The EMI group last week announced that its record business sales volume throughout the world has fallen "substantially below expectations" in the second half of its fiscal year, which will end June 30.

Several important releases will be held back until after the end of June, although the company did not give details of product affected. It is understood that major titles already announced will not be affected.

Another contributory factor, according to an EMI statement, is that the projected profitability of United Artists Records, acquired by EMI in February, is not expected to be achieved until next year.

In March, when its July to December '78 figures were announced, EMI stated that the outlook for the group as a whole "continued to be uncertain" in the second half. Music results are still difficult to predict, last week's statement continued, due to the deterioration in music operations, but pre-tax results for the group as a whole are likely to show a loss for the second half, although not for the full fiscal year. The first half, apart from slumping medical electronic sales, showed a profit of 20 million pounds.

Declining profits in the U.S., also reported by CBS and WCI recently, are a major cause of
(Continued on page 95)

Bee Gees Win Four Novello Awards

By VAL FALLOON

■ LONDON—The Bee Gees have four categories in the prestigious Ivor Novello Awards for 1978. These awards, considered the Oscars of the music business here, are presented by the Songwriters' Guild of Great Britain. Selection is by various methods with best selling titles obviously chosen from certified sales and performance figures.

"Baker Street" Wins

The first two categories—best song (musically and lyrically) and best pop song—are chosen by postal vote (all Guild members), and both were won by Gerry Rafferty's "Baker Street."

A panel of judges from radio, the press, songwriters and artists chose remaining categories, which included best film score ("The Silent Witness" by Alan Hopshaw); Best Radio or TV

theme ("Lillie" by Joseph Horowitz); Best Film Song ("Bright Eyes" by Mike Batt); Outstanding British Lyric ("The Man With The Child In His Eyes" by Kate Bush); and Best Instrumental ("Song For Guy" by Elton John).

The Bee Gees won the International Hit of the Year ("Stayin' Alive"), Most Performed Song ("Night Fever"), and Best Selling Record ("Night Fever"), plus the Best Songwriters award.

Special awards went to George Martin (Outstanding Service to British Music), the Electric Light Orchestra (Contribution to British Music), and Victor Knight (ex-General Secretary of the Guild) for Services to British Songwriting.

The Best Musical Score was "Evita," by Andrew Lloyd Webber and Tim Rice.

Silver Smith



At a special dinner in Cologne recently, Charles Levison, managing director of Arista U.K., presented the Patti Smith Group with their first ever silver disc, for sales of their "Easter" LP in the U.K. Pictured from left are Levison, Patti Smith and Lenny Kaye of the Patti Smith Group.

England

By VAL FALLOON

■ LONDON—Gerry Oord, coordinator of the IFPI international piracy fund, is due back in London this week after a jet tour half way round the world, and news is expected of more contributions to the fund which was launched at MIDEM this year. Oord has visited the U.S., Canada, Germany, Greece, Belgium and Holland, among others and his case to publishers, artists songwriters and others connected with the music business. Results of his whirlwind tour will not be known till later this month but will hopefully show that the international music business is taking the piracy threat seriously.

NO STOPPING IMPORTS: **McFadden and Whitehead's** "Ain't No Stoppin'" becomes the first import single to top the record business disco chart. It will be on release from CBS here this week. The import pattern has been up and down here with several such discs selling well before U.K. release then a spate of local releases to beat imports. Of late more companies have held back to await reaction to an American hit. This makes the importers and one-stops happy as they spend heavily on foreign product now that majors have stopped discounts to one-stops . . . **Beggars Banquet**, an independent, releases its first picture disc this week, "Our Friends Electric" by the **Tubeway Army** . . . **Shaken**, the band formed by three ex-**Rezillos**, release a four track ep on Sire on June 1 . . . **Raydio's** new Ariola single "You Can't Change That" comes in clear vinyl . . . **Charisma Records** has signed 50-year-old guitarist **Link Wray** and the single "It's All Over Now, Baby Blue" comes in, yes, blue vinyl . . . **Barclay Records** has just released a twelve-inch single containing former **Sex Pistols Sid Vicious'** only solo tracks, "My Way," "Something Else" and "C'mon Everybody" . . . The label for the **Clash** ep "Cost of Living" was originally to have featured a twenty-pound note but permission could not be obtained from the bank of England . . . **Motown U.K.** launches its first mid-price series announced earlier this year, under the title "From The Vaults," with a compilation of previously-unreleased early sixties material . . . **RCA** artist **Bonnie Tyler** will make her movie debut singing the title from "The World Is Full Of Married Men" while **Abba's Frida** makes her straight acting debut as a forlorn wife in "Walk On Water If You Can," currently being filmed in Spain . . . And **Art Garfunkel** in the U.K. to continue filming "Illusions" . . . **Tina Turner** stars in what is claimed to be the U.K.'s first video cassette recording aimed at the domestic market. Produced by VCL, Europe's largest independent software distributor, the video cassette will be manufactured in three formats with prices ranging from 20 pounds to almost 40 pounds (long play). Another 30-minute video may be released later this year.

SIGNINGS: **Gem Records** has signed U.K. subs with a single, "Stranglehold," out on June 1 to coincide with the "Punk" band's tour. Their last single, "C I D" on City Records, sold 30,000 via independent distribution and crept into the charts. **Gem** also pinning its hopes on **Patrick Hernandez's** "Born To Be Alive," the **Aquarius Records** disco title that has been a European smash and is released through **CBS** in the states. These, along with another European smash maker **Eddie Howells**, will make up **Gem's** first releases here. The label, an offshoot of **Arcade** was launched in January . . . **Magnet Records** has signed **Alias**, a new band managed by **Darts** manager **Bob England**. **Darts** have brought **Magnet** a great deal of success here in the last year or two . . . **RMO Music** has signed new band **Axis Point** with first lp out on **RCA** in August here. It is on release now in Germany and Canada. **RMO** will also handle **Jigsaw Music** and **Aura Music** . . . **RCA** has signed U.K. independent **Charly Records** for **Apan**. Twenty **Charly/Affinity** lps will be released there per year . . . **Magnet** has signed with **RPM South Africa**, a deal which gives the company label identity there. First release will be the **Chris Rea** hit "Diamonds" . . . **Ken Evans**, formerly MD of the now defunct **Anchor Records** is joining **BBC's** radio 2 as a freelance producer.

ONE-STOP CASUALTY: **Rock Bottom**, the London one-stop which called in the official receiver to sort out its problems in February has finally closed down. The directors had hoped to carry on trading under another name but at the weekend its remaining product was sold off. Other branches of the firm, such as mail order, stay in busi-

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Chappell Inks Frank Mills



Frank Mills, composer/pianist for the #1 Polydor single "Music Box Dancer," has signed a publishing agreement with Chappell Music-Canada covering his future compositions for the territories of the United States and Canada. This follows his agreement with Chappell in the U.S. for both his current single and album. A Canadian, Mills initiated his Chappell agreement with Jerry Renewych, manager of Chappell-Canada. Shown above in the Chappell-New York conference room are (from left): Chappell president Irwin Robinson, Frank Mills and Chappell senior vice president Irwin Schuster.

Musexpo Reports Heavy Re-Booking

■ NEW YORK—As of April 30, 1979, over 85 percent of last year participants have already re-booked their office/booth space and registrations at the forthcoming Musexpo '79, to be held in Miami Beach, Florida.

In addition, Roddy S. Shashoua, Musexpo president, has announced that several other companies participating for the first time have also firmed up their bookings at this year's Musexpo.

In particular, the markets of Greece and Portugal will be represented for the first time.

UNICEF Concert LP

(Continued from page 6)

sales. Neither the amount of the advance nor the royalty percentage was revealed. Music publishing administration of songs contributed to UNICEF will be handled by Chappell as a pure collection deal.

"This project is the Polygram group's contribution to the UNICEF Year of the Child," Litza said.

The final mix of the album was supervised by Rick Stevens, Polydor a&r vice president, and engineer Larry Brown.

England

(Continued from page 94)

ness. Trading profitability and lack of discounts from the majors were blamed . . . With 23 TV albums scheduled for May, some dealers are now complaining that greatest hits compilations are killing off back catalogue sales. Others report that the renewed success of artists formerly tagged "new wave" is bringing in new buyers for their old product . . . Following the success of **Bob Marley And The Wailers'** Japanese tour last month, **Third World** is to debut in Japan with a six-date tour. The Wailers also took on Australia last year, and the band also played Hawaii last week . . . WEA putting marketing muscle behind the **Liner** debut lp "Liner," the first British group produced by **Arif Mardin** since the **Bee Gees** . . . Companies are still waiting to see what the Tories will do to tax on luxury goods before committing themselves to excitement or depression. Most expect disc prices to go up but many hope that the promised reduced personal tax, giving people more disposable income, will bring buyers back into the record shops. The general reaction in the business is pro-Tory.

EMI Forecast

(Continued from page 94)

the downturn in EMI's business, but as Leslie Hill, EMI's U.K. group music director, points out, economic problems all over Europe have meant that people in general have had less available income for record purchases. He cited Scandinavia as a problem area and commented that no country round the world has reported booming sales.

Although, in the long term, digital records and the video-disc might stimulate sales, no one in the U.K. was expecting a boom year in 1979. U.K. companies are now feeling the pinch, but it is anticipated that '78 retail levels will be retained while profits will be lower than last year, an indication that companies are having to spend more money on promotion to get the same results. Television in particular continues to dominate here, although this week's number one U.K. album, Thin Lizzy's "Black Rose," is the first non-TV-advertised chart-topper for some time. EMI itself, now into its 18th TV campaign, this week launches its first compilation taken from product released by its licensed repertoire division, with a rate-card expenditure of 20,000 pounds.

England's Top 25

Singles

- 1 BRIGHT EYES ART GARFUNKEL/CBS
- 2 POP MUSIK M/MCA
- 3 SOME GIRLS RACEY/RAK
- 4 HOORAY HOORAY IT'S A HOLI-HOLIDAY BONEY M/Atlantic/Hansa
- 5 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic
- 6 THE LOGICAL SONG SUPERTRAMP/A&M
- 7 GOODNIGHT TONIGHT WINGS/Parlophone
- 8 KNOCK ON WOOD AMII STEWART/Atlantic
- 9 DOES YOUR MOTHER KNOW ABBA/Epic
- 10 COOL FOR CATS SQUEEZE/A&M
- 11 HALLELUJAH MILK & HONEY/Polydor
- 12 REUNITED PEACHES & HERB/Polydor
- 13 BANANA SPLITS (THE TRA LA SONG) DICKIES/A&M
- 14 I DON'T WANT TO LOSE YOU KANDIDATE/RAK
- 15 ONE WAY TICKET ERUPTION/Atlantic/Hansa
- 16 LOVE YOU INSIDE OUT BEE GEES/RSO
- 17 THE RUNNER THREE DEGREES/Ariola
- 18 PARISIENNE WALKWAYS GARY MOORE/MCA
- 19 ROXANNE POLICE/A&M
- 20 BOYS KEEP SWINGING DAVID BOWIE/RCA
- 21 SILLY THING SEX PISTOLS/Virgin
- 22 HAVEN'T STOPPED DANCING YET GONZALEZ/Sidewalk
- 23 JIMMY JIMMY UNDERTONES/Sire
- 24 NICE LEGS SHAME ABOUT THE FACE MONKS/Carrere
- 25 DANCE AWAY ROXY MUSIC/Polydor

Albums

- 1 BLACK ROSE THIN LIZZY/Vertigo
- 2 THE VERY BEST OF LEO SAYER/Chrysalis
- 3 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 4 COUNTRY LIFE VARIOUS/EMI
- 5 FATE FOR BREAKFAST ART GARFUNKEL/CBS
- 6 DIRE STRAITS DIRE STRAITS/Vertigo
- 7 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 8 SPIRITS HAVING FLOWN BEE GEES/RSO
- 9 GREATEST HITS VOL. 2 BARBRA STREISAND/CBS
- 10 PARALLEL LINES BLONDIE/Chrysalis
- 11 C'EST CHIC CHIC/Atlantic
- 12 LIONHEART KATE BUSH/EMI
- 13 MANILOW MAGIC BARRY MANILOW/Arista
- 14 HI-ENERGY VARIOUS/K-Tel
- 15 A COLLECTION OF THEIR 20 GREATEST THREE DEGREES/CBS
- 16 ARMED FORCES ELVIS COSTELLO/Radar
- 17 THE GREAT ROCK & ROLL SWINDLE SEX PISTOLS/Virgin
- 18 FEEL NO FRET AVERAGE WHITE BAND/RCA
- 19 OUTLANDOS D'AMOUR POLICE/A&M
- 20 THE KICK INSIDE KATE BUSH/EMI
- 21 MANIFESTO ROXY MUSIC/Polydor
- 22 WINGS GREATEST WINGS/EMI
- 23 BAT OUT OF HELL MEATLOAF/Epic
- 24 OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA/Jet
- 25 GO WEST VILLAGE PEOPLE/Mercury

(Courtesy: Record Business)

Dialogue

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with a vengeance, when that came along; they saw it almost as an alternative form of music, where they wouldn't have to rely as much on radio to break the product. God knows the record business has been looking for an alternative scene for years, and they attacked punk rock at that level, because of the initial audience response. Some of those acts did break, but only the ones with real strong song content: The strong groups, with strong material, are the ones who've made it, while those that had nothing more than that rough-and-tumble image didn't.

But disco, whether they liked it or not, really is the alternative music they've been looking for for years. With a disco album, you can sell anywhere from 300,000 to 500,000 albums without a radio station on it, just off the discs alone. And I think that will probably get bigger as the disco marketplace expands.

The research I did before getting into the field showed that almost 80 percent of the business at that time was done in that northeast corridor of the U.S.—New York, Philadelphia, Baltimore, Washington, Miami, Boston.

I think we're only just starting to see the penetration of the disco business. It's definitely a viable form of music. It's the first truly international music: you can make a disco album and it can be a monster in France, even if it never sells here. From a strictly monetary standpoint, it's one of the best areas to be in.

On the other hand, you can make a great rock'n'roll album here, and go platinum with it, but there's no way to translate that into sales there. 90 percent of the time, you can't guarantee a hit rock'n'roll album here will be one overseas. That's practically reversed in disco; they're anxious to hear what's coming out of here in the disco field.

RW: You'll still remain involved with mass appeal pop and rock, though?

Chackler: Absolutely. That's always been our strongest point in the past. The Keane Brothers, the first act we released, is the kind of act with the potential to cross over a wide range of demographics. A strong English rock band is another priority; we had a lot of success with Queen in the early stages of their career, and, of course, with Charlie.

RW: How is Montage being structured operationally? Will you rely

on the distributing label's promotion staff, for example, or will you go to independent promo reps as well?

Chackler: Independent promotion we'll have to control ourselves. It's almost a necessity. We'll be putting on our own independents as the need arises, with our own national coordination from here. We will work in complete conjunction with MCA, though.

RW: What about roster size?

Chackler: I'm going to try to keep a small operation, keying in on from five to seven acts a year. We originally signed a deal to handle three acts a year; later, we added a goal of about four disco-oriented projects a year to that. In a given year, we expect to have a disco thrust of three or four acts, and one or two strong rock acts.

RW: What about operational size, apart from promotion reps hired independently? Do you foresee opening other offices?

Chackler: I would hope to have a New York office, and I also hope to have an office in Europe. What I foresee the label being is hard to say, in terms of staff growth. I want it to represent a good strong base in the pop field, and definitely help MCA in that sense. But while I want to see it grow, I don't want to see it grow too big; I wouldn't want to see a staff of much more than 10 or 11 people maximum, just as I'd like to keep my roster as small as possible.

Now what inevitably happens—and it happens to every label, no matter what they say when they start out—is after you sign four or five acts, contractual commitments start to interfere with creative decisions. You must release a second album, or there's something else you're obligated to do. I'm sure we'll be prone to some of those same problems, but I want to keep it to a minimum.

RW: Again, contrasting the independent production context with the label situation, does that transition increase or diminish those obstacles in terms of taking you out of the creative process itself? Given your stated emphasis on providing attention to your acts, in other words, will you be able to devote as much attention to those acts?

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Oaks in Houston



Following an appearance at the Houston Livestock Show and Rodeo recently, the Oak Ridge Boys were joined backstage by KIKK music director Joe Ladd for congratulations. Pictured from left are Duane Allen, Dee Allen (his son), Bill Golden, Joe Bonsall, MCA national promotion field manager Tony Tamburrano, Ladd, and Richard Sterban.

Muscle Shoals

MUSIC ASSOCIATION
Second Annual
Records and Producers
Seminar

Agenda Joe Wheeler State Park Lodge

Wed., May 16	3:15 pm - 4:30 pm
2:00 pm	Panel discussion—"Distribution
MSMA registration desk opens—	Conglomerates: Centralized
Lobby	Power & the Independent
3:00 - 4:30 pm	Producer"
"Recent Advances in Audio	4:45 pm - 7:30 pm
Technology"—convention	Boat Cruise or Bus Tour of
room	Major Studios. Board Boats
4:35 pm	at Dock and Bus at Main
General MSMA membership	Door of Lodge.
meeting	7:30 pm
6:00 - 7:30 pm	Old Fashioned Southern Style
Cocktail party—River Room	Fish Fry—Entertainment
(entertainment follows at	Follows at Poolside.
poolside)	
8:00 pm	Fri., May 18
Hospitality suites open	9:00 am - 11:30 am
Thu., May 17	Sixth session—Panel Discussion
9:00 am - 10:20 am	1:00 pm
"Copyright Services" session—	Golf, Tennis & Fishing
Convention room	Tournaments
10:30 am - 12:00 noon	2:00 pm - 3:15 pm
Video presentations—"Video	Cocktail Party & Film Preview—
Welcome To Muscle Shoals"	Convention Room—Broadway
"Selling Your Acts with Video"	Musical "Dear Anyone."
"Selling Your Company with	3:30 pm
Video"	Video Film "Sounds From the
Noon	Shoals" (one hour film)
Buffet style luncheon—Lodge	8:00 pm
restaurant	Barbeque (Pool Area)
1:30 pm - 3:00 pm	Tournament Awards and
Panel discussion—"Video and	Entertainment.
Visual Technology: "Are You &	Very Late
Your Acts Ready?"	Jam Session in River Room
Opryland Productions Remote Video Trucks will be on site	
Thursday afternoon for demonstration.	



Dialogue

(Continued from page 96)

Chackler: You're no longer looking to make a deal for the sake of making a deal. You're looking to establish a viable act, and you have to do everything with greater forethought. Sometimes, to be honest with you, there were projects that were done through Chalice that we weren't completely happy about, but we did them because we had contractual commitments to do them. So, to that extent, I'm really more involved creatively, whereas at Chalice I found myself more and more restricted by administrative duties—keeping track of the studio, monitoring paperwork and so forth—toward the end.

Based on my experiences so far, I'd say I'm actually getting more deeply involved in the sense that, rather than letting one of our staff people come in and do the entire project, and then view it from that overall standpoint, here I've been able to go into specific tracks with each of the acts, and find out where they really want to go musically. It's been an education, because I've really been able to spend more time with everybody, giving them my input. Instead of delegating responsibility, I've been taking more on.

RW: You have made major appointments, though, specifically in the case of bringing Arnie Orleans into the company to head up marketing.

Chackler: We brought him in because of our emphasis on putting together that complete marketing campaign well in advance of each record's delivery.

Arnie, who I believe is the best marketing and merchandising guy in the business, can put together a comprehensive marketing plan in advance of any of our product. On the distribution side, he'll be dealing directly with Al Bergamo at MCA Distributing, and on the marketing side he'll work with Stan Layton. He'll be available to do that on day-to-day basis, which I'm just not in a position to do.

RW: Meanwhile, Montage is also involved in publishing, just as Chalice was. Len Hodes, who headed that sector in Chalice Music, has come with you to Montage.

Chackler: I've always been involved in publishing since the days I started at Chalice, really, via such copyrights as Robin Gibb's early catalogue, which we participated in, and Dennis Belfield. That's continued with Montage.

Publishing is a separate area, and a separate deal altogether. Part of the thrust behind that deal is that we would be looking for outside material, not just generating copyrights by our own recording artists. A publisher does need to be his own biggest user, but we're aiming for building a catalogue above and beyond that.

Famous Ups Ficks

■ NASHVILLE — Bill Ficks has been named creative director of Famous Music's Nashville office. The announcement was made by Marvin Cane, president of Famous Music and its chief of operations.

Ficks, director of operations in Nashville two years ago, moved last year to Famous' Los Angeles office as creative director. He returns to Nashville with a promotion as creative director.

Working with Ficks will be Judy Gottier, director of operations in Nashville.

Lomax To Head CMF History Project

■ NASHVILLE — The Country Music Foundation has announced the appointment of John Lomax III as head of the foundation's oral history project.

Lomax will interview performers, businessmen, and other personalities from the country music industry as part of a project to increase the foundation's oral records of country music's origins and growth.

Cachet Bows U. S. Offices

(Continued from page 6)

general manager for international operations, based in Toronto; and Sol Greenberg, Cachet general manager for the United States.

Greenberg will direct activities from the headquarters office, at 2321 W. Olive Avenue, Burbank 91506; (213) 842-5311. Present plans call for marketing of Cachet product through a nationwide network of independent distributors, according to Greenberg.

He said the roster will be completely established within the month, following a cross-country series of meetings with distributors that already has begun.

Autonomy

Cachet will operate wholly autonomous of Global Communications and its Canadian interests, which include ownership and operation of one of the country's major television networks, according to LaBuick.

The initial push for the label is with Mouskouri, whose "Roses and Sunshine" album, as well as the single, "Roses Love Sunshine," has shipped already. The artist will tour the country to backstop the campaign being assembled by Cachet, LaBuick noted.

CBS Taps Weicheck

■ CLEVELAND — Rich Kudolla, Cleveland branch manager, CBS Records, has announced the appointment of John Weicheck to single records coordinator for the Cincinnati, Cleveland and Detroit markets, CBS Records.

In his new position, Weicheck will be based in Cleveland and will be responsible for coordinating with manufacturing the production of single records and contacting key accounts relative to singles activity in his markets.

Weicheck comes to CBS from Northern Records Sales, a division of Transcontinent Records, where he has been employed for the last eight years. His most recent position was that of lp buyer.

CBS Names Henderson To Artist Dev. Post

■ ATLANTA — Dave Swengros, Atlanta branch manager, CBS Records, has announced the appointment of Debbie Henderson to the position of artist development manager, Atlanta branch, CBS Records.

In his new position, Henderson will be responsible for all CBS artist related projects. Her most recent position with CBS Records was in promotion for the Atlanta branch.

TV Coverage Set For Music City News

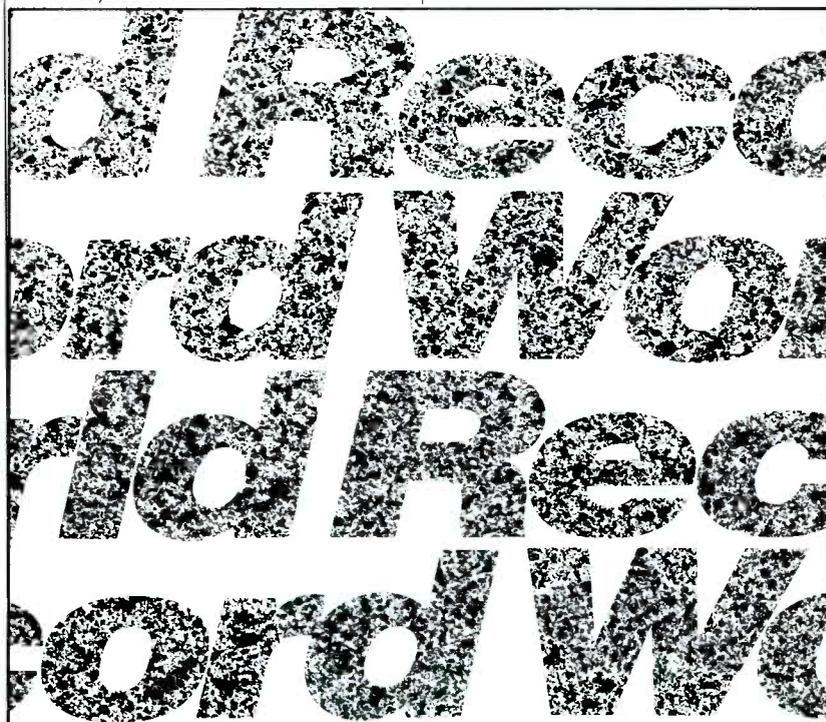
■ NASHVILLE — Presentation of the Music City News Cover Awards will be televised nationwide on June 4, live from the stage of the Grand Ole Opry via the Hughes Television Network. Awards will be presented in 15 categories along with a special presentation of the Music City News Founder's Award.

The show is to be produced by the Jim Owens Production Company of Nashville with Allan Angus directing.

CBS Ups Bailey

■ LOS ANGELES — Dennis Hannon, Los Angeles branch manager, CBS Records, has announced the appointment of Marsha Bailey to the position of singles record coordinator, Los Angeles branch, CBS Records.

Bailey has worked at KDAY radio in Los Angeles, at Casa-blanca Records and Motown Records as western regional r&b promotion manager. Most recently, she was Epic regional secretary for the western region,



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Record World

Record World en Argentina

By RODOLFO A. GONZALEZ

■ Una prometedora puerta abierta para un mercado que se venía debilitando gradualmente desde Enero del año en curso, la constituye el lanzamiento del último LP de los **Bee Gees**, "Espiritus Que Han Partido" (Spirits Having Flown) que de acuerdo a los primeros pedidos del comercio de todo el país, va a producir muy importantes ventas. Hacía falta una inyección de esperanzas como ésta, porque después del fenómeno **Travolta**, desde mediados del año pasado y el "Boom" de **Raffaella Carrá** que completó el año, no se había producido nada que alegrara el verano argentino en el orden de los éxitos importantes. **Estela Raval** ha grabado "Amar, amarte así"; es un tema con muchas posibilidades y además muy bien hecho. Excelente la versión instrumental del tema "Volaría . . . volaré" de la Music Corporation de Italia, grabación de la mesa orquestal **Epoca**.—Lo lanza Music Hall y tienen muchas esperanzas cifradas en él. **Leo Sayer**, el mismo intérprete de los dos recordados recientes éxitos "Facil De Amar" y "Trueno En Mi Corazon," ahora nos dá el LP del cual salieron aquellos. Se le pronostican buenas ventas. La agrupación "The Music People" acaba de grabar para CBS el tema de "Superman." El disco anterior de este mismo conjunto "Marruecos," a pesar de su calidad, no logró grandes cifras. No obstante y para el nuevo disco, le auguramos excelente porvenir. Del último LP de Julio Iglesias, aparece un simple con buenos perspectivas. Se trata de "Me Olvide De Vivir" y "Pobre Diablo" precisamente dos de los

temas más exitosos de aquella larga duración. "Año Del Gato" se llama el exitazo de **Al Stewart** que aún hoy sigue vendiendo algo.—Ahora RCA lanza del mismo artista, "Cancion En La Radio," en otro simple que seguramente vá a ser pegada.

Asistimos a lo que se dió en llamar una informal reunión para el periodismo especializado y en cuyo transcurso se nos dijo que se iban a dar a conocer novedades de próxima edición por el sello. Y nos encontramos en medio de un trajinar frenético por el que todo staff de la compañía nos contagió una dinámica que nos pareció inédita para el ámbito local y fundamentalmente muy importante para la RCA Victor. Esta Compañía se prepara para una exitosa apertura: la de la "Musica Disco." La Bionda, Voyage, Kongas, Instant Funk, Shalamar, entre otros, pasaron por la reunion en estupendas versiones matizadas con luces, audiovisuales y comentarios de muy buen contenido, en los que intervinieron sucesivamente **Mario Pizzurno**, **Buddy Mc Cluskey** y el mismísimo **Schutt** mientras coordinando las contingencias de la reunión, el ingeniero **Bulnes**, don **Carlos Illeana** y la inefable jefe de prensa **Lucía Lara**, derrochaban energías en la conducción de un programa de presentaciones que por su calidad, tardaremos en olvidar.

El juvenil conjunto Sueco **ABBA**, en un perfecto castellano, ha grabado "Chiquitita," un tema destinado a enriquecer el año que el mundo consagra al niño. Resultó ser francamente una belleza.

Latin American Album Picks



NATURALEZA

ODILIO GONZALEZ—Velvet PRS 8022

Con Nano Cabrera y su Grupo, Odilio González de Puerto Rico brinda aquí un repertorio muy comercial con Nieves Quintero en el cuatro. "Ven amada mía" (L. Marrero), "Venga usted" (L. Marrero), "Ni de madera son buenas" (T. Romero) y otras.

■ With Nano Cabrera and his group, Odilio Gonzalez from Puerto Rico offers a very commercial package with Nieves Quintero playing "cuatro." "Soñé con mi jibarita" (T. Romero), "Tanta hipocresía" (L. Marrero) and "El Mal" (L. Marrero).

(Continued on page 100)

Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Desde hace algunas semanas me han llegado de mil lugares distintos, comentarios relacionados con Coco Records de Nueva York, de **Harvey Averde** y **Sam Goff**. No he querido comentar el asunto, hasta tanto pudiese oír la historia original de labios de uno de los interesados y que conozco a fondo. **Harvey Averde**, figura presente en el desenvolvimiento de la industria latina, desde hace tantos años como los que puedo recordar, me ha confirmado que su firma, Coco Records, se vió en

la necesidad de presentar su documentación como empresa en trámites de quiebra, la cual ha aliviado enormemente las presiones que existían sobre la misma, preparándose ahora a nuevo lanzamiento de artistas dentro del sello, que le permitan en el menor espacio de tiempo sacar a la empresa a flote, sometida al tratamiento de las leyes americanas al Capitulo II. Las empresas y sellos **Gala**, **Graffiti** y **Zafiro-Novola** fueron dejadas fuera de este proceso, así como el nuevo sello "disco" **Prism Records**, que está logrando éxito con sus "releases." Sabiendo de la amplia fuerza promocional de **Harvey** y **Sam**, no dudo que **Coco** saldrá de este "hueco," muy lógico dentro de la industria



Harvey Averde

latina hoy día, en que son varios los que se verán forzados a "filear" su "chapter 11" si la cosa sigue como va. Fuertes sumas de dinero adeudadas por algunos de sus distribuidores llevaron a **Coco** a la situación lamentable, pero no imperdonable, a la cual ambos asociados están haciendo frente . . . **Caytronics** ha retirado mercancía en almacenaje de Puerto Rico, trabajando solo a través de órdenes recibidas en Nueva York y embarcadas días después, con el consiguiente tiempo perdido y ventas irrecuperables por el tiempo transcurrido en todo el proceso y está considerando la posibilidad de realizar el mismo tiempo de operación en la Florida, mercado en el cual están entregando a terceros cuentas que costó sangre, sudor y "muerte" obtener para su disfrute, cuando el mercado florecía, acercando a él mariposas, pero también ratas.



Luis Gabriel

A pasos agigantados la organización de **Musexpo**, en el Hotel Konover de Miami Beach, los días 4 al 8 de Noviembre de este año. Durante la Gala Latinoamericana, que se celebrará el día de Noviembre, se harán entrega de los Trofeos **Record World** en nuestras "Selección de Valores México, 1979" y "Selección de Valores Internacionales 1979." La asistencia confirmada de ejecutivos y artistas es hasta este momento impresionante. Existe la posibilidad de que la Entrega de Trofeos **Record World** salga por televisión al mundo latino, desde las salas de Convención de **Musexpo**.



Roberto Carlos

Sale próximamente el nuevo "album" de **Willie Colon** como solista, titulado "Solo," con composiciones de su inspiración . . . La **Orquesta Novel** está terminando de grabar un nuevo "elepé" en Nueva York . . . **Ricardo Kleinman** de Argentina estuvo varios días en Nueva York . . . **Jerry Masucci** se fué a descansar unos días a Ibiza . . . **Luis Gabriel** de Colombia (**Sonolux**) se ha radicado en Madrid, España, donde prepara el lanzamiento de su nuevo larga duración titulado "A una de esas muchachas . . . Adquirió **Intersong** de Nueva York la licencia para sub-editar en los Estados Unidos varias canciones de **Roberto Carlos** con versión en Español de **Buddy McCluskey**. **Cris Vila** se encuentra trabajando en la coordinación de

(Continued on page 99)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

New Rochelle, N.Y.

By WVOX (LUIS MENDEZ)

1. **PLASTICO**
RUBEN BLADES/WILLIE COLON
2. **EL GALLO**
WILFRIDO VARGAS
3. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS
4. **COLOMBIA TE CANTO**
EDDIE PALMIERI
5. **LA BODA DE ELLA**
BOBBY VALENTIN
6. **LA SUEGRA**
JOHNNY VENTURA
7. **CUANDO ESTES CON EL**
CHUCHO AVELLANET
8. **TRAGEDY**
BEE GEES
9. **A MI NO ME ENGANAN**
MONGO SANTAMARIA
10. **SALUDO CELESTIAL**
CELIA CRUZ/JOHNNY PACHECO

Boston

By WUNR (SAL LOPEZ)

1. **PEDRO NAVAJA**
RUBEN BLADES/WILLIE COLON—Fania
2. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
3. **YO SOBREVIVIRE**
ISABELLE—3R
4. **LA BODA DE ELLA**
BOBBY VALENTIN—Bronco
5. **PLASTICO**
RUBEN BLADES/WILLIE COLON—Fania
6. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
7. **MI FRACASO**
JUAN GABRIEL—Arcano
8. **CAMAS SEPARADAS**
YOLANDA DEL RIO—Arcano
9. **FILETE**
JOHNNY VENTURA—Combo
10. **VOY A PERDER LA CABEZA POR TU**
AMOR
JOSE LUIS RODRIGUEZ—T.H.

Chicago

By PUBLIMET

1. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
2. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS—Alhambra
3. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR—Melody
4. **HA VUELTO YA**
SUSY LEMAN—Pronto
5. **AYER Y HOY**
GRUPO MAZZ—Santos
6. **NO LASTIMES MAS**
ROCIO DURCAL—Ariola
7. **LA NOCHE MAS LINDA DEL MUNDO**
RAPHAEL—Alhambra
8. **AHORA NO**
JOSE JOSE—Pronto
9. **PEQUENA Y FRAGIL**
GRUPO ABRIL 78—Joey
10. **YO QUISIERA SENOR LOCUTOR**
VERONICA CASTRO—Peerless
LOS HIJOS DEL SOL—Novavox

Puerto Rico

By WTRR (MAELO MENDEZ)

1. **PEDRO NAVAJA/PLASTICO**
RUBEN BLADES/WILLIE COLON—Fania
2. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
3. **LA SUEGRA**
JOHNNY VENTURA—Combo
4. **EL GUABA**
CELIA & JOHNNY—Vaya
5. **CUANDO ESTES CON EL**
CHUCHO AVALLNET—Velvet
6. **DEL MONTON**
TOMMY OLIVENCIA—T.H.
7. **LA BODA DE ELLA**
BOBBY VALENTIN—Bronco
8. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
9. **SANGRE DE VINO**
FERNANDO TOUZENT—L.A.D.
10. **COMO DIOS MANDA**
ANTONIO MARTELL—Microfon

Ventas (Sales)

Chicago

1. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
2. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
3. **SABOR AMOR**
JORGE VARGAS—Ariel
4. **MOTIVOS**
JOSE DOMINGO—Melody
5. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR—Melody
6. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
7. **LAS CUENTAS CLARAS**
CHELO—Musart
8. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
9. **AMIGO**
ESTUDIANTINA COLEGIO SALESIANO—
Sonart
10. **TOMAR Y LLORAR**
LOS HUMILDES—Fama

San Antonio

1. **SE BUSCA**
JOSE LUIS—T.H.
2. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
3. **EL VIAJECITO**
RENACIMIENTO 74—Ramex
4. **MOTIVOS**
JOSE DOMINGO—Mericana
5. **LAS CUENTAS CLARAS**
CHELO—Musart
6. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
7. **NO HAY NOVFDAD**
LOS CADETES DE LINARES—Ramex
8. **AMIGO**
ROBERTO CARLOS—Caytronics
9. **PASADO, PRESENTE Y FUTURO**
ROBERTO PULIDO—ARV
10. **CARINO SI TE VAS**
PERLA DEL MAR—Joey

New York

1. **PLASTICO**
RUBEN BLADES/WILLIE COLON—Fania
2. **ME VOY AHORA**
ISMAEL MIRANDA—Fania
3. **LA SUEGRA**
JOHNNY VENTURA—Combo
4. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
5. **QUIERO VIVIR (I WILL SURVIVE)**
CARMIN—Orfeon
6. **WILFREDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
7. **CUANDO ESTES CON EL**
CHUCHO AVELLANET—Velvet
8. **MI MUJER**
LOS HIJOS DEL REY—Karen
9. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
10. **YA NO TE QUIERO MAS**
SOPHY—Velvet

Argentina

By CENTRO CULTURAL

1. **DEMASIADO CIELO**
BEE GEES—Phonogram
2. **Y.M.C.A.**
VILLAGE PEOPLE—RCA
3. **MUSICA**
JOHN MILES—London
4. **EL CAPRICHIO**
CHIC—Music Hall
5. **ME HACES SENTIR**
SYLVESTER—RCA
6. **TANTO AMOR**
MANOLO GALVAN—Microfon
7. **QUEDATE EN LA LINEA**
TOTO—CBS
8. **LA PARTE QUE ME CORRESPONDE**
SEALS & CROFTS—Music Hall
9. **BALADA PARA ADELINE**
RICHARD CLAYDERMAN—Tonodisc
10. **SUENOS**
PENINHA—Phonogram

Nuestro Rincon (Continued from page 98)

las versiones en Inglés de estos temas así como su grabación dentro del gran mercado. Las primeras canciones adquiridas estan ubicadas en el nuevo long playing que ha salido al mercado . . . Se celebrará la proxima convención de la FLAPF (Federación Latinoamericana de Productores de Fonogramas y Videogramas) los días 12, 13 y 14 de Septiembre en Rio de Janeiro, Brasil. Entre los temas a tratar se cuentan: La Copia Privada para uso personal. Acción anti-piratería de la FLAPF. Nuevas técnicas de grabación. Progresos en la industrialización del fonograma. Mercadología del disco. Convenciones internacionales. El fonograma y los medios de comunicación El videograma. La recaudación de los derechos de ejecución pública en Latinoamérica. Anuncia su Secretario General, **Henry Jessen**, que por primera vez se reunirán en la misma oportunidad, los miembros de la Directiva de IFPI con los de la FLAPF, en un cocktail de confraternización que tendrá lugar en una de las noches de la Convención . . . Al momento del cierre de esta columna me llegan noticias relacionadas con cambios en la Regional RCA, con base en Miami, y dirigida desde Brasil por **Adolfo Pino**, Presidente de RCA Brasil y Argentina. Según las noticias, Pino dejará de dirigir esta operación, que controlada directamente desde Nueva York por **Arthur Martínez** y su equipo internacional, con Joe Vias al frente de la operación en Miami . . . Y ahora . . . ¡Hasta la próxima!

Since a few weeks ago, rumors have been flying with regards to Coco Records, based in New York, under the direction of **Harvey Averde** and **Sam Goff**. I didn't pay too much attention to these rumors, until I had a chat with **Harvey Averde**. He informed me that, indeed, Coco Records had to file Chapter 11 of the bankruptcy law in the state of New York, easing the pressures on the enterprise, and preparing the release of new artists under the label. Gala, Graffiti, Zafiro-Novola and its newest "disco" label, Prism, were left out of the Chapter 11 procedures. Knowing Harvey and Sam, I don't doubt that they will

go ahead with their new goals and I'm pretty sure that if things keep going the way they are, not only will they be forced to file the Chapter 11, but several other Latin distributors and labels will also. Heavy sums of monies owed by some of their distributors forced Coco Records into this difficult situation, out of which they will emerge as Harvey promises through hard work and sacrifices . . . Caytronics is not keeping stock anymore in its operation in Puerto Rico, shipping direct from New York, causing a delay which is affecting their sales figures. They are also contemplating the idea of following the same policy in the Miami area, in which they already have given to third parties some of their most important racking customers, such as Sears and Burdine's stores.

A new lp by **Willie Colon** as a soloist will be released by Fania. The album, entitled "Solo," will contain tunes penned by Willie . . . **Orchestra Novel** is recording their newest album in New York . . . **Ricardo Kleinman** from Argentina was in New York for several days . . . **Jerry Masucci** went to Ibiza, Spain for a short and well-deserved rest . . . **Luis Gabriel** from Colombia (Sonolux) is now residing in Madrid, Spain, where he is working on the release of his new lp, entitled "A una de esas muchachas" . . . Intersong from New York acquired the rights for sub-edition in the States of several **Roberto Carlos'** tunes. **Cris Vila**, from Intersong, has been working on the English versions of these tunes, as well as cover versions in English. The first songs acquired have been already included in Roberto's latest album released in the States . . . FLAPF (Latin American Federation of Producers of Phonogram and Videogram) will celebrate its next convention September 12-14, in Rio de Janeiro, Brazil. Among the subjects to be treated are: private copies for personal use, anti-piracy actions, new recording techniques, progress in the phonograph industry, record marketing, international conventions, the rights of collecting performance rights in Latin America.

FCC Moves Toward Radio Deregulation

(Continued from page 3) wanted to try a deregulation "experimental period" with the larger market stations, feeling that there would be more specialization—that is, sufficient outlets for various kinds of programming serving the various needs of a larger community that might serve as a marketplace substitute for government regulation.

This perspective of examining an "experimental period" of three or so years met with criticism from broadcasters, who pointed out the restrictiveness of the plan, so the plans and policy office began to look at data in their own office that might allow them to "form a hypothesis to broaden the guidelines," as a spokesperson put it.

(In favor of the FCC's enterprising move, it should be pointed out that it is not commonplace in bureaucracies, where one gets caught up in day-to-day procedures, to sift through old data to determine if one might already have the answers to one's questions.)

In fact, they did. They found that over 50 percent of stations in bigger markets broadcast between 10 to 25 percent news and public affairs programming.

They found that there are very few stations that broadcast more than 18 minutes of commercials

per hour—allowed by the FCC—most of them, in fact, broadcast half that amount of commercial time.

They found that broadcasters, rather than having to be pushed into ascertainment of programming needs by the government, have said that people and groups within the community clearly seek them out with the needs they feel should be met.

And although the Commission had a more limited amount of information on smaller market stations, "all indications seem to show that like a recent National Association of Broadcasters study shows, there is an equal amount of specialization in the smaller markets as well," the spokesperson said.

All of the FCC Commissioners have been outspoken on the subject of deregulation for some time now, feeling as many broadcasters do that many of the rulings and guidelines are not only outmoded and superfluous but take up an inordinate amount of time in unneeded paperwork.

It has taken time for the new policies of the Chairman's office to filter down to the various FCC offices, where the old routines have been hard to change.

This week's meeting, and the upcoming May 31 meeting at which a formal vote on the mat-

ter will be taken, will give the staffers the chance to focus on specific areas of concern to the Commissioners—and broadcasters. And the concern is, to quote Chairman Charles D. Ferris, to begin moving "as far as we can as quickly as we can" toward radio deregulation.

Singles Analysis

(Continued from page 8)

(Atco) #72 bullet; Kinks (Arista) #73 bullet; Liquid Gold (Parachute), gaining sales off disco and radio play, #76 bullet; Eddie Money (Col) #78 bullet; and Leif Garrett (Scotti Bros.), added this week at WNOE and WBBQ, #86 bullet here.

Also new on the chart this week are: John Stewart (RSO) #75 bullet; ABBA (Atlantic) #81 bullet; Anita Ward (Juana), #46 bullet BOS and #4 disco, on here at #83 bullet; Poco (MCA) #84 bullet; Neil Diamond (Col) #85 bullet; Rick James (Gordy), #93 and Tarney Spencer Band (A&M) #97.

Latin American Album Picks

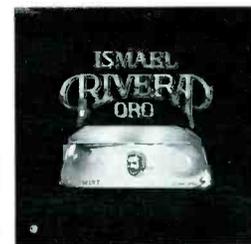
(Continued from page 98)

ORO

ISMAEL RIVERA—Tico JMTS 1433

En coordinación de René Lopez, en este paquete se incluyen grandes éxitos del muy popular salsero Ismael Rivera. Salsa de la que venderá por siempre, tal como "Seis de Borinquen" (R. Muñoz), "Orgullosa" (P. Flores), "Que te pasa a tí" (B. Capó) y "De colores" (Pancho Cristal).

Coordinated by Rene Lopez, this package of superb oldies by the always popular salsero Ismael Rivera could mean good sales. "De todas maneras" (C. Alonso), "De Colores," "Si te cojo" (B. Capó) and "Carimbo" (P. Acevedo).



LORENZO SANTAMARIA

Latin International DLIS 6923

Con su singular estilo interpretativa, y con excelente respaldo orquesta, Lorenzo Santamaría ofrece aquí bellos temas como "Llamarada" (J. Villamil), "Pobre corazón" (L. Rosello), "La vida es" (S. Jimenez-J. Almeda) y "Ser" (Rosello).

With his very peculiar style, Lorenzo Santamaría offers an outstanding package of boleros and ballads. Superb orchestrations. "Llamarada," "Son ya los doce" (Rosello) and "Pobre corazón."



GRUPO VOCAL UNIVERSO

RCA LPUS 133

El Grupo Vocal Universo de Uruguay ha logrado bellas interpretaciones vocales de hermosas páginas folklóricas. Hermoso acople de voces y ligero ritmo logran un tesoro musical. "El Fiel enamorado" (M. Matamoros), "Entre la vida y la muerte," "Negro prestame tu lonja" (R. Arasil) y "En la tarde" (A. Garcia-L. Falco). Lanzado en Uruguay.

Grupo Vocal Universo, released in Uruguay, offers a beautiful package of folklore music such as canciones, candombes, son montuno, tangos and milongas. A musical treasure. "Tu guiñada" (J.J. Arrascaete-W. Luzardo), "De la tierra" (L. Muñoz), "Mi tiempo" (W. Luzardo-W. Dominguez), others.



Nemperor Inks Oxendale & Shepard



Oxendale and Shepard have been signed to Nemperor Records, as announced by Nat Weiss, president, Nemperor. The duo's debut album for the CBS Associated Label, entitled "Put Your Money Where Your Mouth Is," is produced by Peter Oxendale for Darklace Productions and is scheduled for release in June. Pictured at Nemperor's New York offices are, from left: Nat Weiss; Jerry Shepard; Peter Oxendale, and Joseph D'Anna, the group's manger for U.S. and Canada.

Moss Music Has Canadian Debut

NEW YORK—The Moss Music Group has announced the Canadian federal approval of its Toronto-based subsidiary, Moss Music Canada. Headed by John Leetham, a partner of Moss Music USA, the company has been operating as Moss Music since September 1979, distributing Vox, Turnabout and Candide recordings.

Aucoin Ups Rodgers

NEW YORK—William Aucoin, president of Aucoin Management, Inc., has announced the appointment of Gail Rodgers to promotion/publicity coordinator for the firm. Rodgers will plan press and radio activities for all AMI artists outour. She reports directly to Ric Aliberte, vice president.

Rodgers has worked at AMI for almost three years, most recently as assistant to the director of promotion.

Heartfelt Support



Elektra/Curb country artist Susie Allanson recently debuted at the Palomino Club in North Hollywood. She will be touring in support of her new album, "Heart to Heart," the first release on the newly formed Elektra/Curb label. Pictured from left: Randy Edwards, national director/advertising & merchandising; Allanson; Bob Moering, WEA marketing director; Bob Destocki, west coast director/artist development, and Keith Holzman, vice president/producing.

Retail Rap

(Continued from page 92)

than proved the lady can not only sing, but write exciting material . . . **Gerry Ragni** (of Hair fame) sighted down in Venice, California checking out the roller skating scene for, perhaps, an up coming movie? . . . Odyssey Classic, southern California's marching pageantry, announces 1979 competition for marching bands on July 7, 1979 at Diablo Stadium, California State University. 6 P.M. start time . . . WEA marketing and merchandising forces met in LaCosta, California last week.

BUENA SUERTE DEPARTMENT: . . . to **Debbie Flanagan** of Everybody's who was promoted to director of advertising . . . **Susan LaBarre** has been named national advertising and promotion coordinator for the Nehi/Peaches chain . . . **Becky Dunn** of Record Bar has been upped to supervisor of RB district #1 . . . Happy Birthday to **Gary Dalton** of Dalton/Dubbarri (Hilltak/Atlantic recording artist).

WELL DESERVED: The following is a reprint of a letter sent to Record Bar president **Barrie Bergman** (also the newly elected president of NARM) from **Pete Seeger**. One of Bergman's first official acts as president was to join with entertainer **Harry Chapin** in presenting a special NARM public service award to Seeger, not only acknowledging his outstanding contributions to the music industry, but also presenting him with a check to help fund his Hudson Sloop restoration project. "Pete has done so much for this country," said Barrie, "It's about time someone said something to thank him." Seeger's reply followed: "Dear Barrie—I am still not quite able to believe the great honor you all did me in presenting this award. It is slowly sinking in. The money will mean life for several important projects, principally Clearwater, and also Sing Out, the folk music magazine and the **Paul Robeson Archives**, and several other projects. I hope in future years NARM will continue such awards. There are many who deserve it (more than I) such as Moses Asch of Folkways, who has documented the music of the world's peoples, **Mimi Farina** (**Joan Baez's** sister) whose "Bread & Roses" organizes hundreds of concerts in prison hospitals, and other institutions. **Jackson Browne**, who gives several dozen concerts every year for the cause of nuclear safety, **Mary Lou Williams**, who has done so much in the jazz field. And Harry Chapin, of course who is a one-man whirlwind. In any case, deep thanks to you and NARM. . . . All the best, Pete Seeger."

CORRECTION: Correction to article which ran on Promovision (RW, May 5). The **Genesis** promotion mentioned ran independent of Promovision . . . **Steve Berger** is advertising director for the OZ chain . . . **Lieberman** is negotiating with Promovision . . . 50 percent of the stores use Advent and 50 percent use television monitors. Mr. Gamache suggested multiple monitors placed throughout the stores.

QUOTE OF THE WEEK: By **Bobby Holland**, photographer, after working all night to the sound of pinball machines, records and just-in-general loud noises—"My headache just went platinum."

Country Radio

By CINDY KENT

■ **WMC GOLF TOURNEY:** WMC, Memphis, is holding its fourth annual Heart Fund Open Golf Tournament June 16, according to MD **Hal Jay**. The big prize this year will be a \$20,000 van, along with other prizes. Jay says the tournament is open to everyone, and extends an invitation to radio and label people to attend. Proceeds go to the Memphis chapter of the American Heart Association. Registration is \$15 and entry forms may be obtained by writing **Paula Hooper** at WMC, 1960 Union Ave., Memphis, Tenn. 38104 (or call Hal at 901-726-0493).

MOVES AND PROMOTIONS: **Carol Dambrocia** has been appointed director of promotions and PR at WWVA, Wheeling. Carol will also coordinate advertising and promotions for WCPI-FM, Jamboree U.S.A., and Capitol Music Hall. Also at WWVA, **Frank Karroll** has joined the station as afternoon man, coming to the station from WPDJ, Clarksburg, W. Va. . . . **Bill Perkins** has been upped to MD at KTTS, Springfield, Mo. Perkins has been with the station for about two years as mid-day man, and takes over the position from **Bill Clay** (**Don Paul**, PD, has been acting MD since Clay's departure). Perkins also reports that KTTS' **Gary Hightower**, 6-11 a.m., will leave soon for KFDI, Wichita . . . At KLAC, Los Angeles, **Dexter Taylor** has been appointed general sales manager. Taylor has served as account executive at the station for a few years.

NEWS: News director **J. C. Dover** at WYDE, Birmingham, has received an award for outstanding reporting of medical news. The Douglas Cannon Medical Reporter award was presented to him for his "Insight" program dealing with cancer (the Medical Association of Alabama presents this award annually).

Congratulations to **Billy Parker** of KVOO, Tulsa, for being named DJ of the Year by the Academy of Country Music at their recent awards ceremony. Billy is a double award winner, since the Station of the Year award went to KVOO.

High on the list of great promotions this spring is gasoline giveaways. WDAF, Kansas City, is giving away over 2000 gallons (total) in daily 61-gallon prizes (WDAF's frequency is 610). The promotion is in conjunction with a local Sears gasoline outlet, according to Moon Mullins. The 61 gallons should equal about a month's supply of gas for prize winners. Of course, there's always a hitch, and in this case you have to be the 61st caller to win!

Congrats for Conlee



MCA Records' Nashville staff is seen congratulating John Conlee on his number one hit, "Backside of Thirty," from his debut album, "Rose Colored Glasses." Pictured from left: **Erv Woolsey**, national promotion director; **Regina Lorange**, administrative assistant and product coordinator; **Jim Foglesong**, president; **John Wesley Ryles**, MCA artist; **Conlee**; **Tony Tamburrano**, national field promotion director; and **Dick Kent**, Conlee's manager.

McAuliffe Named Chappell Comptroller

■ **NEW YORK**—John McAuliffe has been promoted to the position of comptroller of Chappell Music and Intersong Music. The announcement was made by Irwin Z. Robinson, president of Chappell and Intersong.

In his new position, McAuliffe's responsibilities will in-

clude supervision of the areas of budgeting and budge control, personnel and salary administration, deal analysis and data processing and long-term corporate planning.

McAuliffe joined Chappell in February, 1977 as director of finance.

Record World Country

CBS Launches Starflite Label in Houston

By WALTER CAMPBELL

■ HOUSTON — Starflite Records was officially launched here Saturday (5) with a showcase at Gilley's Club, featuring the CBS Associated Label's initial artist roster: Tommy McClain, Warren Storm and Freddy Fender. The new label, headed by president Huey Meaux and director of general operations Rick Donovan, is based in Houston and will have initial releases from Fender and McClain this spring.

The first Starflite single is entitled "Yours," by Fender and produced by Meaux, scheduled for release May 25. Also scheduled for release on that date is an album by McClain entitled "Backwoods Bayou Adventure." Fender's album, "Texas Balladeer," will follow on June 22.

Meaux, who has a history of producing hit records of varied styles from his Houston Sugar Hill Studio, is in charge of virtually all the label's operations. "We have a one-man operation," he told RW. "At Sugar Hill we've got two 16-track studios, and we run

everything under one roof. We do everything out of here. I manage my own acts, and I sub them out to booking agencies, like Jim Halsey, who handles Freddy."

A number of press representatives and CBS Records executives attended the showcase at Gilley's to kick off the new label. Fender had previously been on ABC Records, until his contract expired on Dec. 31. "We had been negotiating for about 18 months," Meaux explained, "trying to get a label deal. I was looking for a label deal because I had never had one. I was looking for a home all these years, and I had been with so many different companies, some fly-by-night companies, too."

"I've had a bunch of different labels over the years, and I use them as test patterns to see if something's got a hit on it. Now, if there's a hit, then I'll put it on Starflite on an international basis, but it has to be a hit because I don't want to muddy up Starflite with a whole lot of acts just ex-

(Continued on page 104)



Joining in the Starflite/CBS bash held recently at Gilley's in Pasadena, Texas (from left) are: Rick Blackburn, vice president, marketing, CBS Records, Nashville; Tony Martell, vice president and general manager, Associated Labels, CBS Records; Roy Wunsch, director, marketing, CBS Records, Nashville; Joe Casey, director, promotion, CBS Records, Nashville; Huey Meaux, president, Starflite Records; Don Dempsey, Sr. vice president and general manager, Epic/Portrait/CBS Associated Labels; Ron McCarrell, vice president, marketing, E/P/A; Rich Schwan, manager, promotion, E/P/A, Nashville; (kneeling) Al Gurewitz, vice president, promotion, E/P/A; and Starflite artist Freddy Fender.

Axton Bows Jeremiah

■ NASHVILLE — Executives have been named to Hoyt Axton's newly formed label, Jeremiah Records. The announcement was made at a reception May 7 at the Opryland Hotel.

Appointed to the label are: Charles Mellone, president; Michael Bauer, west coast operations director; Elroy Kahane, Nashville consultant for promotion, marketing and sales; Mike Milam, assistant treasurer; and John B. Axton, legal consultant and first vice president. Hoyt Axton serves as chairman of the board.

The label's debut release is "Della And The Dealer," by Axton, the label's only artist at this time. However, plans are underway to allow room for other artists by next year. Distribution is being handled independently by 13 regional distributors across the U.S. Jeremiah's main office is located at Hendersonville, Tenn.

Bowling Forms Pubbery

■ NASHVILLE — Roger Bowling has established his own publishing firm, Roger Bowling Music, BMI. In a parallel move Bowling established Rayburn Gap Music, ASCAP, with writer Steve Tutsie.

Al C. Mifflin, business manager for Bowling, will administer the new company, to be located here at Mifflin's office at 1508 16th Ave. S., Nashville 37212; phone (615) 383-6268.

Ovation Taps Jones

■ NASHVILLE — Brien Fisher, vice president of Ovations Records here, has announced the appointment of Robert John Jones to the position of staff producer for the label.

Duties

Jones' responsibilities will include coordinating special projects, producing song demos and assisting Fisher in production. Jones is a songwriter with Ovation's Terrace Music Group.

NARAS Honors Nashville 'Super Pickers'

By WALTER CAMPBELL

■ NASHVILLE — Nashville's top musicians, vocalists and engineers were honored by the Nashville chapter of NARAS here Sunday (6) at the fifth annual Super Pickers Awards banquet.

The top honor of "Super Picker of the Year" went collectively to the Shelly Kurland Strings, which played on 21 of the 40 outstanding singles recorded in Nashville in 1978 as selected by the chapter's board of governors. The records selected include music from all fields, including pop, gospel and disco.

Also honored were 206 studio musicians, background vocalists and engineers who received certificates for their outstanding contribution made to the creation, record and success of the

40 singles. Those who performed on the most of the selected recordings in their respective musical contribution categories were named to the 1979 Super Pickers Band. Members named this year include Reggie Young, lead guitar; Pete Drake, steel guitar; Charlie McCoy, utility man; Ray Edenton and Jimmy Capps, rhythm guitar; Hargus "Pig" Robbins, piano; Shelly Kurland, Carol Gorodetzky and Steve Smith, violin; Harold Bradley, bass guitar; Johnny Gimble and Tommy Williams, twin fiddles; Roy Christensen, cello; Bob Moore, bass; Kenny Malone, drums; Gary Vanosdale and Marvin Chantry, viola; Ray Walker, Janie Fricke, Laverna

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PICKS OF THE WEEK

SINGLE EMMYLOU HARRIS, "SAVE THE LAST DANCE FOR ME" (prod.: Brian Ahern) (writers: D. Pomus/M. Shuman) (Unichappell / Trio, BMI) (3:30). A dreamy, slightly melancholy treatment is given the early pop hit with Harris' soft, sweet style. Production is full with a mandolin, fiddle, steel guitar and piano out front. Warner Bros. 8815.

SLEEPER BOBBY SMITH, "LET'S TRY TO FALL IN LOVE AGAIN" (prod.: Glen Pace & James Pritchett) (writers: T. Seals/E. Setser/B. Denneys) (Irving/Down 'N Dixie, BMI/Rondor, ASCAP) (3:28). Smith sings a ballad of lost love with solid, deliberate vocals. Instrumental support is smooth and full with a piano and plenty of strings to provide balance. United Artists 1295.

ALBUM EDDIE RABBITT, "LOVELINE." Recorded in Nashville, Muscle Shoals and Los Angeles, Rabbitt's lp has a full, balanced sound supporting his soothing vocal style, under the direction of producer David Malloy. The material, all of which is either written or co-written by Rabbitt, consists of love songs, from ballads to pop rockers. Elektra 6E-181.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Anne Murray — "Shadows In The Moonlight"
Glen Campbell — "California"
Con Hunley — "Since I Fell For You"
Debby Boone — "Breakin' In A Brand New Broken Heart"
George Jones & Johnny Paycheck — "You Can Have Her"



Freddy Weller

With the gas shortage foremost in many minds, it follows that the record industry will tell the story in song. The first of these, "Cheaper Crude or No More Food" by Bobby "So Fine" Butler, is strong initially at WHK, WMNI, KFDI, KHEY, WXCL, WSLC, KGA, KSOP, KSON, KDJW, WWOK, KMPS.

Johnny Bush is very strong in Texas markets and beginning to spread. "When My Conscience Hurts the Most" is strong at KDJW, KTTS, KKYX, KENR, KIKK, KHEY, KBUC, WGTO, KFDI.

Freddy Weller has a good remake on the familiar "Nadine." It's playing this week at WYDE, WHOO, WJQS, KENR, KTTS, WPLO, WBAM, WTMT, KERE, KRMD, WFAI, WTOD, KMPS, WPNX, WWOK, KVOO, KSOP, WDEN.



Charly McLain

Newcomer Jerry Fuller getting some action on "Lines" at KAYO, KKYX, KSOP, WBAM, KVOO, WFAI. Bobby Brad-dock's "Between the Lines" beginning in Montgomery and Tulsa.

Charly McLain has a strong start on "When A Love Ain't Right" at KFDI, KBUC, KRMD, WFAI, WTOD, KDJW, KAYO, WPNX, WTMT, WBAM, KRAK, WEMP, WPLO, KTTS, KENR, KSO, KIKK, WJQS, WYDE, KNEW, WHOO, WUBE, WMC, KKYX, WDEN, KSSS, KERE, KHEY, WXCL.

Juice Newton has good first week action on "Lay Back in the Arms of Someone" at KTTS, WPNX, KSOP, WQQT, WDEN, KERE, KSSS, KVOO, WFAI, KRMD. Poco is starting to move at WFAI, WDEN, KSOP, KCKN, WPNX with "Heart of the Night." Helen Hudson's "Nothing But Time" playing at KLLL, KVOO, WFAI.

Monster Movers: Waylon, Cristy Lane, Margo Smith, Buck Owens, Johnny Cash.

Glen Campbell is singing the praises of "California" at KCKC, WTOD, KRMD, WPNX, KTTS, KKYX, KERE, KFDI, KSO, KBUC, WWVA, KSOP, KSON, KDJW, WDEN. Con Hunley's moving strongly with "Since I Fell For You" at WKDA, WIVK, WFAI, WVOJ, WSLC, KDJW, WQQT, KSOP, KRMD, WPNX, KBUC, KERE, KFDI.

LP Interest Emmylou Harris — "Everytime You Leave" (KEEN), "Even Cowgirls Get The Blues" (WSLC); Tommy Overstreet — "Here Today and Gone Forever" (WOKO), "Forever In Blue Jeans" (KEEN); Hargus Pig Robbins — "Chunky People" (WPNX).

SURE SHOTS

Emmylou Harris — "Save The Last Dance For Me"
Dolly Parton — "You're The Only One"
George Jones/Johnny Paycheck — "You Can Have Her"

LEFT FIELDERS

Ralph Emery — "Kiss and Say Goodbye"
Ernest Tubb — "Waltz Across Texas"
Bobby Smith — "Let's Try to Fall In Love Again"

AREA ACTION

Neil Diamond — "Say Maybe" (KAYO, WPLO)
Cliff Cochran — "Love Me Like A Stranger" (KRMD, KBUC)
James Marvell — "One Heck of a Mistake" (WSLC)

Acad. of Country Music Honors Rogers



EMI America/United Artists Records executives gathered to congratulate Kenny Rogers after the Academy of Country Music recently named him Entertainer of the Year and Top Male Vocalist. It was the second consecutive 'Hat' award presented to Kenny by the ACM for Entertainer of the Year honors. Pictured are (from left): Jim Mazza, president, EMI America/United Artists Records; Mark Levinson, EMI America/United Artists Records vice president, business affairs, and his wife; Rogers' producer Larry Butler and his companion, Peggy Maltsby; Kenny Rogers; Jerry Seabolt, EMI America/United Artists Records director of country operations; Steve Resnik, EMI America/United Artists Records national promotion director; and Charlie Minor, EMI America/United Artists Records vice president, promotion.

Nashville Report

By RED O'DONNELL



■ Margo Smith lives in New Carlisle, Ohio, with her banker-husband and their two children, but also owns a hideaway house and farm near Nashville, where she and her band rehearse.

On a recent visit to her farm, Margo drove up and discovered three men burglarizing the house. When they saw her, the trio took off in an automobile with Margo in pursuit. She got near enough to get their license numbers and reported it to the police who later caught the thieves and the TV set and stereo equipment they had in the car.

"I had to be nuts to chase them," Margo now admits. "They could have beaten me up or even killed me. However, I was furious to think that someone was stealing something from me."

Wendy Holcombe recently celebrated her 16th birthday on stage of the Grand Ole Opry with a special guest: 101-year-old Phil Bennett, who could be the oldest living active fiddler.

The high cost of living and the inflated price of gasoline apparently have had no effect on the annual Fan Fair, scheduled here June 4-10. The count of registrants at this writing is approximately 12,000.

"We had 13,605 last year," said a spokesman for CMA, co-sponsor with the Grand Ole Opry (WSM, Inc.). "We should equal that figure in the next 10 days or two weeks—and about 13,000 is all we can handle comfortably."

Billy (Crash) Craddock's newest Capitol single is "My Mama Never Heard Me Sing."

And there is a true story behind the song, written by John Adrian. Several months ago, Craddock, in a casual conversation with Adrian, said: "You know, I was just 16 when my mother died of cancer. She never got to hear me sing."

Craddock's recollection gave Adrian his idea.

"I waited a few days before Mothers Day (Sunday) to release the record as a tribute to her," said Craddock. "At last," he said, "I feel like she's finally hearing me sing."

Waylon Jennings and Richie Albright have been working on studio sessions with Larry Mahan, aided by the authentic Riders In The Sky on fiddle, guitar, bass and autoresonator. While the Riders are stage veterans, this is their first studio effort.

Speaking of Waylon, he and friend Willie Nelson showed up at the new George Jones Possum Holler several times last week to help George get the new club off the ground.

Also in town last week were folk artists Tom Paxton, Paul Stookey, Bob Gibson and Hamilton Camp to perform at the Exit/In and check out some Music City studios.

Spring has sprung in Music City, and activity is picking up on several fronts, such as with Rick Steele, who performed at the Exit/In

(Continued on page 104)

Country Album Picks



UNBREAKABLE HEARTS

HARGUS "PIG" ROBBINS—Elektra 6E 185
Long respected as one of the top session pickers in Nashville, Robbins offers another side of his musical talents in his surprisingly competitive vocal abilities. A definite pop feel comes through which could easily carry this over to MOR and A/C audiences as well. The humorous "Chunky People" is one cut to watch for strong reaction.



MY LADY

FREDDIE HART—Capitol ST 11911
Hart's pure country vocal styling sets the tone for this mellow collection of love ballads. The mid-tempo single "Wasn't It Easy Baby," the title cut and the self-penned "Guilty" stand out.



ORIGINAL TEXAS PLAYBOYS

Capitol ST 11917
The western swing music made famous by Bob Wills is continued today by his band. The bluesy feelings and dance rhythms are augmented with the familiar sounds of twin fiddles, whining steel, bass, guitar and drums to render this nostalgic artform from country music's rich past.

Starflite Label Bows

(Continued from page 102)

perimenting. I'd rather experiment on some local levels, and if I get a hit, I'll put it on Starflite," he said.

The name Starflite Records is not new, Meaux said, but it's the first time the name has been used for a label distributed by a major label. "Several years ago I was looking for a name for a label that didn't pinpoint any style of music," he said. "A friend of mine called me up with the name Starflite. It cost me fifty dollars. I had about three old albums I had put out on the Starflite label locally three or four years ago. The name is about five years old, but the new CBS thing is just getting started."

Blend of Styles

Meaux emphasized that Starflite will include product of all styles, although Freddy Fender is the artist with the most familiar track record. "Tommy McClain is in a sweet rock and roll vein, I would call it, a little like Rod Stewart with that smoky throat voice. Warren Storm is kind of in the Fats Domino style, which is good right now because he appeals to black, white and country. Freddy's next album will be a

little different, too. It's still country, but crossover, in that middle-of-the-road vein. Starflite's going to be everything.

"Right now the roster is Freddy, Tommy and Warren," he continued. "CBS will take as many acts as I bring them as long as we agree on them mutually, but I don't want to just give them any act. I want to give them acts that I believe in. I'm going to put out local records on Louisiana-Tex, Crazy Cajun, or some label like that, and see if I can break them, and then I'll hand them to them. Starflite is my company, and I'll have to take care of it like it's my baby. I don't want to just throw any kind of records out there. And we're shooting at all kinds of markets."

Meaux will be producing some, but not necessarily all the artists on Starflite. "I'm looking for hit records and hit acts, and it doesn't matter where I get them as long as they're great and have hit potential and can last," he said.

Working with Meaux in a&r are Mickey Moody and Lee O'Neil who have been with him for three years. Beth Thornton is in charge of office operations.

NARAS Honors 'Super Pickers'

(Continued from page 102)

Moore, Gordon Stoker, Neal Matthews and Hoyt Hawkins, background vocalists; Les Ladd, engineer; and Bergen White, arranger.

Nashville's Most Valuable Players were also announced following tabulation of ballots mailed to previous Super Picker award recipients and specialized NARAS membership classifications. The ballots read, "You are about to record the most important session of your life. Who would you want with you in the studio?"

The MVP's for 1979 include Hargus "Pig" Robbins, piano;

Bob Moore, bass; Larrie Londin, drums; Ray Edenton, rhythm guitar; Reggie Young, lead guitar; Jimmy Capps, acoustic guitar; Harold Bradley, bass guitar; Lolyd Green, steel guitar; Boby Thompson, banjo; Buddy Spicher, fiddle; Shelly Kurland, strings; George Tidwell, brass player; Billy Puett, woodwind; Bergen White, arranger; Billy Sherrill, engineer; Janie Fricke, female background vocalist; Tom Brannon, male background vocalist; Leah Jane Singers, vocal group; Charlie McCoy, utility; and Farrell Morris, miscellaneous instruments.



Pictured following the presentation of awards to those Nashville musicians named to the 1979 Super Picker Band during NARAS' fifth annual Super Picker Awards banquet are Pete Drake, Harold Bradley, Ray Edenton, Jimmy Capps, Tommy Williams, Les Ladd, Charlie McCoy, Gordon Stoker, Reggie Young, Hargus "Pig" Robbins and Bob Moore.

Nashville Report

(Continued from page 103)

last Wednesday night. And on Friday, May 25, EMI America artist **Michael Johnson** and Clouds (TK) artist **Steve Gibb** are scheduled to appear at the recently converted Tennessee Theatre here. The concert is unique to the Nashville music community in that both artists will be performing with the same musicians who play on their sessions at Creative Workshop Studio in Berry Hill. The Tennessee Theatre, last used as a movie theatre, is now under the direction of **Wallace Barr**, formerly with the Sound Seventy Corporation. Barr has opened the place, which has impressive visibility and acoustic qualities, for concerts. Also appearing there in the near future (May 17) is WB artist **Emmylou Harris**.

Ovation artists **The Kendalls** are slated to appear at the Western Merchandisers Annual Sales Convention showcase June 14-17 in Amarillo, Texas at the Amarillo Hilton. Other artists appearing at the convention will be **Herbie Mann** and the **Oak Ridge Boys**.

Tammy Wynette, **Johnny Rodriguez** and **Michael Murphy** headline show May 30 at N.Y.'s Carnegie Hall . . . Madison, Wis. cab driver **Irv Lampman** has written a "A Tribute to John Wayne" and will be in Nashville this week to narrate the salute on wax for commercial sale . . . **Jerry Lee Lewis** and **Hank Williams'** original **Drifting Cowboys** band played to a sellout the past Sunday at Louisville's Freedom Hall. The Drifting Cowboys leave Tuesday for 25-day tour of British Isles . . . The **Oak Ridge Boys** were a hit as a gospel group. The foursome and their band are even bigger as a country-pop-rock act. Why the shift in style? "We figured we had gone as far as we could as a gospel act," explains the Oaks' elder statesman **Bill Golden**. (By the way, the original name of the group was The Oak Ridge Quartet.)

Jessi Colter (Mrs. Waylon Jennings) had been told by her obstetrician that her baby would be born May 10. The blessed event didn't occur on that date. "It will be born later," I am assured by a spokesman for the Jessi-Waylon family.

Judy Kester, formerly with ABC/Dot, is going all out to "revitalize her career." She has been devoting full time to being a wife and mother . . . Canadian entertainer **Carroll Baker** was at the Opry House last week to tape an hour special that will be televised this fall on CBS. Guests on the hour cast are **Lanny Gatlin** and the **Oak Ridge Boys**.

Business has been so good at **Buzz Cason's** Creative Workshop Studio that he is going to construct "Creative II," complete with all the latest equipment.

Country Single Picks

COUNTRY SONG OF THE WEEK

GEORGE JONES and JOHNNY PAYCHECK—Epic 8-50708

YOU CAN HAVE HER (prod.: Billy Sherrill) (writer: B. Cook)
(Harvard/Big Billy, BMI) (3:11)

Both artists sound better than ever as they swap lines and wisecracks on this hit from the past. Jones' vocals are especially strong as he slides around the notes in his classic style.

ERNEST TUBB—Cachet CLS-3001

WALTZ ACROSS TEXAS (prod.: Pete Drake) (writer: T. Tubb)
(Ernest Tubb, BMI) (2:36)

Tubb revives one of his biggest hits with assistance from Charlie McCoy, Charlie Daniels and Willie Nelson. The song is already a classic, and the added touch of ET's friends should help make it a hit once again.

BOBBY BRADDOCK—Elektra 46038

BETWEEN THE LINES (prod.: Don Gant) (writers: B. Braddock/S. Lawrence)
(Tree, BMI) (3:25)

The title cut from Braddock's debut album is a quiet ballad full of feeling. Vocals are well out front adding more impact to the hook phrasing.

NICK NIXON—MCA 41030

WHAT'RE WE DOING, DOING THIS AGAIN (prod.: Glenn Keener)
(writer: B. McDill) (Hall-Clement, BMI) (2:55)

With a strong start, Nixon sings with both strength and style on this Bob McDill song, the title of which is self-explanatory. Should put Nixon back on the charts.

FREDDIE HART—Capitol P-4720

WASN'T IT EASY BABY (prod.: Jack Grayson) (writers: B. Morris/J. Grayson)
(Queen-Quah/Jack Lebsack, BMI) (2:36)

A bright, almost tropical sound prevails with guitar and keyboard work backing up Hart. Smooth and easy production and performance adds to the appeal.

RALPH EMERY—Elektra 46033

KISS AND SAY GOODBYE (prod.: Foster-Rice) (writer: W. Lovett)
(Blackwood/Nattahnam, BMI) (3:04)

Emery switches roles from DJ to artist and does a sad, thoughtful recitation, Janie Fricke helps out, reinforcing lines with her soulful singing.

ROBERT GORDON—RCA PB-11608

BLACK SLACKS (prod.: Richard Gottehrer) (writers: Bennett/Denton)
(Pamco, BMI) (1:41)

Gordon's single is an off-the-wall but authentic rockabilly tune with a touch of western swing to make it interesting. The sound isn't exactly country, but it keeps a nice simplicity and a good sense of humor.

BILL LOWREY—Sunshine Country 167

DON'T FORGET ALL THE LOVESONGS (prod.: The General) (writer:
B. O'Steen) (Friends of the General, BMI) (2:35)

The strength of the song lies in the chorus with its smooth progression and romantic lyrics. The single even has a/c potential as well as country.

BOBBY BUTLER—IBC 0001

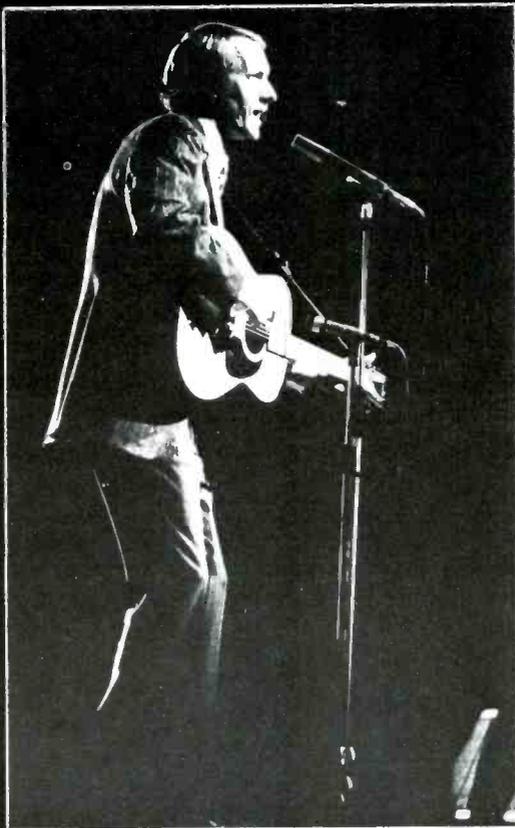
CHEAPER CRUDE OR NO MORE FOOD (prod.: Brent Burns & Dennis
Alexander) (writer: B. Burns) (Iron Blossom/Wolfhound/Bacak-Burns/
Pepper Tunes, ASCAP) (2:35)

IBC's first release is causing a stir because of the subject, which seems to be the main strength of the record. The gas shortage is here, at least for a while, and so may be this record.

FLOYD CRAMER—RCA PB-11576

BOOGIE WOOGIE (prod.: Floyd Cramer) (writer: C. Smith)
(Edwin H. Morris, ASCAP) (2:01)

Cramer jazzes up his sound a little on this instrumental cut without sacrificing the country feel. The pace is relaxed as he plays the piano with ease.



GEORGE HAMILTON IV

★ Has recently returned from Europe, where he was master-of-ceremonies and performer at the "International Festivals of Country Music" in Sweden, Finland, Holland and Germany!

★ He returns to Great Britain for his fifth nationwide concert tour of the British Isles—May 17-June 10 (17 cities)!

★ and—coming up:

an historic first-time-ever British country music "Summer Season"—3 months—in concert—at the "Winter Gardens Theatre" in England's seaside resort city of Blackpool (June 25-October 1)!

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Nashville-615-385-0310

Record World Country Albums

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

MAY 19	MAY 12				WKS. ON CHART
1	1	THE GAMBLER			
		KENNY ROGERS			
		United Artists LA 834 H			23
		(17th Week)			
2	2	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849			14
3	3	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378			3
4	5	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2			25
		34326			
5	6	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016			5
6	9	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK			2
		3318			
7	4	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists			6
		LA 946 H			
8	8	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135			7
9	10	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243			15
10	11	STARDUST WILLIE NELSON/Columbia JC 35305			54
11	13	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 35776			8
12	18	MOODS BARBARA MANDRELL/MCA AY 1088			31
13	19	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC			9
		35779			
14	12	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H			47
15	29	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789			2
16	14	JERRY LEE LEWIS /Elektra 6E 184			5
17	17	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA			70
		835 H			
18	7	TNT TANYA TUCKER/MCA 3066			26
19	21	THE BEST OF BARBARA MANDRELL /MCA AY 1119			15
20	22	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037			172
21	20	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279			10



CHARTMAKER OF THE WEEK
CHARTMAKER OF THE WEEK

22	—	LOVE YA			
		STELLA PARTON			
		Elektra 6E 191			1
23	27	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/ Epic JE 35751			2
24	35	VARIATIONS EDDIE RABBITT/Elektra 6E 127			59
25	24	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177			5
26	33	LOVE NOTES JANIE FRICKE/Columbia KC 35774			7
27	31	HALF AND HALF JERRY REED/RCA AHL1 3359			6
28	15	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503			22
29	25	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444			25
30	41	ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. BSK 3300			3



					MAY 19, 1979
31	—	ORIGINAL TEXAS PLAYBOYS /Capitol ST 11917			1
32	32	JIM ED AND HELEN JIM ED BROWN AND HELEN CORNELIUS/RCA AHL1 3258			10
33	48	LADIES CHOICE BILL ANDERSON/MCA 3075			15
34	46	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983			27
35	26	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105			27
36	36	THE PERFORMER MARTY ROBBINS/Columbia KC 35446			9
37	40	GARY GARY STEWART/RCA AHL1 3288			10
38	34	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739			13
39	37	YOU'VE GOT SOMEBODY VERN GOSDIN/Elektra 6E 180			5
40	16	LARRY GATLIN'S GREATEST HITS /Monument MG 7628			27
41	50	EXPRESSIONS DON WILLIAMS/MCA AY 1069			36
42	51	ARE YOU SINCERE MEL TILLIS/MCA 3077			12
43	43	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623			28
44	52	DOWN ON THE DRAG JOE ELY/MCA 3080			11
45	23	JOHN DENVER /RCA AQL1 3075			17
46	45	CON HUNLEY /Warner Bros. BSK 3285			8
47	30	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743			66
48	42	THERE'S ALWAYS ME RAY PRICE/Monument MG 7633			5
49	58	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011			20
50	39	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067			24
51	28	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797			40
52	—	REFLECTIONS GENE WATSON/Capitol ST 11805			13
53	57	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA			15
		3073			
54	55	THE AMAZING RHYTHM ACES /MCA AA 1123			15
55	47	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO			84
		2993			
56	54	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1			48
		2780			
57	—	PROFILE—THE BEST OF EMMYLOU EMMYLOU HARRIS/ Warner Bros. BSK 3258			25
58	64	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733			53
59	61	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H			58
60	69	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155			32
61	63	THE SONGS WE MADE LOVE TO MICKEY GILLEY/Epic KE			9
		35714			
62	71	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065			29
63	67	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2676			68
64	59	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV			89
		1719			
65	65	TRYIN' TO SATISFY YOU DOTTSY/RCA AHL1 3380			2
66	66	RODRIGUEZ WAS HERE JOHNNY RODRIGUEZ/Mercury SRM			9
		1 5015			
67	49	LEGEND POCO /MCA AA 1099			153
68	56	BEST OF DOLLY PARTON /RCA APL1 1117			82
69	68	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544			36
70	70	TEAR TIME DAVE & SUGAR/RCA APL1 2816			4
71	74	THE FIRST NASHVILLE GUITAR QUARTET CHET ATKINS/ RCA AHL1 3288			9
72	44	CONWAY CONWAY TWITTY /MCA 3063			25
73	62	A WOMAN MARGO SMITH/Warner Bros. BSK 3286			11
74	38	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra			4
		6E 178			
75	73	LIVE AND PICKIN' DOC & MERLE WATSON/United Artists			9
		LA-943 H			

Ronnie Milsap

IMAGES

Ronnie's New Album Featuring the Hit Single:
"NOBODY LIKES SAD SONGS"



AHL/AHSL/AHKL-3346

**“THE NOMINEES FOR THE
ACADEMY OF COUNTRY MUSIC AWARDS ARE...”**

TOP MALE VOCALIST

Merle Haggard, Don Williams

TOP FEMALE VOCALIST

Loretta Lynn, Barbara Mandrell

TOP VOCAL GROUP OF THE YEAR

Oak Ridge Boys, Conway Twitty/Loretta Lynn

TOP NEW MALE VOCALIST

John Conlee

ENTERTAINER OF THE YEAR

Roy Clark, Loretta Lynn

TOURING GROUPS

Coal Miners (Loretta Lynn), Statesiders (Mel Tillis)

SINGLE OF THE YEAR

“Tulsa Time” - Don Williams/G. Fundis

“Out Of My Head, Back In Bed” - Loretta Lynn/Owen Bradley

ALBUM OF THE YEAR

“Y’all Come Back Saloon” - Oak Ridge Boys/R. Chancy

SONG OF THE YEAR

“I’m Always On A Mountain When I Fall” - Merle Haggard/C. Howard

“AND THE WINNERS ARE...”

BARBARA MANDRELL

Top Female Vocalist

THE OAK RIDGE BOYS

Vocal Group Of The Year

JOHN CONLEE

Top New Male Vocalist

“TULSA TIME” (DON WILLIAMS)

Top Single Of The Year

“Y’ALL COME BACK SALOON (OAK RIDGE BOYS)

Album Of The Year

CONGRATULATIONS

FROM

MCA RECORDS

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Record World Country Singles

MAY 19, 1979

TITLE, ARTIST, Label, Number

MAY 19	MAY 12		WKS. ON CHART
	2	DON'T TAKE IT AWAY CONWAY TWITTY MCA 41002	10
2	5	IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/ Warner/Curb 8790	9
3	3	LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458	10
4	6	LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532	8
5	8	SAIL AWAY OAK RIDGE BOYS/MCA 12463	7
6	7	DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/ Epic 8 50671	11
7	12	WHEN I DREAM CRYSTAL GAYLE/United Artists 1288	6
8	10	HOW TO BE A COUNTRY STAR STATLER BROTHERS/ Mercury 55057	8
9	1	BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455	12
10	11	ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909	11
11	15	JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/ Epic 8 50672	10
12	13	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021	10
13	16	RED BANDANA MERLE HAGGARD/MCA 41007	6
14	17	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	4
15	18	ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8786	6
16	20	SWEET MELINDA RANDY BARLOW/Republic 039	7
17	22	YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808	5
18	19	NEXT BEST FEELING MARY K. MILLER/RCA 11554	11
19	23	NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553	4
20	24	SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929	6
21	21	WHAT A LIE SAMMI SMITH/Cyclone 100	11
22	26	IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536	3
23	28	WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537	6
24	29	ARE YOU SINCERE ELVIS PRESLEY/RCA 11533	5
25	30	I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/ MCA 1807	7
26	32	DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704	5
27	27	ON BUSINESS FOR THE KING/BLUE RIBBON BLUE JOE SUN/ Ovation 1122	9
28	38	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125	3
29	31	ROCKIN' MY LIFE AWAY JERRY LEE LEWIS/Elektra 46030	7
30	36	TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036	4
31	34	LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS GARRON/Charta 131	8



CHARTMAKER OF THE WEEK

32	—	AMANDA WAYLON JENNINGS RCA 11596	1
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33	40	I DON'T LIE JOE STAMPLEY/Epic 8 50694	4
34	41	I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021	3
35	43	I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292	5
36	47	SIMPLE LITTLE WORDS CRISTY LANE/LS 172	3
37	48	IF I GIVE MY HEART TO YOU MARGO SMITH/Warner Bros. 8806	3
38	39	MAY I TERRI HOLLOWELL/Con Brio 150	9
39	44	STEADY AS THE RAIN STELLA PARTON/Elektra 46029	5
40	45	FADED LOVE AND WINTER ROSES DAVID HOUSTON/ Elektra 46028	5
41	46	WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/ Epic 8 50696	4
42	37	HOLD WHAT YOU'VE GOT SONNY JAMES/Monument 280	8
43	51	MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707	4
44	4	WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477	13

45	52	TOUCH ME BIG AL DOWNING/Warner Bros. 8787	5
46	53	RUNAWAY HEART REBA McENTIRE/Mercury 55058	5
47	49	THE GIRL ON THE OTHER SIDE NICK NOBLE/TMS 601	6
48	54	MOMENT BY MOMENT NARVEL FELTS/MCA 41011	5
49	33	I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094	9
50	9	FAREWELL PARTY GENE WATSON/Capitol 4680	14
51	58	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/ Elektra 46023	3
52	60	SHE'S BEEN KEEPING ME UP NIGHTS BOBBY LEWIS/ Capricorn 0318	5
53	61	I JUST WANNA FEEL THE MAGIC BOBBY BORCHERS/ Epic 50687	3
54	63	SPANISH EYES CHARLIE RICH/Epic 8 50701	2
55	62	THERE IS A MIRACLE IN YOU TOM T. HALL/RCA 11568	2
56	67	MY HEART IS NOT MY OWN MUNDO EARWOOD/GMC 106	4
57	68	DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000	3
58	65	STAY WITH ME DANDY/Warner/Curb 8771	5
59	66	ONLY DIAMONDS ARE FOREVER ZELLA LEHR/RCA 11543	3
60	64	DREAM LOVER RICK NELSON/Epic 8 50675	5
61	82	PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	2
62	14	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276	14
63	25	DARLIN' DAVID ROGERS/Republic 138	12
64	50	SWEET MELINDA/WHAT'S ON YOUR MIND JOHN DENVER/ RCA 11535	7
65	83	SPARE A LITTLE LOVIN' ARNIE RUE/NSD 19	2
66	35	SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915	13
67	—	(GHOST) RIDERS IN THE SKY JOHNNY CASH/Columbia 3 10961	1
68	—	WHEN A LOVE AIN'T RIGHT CHARLY McCLAIN/Epic 8 50706	1
69	42	WISDOM OF A FOOL JACKY WARD/Mercury 55055	14
70	59	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS)	15
71	89	I MIGHT BE AWHILE IN NEW ORLEANS JOHNNY RUSSELL/ Mercury 55060	2
72	56	TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/ Portrait 6 70024	11
73	55	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE JANIE FRICKE/Columbia 3 10910	12
74	57	I LOST MY HEAD CHARLIE RICH/United Artists 1280	11
75	71	MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770	9
76	69	THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661	14
77	81	JUST BETWEEN US BILLY WOODY/MCA/Hickory 54043	5
78	70	THE GREAT CHICAGO FIRE FARON YOUNG/MCA 41004	6
79	85	THE REAL THING O. B. McCLINTON/Epic 8 50698	2
80	—	NADINE FREDDY WELLER/Columbia 3 10973	1
81	73	LOVE LIES MEL McDANIEL/Capitol 4691	11
82	74	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451	14
83	—	I CAN FEEL LOVE LINDA CALHOUN/Grape 2004	1
84	72	SHADY STREETS GARY STEWART/RCA 11534	6
85	88	GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 151	2
86	86	BEDTIME STORIES PIA ZADORA/Warner/Curb 8766	3
87	87	NIGHT TIME MUSIC MAN JUDY ARGO/ASI 1019	4
88	90	DISNEYLAND DADDY PAUL EVANS/Spring 193	2
89	80	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	13
90	79	SWEET MEMORIES WILLIE NELSON/RCA 11476	15
91	93	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	2
92	75	MEDICINE WOMAN KENNY O'DELL/Capricorn 0317	10
93	76	I WANT TO WALK YOU HOME PORTER WAGONER/RCA 11491	10
94	92	WHAT CAN I DO (TO MAKE YOU LOVE ME) HUGH X. LEWIS/Little Darlin' 7913	3
95	95	CHAIN GANG MICHAEL MURPHEY/Epic 8 50686	3
96	—	BAD DAY FOR A BREAK UP LESLEE BARNHILL/Republic 040	1
97	78	THERE'S ALWAYS ME RAY PRICE/Monument 277	12
98	—	JUST LET ME MAKE BELIEVE JIM CHESNUT/MCA/Hickory 41015	1
99	77	TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905	14
100	98	MIDNIGHT FLYER CHARLIE McCOY/Monument 282	2

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