

Record World

MAY 12, 1979 \$2.25



The Jacksons

Hits of the Week

SINGLES

THE DOOBIE BROTHERS, "MINUTE BY MINUTE" (prod. by Templeman) (writers: McDonald - Abrams) (Snug, BMI / Loresta, ASCAP) (3:26). Another solid group effort with strong blues flavor. McDonald's vocals and keyboard gymnastics are pure class. AOR-BOS immediate adds. WB 8828.

BOBBY CALDWELL, "CAN'T SAY GOOD-BYE" (prod. by G. Perry) (writers: Caldwell-Perry) (Sherlyn/Lindsey-anne, BMI) (3:40). Fresh on the heels of his Top 5 "What You Won't Do For Love," Caldwell's alluring vocals dominate this BOS-MOR love ballad. Clouds CL-15 (T.K.).

POCO, "HEART OF THE NIGHT" (prod. by R. Orshoff) (writer: P. Cotton) (Tarantula, ASCAP) (4:49). The second single from their gold lp "Legend" builds in emotion and intensity featuring sensitive vocals, soaring steel and standout rhythm section. Another Poco gem for AOR/Top 40. MCA 41023.

ANNE MURRAY, "SHADOWS IN THE MOONLIGHT" (prod. by J. Norman) (writers: Bourke - Black) (Chappell/Tri-Chappell, ASCAP/SESAC) (3:25). The first single from her new gold lp "New Kind Of Feeling" will continue a hot streak and broaden her audience. Dreamy vocals. Capitol 4716.

ELECTRIC LIGHT ORCHESTRA, "SHINE A LITTLE LOVE" (prod. by Lynne) (writer: Lynne) (Jet, BMI) (4:09). From the upcoming "Discovery" lp, ELO mixes progressive rock falsetto harmonies and synthesizer swirls with a thumping bass line. Will score across the board. Jet 8-5057 (CBS).

EARTH, WIND & FIRE with THE EMOTIONS, "BOOGIE WONDERLAND" (prod. by White-McKay) (writers: Lind-Willis) (Charleville/Irving/Deer-track/Ninth, BMI) (4:55). A sophisticated ultra-modern disco tune spiced by The Emotions' vocals. Another hot E,W&F winner. ARC 3-10956 (CBS).

CON FUNK SHUN, "CHASE ME" (prod. by group - Scarborough) (writers: Cooper-Pilate) (Val-ie-Joe, BMI) (3:38). As the bass throbs, driving this appealing dance number, intelligent flute, horn, keyboard & guitar sounds travel throughout. Strong BOS/disco potential. Mercury 74059.

DIONNE WARWICK, "I'LL NEVER LOVE THIS WAY AGAIN" (prod. by B. Manilow) (writers: Kerr-Jennings) (Irving, BMI) (3:28). Warwick's brilliant patented vocals are given Barry Manilow's expert production on this initial Arista release. A marvelous a/c-BOS treat. Arista 0419.

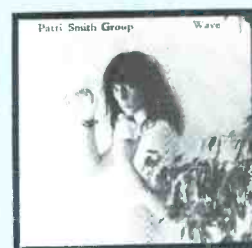
ALBUMS

PATTI SMITH GROUP, "WAVE." Smith's most accessible album to date features an astonishing version of the Byrds' "So You Want to Be A Rock 'N' Roll Star" and eight new tunes, produced with understated charm by Todd Rundgren. "Frederick" is the standout. Arista AB 4221 (7.98).

SWITCH, "II." The six man group's first album made them one of the biggest breakout stories of last year. This second effort, with assists from Joe Sample and Jermaine Jackson, should give them even more presence in the crossover markets. Gordy G7-988R1 (7.98) (Motown).

JOHN STEWART, "BOMBS AWAY DREAM BABIES." Stewart, a former member of The Kingston Trio, gets a hefty amount of support from Stevie Nicks and Lindsey Buckingham here and a number of tunes have a Fleetwood Mac air about them. His vocals are deep and familiar. RSO RS-1-3051 (7.98).

DOUCETTE, "THE DOUCE IS LOOSE." The well-known Canadian guitarist shows off a hard but melodic rock sound on this new disc. Produced by John Ryan, with help from two members of Rare Earth, Doucette excels on "Run Buddy Run" and the ballad "Father Dear Father." Mushroom MRS 5013 (7.98).



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Record World



MAY 12, 1979

Sounds of Silence Greet Performers-Royalty Bill

By BILL HOLLAND

■ WASHINGTON—The Performers Royalty Rights Bill, introduced last year in the House by George Danielson (D. Calif.) and some co-sponsors, began with a bang—at the hearings a voluminous Copyright Office report was presented in favor of the bill, dozens of famous record industry witnesses offered testimony, and there were also some fireworks in the form of heavy-guns broadcasting industry criticism and resistance.

But this year—silence. It's not been quite a whimper, but certainly a whisper.

So far this year, since the bill was re-introduced in January as H.R. 997 (it was H.R. 6063), there have been no hearings on the matter.

The bill, which urges copyright protection for performers, songwriters and producers in the form of royalty payments from broadcasters for the use of the recorded work, naturally met approval from those in the record industry and a great deal of criticism and outrage from those in broadcasting.

Danielson and the 18 co-sponsors modified certain aspects of the original bill as a result of last year's hearings, especially those sections dealing with a more "explicit system" or distribution. But for now, H.R. 997 is just about hidden behind the scenes.

No one connected with the bill is willing to hint at any major reason why the bill is stalled. In fact, they don't even admit it is

stalled. The comment of one staffer indicates the on-record stance of those working on the bill: "What we're trying to do right now is to get more Congressmen involved and supportive. There's a lot of quiet educating going on."

One could translate this to mean that supporters of the bill feel that without a broader spectrum of Congressional support, it might not be able to measure up to the expected onslaught of resistance by the powerful broadcasting lobby.

During last year's hearings, it was apparent that the broadcasters were genuinely appalled

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Lundvall Bullish on CBS' '79 Prospects, Sees Healthy Industry Despite Problems

By SAM SUTHERLAND

■ NEW YORK — Despite current market ills, CBS Records president Bruce Lundvall is bullish in his outlook for the remainder of '79, arguing that recent quarters' soft sales are obscuring the continued growth potential for the industry over the coming year.

That was the focal message Lundvall sent during an exclusive interview with *RW* last week, in which he commented on both his own company's operations and market position, and problems facing the trade at large. And while allowing that general economic factors and shifting market conditions will likely preclude the windfall sales increases seen

a year ago, Lundvall is critical of the tide of anxiety that has dampened retail and manufacturer spirits since the final months of last year.

"I think there is a general tendency in our business, which has been played up too much in all the trades, to react with a certain panic," said Lundvall of the sales slump and its long-term effects. Sharing the prevailing view that a primary culprit has been the dearth of releases from platinum-plus stars, he went on to caution the trade to utilize its sadder-but-wiser first quarter experiences to achieve more effective operations. "I think we're looking at a year that will require the utmost business discipline," he counseled, "but I do think we're looking at a positive growth situation."

Lundvall's remarks were partially prompted by current fears that the sales slump signals a new phase of austerity within the manufacturing sector. "I'd like to go on record as noting that we're not cutting back our staff at all," he said, "and have no intention of doing so. I'm very bullish on CBS Records for the coming year."

"Where we are looking at improving our profits, is the area of the costs of doing business, in terms of marketing expenditures." Similarly, Lundvall downplays speculation that substantial roster cutbacks will be an inevitable outcome of current market problems. "We're not going through any kind of wholesale cutback,"

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Cutbacks in In-Store Support Causing Retailers To Innovate

By FRANN ALTMAN and DAVID McGREE

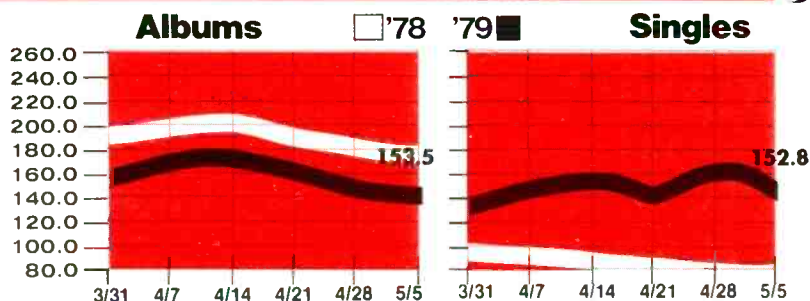
■ NEW YORK—The new austerity marking record company operations of late (see *Record World*, May 5) appears to extend beyond staff cutbacks, roster trimmings and expense account reductions. A *Record World* survey conducted last week found that manufacturers' co-op advertising support to retailers has been cut by as much as 10 percent since the first of the year, and that in-store merchandising aids are becoming less plentiful.

In general, the cutbacks are of more concern to east coast retailers than to west coast, more damaging to small accounts than to large. West coast retailers have

traditionally prided themselves on developing innovative, institutional point-of-purchase and in-store aids, rendering inconsequential the loss of a small percentage of ad dollars or a few four-by-four displays. On the other hand, east coast retailers have as a rule adopted a laissez-faire approach to merchandising, with comparatively little in the way of posters and billboards and so forth "cluttering" (as one retailer put it) their stores. Due to the reduction in ad dollars, however, these retailers have expressed the opinion that it is probably time for them to take

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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.

Jet Convention May Set the Tone For Future Small-Label Meetings

By MARC KIRKEY & VAL FALLOON

■ LONDON — Jet Records flew in about 250 people, including a number of major American retailers, for the company's first international convention, held at the Piccadilly Hotel here April 27-29.

An additional 150 U.K. retailers and record company executives joined the festivities Saturday night (28) for a banquet and showcase of four Jet acts, Violinski, Alan Price, Magnum and Trickster.

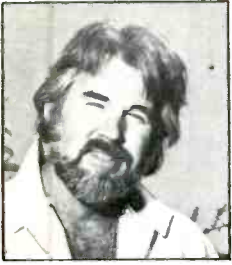
Together with Jet staffers from

America and the U.K., some American CBS Records executives, including vice presidents Paul Smith and Tony Martell, CBS U.K. staffers and some reporters, the retailers heard a summary of Jet's past year and its marketing plans for the rest of 1979, focusing on "Discovery," the forthcoming lp from the Electric Light Orchestra.

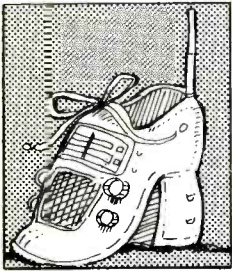
The first single from that album, "Shine A Little Love," was

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■ **Page 14.** Spring ratings are in progress in most radio markets, and the disco formats that have sprung up since last fall are finding that there's more to keeping their sound lively than beats-per-minute. RW checked in with some of the disco-radio leaders and reports on their progress.

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Powerhouse Picks

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

Supertramp (A&M) "The Logical Song." Fine chart moves, several major adds and good sales activity make this a record that should not be overlooked.

Rickie Lee Jones (Warner Bros.) "Chuck E's In Love." Radio acceptance as adds continue to come in along with upward chart jumps. Sales are beginning to happen.

Curb, MCA Set New Label Deal

■ **LOS ANGELES** — Lt. Governor Mike Curb has started his third label deal via a new marketing and distribution pact with MCA Records. Already signed to the newly-formed Mike Curb Records, Inc. roster are David Cassidy, Lobo and the company's first new act, Alien.

News of Curb's new venture arrived less than a month after Elektra/Asylum first confirmed its own deal with the veteran recording exec, which saw several artists previously tied to Warner/Curb move to its WCI sister division. That agreement, together with continued activity for the original Warner-distributed Curb label, led to a wave of criticism from local press here, capped by a page one lead story in the Herald Examiner reminding that Curb had claimed during his campaign he would place his recording interests in a blind trust should he win the Lieutenant Governor's post.

Curb's response to that report, which appeared the week of April 23, was to downplay the original comment and point up the lack of any California statute prohibiting him from continuing his business activities.

Less than a week later, MCA confirmed completion of the new deal.

20th Earnings, Revenues Hit All-Time Highs

■ **LOS ANGELES** — Twentieth Century-Fox Film Corporation has reported record first quarter earnings and revenues. Net earnings for the quarter ended March 31, 1979, were \$19,090,000, or \$2.33 per share, compared with \$17,486,000, or \$2.21 per share, for the first quarter of 1978.

Revenues for the first quarter of 1979 were \$159,546,000, compared with 1978 first quarter revenues of \$158,933,000.

Dennis C. Stanfill, chairman of the board and chief executive officer, said that all of the company's operations were profitable except for 20th Century-Fox Records. Feature film operations were bolstered by significant revenues and earnings derived from the licensing of "The Sound of Music" to NBC, and by several other more recent films licensed to CBS and NBC.

Stanfill said that the improved performance was also attributable to the inclusion of Aspen Skiing Corporation in the first quarter. Aspen, which was acquired by Fox in June 1978, had record results in the period. In addition, increased earnings were posted by film processing operations.

Record World

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You can't keep a good man down.

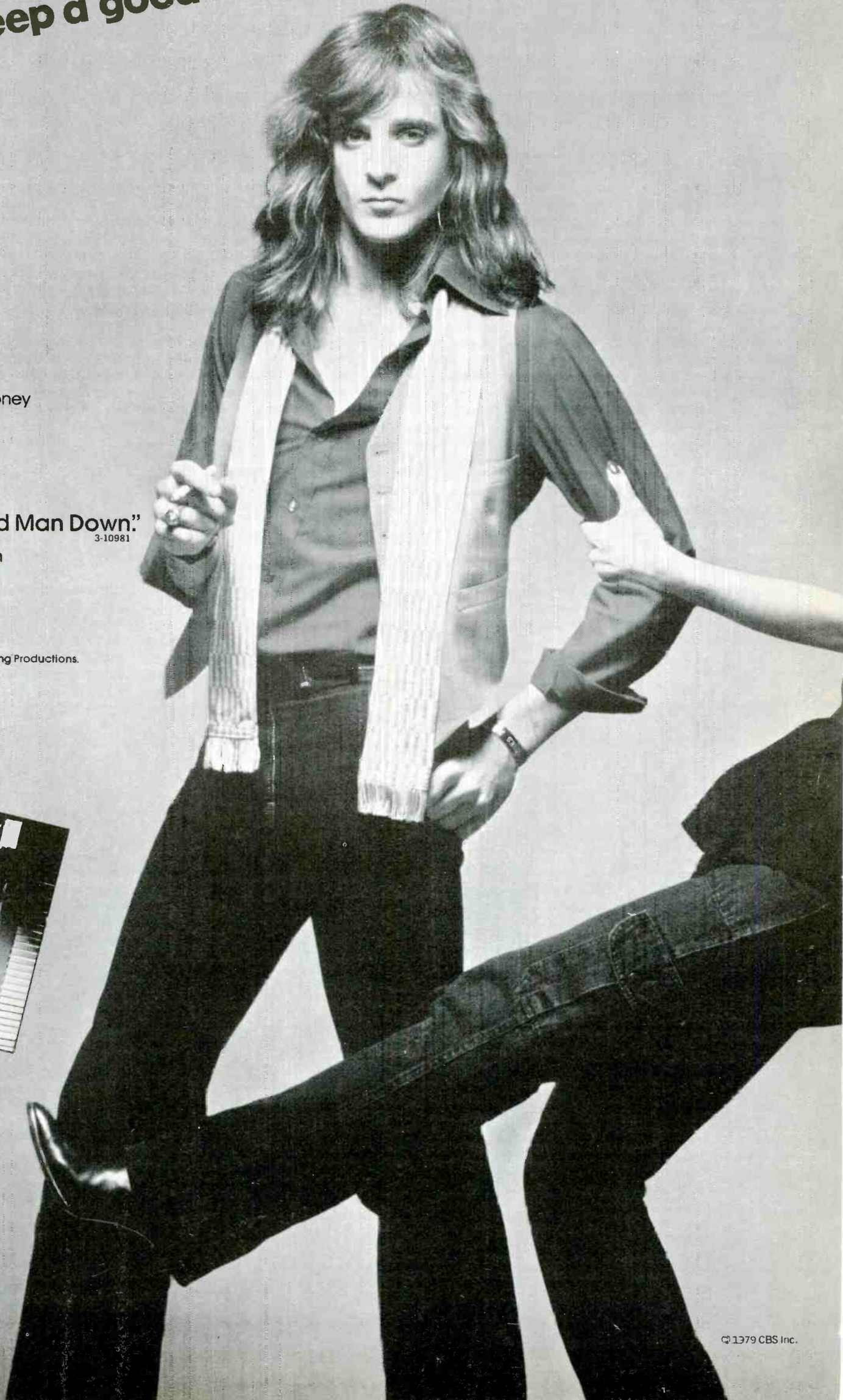
When you've got a song with a theme everybody can shout, and Eddie Money to belt it out, you know what you've got? A sure-fire single that's gonna punch its way up to the top.

"Can't Keep a Good Man Down."

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A rowdy new single from Eddie Money's album, "Life For the Taking" On Columbia Records and Tapes.

Produced by Bruce Botnick for Wolfgang Productions.
Direction: Bill Graham Management.
Agency: Premier Talent Associates.



  
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'New Wave' Takes Hold Despite Disagreement Over Terminology

By JEFFREY PEISCH

■ NEW YORK—Aside from being a personal triumph for Elvis Costello and a financial success for Columbia Records, the gold certification of Costello's "Armed Forces" album was a symbolic breakthrough. "Armed Forces"—which has now sold 700,000 copies and is "on its way to platinum," according to a Columbia spokesman—represents a large, broad-based audience for "new wave" rock that is growing rapidly.

Blondie's "Parallel Lines" actually turned gold before "Armed Forces," and has now sold upwards of 900,000 units, but a good part of the sales resulted from the success of the group's disco single "Heart of Glass."

Although most labels, artists and radio personnel stay clear of the term "new wave," there has recently been a slew of signings of groups who have been referred to as new wave. And several already-signed acts, who have also been termed new wave, have been receiving a lot of airplay and selling well.

The Police and Joe Jackson, both on A&M, have albums that are climbing the charts (Jackson is at #66 and the Police are at #35 in *Record World*) and are receiving strong airplay in several markets.

Although contracts haven't been signed, CBS Records and Stiff Records have reportedly reached an agreement whereby CBS will market selected Stiff artists in this country. Stiff's Rachel Sweet, Ian Dury and Lene Lovich have already been chosen, although which label (Columbia or Epic) the acts will be on is not yet certain.

Arista will soon release the latest album by Stiff artists the Rumour in the U.S. Stiff's Graham Parker is already signed to Arista domestically.

Chrysalis has just released "Dub Housing," by the Cleveland group Pere Ubu. The album had been available only as an import. Polydor has done the same thing with "The Scream," by Siouxsie and the Banshees.

Warner Brothers is reportedly negotiating with the B52's, a group from Georgia whose independently recorded single, "Rock Lobster," has sold over 10,000 units and has received airplay throughout the country. Warners is also reportedly negotiating with the Urban Verbs, a Washington-based group, and the label has just released "Contents Dislodged During Shipment" by Tin Huey, another group from Ohio, the home of Devo and Pere Ubu.

The diversity of all the above

groups supports people's unwillingness to group them all under the term "new wave." However, all of the groups, at one time or another, have been tagged by the name. As Kate Ingram, md of KSAN in San Francisco, said, "A lot of the best music being played today is by new people. Of the music that is popular, much of it has been called new wave."

"But," as Dave Einstein of WHFS said, "to block it all together is wrong." When Elvis Costello did a radio interview at WLIR in Long Island last year, he was insulted when the interviewer used the term "new wave." "We deal with each individual artist," said WLIR's Dennis McNamara. "We look for the best songs and the best sounds, however it's labelled. There are of course, a lot of new faces. Radio has needed new blood for a long time."

When asked about recent signing of new wave acts at Warner Brothers, Karen Berg, associate director of east coast a&r, replied, "I don't know what you're talking about . . . I think that label has hurt a lot of bands and kept them from more exposure." Berg was at Elektra when the label released the first album by Television, and she claims that the band was killed by the term.

Gregg Geller, vice president, contemporary a&r, east coast for Columbia, the man responsible for convincing Columbia to sign Elvis Costello, said, "Our approach is not to classify bands. We're interested in signing acts that play rock and roll, and have the basic spirit of rock and roll."

Sire Records (Talking Heads,

Ramones, Dead Boys) once used the slogan, "Get behind new wave before it gets behind you," but even they don't use the term much. As a matter of fact, several of the label's latest releases (Boney M., Silvetti, Dinosaur) are more disco than anything. "We took the disco plunge just like everyone else," said Ken Kushnick, vice president for artist development. "The plunge was reasonably unsuccessful. More than likely, we'll continue with some of the disco acts we have, but I can't see us going after new disco acts. I imagine we'll phase it out within 12 months. Sire's expertise is rock and roll and that's the direction we'll go. Whatever you label the new music, there is a

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David Armstrong Named UA Music Oper. VP

■ NEW YORK — Harold Seider, president of United Artists Music, has announced the appointment of David R. Armstrong as vice president, operations.

Reporting directly to Armstrong will be the publishing company's accounting, royalty and administrative departments and the company's international subsidiaries. Armstrong will also be engaged in corporate liaison with the United Artists and Transamerica's parent companies.

Most recently, Armstrong was an audit manager with Transamerica Corporation in San Francisco and previously served with Arthur Anderson & Co. and Texas Instruments.

Perren, Peaches & Herb Honored



Polydor/MVP recording artists Peaches & Herb, and Freddie Perren, president of MVP Records and producer/writer for Peaches & Herb, were honored recently at the El Privado in Los Angeles. Pictured from left: Dino Fekaris, co-songwriter for Peaches & Herb; Marty Goldrod, west coast general manager, Polydor Records; Harry Anger, senior vice president, marketing, Polydor Records; Dick Kline, executive vice president, Polydor Records; Peaches & Herb; Christine Perren; Freddie Perren, president, MVP Records; Sonny Gordon and Paul Cohn, managers, Peaches & Herb; and Norby Walters, P&H booking agent.

Beatles Sue Capitol

■ LOS ANGELES—John Lennon, Paul McCartney, George Harrison and Ringo Starr, together with their now dormant Apple Records label, have filed suit here against their U.S. distributor Capitol Records and its British parent, EMI, Ltd., alleging breach of contract.

Escalation

The five million dollar action, filed in Los Angeles Superior Court, centers on charges that Capitol failed to pay full royalties on Beatles product released between 1962 and 1976. Plaintiffs have reportedly pegged their allegations to the assertion that the royalty rate should have escalated in relation to sales volume.

Meanwhile, Capitol's legal department has responded by saying they'll fight the suit, and deny any outstanding monies are owed.

Attorneys

The Beatles and Apple are being represented by the firm of Loeb and Loeb, with attorney Howard Friedman filing the action on their behalf.

MCA Dist. Names Vanek Lankershim Adv. Dir.

■ LOS ANGELES — Al Bergamo of MCA Distributing Corporation, has announced the appointment of Karen Vanek to the position of director, Lankershim Advertising, MCA Distributing's in-house advertising division.



Karen Vanek

Lankershim Advertising, under the direction of Vanek, places all print ads, as well as schedules television on a national level. Additionally, Lankershim Advertising plans the radio ad campaigns which are then implemented locally by MCA Distributing's 24 sales offices.

Background

Vanek started with MCA seven years ago, initially as secretary to Bob Siner, now MCA Records president, and subsequently as Siner's assistant, then coordinator, before she became director of Lankershim Advertising.

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MCA-11017

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MCA RECORDS

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Specialty Soundtracks Widen Market

By DIDIER C. DEUTSCH

■ The renewal of interest in soundtrack recordings that was spearheaded by the spectacular success of "Star Wars" and "Saturday Night Fever" last year (both representing different aspects of the genre) has translated itself into a boon for the various small independent labels that have followed through on that wave of excitement.

While the majors tried to cash in on a trend many did not understand, labels like DRG, Entr'acte, and Varèse Sarabande have exploited that market and turned it into a profit-making proposition. With most labels announcing significant releases in forthcoming months, the soundtrack market seems more than ever a source of revenues for those willing to understand it and exploit it accordingly.

"We have been for the most part collectors ourselves," says Tom Null, head of Varèse Sarabande, a Los Angeles-based operation, barely two years in existence. "And like many collectors, we have often been displeased by the lack of love reflected in the product other companies put out. People are ready for quality product. They are tired of having to buy a product that is no good, and having to be told that a Japanese or a European product is superior."

John Steven Lasher, who controls the destinies of his Entr'acte label, agrees with Null, and emphasizes that what attracts the buyers is the unusual quality of the albums released by independent labels. "Obviously it also benefits me in that I don't want a high return ratio, and that makes it less expensive for my distributors to deal with the product, which is another important aspect of the question," he comments, citing that his return ratio is less than two or three percent.

DRG

At DRG Records, Hugh Fordin also stresses the importance of quality in his product and that of other labels. "I spare no expense because that's what the market demands, and that's how we established our reputation in the first place," he says, adding: "But the market is there."

Like the other labels, DRG licenses masters from various companies to release product that has long been deleted from the catalogue. The label has also secured the rights to tapes of performances that had never been released before, and Fordin said he is also embarking on an ambitious project marked by the signing to the label of Peggy Lee. The singer's first album is being recorded

in Los Angeles this week, for a projected fall release.

11-LP Release

This week also, the label is releasing an impressive 11 albums, including a two-record set of British comedienne Bea Lillie's songs; a two-record set of singles recorded by stars of Metro-Goldwyn-Mayer, but never released on an album (this, incidentally, is volume one in a series that will have five or six volumes, according to Fordin); the London cast recordings of Richard Rodgers' "No Strings," and Rodgers and Hart's "The Boys From Syracuse;" an album of songs by Judy Garland, titled "Beginning," and including songs recorded for such films as "Girl Crazy" and "The Shocking Miss Pilgrim;" "Concert Performance," recorded live at the London Palladium during the celebrated "Night of the 100 Stars" in 1956; and "A Different Side Of Sondheim," played by British film composer Richard Rodney Bennett, with Bobby Rosengarden and Milt Hinton.

Between now and the end of the summer, the label will also re-

lease "An Evening With Quentin Crisp," recorded live; the reissues of "Three Wishes For Jamie" and the soundtrack from "Bells Are Ringing," starring Dean Martin, which were both previously on Capitol; and the Peggy Lee album, among others.

Varèse Sarabande

Varèse Sarabande is also involved in a very imposing program, according to Tom Null. Scheduled for immediate release are the soundtracks to "Village of the Eight Gravestones," described as a gothic epic from Japan, "Tourist's Trap" by Pino Donaggio, "Phantasm" by Fred Murrow, and George A. Romero's "Dawn Of The Dead."

Also, "The Island Of Dr. Moreau," which has a score by Laurence Rosenthal, whose "Brass Target" marked the label's entry into the recording of new soundtracks by-passed by the majors. And a series of cast album reissues that include Ethel Merman in "Panama Hattie;" the legendary second volume of songs from "Oklahoma!," by the original

(Continued on page 61)

Shorewood Unveils New Ga. Plant

■ NEW YORK—Paul Shore, president of Shorewood Packaging Corporation, has announced that construction is nearly completed for a major record jacket manufacturing and commercial folding carton plant in LaGrange, Georgia. Shorewood's other manufacturing facilities are located in Farmingdale, New York; Los Angeles, California; Canada and England. Located 60 miles southwest of Atlanta on a 10.5 acre site, the plant is expected to be completed and in full operation by the fall of 1979.

\$4M Investment

Shore stated that the initial 50,000 square foot phase of the

LaGrange facility represents an investment by Shorewood in excess of \$4,000,000 and "will be the most technologically advanced printing and packaging plant of its kind in the world."

(Continued on page 51)

Miko, Jordan Bow Placement Service

■ LOS ANGELES—Talent Industry Placement, an employment service for the radio, record, and retail industries, has been formed in Hollywood by industry veterans Frank Miko and J.J. Jordan.

The idea for a job placement

(Continued on page 51)

Alpert Charity Run



Over 6,000 runners came out to make the 1st Annual Herb Alpert 10-K charity run, co-sponsored by A&M Records and KWST-FM. The race, held at Griffith Park, L.A. April 29, raised over \$30,000 to benefit the T. J. Martell Foundation for Leukemia and St. Elmo Village. Dave Babiracki was the winner of the run, coming in with a 30.3 time. Pictured at the benefit from left are: Gil Friesen, president, A&M; Monty Gest, K-WEST; Dave Babiracki; Irving Schulman, Seiko; and Herb Alpert, vice chairman, A&M.

Black Group Buys Wisc. VHF Station

By BILL HOLLAND

■ WASHINGTON — The Federal Communications Commission last week approved the sale of a Wisconsin television station to a minority-owned company — said to be the first VHF station owned solely by blacks to be affiliated with one of the three national networks.

The FCC approved the sale of WAFO-TV (Channel 12, NBC) in Rhinelander, Wisconsin to Benway Communications. It was also the first sale effected under the FCC's "distress sale policy," adopted last year after the proposal was forwarded to the broadcast bureau by the Congressional Black Caucus.

'Distress Sale'

The "distress sale" policy allows a station whose license is up for renewal—or revocation—to sell before the hearing if the buyer is a minority-owned company and if the price of the station is substantially below the current market value with its license intact.

Offset Losses

The policy, according to the FCC, balances the need for minority ownership against the potential economic loss to an owner who might lose the station's license in the renewal process—especially if any charges of misconduct brought to the hearings would be substantiated.

In this case, the station faced

(Continued on page 50)

American Artists Set For Tokyo Festival

■ NEW YORK—Rita Coolidge, A Taste of Honey, Al Jarreau, Kathy Barnes and the Brothers Four will make up the American contingent to the 8th annual Tokyo Music Festival, scheduled for June 17 at Budokan Hall in that city.

This year's dozen participants were chosen from 37 entrants from 22 countries. Additionally, three Japanese artists, who came out on the top of the recent Golden Canary Festival, will also take part.

All of the artists will be vying for a top prize of more than \$10 thousand. Last year's winners were Al Green, performing "Belle," and Debbie Boone's interpretation of "God Knows."

The other entrants this year will be Sergio Mendes & Brazil '88 (Brazil), Samuel Hui (Hong Kong), Madleen Kane (Sweden), Rica Puno (Philippines), Raffaella Carrà (Italy), Dulce (Mexico) and Sun Woo-Hye-Kyung (Korea).

The 1980 Festival is scheduled to be held during the month of March.

HEATWAVE'S "HOT PROPERTY"^{FE 35970}
"HOT PROPERTY." HEATWAVE'S NEW ALBUM
YOU'LL HAVE A FEATURES THE SINGLE
BURNING DESIRE "EYEBALLIN'." IT'S⁸⁻⁵⁰⁶⁹⁹
TO GET IT. ABSOLUTELY GUARANTEED
TO FIRE YOU UP.
ON EPIC
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Produced by Phil Ramone
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Chart Analysis

Jacksons, Summer, Wings Show Top 10 Clout As Peaches & Herb Continue as Top Single

By PAT BAIRD

■ Peaches & Herb (Polydor) maintained a comfortable #1 position on this week's Record World Singles Chart, substantially ahead of the Village People (Casablanca), which continued to sell well at the racks (and was added at WLS) for #2 bullet. The Jacksons (Epic) experienced a surge on both sales and airplay for #6 bullet and Donna Summer (Casablanca), #15 on the Black Oriented Singles Chart and #2 on the Disco File Top 50, took excellent station moves and sold for #7 bullet. Wings (Col) continued to take strong radio moves with sales improving for #10 bullet.

The Doobie Bros. (Warner Bros.) follow-up to their #1 single is this week's Chartmaker at #39 bullet on excellent adds at the primary level.

Singles

Rounding out the top of the chart are: Blondie (Chrysalis) #3; Frank Mills (Polydor) #4; Amii Stewart (Ariola) holding at #5; Suzi Quatro & Chris Norman (RSO) still at #8 and Cher (Casablanca) holding at #9.

Bee Gees

The Bee Gees (RSO), added at WLS and KRBE, maintained a healthy sales picture for #16 bullet and Randy VanWarmer (Bearsville), added at CKLW, made sales and airplay gains for #18 bullet.

Several strong records are bulleting in the next part of the chart including G.Q. (Arista), still #2 BOS, and added this week at WCAO and WIFE among others, #21 bullet; Orleans (Infinity), added at F105, KRBE and B100 and selling, #24 bullet; Sister Sledge (Cotillion) #19 bullet BOS and last week's Powerhouse Pick, added this week at WKBW, WQAM, KFI, WABQ and others, picking up crossover sales for #25 bullet; Supertramp (A&M), whose album moved to #1 bullet

on the RW Album Chart, picked up WCAO, WPGC and WPRO-FM with solid sales reports for #27 bullet and Billy Joel (Col), filling in airplay holes for #38 bullet.

Bad Company (Swan Song) continued to pick up radio play for #31 bullet and Rod Stewart (WB) was added at WIFI among others for #33 bullet. Olivia Newton-John (MCA) came on the Country Singles Chart at #93 and picked up WABC and WPRO-FM for #34 bullet here and Barbara Mandrell (MCA) worked off her country base, picking up WIFE, KBEQ, KSLQ and KXOK for #35 bullet. Kenny Rogers (UA) bulletted at #17 country and was added at WCAO for #40 bullet here.

Rickie Lee Jones (WB) is this week's Powerhouse Pick at #42 bullet on adds at WCAO, WPEZ and 13Q, among others. Foxy (Dash), #3 bullet BOS, continued to gain in the pop markets for #44 bullet and David Naughton (RSO) working off his significant disco action, was added at WQAM, 13Q, WIFI, WTIC and

(Continued on page 54)

Casablanca Hot On Singles Chart

■ Casablanca Records this week holds three of the Top 10 positions on the RW Singles Chart and, according to company executive vice president Bruce Bird, "each of these records has had sales exceeding 1.5 million."

Sitting in the top part of the chart this week are The Village People's "In the Navy" at #2 bullet; Donna Summer's "Hot Stuff," #7 bullet after just four weeks and Cher's "Take Me Home" holding at #9. The Summer record is also bulletting at #15 on the Black Oriented Singles Chart and is listed at #2 on the Disco File Top 50.

In addition, Casablanca has two other bulleting singles on the Top 100. Space is listed this week at #71 bullet and Liquid Gold (Parachute) entered the chart at #88 bullet.

The Village People album, "Go West," held at #5 on this week's RW Album Chart.

Supertramp Soars into Number One Slot As Top 10 Album Competition Heats Up

By SAMUEL GRAHAM

■ Following an extremely successful week at the retail level—with #1 ratings at many accounts—Supertramp (A&M) has moved into the top spot on the Album Chart. The group's "Breakfast in America" lp, with its retail strength combined with strong racks as well, is now decisively ahead of the #2 Bee Gees (RSO), whose ten week reign in the #1 position had been interrupted several weeks ago by the Doobie Brothers (WB), who are now at #3.

Elsewhere in the top ten, the competition among the top nine albums—which also include Peaches and Herb (Polydor) at #4, the Village People (Casablanca) at #5, Van Halen (WB) at #6, Bad Company (Swan Song) at #7, Sister Sledge (Cotillion) at #8 and Dire Straits (WB) at #9—is fierce. Only Sister Sledge earns a bullet this week, with excellent racks, improving retail and two singles in the top 25.

Other bullets in the top 20 in-

clude G.Q. (Arista), at #12 mainly with pop and r&b action at the retail and one-stop levels; Rickie Lee Jones (WB) at #17 with excellent retail (#1 at some accounts in the Pacific northwest) and a hot single; and the Cars (Elektra) at #18. In the twenties, Kenny Rogers (UA) is bulletting at #21 and Styx (A&M) has a bullet at #22, both of them largely on the basis of racks, followed by Rex Smith (Col), moving from #60 to #27 bullet after an excellent week at the rack level and retail strength in L.A., N.Y., Detroit, Boston, Florida and elsewhere in the midwest.

In the thirties and forties, those records that have earned bullets have done so primarily with retail. These include War (MCA), at #34 and selling well in Washington, Detroit, Denver and Philadelphia; Raydio (Arista) at #37; Grover Washington (Elektra), at #41 with a good nationwide retail spread and some early racks; Linda Clifford (Curton/RSO) at #43; and Graham Parker (Arista) at #45. Elsewhere in the forties, Barry White (Unlimited Gold) is at #47 bullet with one-stop and retail in Phoenix, the southeast

and Philadelphia.

In the fifties, Spyro Gyra (Infinity) and Tycoon (Arista) are bulletting at #51 and #53, respec-

tively, while Hunter (Chrysalis) moves from #73 to #57 bullet with a gradually improving retail

(Continued on page 54)

Regional Breakouts

Singles

East:

Supertramp (A&M)
Kenny Rogers (UA)
Rickie Lee Jones (Warner Bros.)
Cheap Trick (Epic)
Frank Zappa (Zappa)
Beach Boys (Caribou)

South:

Olivia Newton-John (MCA)
David Naughton (RSO)
Thelma Houston (Tamla)
Cheap Trick (Epic)

Midwest:

Sister Sledge (We) (Cotillion)
Supertramp (A&M)
Billy Joel (Columbia)
Olivia Newton-John (RCA)
Kenny Rogers (UA)
Rex Smith (Columbia)
McFadden & Whitehead (Phila. Intl.)

West:

Foxy (Dash)

Albums

East:

Marshall Tucker Band (Warner Bros.)
James Taylor (Columbia)
Bob Dylan (Columbia)
Ron Wood (Columbia)
St. Tropez (Butterfly)
Charlie Daniels Band (Epic)

South:

Marshall Tucker Band (Warner Bros.)
James Taylor (Columbia)
Ron Wood (Columbia)
Molly Hatchet (Epic)
Charlie Daniels Band (Epic)
Waylon Jennings (RCA)

Midwest:

Marshall Tucker Band (Warner Bros.)
James Taylor (Columbia)
Bob Dylan (Columbia)
Ron Wood (Columbia)
Rockets (RSO)
Rogers & West (UA)

West:

Marshall Tucker Band (Warner Bros.)
Bob Dylan (Columbia)
Ron Wood (Columbia)
James Taylor (Columbia)
St. Tropez (Butterfly)
Rockets (RSO)

Record World Presents

BLACK ORIENTED MUSIC

A CONTINUING PROGRESSION

In conjunction with Black Music Month, June 1979

Issue Date: June 2

Advertising and Editorial Deadline: May 21

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.

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

There's quite a variety of music in the Disco File this week, some of it outrightly offbeat, and even familiar names sound a bit different this time around.

The week's obvious sure shot is "Boogie Wonderland," a collaborative effort of **Earth, Wind & Fire** and **The Emotions**, on ARC/Columbia disco disc. This fresh, breezy sound wanders same way from the chunkier texture of both groups' previous hits—its smoothness of flow, in fact, suggests nothing so much as "Keep On Jumpin'." No breaks; just a punching vamp that doesn't let up or tire out over nearly ten minutes (except for several near-stops which may be some of the most meaningful pauses on wax). EWF's horn section adds precise jabs, as beautifully scored string, synthesizer and voice parts weave and trade, in a perfect mix of sweetness, funk and zip. Crafted with obvious assurance; most assuredly destined to be one of the summer's most euphoric peak records.

LAX combines American horn funk with a staccato synthesizer bottom for a U.S.A.-meets-Europe fusion that doesn't sound quite like anything else. There's a feel of careful direction on "Dancin' at the Disco" (7:16), a Prelude disco disc, especially in the changes that lead into the short handclap break; yet, it really moves on r&b vocals and its razor-sharp, punchy execution, counterpointed with cushiony strings and piano chords. Consider it a freshening up of funk, or a

humanizing of Eurodisco—it just works. "Bob-a-Rela" (Channel), produced by Montreal's **George Lagios** and **Pat Deserio**, also varies a European style synthesizer base with rock and r&b elements. Like this team's first major hit this year, the Bombers' "Get Dancin'," "Bob-a-Rela" 's best cut, "Why Does it Rain" (7:15), is treated with notable subtlety, marked by strong songwriting and arrangement. The track's pressurized surge (either a rhythm box or an echo emulating that device is prominent), along with varied percussion and synthesizer parts, gives just the right propulsion to the bittersweet lyrics and almost dirge-like line of the guitar tag. The other major cut, "Spend the Night" (7:56), carries a K.C.-style minimal hook and the strumming guitar of "Get Dancin'." Simpler, but comparatively brighter than "Why Does it Rain," so, on balance, about equally effective. Elsewhere on the album, a routine bass and clavinet run-through of "Tobacco Road," and a raunchy, nearly unintelligible version of Pink Floyd's "Money" may not see too much club action, but contribute just as much as the two key tracks to making "Bob-a-rela" a solidly listenable album.

Gregg Diamond's newest project, "**Hardware**" (Mercury), sounds rather barer than previous Bionic Boogie and Starcruiser hits; it lacks the busier rhythm and percussion work of those cuts, surprisingly, taking up the slack with a deep bass pulse that penetrates to the bone and nearly overwhelms the album's spare, piano-based rhythm. For a producer who's already played economy to its best advantage before, the album doesn't sound much cleaner, but merely unfinished. In overall effect, it's Diamond's uncanny knack for building songs out of short catchphrases strung together in free association that stands out, still very much a recommendation for the album. "Greyhound Bus" (8:11) carries the album's fullest arrangement, bolstered with buzzing guitars and **Zach Sander's** lead vocal; at the same time, I find myself liking each of the remaining tracks for one reason or another: "Shinin'" (5:14) with its snapping handclap sound, and "1/8 of Your Love" (7:15) and "War Paint (Love Line)" (6:28) for their strong hook-vamps. Diamond's idiosyncratic pop touch

(Continued on page 13)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

JEROMES II/NEW YORK

DJ: MIKE COKKINOS
AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
DANCER—Gino Soccio—Warner/RFC
DISCO CIRCUS/ITE MISSA EST—Martin Circus—Prelude (disco disc/lp cut)
DISCO PEOPLE—Mike Theodore—Westbound (lp cut)
DON'T YOU NEED/I CAN'T STOP—Linda Evans—Ariola (lp cuts)
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
FORBIDDEN LOVE—Madleen Kane—WB
HOT STUFF/OUR LOVE/SUNSET PEOPLE/LUCKY—Donna Summer—Casablanca (disco disc/lp cuts)
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I (WHO HAVE NOTHING)/STARS/BODY STRONG—Sylvester—Fantasy (disco disc/lp cuts)
(LET'S) ROCK 'N' ROLL—Atlantic Starr—A&M
NIGHT DANCIN'—Taka Boom—Ariola
NO ROMANCE/KEEP ON DANCIN'/I'M A BAD BAD BOY—Theo Vaness—Prelude (disco lp cut)
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
WORK THAT BODY—Taana Gardner—West End

PARADE/NEW ORLEANS

DJ: PETE VAN WAESBERGE, JR.
AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
BABY BABA BOOGIE—Gap Band—Mercury
BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
GOOD GOOD FEELIN'—War—MCA
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
HOT STUFF/BAD GIRLS—Donna Summer—Casablanca (disco disc/lp cut)
I DON'T WANT TO LOSE—Bambu—Zebra
I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega—Motown
I (WHO HAVE NOTHING)—Sylvester—Fantasy
MIDNIGHT DREAM—Dream Express—MCA
MY BABY'S BABY—Liquid Gold—Parachute
RING MY BELL—Anita Ward—TK
TAKE ME HOME—Cher—Casablanca
THIS IS MY LIFE—Shirley Bassey—UA
WORK THAT BODY—Taana Gardner—West End

STUDIO ONE/LOS ANGELES

DJ: MANNY SLALI
AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
CUBA—Gibson Bros.—Mango
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)
DON'T GIVE IT UP/BRIDGE OVER TROUBLED WATER—Linda Clifford—Curton (disco disc/lp cut)
DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Gold Mind (disco disc/lp cut)
FORBIDDEN LOVE—Madleen Kane—WB
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
HOT STUFF/BAD GIRLS/DIM THE LIGHTS/JOURNEY TO THE CENTRE OF YOUR HEART—Donna Summer—Casablanca
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
STARS—Sylvester—Fantasy (entire lp)
WORK THAT BODY—Taana Gardner—West End
YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila. Intl.

GIRARDS/BALTIMORE

DJ: GLENN CHRISTIANSON
BAD GIRLS—Donna Summer—Casablanca (entire lp)
BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis
BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind
DANCER—Gino Soccio—Warner/RFC
DANCE WITH YOU—Carrie Lucas—Solar
(EVERYBODY) GET DANCIN'—Bombers—West End
FORBIDDEN LOVE—Madleen Kane—WB
HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
HIGH ON MAD MOUNTAIN/Dragons of MIDNIGHT—Mike Theodore—Westbound (disco disc/lp cut)
MAKIN' IT—David Naughton—RSO
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
NO ROMANCE/KEEP ON DANCIN'/I'M A BAD BOY—Theo Vaness—Prelude (disco disc/lp cuts)
RING MY BELL—Anita Ward—TK
SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA

ANITA'S BELL IS RINGING COAST TO COAST!

The sound of Anita Ward's "RING MY BELL" 12" disco single is already exploding in every city across the country. Now hear the whole album, "SONGS OF LOVE." It's more than just one ring!

Featuring the smash single, "Ring My Bell."
 12" - TKD 124, 45" - JUANA 3422

Produced by Frederick Knight, "Midnight Mix" by Richie Rivera

**TK Records
Band Tapes**

Record World Disco File Top 50

MAY 12, 1979

MAY 12
MAY 5

- 1 1 **DANCER/DANCE TO DANCE**—GINO SOCCIO—Warner/RFC (12"/lp) RCSD 8788/RFC 3309
- 2 5 **HOT STUFF/BAD GIRLS**—DONNA SUMMER—Casablanca (12"*/lp cut) NBLP 7150
- 3 2 **NO ROMANCE/KEEP ON DANCIN'**—THEO VANESS—Prelude (12"*) PRL 12165
- 4 4 **WORK THAT BODY**—TANNA GARDNER—West End (12") WES 22116
- 5 3 **FORBIDDEN LOVE**—MADLEEN KANE—Warner Bros. (12") WBSD 8772
- 6 6 **MUSIC IS MY WAY OF LIFE**—PATTI LABELLE—Epic (12"*) JE 35772
- 7 16 **RING MY BELL**—ANITA WARD—TK (12") TKD 124
- 8 8 **DANCE WITH YOU**—CARRIE LUCAS—Solar (12") YD 11483 (RCA)
- 9 10 **MY BABY'S BABY**—LIQUID GOLD—Parachute (12") RRD 20523 (Casablanca)
- 10 9 **LET ME BE YOUR WOMAN**—LINDA CLIFFORD—Curton (entire lp) RS 2 3902 (RSO)
- 11 13 **I (WHO HAVE NOTHING)/STARS/BODY STRONG**—SYLVESTER—Fantasy (12"/lp cuts) D 129/F 9579
- 12 7 **WE ARE FAMILY/HE'S THE GREATEST DANCER**—SISTER SLEDGE—Cotillion (12") DK 4710
- 13 15 **ROCK IT TO THE TOP**—MANTUS—SMI (12"*) 601
- 14 21 **BOOGIE WOOGIE DANCIN' SHOES**—CLAUDJA BARRY—Chrysalis (12") 12 2316
- 15 11 **BANG A GONG**—WITCH QUEEN—Roadshow (12"*) BXL1 3312 (RCA)
- 16 14 **DOUBLE CROSS**—FIRST CHOICE—Gold Mind (12"*) GA 9502 (RCA)
- 17 12 **TAKE ME HOME**—CHER—Casablanca (12"*) NBLP 7133
- 18 19 **POUSSEZ**—POUSSEZ—Vanguard (entire lp) VSD 79412
- 19 23 **AIN'T NO STOPPIN' US NOW**—McFADDEN & WHITEHEAD—Phila. Intl. (12") 2ZS 3675 (CBS)
- 20 17 **MAKIN' IT**—DAVID NAUGHTON—RSO (12") RSS 301
- 21 27 **HAVE A CIGAR**—ROSEBUD—Warner Bros. (12") WBSD 8784
- 22 25 **I CAN TELL**—CHANSON—Ariola (12") 9006
- 23 18 **DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista (12") SP 38
- 24 26 **BY THE WAY YOU DANCE (I KNEW IT WAS YOU)**—BUNNY SIGLER—Gold Mind (12") GA 403 (RCA)

- 25 20 **ONE MORE MINUTE**—ST. TROPEZ—Butterfly (12") Fly 13197 (MCA)
- 26 33 **EVERYBODY HERE MUST PARTY**—DIRECT CURRENT—TEC (12") TEC 59
- 27 22 **PICK ME UP, I'LL DANCE**—MELBA MOORE—Epic (12") 28 50665
- 28 32 **PANIC**—FRENCH KISS—Polydor (lp cut) PD 1 6197
- 29 24 **THERE BUT FOR THE GRACE OF GOD GO I MACHINE**—Hologram/RCA (12") PD 11457
- 30 30 **HOT FOR YOU**—BRAINSTORM—Tabu (12") 2Z8 5515 (CBS)
- 31 31 **HAPPINESS**—POINTER SISTERS—Planet (12") AS 11407 (Elektra/Asylum)
- 32 43 **HIGH ON MAD MOUNTAIN**—MIKE THEODORE ORCHESTRA—Westbound (12"*) WT 6109 (Atl)
- 33 37 **CUBA**—GIBSON BROS.—Mango (12") MLPS 7779 (WB)
- 34 34 **(EVERYBODY) GET DANCIN'/PISTOLERO**—BOMBERS—West End (12"/lp cut) WES 22115
- 35 35 **IN THE NAVY**—VILLAGE PEOPLE—Casablanca (12"*) NBLP 7144
- 36 28 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—INSTANT FUNK—Salsoul (12") SG 207 (RCA)
- 37 29 **NIGHT TIME FANTASY**—VICKI SUE ROBINSON—RCA (12") PD 11442
- 38 50 **I JUST KEEP THINKING ABOUT YOU BABY**—TATA VEGA—Motown (12") 021
- 39 36 **FIRE NIGHT DANCE**—PETER JACQUES BAND—Prelude (entire lp) PRL 12163
- 40 38 **WHAT A FOOL BELIEVES**—DOOBIE BROS.—Warner Bros. (12") WBSD 8778
- 41 — **HEAVEN MUST HAVE SENT YOU**—BONNIE POINTER—Motown (12") 020
- 42 42 **SHAKE YOUR BODY (DOWN TO THE GROUND)**—JACKSONS—Epic (12"*) JE 35552
- 43 46 **GOOD GOOD FEELIN'**—WAR—MCA (12") 13913
- 44 — **BOOGIE BUSINESS**—LAMONT DOZIER—Warner Bros. (12") WBSD 8792
- 45 45 **MY LOVE IS MUSIC**—SPACE—Casablanca (12"*) NBLP 7131
- 46 40 **FOR YOUR LOVE**—CHILLY—Polydor (12"*) PD 1 6191
- 47 — **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—THE JONES GIRLS—Phila. Intl. (12") 2Z8 3682 (CBS)
- 48 48 **NYTRO EXPRESS**—NYTRO—Whitfield (12") WHID 8782 (WB)
- 49 — **BAD FOR ME**—DEE DEE BRIDGEWATER—Elektra (12") AS 11409
- 50 47 **LET'S LOVEDANCE TONIGHT**—GARY'S GANG—Columbia (12"*) JC 35793

(★ non-commercial 12")

Disco File (Continued from page 12)

will surely find supporters among deejays and radio.

R&B: **Candi Staton's** unique aching vocal infuses all of her work with a country-soul influence, and in her most directly aimed disco effort yet, "When You Wake Up Tomorrow" (Warner Bros.), it makes for a marriage of message and dance power every bit as successful as last year's "Victim." **Jimmy Simpson**, who mixed that track into the version that smashed last summer, is now producing, and his confident, classy setting surrounds her with strings. Sure enough, though, Staton is fully in control, her emotional urgency echoed in edgy guitar and synthesizer touches. One gets the feeling that Staton's serious love talk could bring back the torch song singlehandedly. Also among the best of new soul-oriented releases: **Five Special's** "Why Leave Us Alone" (Elektra), a mainstream r&b effort that happens to make it very well as a dance cut. There's enough going on in the 10:17 long version (mixer **Rick Gianatos** provides a 5:54 edit on the flip) to sustain us through most of it: alternately pointed and airy strings, classic classic soul harmonies and synthesizer tracks adding texture. **Taka Boom's** "Night Dancin'" (7:36) (Ariola) is another simple, to-the-point record; a new disco disc pressing smooths out a shrill edge, and, in this cleaner version, her all-stops-out performance and **John Ryan's** bright, brassy production are moving up the chart. **Wardell Piper's** "Super Sweet" (Midsong Int.), which has been receiving some play as an album cut, is now available on disco disc, remixed by **Jimmy Simpson** and edited to 8:43. The bass range is especially powerful

(Continued on page 57)

Isleys Take All



T-Neck recording group The Isley Brothers recently stopped by CBS Records' New York offices to deliver their just-completed double album, "Winner Takes All," scheduled for May release. Pictured are, from left: (top) Kelly Isley; Tony Martell, VP and general manager, CBS Associated Labels; Ronnie Isley; Paul Smith, Sr. VP and gen. mgr., marketing, CBS Records; Chris Jasper; Don Dempsey, Sr. VP and general manager, E/P/A; Marvin Isley; Rudolph Isley and Ernie Isley; (bottom) Ron McCarrell, VP, marketing, E/P/A; Paris Eley, VP promotion, black music marketing, CBS; Vernon Slaughter, dir., jazz/progressive marketing, CBS Records; and LeBaron Taylor, VP, black music marketing, CBS Records.

Radio World

Radio Replay

By NEIL McINTYRE



■ Returning from vacation, something that was as good for my editor as it was for me, the street buzz was about changes. Let me put it in some kind of order for you. WABC radio didn't become a disco station in one week, and the change at WNEW-FM and AM was its new address. For as long as I can remember, WABC has played the hits; maybe not as many as the music business would have liked, but nonetheless the hit records. Because of the increase in the popularity of disco music, it stands to reason that the WABC playlist would reflect the audience's choice. Contrary to what you might have read elsewhere, WABC is a popular music station, and plans to remain so. **Henry Kavett**, ABC Radio director of public relations told me: "WABC radio very much remains a mass appeal station. It has not gone disco, and doesn't plan to. What the station is doing is continuing to attempt to reach as many people as possible with the records that have gleaned the most popular support. At the moment there are quite a number of disco records, and those are the hits and that's what WABC plays and that's what they've done for 15 years."

Speaking of ABC, Allen B. Shaw, president of the ABC FM stations, resigned last week, and will be replaced by Marty Greenberg, GM of ABC's WLS-AM in Chicago.

At WNEW, the AM & FM have moved to new studios at 655 Third Ave., packing up the head sets, records and personnel with WNEW-AM disc jockey **Stan Martin** broadcasting the last show from the old location.

THIS IS ONLY A TEST: A number of AM stations are involved in a AM stereo test for a 90 day period. At KHJ/Los Angeles the reaction has been very positive. Program director **Chuck Martin** said, "It's working out well. The response has been incredible; it sounds great. When the word got out that KHJ was in stereo we received a number of calls from regular FM listeners who thought the music sounded great in stereo." Martin's reaction to recent programming changes has also been a confidence builder during this ARB rating period, with addition of **Rick ("Disco Duck") Dees** to the mornings. "From what I can ascertain from the people who've been in this market for years, there's never been a bigger response to a disc jockey than Rick Dees. He's really made an impact on the market in the two weeks he's been here," Martin concluded.

MOVES: **James A. Aberle** has been appointed GM of KDKA-FM/Pittsburgh. Aberle has been the VP of marketing services for RAR (Radio Advertising Representatives), the Group W-owned national and regional sales organization . . . **Donna Halper** formerly of WAVA/Washington, D.C., has been named MD at WHDH/Boston. I'm sure her background in all forms of popular music will be of great assistance to the music sound of WHDH . . . **Peter Mokover** is the new PD at WJAR/Providence from the same position at WPEN/Philadelphia . . . **Jere Sullivan** is the new MD at WYNY/New York from WCAU-FM/Philadelphia . . . **Phil Priest** is the new PD at WPGU/Poughkeepie . . . **Bruce Randolph** is the new MD at WNDU/South Bend, from WSJM/St. Joseph. The station has dropped its automation system and is now live, programming up-tempo A/C music. Randolph informs me that the station needs record service for the new format; contact (219) 233-7111 . . . WAZY/Lafayette is accepting tapes/resumes for possible future opening. Person should be strong in production. Contact **Jeffrey Jay Weber**, Operations Manager, Z96, Box 1410, Lafayette, Ind. 47902 . . . Portia at RW west reports: **Mark Hurd** appointed station manager at KXRJ/San Jose . . . **Dan Lucas** new PD at WKY/Oklahoma City, from KTOK/Oklahoma City.

ON THE ROAD: It's that time of year again when I try to stretch the imagination of the great advertising minds of the world by putting together concert tours with acts that will make good copy on theater.

(Continued on page 23)

Disco Formats Finding Their Rhythm

By JAN PAVLOSKI & NEIL McINTYRE

■ NEW YORK — When a radio station changes its format to disco, there is a lot more involved than what meets the ear. Studios, personnel and promotion strategies must be revised with the change in programming, according to stations which have made the move.

Variable speed turntables are needed in the control rooms as seven-inch discs and cartridges are replaced by the 12-inch discs used by the disco stations. For some stations it was just a matter of adding these turntables but for stations that had been totally automated, it involved building entire studios. Some stations, like WBOS in Boston, have a mixer as well as on the air talent.

The biggest problem encountered by most stations was the initial lack of product. Very few 12-inch discs were available and stations were forced to take what was available. Now, with the tremendous growth in popularity of

disco, stations find themselves in the reverse position of choosing the best records.

The format change has had an effect on the retail market in some areas. Gary de Maroney of KFMX in Milwaukee said "The station's format change caused stores to re-evaluate their product. R&B and disco were unavailable in the area when we decided to do a New Year's Eve disco special. Audience response was so overwhelming that the station started programming disco more and more until it underwent a complete change." The demand for this product had its effect on stores as customers began asking for the records heard on the radio. To the delight of retailers in the area, a whole new market was opened up.

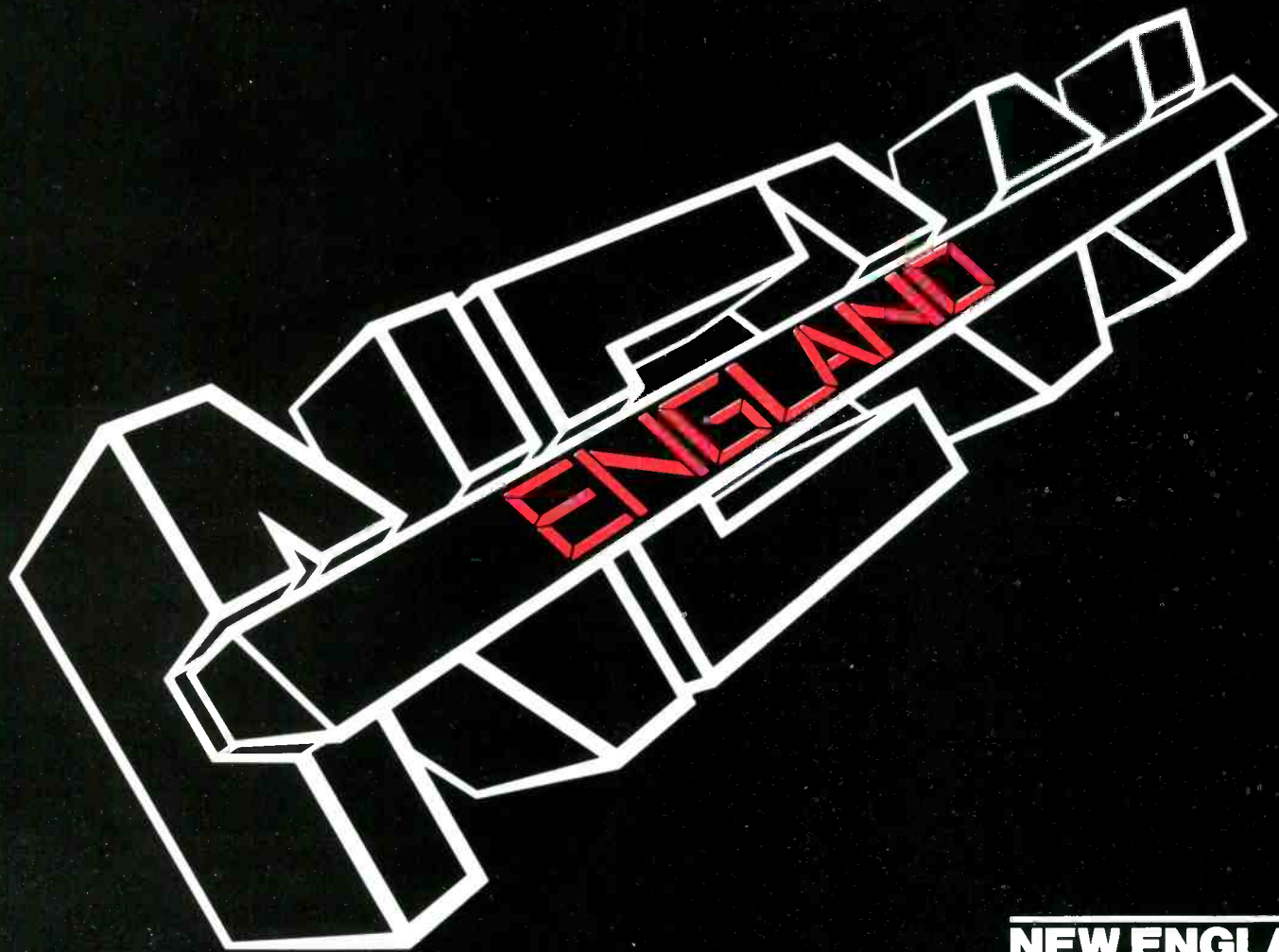
In Nashville, WMAK's move to disco had an instant effect on retailers. Program director Dan Vallie said, "Many of the record
(Continued on page 23)



"Yes, but we got a great deal on the tower . . ."

MEET THEM ON THEIR OWN TURF.

NEW ENGLAND IS THE FOUR MAN POWERHOUSE WHOSE BRILLIANT DEBUT ALBUM NEW ENGLAND HAS STAKED OUT AN ENORMOUS SHARE OF ROCK TERRITORY.



**NEW ENGLAND
HERE TO STAY**

ON RADIO

WHERE THE ALBUM HAS
EARNED THE FOLLOWING:

- #1 MOST ADDED/"FLASHMAKER"
RECORD WORLD
- #1 MOST ADDED
CASHBOX
- #1 MOST ADDED
BILL HARD ALBUM REPORT
- #1 MOST ADDED
*R & R DEBUT #20
AOR CHART/ALBUM BREAKER*
- #1 MOST PROMINENT ALBUM
GAVIN REPORT
- #1 MOST ACCEPTED ALBUM
*DEBUT #18—ROCK ALBUM CHART
DEBUT #38—TOP TRACK CHART—GOODPHONE*

ON THE RETAIL LEVEL

WHERE COPIES OF NEW ENGLAND'S
DEBUT ALBUM ARE GOING
HAND OVER FIST.

**AND ON THE
CONCERT TRAIL**

WHERE NEW ENGLAND WILL SOON
BE TURNING HEADS WHEREVER
THEY PLAY.

**NEW ENGLAND
HERE TO STAY**



Produced by Paul Stanley
Produced and engineered
by Mike Stone

AUCON **rock steady**

INF 9007



ON INFINITY RECORDS & TAPES.

© 1979 INFINITY RECORDS, INC.

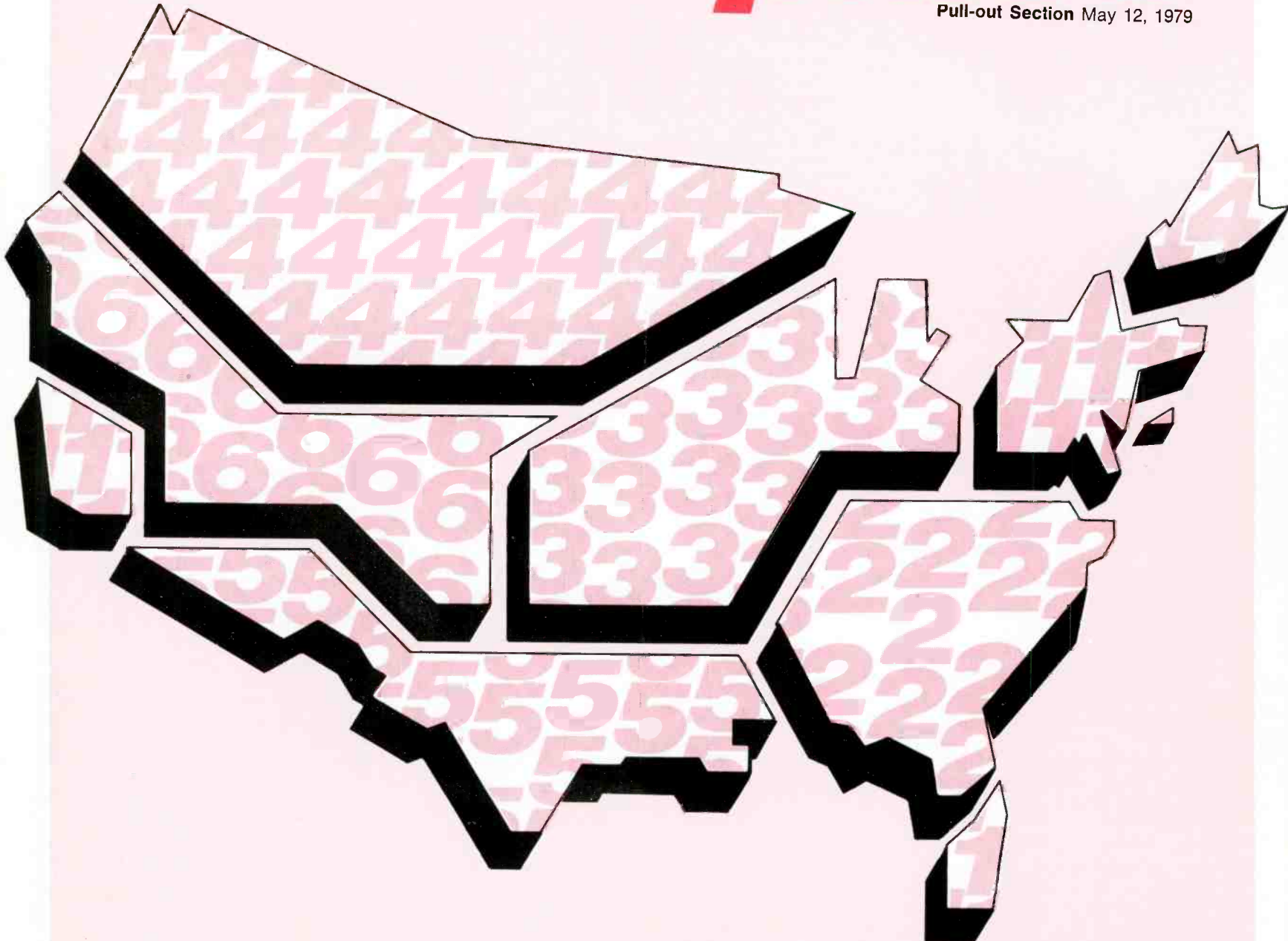
OUR BULLETS MEAN BUSINESS!!



-RECORD WORLD

The Radio Marketplace

Pull-out Section May 12, 1979



Hottest:

Rock Beach Boys, Cheap Trick, Jay Ferguson

Disco McFadden & Whitehead

Country None

B.O.S. Alton McClain & Destiny

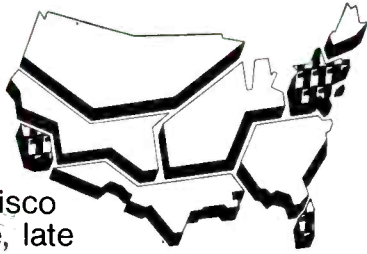
Adult Dr. Hook

LP Cuts

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

The Radio Marketplace

1



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

Alton McClain & Destiny: 32-29 WQAM, e WRKO, 31-27 Y100, d25 WHBQ, a WTIC-FM.

Beach Boys: d40 WBBF, d29 WCAO, e WFIL, 28-25 WICC, e WKBW, a WPRO-FM, e WRKO, d41 WTIC-FM, 26-21 KFI, e KFRC, 29-21 KHJ, 26-24 KRTH, a 99X.

B.G.: 13-9 WAVZ, 2-16 WBBF, 21-18 WCAO, 19-10 WFIL, 11-8 WICC, 19-12 WIFI, 23-15 WKBW, 23-17 WPGC, 7-6 WPRO-FM, 22-19 WQAM, 16-11 WRKO, 31-28 WTIC-FM, 31-18 F105, 11-4 KFI, 21-19 KFRC, 16-10 KHJ, 15-11 KRTH, 23-21 Y100, 27-21 99X.

Cheap Trick: a WICC, d21 WIFI, d27 WKBW, 26-22 WPGC, 18-15 WPRO-FM, 9-5 WRKO, e WTIC-FM, 25-14 F105, aKFI, e KHJ.

Cher: 10-12 WABC, 11-15 WAVZ, 9-9 WBBF, 15-12 WCAO, 7-7 WFIL, 4-3 WKBW, 16-15 WPGC, 5-4 WQAM, 11-10 WRKO, 13-6 WTIC-FM, 13-12 F105, 9-7 KFI, 3-9 Y100, 2-6 99X.

Doobie Bros.: 12-19 WAVZ, d32 WBBF, 30-28 WCAO, a WICC, a WPRO-FM, 23-13 WRKO, d30 KFRC, a KHJ, a Y100.

E, W & F/Emotions: Added at WPRO-FM, WRKO, KFRC, KHJ, KRTH, 99X.

Eng. Dan & J.F. Coley: 30-24 WAVZ, 23-17 WBBF, 17-17 WCAO, 14-11 WFIL, 17-14 WICC, 12-10 WKBW, e WPGC, 16-17 WPRO-FM, e WRKO, 24-20 WTIC-FM, d29 F105, 24-20 KFI, e KFRC, 21-17 KHJ, 22-20 KRTH, 24-23 99X.

J. Ferguson: a WCAO, a KFI, e KFRC, 30-26 KHJ.

Foxy: 29-24 WPGC, 34-30 WQAM, a KFI, 23-18 KRTH, 18-14 Y100.

G.Q.: 11-9 WABC, 5-10 WAVZ, a WCAO, 12-11 WICC, 13-10 WPGC, 29-27 WQAM, 17-13 WRKO, 23-19 F105, 15-3 WTIC-FM, d28 KFI, 29-20 KFRC, 29-23 KHJ, 18-17 KRTH, 22-16 Y100, 6-4 99X.

T. Houston: e WKBW, a KFI, e KRTH, 38-34 Y100.

Jacksons: 14-7 WABC, 2-2 WCAO, 12-10 WIFI, d25 WKBW, 22-19 WNBC, 3-3 WPGC, 6-4 WRKO, 12-8 F105, 20-14 KFI, 3-2 KFRC, 8-6 KHJ, 4-7 KRTH, 12-10 99X.

B. Joe: e WABC 21-18 WAVZ, 17-11 WBBF, d30 WCAO, 20-17 WFIL, 14-12 WICC, 10-9 WIFI, 30-22 WKBW, 16-12 WPRO-FM, 26-23 WQAM, 32-27 WTIC-FM, 28-26 F105, e KFI, 25-23 KRTH, a Y100, 21-18 99X.

R. Lee Jones: 20-15 WAVZ, a WBBF, aHB WCAO, on WICC, 30-26 WPGC, HB-20 WPRO-FM, 30-27 WRKO, 41-36 WTIC-FM, 28-22 KFRC, on KHJ, 30-27 KRTH, on 99X.

McFadden & Whitehead: 7-8 WABC, e WFIL, a WPGC, d24 WRKO, 30-16 99X.

D. Naughton: a33 WQAM, 25-21 F105, 27-24 KFI, 26-23 Y100.

O. Newton-John: a WABC, 32-29 WAVZ, 32-27 WBBF, 26-22 WCAO, HB WFIL, 26-23 WICC, on WKBW, a WPRO-FM, 22-19 WRKO, 26-24 WTIC-FM, d26 KFI, 24-22 KRTH, 26-22 99X.

Orleans: 28-26 WAVZ, 29-15 WBBF, 23-21 WCAO, 23-19 WFIL, 18-13 WICC, 22-20 WKBW, 23-19 WPRO-FM, 30-26 WQAM, 26-23 WRKO, 23-19 WTIC-FM, a KFI, on KFRC, 21-19 KRTH, 25-24 99X.

Saint Tropez: a WRKO, on KRTH.

S. Sledge (We): 14-5 WAVZ, 26-21 WBBF, 29-26 WCAO, 27-22 WICC, a WKBW, 14-10 WNBC, 15-5 WPGC, 22-19 WPRO-FM, a32 WQAM, 21-16 WRKO, 37-29 WTIC-FM, d30 F105, a25 KFI, d29 KFRC, d30 KHJ, 27-21 KRTH, 27-19 Y100, 14-1 99X.

Rex Smith: 24-13 WAVZ, a WBBF, 25-21 WICC, a WKBW, 25-23 WPGC, 13-10 WPRO-FM, 28-21 WRKO, 30-23 WTIC-FM, a KFI, 29-25 KFRC, 25-22 KHJ, 19-12 KRTH, 35-31 Y100, d30 99X.

R. Stewart: 26-23 WAVZ, on WABC, 23-20 WICC, a22 WIFI, 34-27 WNBC, 24-21 WPGC, 20-16 WPRO-FM, d37 WTIC-FM, d28 F105, 28-23 KFI, 26-24 KFRC, 22-20 KHJ, 28-25 KRTH, 36-32 Y100.

D. Summer: 20-14 WABC, 10-4 WAVZ, a28 WBBF, 16-8 WCAO, 15-7 WFIL, 15-10 WICC, 18-11 WIFI, d29 WKBW, 10-7 WNBC, 5-2 WPGC, 11-9 WPRO-FM, 27-20 WQAM, 18-8 WRKO, 18-4 WTIC-FM, 30-17 F105, 2-2 KFI, 20-9 KFRC, 23-19 KHJ, 10-4 KRTH, 12-4 Y100, 22-15 99X.

Supertramp: 28-24 WBBF, a WCAO, a26 WICC, 10-6 WKBW, a WPGC, a WPRO-FM, LP-e WRKO, 39-31 WTIC-FM, 30-27 KFI, 13-8 KFRC, 28-25 KHJ, 20-15 KRTH, d29 99X.

R. Vanwarmer: 16-12 WAVZ, 29-23 WBBF, 22-19 WCAO, 22-18 WFIL, 24-19 WICC, 5-4 WKBW, 23-20 WNBC, 18-12 WPGC, 14-11 WPRO-FM, 31-28 WQAM, d29 WRKO, 25-18 WTIC-FM, 23-15 KFI, e KFRC, d29 KHJ, 13-10 KRTH, 37-33 Y100, 29-26 99X.

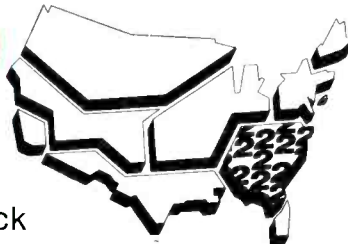
Van Halen: 21-18 WPGC, d27 KFRC, e KHJ.

V. People: 5-4 WABC, 2-6 WAVZ, 16-13 WBBF, 10-4 WCAO, 3-3 WFIL, 3-3 WICC, 6-4 WIFI, 7-5 WKBW, 8-13 WNBC, 8-11 WPGC, 2-3 WPRO-FM, 23-21 WQAM, 4-2 WRKO, 2-2 WTIC-FM, 11-9 F105, 3-3 KFI, 10-13 Y100, 4-3 99X.

Wings: 22-21 WABC, 3-3 WAVZ, 13-8 WBBF, 14-10 WCAO, 6-5 WFIL, 6-5 WICC, 23-13 WIFI, 11-11 WKBW, 10-6 WPGC, 10-8 WPRO-FM, 21-17 WQAM, 14-12 WRKO, 18-7 WTIC-FM, 20-11 F105, 10-9 KFI, 15-10 KFRC, 10-8 KHJ, 11-8 KRTH, 11-6 Y100, 5-5 99X.

F. Zappa: 16-14 WNBC, LP WRKO, 34-25 F105, e KFRC, e KHJ, d30 KRTH, a Y100, 17-12 99X.

2



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

Alton McClain & Destiny: 23-19 WAUG, a WAYS, a WBBQ, d30 WCIR, d27 WERC, 14-11 WGSV, d25 WHBQ, a WNOX, a KX/104.

Beach Boys: a WAGQ, a WANS-FM, d29 WAUG, e WCGQ, d29 WCIR, d35 WGSV, a WHBQ, a WNOX, a WRJZ, e Z93.

B. G.: 20-10 WAGQ, d26 WANS-FM, 18-13 WAUG, 17-11 WAYS, 24-15 WBBQ, 27-18 WBSR, 32-21 WCGQ, 7-4 WCIR, 19-14 WERC, 17-12 WGSV, 12-7 WHBQ, 25-18 WLCY, 10-6 WNOX, 26-20 WQXI, 27-20 WRJZ, 4-4 WSGA, 18-14 KXX/106, 12-11 KX/104, 25-20 BJ105, 27-25 Q105, 15-12 Z93, 10-13 92Q.

Doobie Bros.: a WAGQ, d33 WANS-FM, d27 WAUG, a WBBQ, a WBSR, e WCGQ, a WCIR, 23-15 WGSV, e WHBQ, a WLCY, d29 WQXI, LP WRJZ, a WSGA, a KXX/106, d27 KX/104, 28-26 Q105, a Z93, a LP 92Q, 24-20 94Q.

G.Q.: 22-18 WAGQ, 15-14 WANS-FM, 7-4 WAUG, 12-8 WAYS, 6-6 WBBQ, 26-25 WBSR, d27 WCGQ, e WCIR, 15-11 WERC, 5-5 WHBQ, d30 WLCY, 7-7 WQXI, 35-25 WRJZ, 6-5 WSGA, 20-19 KX/104, a BJ105, 14-13 Q105, 26-24 Z93.

Jacksons: 5-8 WANS-FM, 1-5 WAUG, 4-4 WAYS, 2-2 WBBQ,

7-5 WBSR, 1-2 WCGQ, 6-8 WCIR, 2-4 WERC, 6-3 WGSV, 3-4 WHBQ, 5-5 WLCY, 6-3 WNOX, 4-3 WQXI, 3-4 WRJZ, 2-8 WSGA, 4-2 KXX/106, 2-2 KX/104, 5-7 BJ105, 3-3 Q105, 4-3 Z93, 4-5 92Q.

R. Lee Jones: d28 WAGQ, 21-15 WANS-FM, 25-18 WAUG, d30 WAYS, d27 WBBQ, 30-27 WBSR, e WCGQ, e WCIR, a WERC, 32-25 WGSV, d24 WQXI, d35 WRJZ, 22-18 WSGA, 26-20 KXX/106, d30 KX/104, 37-32 BJ105, d30 Q105, 20-13 Z93, e 92Q, 11-9 94Q.

D. Naughton: e WAGQ, 19-15 WAYS, 19-11 WBBQ, 22-17 WBSR, 40-34 WCGQ, 9-12 WCIR, 23-19 WERC, 33-27 WGSV, d29 WLCY, d30 WNOX, 21-17 WQXI, d31 WRJZ, 20-16 WSGA, 26-23 KX/104, e BJ105, 22-21 Q105, 24-19 92Q.

O. Newton-John: 24-22 WAGQ, 34-28 WANS-FM, 28-23 WAUG, 29-29 WAYS, 27-26 WBBQ, 29-26 WBSR, e WCGQ, 27-25 WCIR, 25-24 WERC, 28-21 WGSV, 34-31 WLCY, 22-19 WQXI, e WRJZ, 18-15 WSGA, d29 KXX/106, 17-17 KX/104, 30-25 BJ105, 30-28 Q105, 24-17 Z93, e92Q, 22-19 94Q.

K. Rogers: 28-24 WAGQ, d31 WANS-FM, d25 WAUG, 25-22 WAYS, 29-25 WBBQ, d29 WBSR, e WCGQ, e WCIR, 29-26 WERC, 30-23 WGSV, d27 WHBQ, d32 WLCY, 19-16 WNOX, 24-18 WQXI, 36-30 WRJZ, 30-26 WSGA, 25-22 KXX/106, 25-22 KX/104, e BJ105, 29-25 Z93, 22-12 92Q.

S. Sledge (We): a WAGQ, d24 WANS-FM, 26-17 WAUG, d25 WAYS, 30-22 WBBQ, e WBSR, d35 WCGQ, d28 WCIR, a WGSV, a WHBQ, 3-2 WQXI, a WRJZ, 24-9 WSGA, a KXX/106, 7-5 KX/104, a BJ105, e Q105, 27-19 Z93, a 92Q, 17-11 94Q.

Rex Smith: d27 WAGQ, d30 WANS-FM, d26 WAUG, 27-21 WAYS, e WBBQ, e WBSR, a WCGQ, d23 WCIR, a WERC, d32 WGSV, 32-24 WLCY, 25-12 WQXI, 22-17 WRJZ, 25-14 WSGA, d28 KX/104, e BJ105, 25-22 Q105, 28-20 Z93, d25 92Q, 26-23 94Q.

R. Stewart: 26-20 WAGQ, 13-9 WANS-FM, 13-7 WAUG, 20-18 WAYS, d29 WBBQ, 38-36 WCGQ, e WCIR, 27-25 WERC, 14-10 WHBQ, d30 WGSV, d30 WQXI, 32-26 WRJZ, 15-13 WSGA, 23-19 KXX/106, 19-18 KX/104, 31-24 BJ105, 20-19 Q105, LP Z93, 18-16 92Q, 18-13 94Q.

Styx: 18-18 WAGQ, 6-12 WANS-FM, 4-2 WAUG, 10-10 WAYS, 17-9 WBBQ, d24 WBSR, 14-9 WCGQ, 8-7 WCIR, 19-11 WLCY, 28-22 WNOX, 11-7 WSGA, 11-16 KXX/106, 11-10 KX/104, d36 BJ105, 11-5 Q105, 2-2 Z93, 26-18 92Q, 1-6 94Q.

D. Summer: 25-19 WAGQ, 26-21 WANS-FM, 21-15 WAUG, 13-9 WAYS, 25-19 WBBQ, 22-21 WBSR, d33 WCGQ, 16-9 WCIR, 21-17 WERC, 31-23 WLCY, 23-16 WHBQ, 19-10 WQXI, 13-6 WSGA, 28-25 KXX/106, 14-12 KX/104, 28-18 BJ105, 23-17 Q105, 16-10 Z93, 28-22 92Q.

Supertramp: d30 WAGQ, 20-26 WANS-FM, 15-12 WAUG, a WAYS, d28 WBBQ, a WBSR, a WCGQ, e WCIR, d30 WERC, 25-18 WGSV, d29 WHBQ, a WLCY, a WNOX, 28-25 WSGA, d27 KXX/106, 28-26 KX/104, a BJ105, 29-27 Q105, d28 Z93, d30 92Q.

R. Vanwarmer: 11-6 WAGQ, 3-2 WANS-FM, 16-11 WAUG, 9-7 WAYS, 21-16 WBBQ, 20-16 WBSR, 5-3 WCGQ, 3-2 WCIR, 9-8 WGSV, 30-26 WLCY, 1-4 WNOX, 30-21 WHBQ, 17-11 WQXI, 16-10 WSGA, 5-7 KXX/106, 18-16 KX/104, 10-7 Z93, 15-9 92Q, 5-3 94Q.

V. People: 2-2 WAGQ, 11-6 WAYS, 13-13 WBBQ, 4-3 WBSR, 29-28 WCGQ, 4-6 WCIR, 8-6 WERC, 5-4 WGSV, 12-9 WLCY, 12-11 WNOX, 2-4 WQXI, 3-3 WSGA, 8-7 KX/104, 10-7 Q105, 25-22 Z93, 9-6 92Q.

Roger Voudouris: 23-17 WAGQ, 7-5 WANS-FM, a WAYS, 20-10 WBBQ, e WBSR, 8-7 WCGQ, 30-26 WCIR, 14-8 WERC, 18-14 WGSV, 18-15 WHBQ, 15-10 WNOX, 29-26 WQXI, 23-21 WSGA, 10-6 KXX/106, d29 KX/104, 38-33 BJ105, 9-8 Z93, a 92Q, 6-4 94Q.

Wings: 10-4 WAGQ, 8-6 WANS-FM, 11-8 WAUG, 16-14 WAYS, 4-4 WBBQ, 12-8 WBSR, 10-8 WCGQ, 19-11 WCIR, 6-3 WERC, 7-5 WGSV, 20-17 WHBQ, 17-14 WLCY, 14-13 WNOX, 12-9 WQXI, 5-2 WSGA, 12-8 KXX/106, 13-13 KX/104, 13-9 Q105, 8-5 BJ105, 5-4 Z93, 3-2 92Q, 2-1 94Q.

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.
WPRO-FM—Providence
WQAM—Miami
WRKO—Boston
WTIC-FM—Hartford
F105—Boston
KFI—Los Angeles
KFRC—San Francisco
KHJ—Los Angeles
KRTH—Los Angeles
Y100—Miami
99X—New York

RW II

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

RW III

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

RW IV

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

RW V

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

RW VI

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

Hot Adds

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

Most Added Records at Major Markets:

Doobie Brothers (Warner Bros.)	37
Sister Sledge (Cotillion)	20
Rickie Lee Jones (Warner Bros.)	19
E,W&F With The Emotions (ARC/Columbia)	18
Jay Ferguson (Asylum)	17
Supertramp (A&M)	16
Beach Boys (Caribou)	16
Cheap Trick (Epic)	12

Most Added Records at Secondary Markets:

Rex Smith (Columbia)	17
Beach Boys (Caribou)	16
Doobie Brothers (Warner Bros.)	16
Rickie Lee Jones (Warner Bros.)	16
Supertramp (A&M)	15
Sister Sledge (Cotillion)	13
Kenny Rogers (UA)	10
Jay Ferguson (Asylum)	8
Poco (MCA)	8
Rod Stewart (Warner Bros.)	8

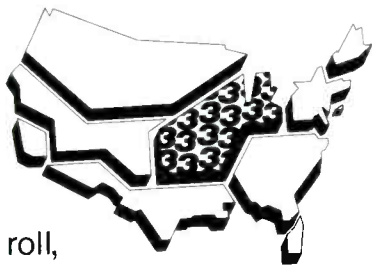
Most Added Country:

The Kendalls (Ovation)	58
Loretta Lynn (MCA)	57
Margo Smith (Warner Bros.)	51
Cristy Lane (LS)	46
Billy Crash Craddock (Capitol)	32
Tommy Overstreet (Elektra)	29
Tom T. Hall (RCA)	27
Charlie Rich (Epic)	26

Most Added at Black Oriented Stations:

Linda Clifford (RSO/Curtom)	13
Bootsy's Rubber Band (Warner Bros.)	12
E,W&F With The Emotions (ARC/Columbia)	11
McFadden & Whitehead (Phila. Intl.)	10
Sister Sledge (Cotillion)	10
Con Funk Shun (Mercury)	10
Rick James (Gordy)	9
McCrarys (Portrait)	9
Anita Ward (Juana)	8

3



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

Bad Co.: a WEFM, a WGCL, 32-25 WIFE, 20-14 WZZP, 7-11 KBEQ, 10-8 KSLQ, 16-11 Q102, d21 13Q, 17-13 96KX.

B.G.: 27-21 WEFM, 22-12 WGCL, 17-15 WIFE, a WLS, 14-14 WNDE, a WOKY, 14-9 WZUU, d39 KBEQ, 18-13 KSLQ, d24 KXOK, 24-20 Q102, 23-19 13Q, 34-29 96KX.

Doobie Bros.: 4-6 CKLW, a WIFL, a WPEZ, a WZUU, a WZZP, d38 KBEQ, 29-26 KSLQ, d26 KXOK, 15-12 96KX.

Dr. Hook: 24-23 WZUU, a KXOK.

Eng. Dan & J. F. Coley: 16-15 CKLW, 21-18 WIFE, 22-21 WNDE, 23-21 WZZP, 33-30 KBEQ, 22-17 KSLQ, 3-3 KXOK, 25-18 Q102, e 13Q, 33-27 96KX.

J. Ferguson: a WIFE, a WZUU, a WZZP, 35-32 KSLQ.

G.Q.: 3-3 CKLW, 20-19 WGCL, a W'FE, 25-18 WNDE, d19 WZUU, 13-9 WZZP, 29-23 KBEQ, 26-18 KSLQ, 15-15 13Q.

Jacksons: 6-7 CKLW, 30-28 WEFM, 6-8 WGCL, 3-2 WIFE, 9-7 WLS, 6-7 WNDE, 21-16 WOKY, 2-3 WZUU, 2-2 WZZP, 4-6 KBEQ, 3-3 KSLQ, e Q102, 21-18 13Q.

R. Lee Jones: a WNDE, a WPEZ, d25 WZUU, 34-32 WZZP, 38-28 KBEQ, 30-27 KSLQ, a 13Q.

O. Newton-John: 25-23 WGCL, 28-24 WIFE, e WLS, d29 WNDE, 23-22 WZUU, 22-20 WZZP, d40 KBEQ, 24-22 KSLQ, 30-18 KXOK, 30-27 Q102.

Orleans: 16-14 WIFE, 23-17 WNDE, 17-14 WOKY, 18-10 WZUU, 31-26 KBEQ, 13-10 KSLQ, 19-11 KXOK, 14-10 Q102, e 13Q, 38-28 96KX.

K. Rogers: a WNDE, e WZUU, 40-35 KBEQ, 20-25 KSLQ, 29-22 KXOK, a 13Q.

B. Seger: 28-18 CKLW, 20-16 WIFE, 15-13 WNDE, 32-29 WZZP, 25-23 KSLQ.

Rex Smith: 7-4 CKLW, d30 WGCL, 23-11 WIFE, 16-9 WNDE, 25-21 WOKY, 36-33 KBEQ.

R. Stewart: d30 CKLW, 22-17 WIFE, e WLS, 27-24 WNDE, 21-10 WZUU, 32-29 KSLQ, 26-23 Q102, 28-25 13Q, 31-26 96KX.

D. Summer: 20-13 CKLW, 28-26 WEFM, 21-13 WGCL, 7-3 WIFE, d28 WLS, 12-11 WNDE, 28-26 WOKY, d18 WZUU, 15-8 WZZP, 28-22 KBEQ, 16-9 KSLQ, d30 Q102, 8-6 13Q, 23-16 96KX.

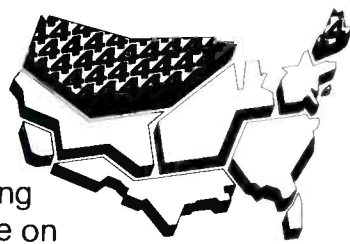
Supertramp: 26-21 CKLW, a WNDE, 8-6 WOKY, 19-17 WZUU, 8-4 KBEQ, 2-2 KSLQ, d29 Q102, d26 13Q, 7-6 96KX.

S. Sledge (We): d14 CKLW, 14-5 WIFE, 30-14 WNDE, 25-16 WZUU, d36 KBEQ, d37 KSLQ, e Q102, a 13Q.

R. Voudouris: d34 WIFE, 26-23 WOKY, 23-13 KBEQ, 19-19 KSLQ.

Wings: 11-11 CKLW, 22-17 WEFM, 19-18 WGCL, 5-7 WIFE, 11-11 WLS, 11-10 WNDE, 15-12 WOKY, 8-5 WZUU, 6-5 WZZP, 11-9 KBEQ, 9-7 KSLQ, 7-6 KXOK, 20-14 Q102, 12-9 13Q, 5-9 96KX.

4



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

Beach Boys: e WJON, 29-26 KCPX, e KGW, a KSTP, e KTOQ.

B. G.: 19-17 WEAQ, 19-16 WGUY, 19-15 WJBQ, 23-19 WJON,

9-5 KCPX, 6-6 KDWB, 12-8 KGW, 3-3 KING, 2-3 KJR, 20-18 KCLA, 28-20 KSTP, 19-11 KTLQ.

Doobie Bros.: 27-26 WEAQ, d25 WGUY, a WJON, 15-13 KDWB, 24-20 KING, 16-15 KJR, 29-25 KSTP, e KTOQ.

Dr. Hook: 25-22 WJBQ, d29 KCPX, a KGW, a KING, 26-24 KTOQ.

Eng. Dan & J. F. Coley: 4-1 WEAQ, 17-14 WGUY, a WJBQ, 7-4 WJON, 13-9 KCPX, 25-20 KDWB, 18-14 KGW, 22-19 KING, e KJR, 13-9 KKOAA, 13-11 KSTP, 7-7 KTOQ.

G. Harrison: 3-11 WEAQ, 8-10 WGUY, 11-14 WJBQ, 2-1 WJON, 6-8 KCPX, 11-9 KDWB, 17-13 KGW, 10-4 KING, 10-7 KJR, 10-5 KKOAA, 12-9 KSTP, 4-4 KTOQ.

B. Joel: 24-23 WEAQ, 26-21 WGUY, d24 WJBQ, d23 WJON, 23-20 KCPX, 23-15 KDWB, d22 KGW, 16-12 KING, 20-19 KJR, e KKOAA, 22-17 KSTP, 17-13 KTOQ.

M., C. & Hillman: 16-15 WEAQ, a WJBQ, 18-14 WJON, 20-17 KCPX, 16-11 KDWB, e KGW, 17-22 KING, 14-14 KJR, 18-15 KSTP, 21-18 KTOQ.

O. Newton-John: 22-21 WEAQ, d30 WGUY, 22-20 WJBQ, 24-22 WJON, 27-23 KCPX, d24 KKOAA, e KGW, 25-22 KSTP, d26 KTOQ.

Orleans: 18-12 WEAQ, 18-13 WGUY, 12-11 WJBQ, e WJON, 15-10 KCPX, a KDWB, 20-17 KGW, d23 KING, 25-22 KJR, 19-17 KKOAA, 23-19 KSTP, 24-21 KTOQ.

Pointer Sisters: 19-18 KGW, 20-16 KING, 15-15 KTOQ.

S. Sledge (We): d28 WGUY, e WJON, 24-18 KDWB, 25-21 KING, a KTOQ.

Rex Smith: a WEAQ, d26 WGUY, d27 KCPX, d26 KJR, a KKOAA, 28-23 KTOQ.

R. Stewart: a WGUY, a KDWB, 26-23 KJR, a KKOAA.

D. Summer: 22-17 WGUY, a WJBQ, d24 WJON, 23-15 KCPX, 21-13 KING, 23-20 KJR.

Supertramp: 15-10 WEAQ, 28-23 WGUY, d25 WJON, 25-22 KCPX, 23-17 KDWB, 18-14 KING, 19-16 KJR, a KKOAA, a KSTP, 23-19 KTOQ.

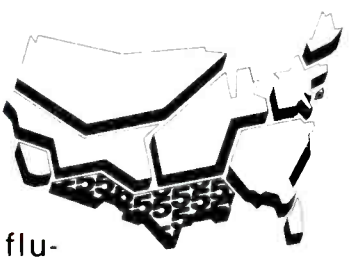
R. Vanwarmer: 7-3 WEAQ, 11-5 WGUY, 21-19 WJBQ, 14-10 WJON, 5-3 KCPX, 10-8 KDWB, 11-6 KGW, 19-15 KING, a KJR, 16-12 KKOAA, 10-6 KSTP, 3-3 KTOQ.

V. People: 12-15 WGUY, 26-23 WJBQ, 8-6 WJON, 4-6 KING, 6-5 KTOQ.

R. Voudouris: 20-18 WEAQ, 16-12 WGUY, d26 WJBQ, 25-21 WJON, 4-4 KCPX, 22-16 KGW, e KING, 25-23 KKOAA, 26-23 KSTP, 1p KTOQ.

Wings: 9-4 WEAQ, 15-9 WGUY, 10-8 WJBQ, 12-11 WJON, 7-3 KDWB, 9-7 KGW, 14-11 KING, 6-6 KJR, 15-14 KKOAA, 8-5 KSTP, 1p KTOQ.

5



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

Alton McClain & Destiny: 23-18 WNOE, d40 WTIX, e KNOE-FM, e KROY-FM.

Bad Co.: 24-20 WNOE, 12-7 WTIX, 13-9 KNOE-FM, 16-14 KRBE, 1p KUHL, 19-14 B100.

Beach Boys: d34 WNOE, a KROY-FM, d18 KUHL, d30 Magic 91.

B. G.: 39-25 WNOE, 17-12 KNOE-FM, a KRBE, 8-4 KROY-FM, 9-6 KUHL, 13-10 B100, 29-27 Magic 91.

Cher: 3-5 WNOE, 4-6 WTIX, 24-24 KNOE-FM, 22-17 KRBE, 9-15 KROY-FM, 24-21 Magic 91.

Doobie Bros.: a WTIX, a KNOE-FM, d23 KROY-FM, a KUHL, 29-23 B100, d25 Magic 91.

Eng. Dan & J. F. Coley: 18-16 WNOE, 23-17 WTIX, 36-33 KNOE-FM, 12-10 KROY-FM, 11-6 KUHL, 6-6 B100, 17-15 Magic 91.

G.Q.: 17-15 WNOE, 11-8 WTIX, 36-32 KNOE-FM, 13-11 KROY-FM, d29 KUHL, e Magic 91.

G. Harrison: 8-8 WNOE, 25-31 KNOE-FM, 11-8 KRBE, 11-16 KROY-FM, 3-5 KUHL, 2-1 B100, 6-12 Magic 91.

R. Lee Jones: d32 WTIX, d29 KNOE-FM, 30-24 KROY-FM, a KUHL, 30-27 B100.

O. Newton-John: a WNOE, d35 WTIX, 40-37 KNOE-FM, d23 KRBE, 29-19 KROY-FM, 20-15 KUHL, 17-16 B100, 23-18 Magic 91.

N. Olsson: 35-31 WNOE, 38-31 WTIX, a KNOE-FM, 12-8 KUHL, e B100, e Magic 91.

S. Sledge (We): 1-2 WNOE, 1-2 WTIX, d23 KNOE-FM, d22 KROY-FM, a KUHL.

R. Stewart: a WNOE, 35-23 WTIX, 25-18 KNOE-FM, 30-27 KRBE, 16-15 B100, d24 Magic 91.

D. Summer: 36-24 WNOE, 28-16 WTIX, 12-11 KNOE-FM, 29-18 KRBE, 14-7 KROY-FM, 27-21 KUHL, 25-12 B100, e Magic 91.

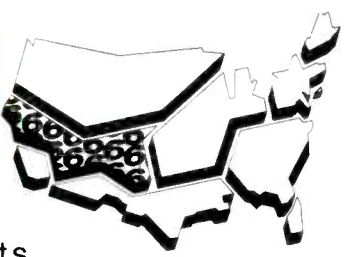
Supertramp: a WNOE, 33-27 WTIX, d35 KNOE-FM, 24-19 KRBE, 16-12 KROY-FM, 14-12 KUHL, 22-17 B100, e Magic 91.

R. Vanwarmer: 7-4 WNOE, 30-22 WTIX, 18-13 KNOE-FM, 17-14 KROY-FM, 21-14 KUHL, 27-25 Magic 91.

V. People: 10-10 WNOE, 13-15 WTIX, 9-3 KNOE-FM, 10-5 KRBE, 16-23 KUHL.

Wings: 4-3 WNOE, 16-9 WTIX, 29-26 KNOE-FM, 6-6 KRBE, e KROY-FM, 2-2 KUHL, d29 Magic 91.

6



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

Beach Boys: d31 KNUS, e KOFM, a KOPA, e KTFX.

B. G.: 28-18 KIMN, 26-21 KLIF, 20-19 KNUS, 20-11 KOFM, 23-17 KOPA, 7-3 KTFX, a KVIL.

Cher: 21-19 KIMN, 6-3 KLIF, 13-14 KNUS, 17-17 KOFM, 13-8 KVIL.

Doobie Bros.: a KLIF, a KOFM, a KOPA, a KTFX.

Eng. Dan & J. F. Coley: 23-15 KIMN, 22-18 KLIF, 21-10 KNUS, 11-8 KOFM, 25-21 KOPA, 9-5 KTFX, d25 KVIL, 21-18 Z97.

J. Ferguson: 40-37 KLIF, d35 KNUS, a KOFM, a KOPA.

G. Harrison: 4-2 KIMN, 10-9 KNUS, 5-3 KOFM, 9-6 KOPA, 3-8 KTFX, 19-15 KVIL, 23-13 Z97.

R. Lee Jones: a KLIF, d36 KNUS, e KOFM, 27-24 KOPA, a KTFX.

M. C. Hillman: 30-23 KIMN, 11-8 KLIF, 23-22 KNUS, e KOFM.

O. Newton-John: d27 KIMN, 38-36 KLIF, d39 KNUS, 28-21 KOFM, e KOPA, 24-20 KTFX, a KVIL.

Orleans: 26-21 KIMN, 29-24 KLIF, 9-8 KNUS, 12-9 KOFM, 21-16 KOPA, 19-16 KTFX, 25-22 KVIL, a Z97.

Quatro & Norman: 2-7 KIMN, 2-1 KLIF, 11-9 KOPA, 27-21 KVIL.

B. Seger: 36-29 KLIF, 24-23 KNUS, e KOFM, 15-9 Z97.

S. Sledge (We): d38 KNUS, a KOFM, 30-27 KOPA, 25-15 KTFX, 29-27 KVIL.

R. Stewart: a KLIF, 29-28 KNUS, d27 KOFM, 26-23 KOPA, 18-12 KTFX.

Styx: 27-25 KIMN, 12-11 KNUS, 19-14 KOFM, 2-2 KOPA, 11-7 KTFX, 6-3 Z97.

D. Summer: 29-20 KIMN, 25-23 KLIF, e KNUS, 30-22 KOFM, 22-18 KOPA, 17-11 KTFX, 30-20 KVIL.

Supertramp: d27 KIMN, 32-28 KLIF, d34 KNUS, d28 KOFM, d28 KOPA, 26-26 KTFX.

Tycoon: 25-24 KIMN, 17-9 KLIF, 18-17 KNUS, 25-24 KOFM, 7-5 KOPA, 33-28 KTFX.

R. Vanwarmer: 18-10 KIMN, 31-20 KLIF, 19-18 KNUS, 18-13 KOFM, 20-14 KOPA, 30-24 KTFX, a KVIL.

V. People: 14-12 KIMN, 30-27 KLIF, 10-10 KOFM, 20-19 KTFX.

Wings: 6-3 KIMN, 27-25 KLIF, 22-21 KNUS, 14-6 KOFM, 5-4 KOPA, 5-2 KTFX, 22-16 KVIL, a Z97.

Barbara Mandrell



"(IF LOVING YOU IS WRONG)
I DON'T WANT TO BE RIGHT." 196-12451

Produced by: Tom Collins

MCA RECORDS
©1979 MCA Records, Inc.

Day by day,
hour by hour,
Minute By Minute
adds up to the
hottest Doobies album
in ages.



Minute By Minute

Featuring the hit single

"Minute By Minute" (WBS 8828)

Produced by Ted Templeman

On Warner Bros. records & tapes



Club Review

Spyro Gyra Finds a Groove

■ LOS ANGELES—Spyro Gyra (Infinity), a talented new group out of the Buffalo-Rochester area of New York, brought their act to Hollywood's Whisky recently. The group is led and fueled by Jay Beckenstein, who, in addition to co-writing and co-producing the new "Morning Dance" album, provides the band's aural signature with his inspired work on alto, tenor and soprano saxes.

Spyro Gyra's sound is happy and easy, if not exactly daring; they may disappoint the hard-core jazz aficionados, because their pop appeal makes them very commercial and rather lightweight. There's no dues-paying, bluesy screeching coming from Beckenstein's horns—much of the music has got to the root of real soul-feeling, in fact—but fortunately many members of the audience were too busy tapping their feet to notice. On several tunes, Spyro Gyra displayed a remarkable resemblance to Neil Larsen and Ronnie Laws, and that's some

pretty decent company.

Tunes that showed particular promise included the hit album title cut, a light and breezy song full of life and swinging with melody; it received a great reaction from the crowd. "Jubilee" showcased Tom Schuman's intricate, multi-layered work on piano and Oberheim; "Rasul" slowed the pace to make room for some sensitive soprano work; and while "Heliopolis," with its high-powered groove and intricately-woven solo, was a personal favorite, the crowd especially enjoyed "It Doesn't Matter" and its laid-back, summertime melody. The latter has much to recommend to fans of Chuck Mangione and the like.

Moving from jazz-rock to avant-garde and the occasional straight-ahead jazz number, Spyro Gyra seemed to find their groove and stay there. All in all it seems likely that we'll be hearing a lot more from them, both this year and for several years to come.

Stan West

Cheers To Head Capitol Disco Dept.

■ LOS ANGELES — Jemy Cheers, Capitol's national black marketing manager, will head the label's newly-formed Disco Department, announced Dennis White, vice president of marketing, Capitol Records, Inc.

MCA Names McKilroy National Disco Coord.

■ NEW YORK — Ray D'Ariano, vice president and general manager/east coast operations, MCA Records, has announced the appointment of Kathy McKilroy as national disco coordinator for the label.

She Goes To Rio



Fourteen year old Paula Pagliano was the winner in "Michael Nesmith's Rio Winter Fantasy" giveaway sponsored by WLIR-FM. Nesmith visited station's studios last week to draw the winning name. When contacted Pagliano said she would give the Rio de Janeiro vacation to her parents for their 25th wedding anniversary. Pictured here after the drawing are: (from left) Ray White, WLIR air personality; Michael Ross, WLIR promotion director; John Dabella, WLIR production director; Emie Canadeo of Music Warehouse; Kathryn Nesmith, president of Pacific Arts Records; Michael Nesmith; Lee Lucio of Portuguese Tours; Brian Maher of Varig Airlines; New York promotion man Steve Leeds, and David Bean, Pacific Arts director of national promotion.

Radio Replay

(Continued from page 14)

marques. Many of these performers might not match musically, but their names could be attention-getters, if put together on the same bill: **Bad Company, Gary's Gang & Police . . . Orleans, Brooklyn Dreams, Chicago, Boston, Thelma Houston and America . . . The Byrds, Eagles, and Wings . . . Toto, Kansas, and a new singer, Ruby Slippers . . . Village People, City Boy and Country Joe . . .** For those who are into the old west, **David Bowie, Commander Cody, and Debbie Boone . . .** And finally, a grouping good all the time, **Gladys Knight, Doris Day, Dawn, and Sam & Janet Evening** (you may meet a stranger).

Disco Formats Finding Their Rhythms

(Continued from page 14)

stores in town, especially those with a lot of black and disco music buyers have sold a lot more product. One store owner said we move 60% more of his product."

Changing Strategies

Promotion strategies have changed considerably, with the emphasis on station visibility. Personal appearances of radio personnel at clubs and remote broadcasts from clubs have proved highly successful. This has the added benefit that not only is the station brought to the people, the station can at the same time monitor crowd response to records and spot trends. The station personnel go to a wide variety of clubs so that they can get as "I consider the disco clubs my best form of research" concluded Jim Ryan, music director of WDRJ in Detroit. The station's change to disco began January 25, and being where the disco action is a big part of staying on top of the disco scene. Ryan said, "I work closely with 30 disco clubs a week, I get the top 20 from them. I've found they get the records through the disco pool on Thursday and by Monday out of the thirty disco D.J.'s, they'll get a quick reaction over the weekend on the records." The on-the-air people at WDRJ are now making good money doing personal appearances at the local clubs, this set of circumstances has in-

creased the income and acceptance of disco music by the on the air talent. Many of the radio stations that switched to a disco format were encouraged to do so after the showing of WKTU-FM in New York. The new disco-formatted stations have already experienced their own success with disco programming, in the area of increased sales. Dan Vallie said, "In the first couple of months we were losing some bucks, but the last month was one of the best months the station has had in years." The same results have happened for WDRQ. Ryan commented, "The advertising has drastically increased—we had the highest billing week in the station's history a few weeks ago."

What will be the future of disco-programmed stations is still a topic in both the music business and radio. Some of those answers will come with the results of the spring ARB. Vallie concluded, "I think the jury is still out on disco formats, but we're doing pretty well with it right now, one more book and we'll know for sure." Jim Ryan summed up his feelings: "I believe the sound of our radio station is the top 40 sound of the future, because we're playing the same kind of records that we've been playing for years on top 40, the same hookie records the only difference is they're all dance tempo."

A Double Dose of Dynamite...

- **Black Music Month: June '79.** Kicking off a blockbuster salute to the genius of Black Music...
- **BMA's Founders' Conference, June 8-11, Philadelphia.*** Join the winners circle of the Black Music Arena.

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

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

*Conference registration deadline: May 15.



New York, N.Y.

By DAVID McGEE

■ "He told you what!"

Rickie Lee Jones moved to the edge of her chair in her room at the Essex House, her blond hair disheveled, her disposition ruffled, as dispositions tend to be in Manhattan on rainy Mondays. At the early hour it was a tossup as to who was sleeper, the reporter or his subject, but a seemingly innocuous remark related to Jones about how a record retailer had compared her to **Joni Mitchell** set the artist abuzz. "I'd like to meet whoever said that to you," she says sternly, her tone suggesting that she can do more than sing and write. Like punch. Hard. With her fists. "I would say," she continues, "that anyone who says I'm like someone else who's out there is somebody who ought to be in the retail record business. Joni Mitchell and I have absolutely nothing in common, except that we both have big mouths and long, blond hair. She writes introspective diaries and puts them to music. I write songs. And vocally I'm a jazz singer and Joni Mitchell's a folk singer."

She has a point there. Outside of the rather arty cover shot of Jones, wherein she is seen in a beret and lighting a Sherman, nothing much on her stunning, and hit, debut album for Warner Bros. suggests Joni Mitchell. If anything (treading on thin ice here) there's a bit of **Van Morrison** in the phrasing, a bit of **Tom Waits** in the lyrical style and a bit of **Laura Nyro** in the color of the vocals. But the most telling sign is the sheer originality of vision and expression displayed here: It recalls no one so much as Rickie Lee Jones. That much the artist herself is sure of. "My art is already well-defined," she says. "I'm confident it's not like anyone else's. People can compare me to anyone they want and it doesn't really bother me if they need to do that for themselves. But I'm always surprised when I hear Joni Mitchell, because she seems furthest away from what I do artistically."

Jones was born and raised in Chicago. Her father was a songwriter, her grandfather was in vaudeville; as a result, she says, it was hardly news to her parents that she aspired to be a musician. "Most children have to fight to be musicians. It was just more accepted in my family, and encouraged." Eventually she drifted to Los Angeles ("I went the long way to L.A.," she says in a way that lets you know the distance travelled was in something other than miles. "There were lots of stops in-between.") and was spotted by an alert club owner who helped get her signed to Warners. Then the first album. "I'm very pleased with it," admits Jones. "When we finished it I said, My God, I don't know if this is going to sell. We might be the only people who buy it. But we did it."

Asked what she set out to accomplish first time around, Jones laughs a knowing laugh. "I don't think your article is going to be long enough for me to answer that question. Some of it I can't even put into words. Had no preconceived notion, except that I wanted the succession of tunes to tell a story, represent a character and a story and a whole mood. Like a little audio movie. And it did that to some extent."

Although her music is engaging both lyrically and melodically, as the heavy airplay it's received on both sides of the dial attests, Jones feels somewhat out of sorts with the trend of the times. Not that she worries about her role in the whole scheme of things. "There's always room for—I hate to say it—but the state of the art is so low—here I go—that the people I feel are great stand out in their own categories as novelties, and they don't sell as many records as other, more conventional artists do. There are people from the late '60s who are falling out of their little stalls now, and making room for new artists. You just have to remember it's your show, and only you can screw it up."

SPRINGSTEEN NEWS: **Bruce Springsteen** has reportedly been offered the chance to perform on worldwide television by the producer of the British TV music show, "Old Grey Whistle Test."

The producer, Mike Appleton, who coordinated last fall's international broadcast of a **Jethro Tull** concert from Madison Square Garden, wants Springsteen to do the concert from Asbury Park. Appleton has already discussed the show with Springsteen's manager, Jon Landau, but no decision has been made yet. Springsteen is currently preparing to record his fifth album. Appleton wants to broadcast on Columbus Day, by the way.

A FRIEND IN NEED INDEED: Nothing is quite so heartwarming as an artist who remembers from whence he came. So it is with **Martin Mull**,
(Continued on page 34)

Poco Gets Gold



MCA recording artists Poco were honored with a gold record for their album "Legend," during their recent engagement at the Roxy. Pictured at the Roxy festivities (from left) are: (standing) Sandi Lifson, national secondary promotion director for MCA, Lorine Mendell, MCA trades liaison; John Hartmann, Poco co-manager; Denny Rosenkrantz, MCA vice president of a&r; Gene Froelich, vice president of MCA, Inc.; Harlan Goodman, co-manager of Poco; Paul Cotton, Poco; Steve Chapman, Poco; Kim Bullard, Poco; Charlie Harrison, Poco; Rusty Young, Poco; Larry King, MCA vice president of promotion; Stan Layton, MCA vice president of marketing; Russ Shaw, MCA vice president of artist development; and (kneeling) Beth Rosengard, national album promotion director for MCA; Santo Russo, MCA vice president of product development, and David Jackson, MCA vice president of business affairs.

CBS Names Marra Local Adv. Dir.

■ NEW YORK—Roselind Blanch, managing director, marketing administration, CBS Records has announced the appointment of Ina Marra to the position of director, local advertising, CBS Records.

Marra will direct the production of all local advertising material for all CBS labels and its delivery to the CBS Records field organization, coordinating her efforts with Columbia and E/P/A merchandising departments.

Marra joined CBS in 1970 and she established the local advertising department in 1971. She was named associate director, local advertising material in 1976.

ECM Release Set

■ NEW YORK—ECM Records has announced a special schedule of releases, in two parts, set for shipment in May. In the first section of releases, six albums by primarily European artists will be made available in this country for the first time, including works by the Arild Andersen Quartet, Manfred School Quartet, Om with Dom Um Ramao and a special Percussion Profiles album featuring Jack DeJohnette, Dom Um Ramao and others.

The second section of ECM's special May release features 55 albums that will be made available as imports. Warner Bros. will distribute albums by artists such as Paul Bley, Jan Garbarek, Terje Rypdal, Gary Burton, Steve Kuhn and others on the ECM and Japo labels.

Windsong Signs Blind Date



Al Teller, president of Windsong Records, has announced the signing of the rock group Blind Date to an exclusive worldwide recording contract. Currently recording at Axis Studios in Atlanta, with producer Jeff Glixman (of Kansas fame) at the helm, Blind Date's debut album is scheduled for a June release. Pictured following the signing, from left, are: Pinky Chablis of Blind Date; Greg Nelson, manager; Arnie Badde of Blind Date; Al Teller; Dane Bamage and Brad Billion of Blind Date.

They shine when the night comes down.



**The Sutherland Brothers.
"When the Night Comes Down."
On Columbia Records
and Tapes.**

THIS is The Sutherland Brothers at their absolute brightest. Rich harmonies and solid music light up an album of all original material, and The Sutherland Brothers shine like stars.

**THE SUTHERLAND BROTHERS
WHEN THE NIGHT
COMES DOWN**
including:
Easy Come, Easy Go/As Long As I've Got You
I'm Going Home/Have You Ever Been Hurt?
Natural Thing



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Lundvall Bullish on CBS, Industry Prospects

(Continued from page 3)

Lundvall stressed, "and we're still signing new artists, so there's been no mandate regarding a roster cut. We're not stopping our momentum because of a temporary market problem; it's not going to result in the firing of one person, or the dropping of one artist that we wouldn't have dropped under normal circumstances."

Danger Signs

If he thus supports a generally optimistic view for the coming year, Lundvall is candid in assessing the factors that defused the continued sales boom hoped for in the wake of spectacular first and second quarter business last year. "I do think the recession can't be dismissed as an aspect. We've learned that our industry isn't recession-proof," he observes. "I am also concerned about the rising petroleum costs we're facing, and their impact on our business: what will the young person who's forced to pay more for fuel do, when faced with the choice between buying that and records or tapes? I think the answer to that could well have an impact on our growth."

To Lundvall, the trade-wide softness in record and tape sales volume has spurred at least one beneficial development, a new receptivity at retail and within radio for exposing new artists amid the dearth of "automatic" releases from established superstars.

"We were able to break more new acts during the first quarter of this year than in any other quarter I can recall," Lundvall asserted, adding that those successes do point up continued consumer interest. He points to fourth quarter '78 and first quarter '79 releases from Columbia, Epic, Portrait and the Associated Labels, including both new artists such as Molly Hatchet, Rex Smith,

Trillion and Gary's Gang, as well as comparatively young acts like Eddie Money, Elvis Costello and Journey, as all hitting major sales peaks during the first months of this year. "Those, I think, are fairly good examples of the market's potential, and I think that sort of acceptance will continue. All that says is that the consumer is still vitally interested in buying music."

More to the point, says Lundvall, CBS' labels are now delivering releases that he expects will provide new volume hooks for retailers. He notes the new James Taylor lp, which shipped last week, as the first in a stream of releases that will continue into the next three quarters, and additionally cites the initial sales for Ron Wood, previously not a heavy seller on his solo recordings, as evidence of a probable second quarter block buster.

Upcoming, he adds, are second quarter releases from Paul McCartney and Wings, Earth, Wind and Fire, Aerosmith, Lou Rawls,

Ted Nugent, Deniece Williams, Electric Light Orchestra, Kansas and, later on, Meat Loaf, while a new live Bob Dylan package ("At Budokan") just shipped.

"In the next quarter, The Jacksons will have their first platinum record, while Cheap Trick, which finally established itself with the last album, broke wide open with their live Budokan album," continues Lundvall. "All of this has happened in a quarter when business was very difficult. I'm sure other labels have similar success stories. I think people should not panic, although it's going to be a little more difficult."

Another possible benefit may be a more realistic approach to marketing, says Lundvall of the marketplace. "I think everyone in the industry may have thought we were on a non-stop joyride to a five-billion dollar industry," he comments, alluding to bullish trade projections made during the early months of last year. "They weren't prepared for a slow first quarter this year, nor were they

prepared for a very poor fourth quarter . . .

"Perhaps no one really read the market well enough in the first quarter last year. But it's interesting to look at overall sales level and market position in that light: if you look at the number of platinum awards earned in '77 against those achieved in '78, it was a dramatic increase, while the number of records certified gold represented a more moderate increase," he notes. Arguing that the return of major superstar names to new release bins will be just one restorative force in overall '79 sales, he concludes, "There may be a temporary slowdown, but growth potential is still there."

Equally important, to Lundvall, is market position, and he notes that the current soft trade has seen the share of sales between competing majors return to a more traditional balance of powers. "As we do our market share reports, we find we've maintained our market share during the first quarter of this year for all our labels, as has WCI," he notes. "Some companies that were doing much better during the comparable period last year have dropped back in overall market share."

The thinning-out process may have equalized the relationship between manufacturers and retailers, as well. Lundvall argues that dips in profitability over recent quarters will lead labels to scrutinize business expenditures more carefully. "It's sort of trimming the excesses," he says, "and I think this business has been filled with excesses in recent times. It's part of show business, of course, but I feel everyone was carrying that to a point of overkill . . . In terms of those excesses, whether it's tons of t-shirts or lavish press parties, or

(Continued on page 27)

Joel Honored By April-Blackwood



April-Blackwood Music, CBS Records' music publishing arm, recently presented Columbia artist Billy Joel with a special plaque honoring the artist's retail print sales of over \$1 million in 1978. This is the first award of its kind ever presented. April-Blackwood's current projects involving Billy Joel include a color souvenir photo edition of "Just The Way You Are," the song which won two Grammy awards as "Record of the Year" and "Song of the Year." Shown above are, top row, from left: Bill Radic of Bradley Publishing, the company that handles sales and distribution for April-Blackwood; Rick Smith, vice president and general manager of April-Blackwood; Richard Bradley of Bradley Publications, and Al Kugler, director of publications, April-Blackwood; (bottom row) Elizabeth Joel and Jeff Schack of Home Run Management.

17, June 1979
Nippon Budohkan

8th Tokyo Mus



Plans Revealed For Hollywood Disco

■ LOS ANGELES — At a recent press conference, Hollywood businessman Dennis Lidtke announced plans for a \$5 million plus disco entertainment and film/video production facility, slated to open this summer at the site of the former Hollywood Palace Theatre.

The Palace project is the cornerstone of the massive Hollywood revitalization effort directed by the Hollywood Chamber of Commerce.

The 40,000 square foot complex will be open five nights a week to both private members paying \$1,000 membership fees, and the general public. It will be also utilized for civic and charity functions, live entertainment television broadcasts, and legitimate theatrical productions.

The Palace will operate as a full service film and video production facility by day, geared to the needs of the motion picture, television, recording and advertising industries. It will additionally specialize in original videodisc and videotape software programming.

Mishler Exits Pickwick

■ MINNEAPOLIS — Jack Mishler, vice president-operations of Pickwick International, has decided, because of recent health problems, to take early retirement, and will be leaving Pickwick in his full time capacity on May 31.

Mishler began his career in the record business in Des Moines, Iowa, almost 25 years ago. He joined Pickwick in November of 1968 when the firm he owned, Mars Sales Company, a Des Moines rack jobber, was acquired by Pickwick.

Mishler will be succeeded in his position as senior officer in operations by Tom Worthen, who joined Pickwick earlier this year as director of field operations.

E/A Signs Kipner



Elektra/Asylum Records has signed guitarist-vocalist Steve Kipner and will release his album "Knock The Walls Down," produced by Jay Graydon, this month. Pictured from left at label headquarters in Los Angeles: E/A chairman Joe Smith, Steve Kipner, and Roger Davies, Kipner management.

MCA Dist. Holding Regional Meetings

■ LOS ANGELES—The second in a series of five separate MCA Distributing meetings will be held May 6-9 at the Caribou Ranch in Nederland, Colorado.

Attending the four day confabs will be all five of MCA Distributing's regional directors, as well as operations managers, branch managers from the southwest region, and all of MCA Distributing Corporation's national staff, including Al Bergamo, president; Sam Passamano, Sr., executive vice president; Ron Douglas, vice president, branch distribution; Neil Hartley, vice president, national accounts; Vaughn Thomas, director of sales; and Dan McGill, comptroller.

National Staff

MCA Distributing's regional meetings will be held on a regular basis with national staff from MCA Distributing headquarters in Universal City, travelling out to one of their different regions each meeting. Present at all future meetings, aside from na-

tional staff, will be all regional directors, as well as branch managers from the region in which the meeting takes place.

Affiliated Labels

Subjects to be discussed at the meetings include second quarter product for all MCA Distributing's affiliated labels including, MCA Records, Infinity Records, Source Records, Butterfly Records, ABC Records.

Polydor Ups Newman

■ NEW YORK—Lee Ellen Newman, former artist tour publicist for Polydor Records in New York, has been named east coast publicist, it was announced by Carol McNichol, director of publicity.

In this capacity, Newman will work in close association with McNichol at the company's headquarters in New York.

Background

Newman joined Polydor's publicity department in 1977 as an assistant and was promoted to artist tour publicist in 1978.

Lundvall

(Continued from page 26)

anything else that doesn't directly support the marketing effort, these are the kinds of things that never made much business sense. To some extent, those things will still happen, but I think they'll be looked at more carefully."

Lundvall adds that CBS' own strategy of readying marketing plans for all scheduled product has traditionally sought to pare away such frills, and while he admits some measures are inevitably approved, whether in the form of receptions or Sunset Strip billboards, the push for reinforced profitability is on. Yet he also feels recent ills should still be monitored in terms of another potential problem, a shift in seasonal market activity due to artist release behavior.

"I do sense a pattern that could develop to some degree, partially as a result of the large emphasis on summer concert and festival appearances by artists," he warns. Given most acts' one year cycle between releases, and a trend toward timing new product to concert activity, labels and acts will need to work together to smooth out product flow over the year; otherwise, he foresees a possible shift from an earlier calendar dominated by first and third quarter releases to a similar hot-and-cold relationship overshadowed by heavy sales in the second and fourth quarters.

Lundvall announced at the CBS branch managers meetings in Lake Tahoe last week that CBS Records will hold regional meetings in August rather than one national convention. Top CBS Records' executives will travel to the five major regions, staging A/V workshops, artist showcases and divisional conferences in an attempt to maximize communication between national and regional offices. The decision was based on the impracticality of holding a joint domestic and international convention.

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c/o Tokyo Broadcasting System, Inc.

★ CONTEST FINALISTS (12 SONGS)

The Brothers Four (U.S.A.)
Al Jarreau (U.S.A.)
A Taste of Honey (U.S.A.)
Kathy Barnes (U.S.A.)
Sergio Mendes Brasil '88 (BRAZIL)
Rita Coolidge (U.S.A.)
Sun Woo, Hye-Kyung (KOREA)
Raffaella Carrà (ITALY)
Rico Puno (PHILIPPINES)
Madleen Kane (SWEDEN)
Dulce (MEXICO)
Samuel Hui (HONGKONG)

★ Guest Singer

Donna Summer

Hurleyville Center Will Bow With Woodstock-Like Festival

By JEFFREY PEISCH

■ NEW YORK—A three-day rock festival the weekend of August 24 is being planned to take place in Sullivan County, 90 miles from New York City. Called the "Hamlet of Hurleyville," the festival will be the first event at a multi-faceted entertainment center that will, in the future, present a wide variety of programs from May to September.

According to the festival's promoters, who include Jeff Franklin, president of American Talent International, and attorney Leon Greenberg, the center will be modeled after Tanglewood and Saratoga Springs. By the summer of 1980, said Franklin, between 36 and 40 one-day programs will be presented throughout the season. Although the opening three-day festival will feature rock and disco groups, the promoters said that in the future, all types of music (classical, pop) and entertainment (circus acts, art fairs, shopping arcades and a "Renaissance fair") will be offered. The promoters said that perhaps a recording studio will be installed in the future.

At a press conference last Wednesday (2), Greenberg stressed that the center will not be a "one-shot deal." "We're developing an industry in the area," he said. "We've had unanimous approval from business, religious and social groups in the area, and that approval is based on our pledge of permanence."

No Woodstock Connection

In answer to a question about the festival's connection with the proposed "Woodstock II" festival to take place this summer also, Franklin strongly denied any involvement. "They don't have a site and they haven't announced artists. This is definitely not a Woodstock." Franklin did say that the "Woodstock II" people had contacted

him, though.

Scheduled to perform at "The Hamlet of Hurleyville" are Rod Stewart, Joni Mitchell, Village People, Bob Seger, the Beach Boys, REO Speedwagon, Cheap Trick, Daryl Hall & John Oates and Foghat. Several more acts are to be announced; between 22 and 25 groups will play.

The promoters are investing \$7 million in the project, \$3½ million for initial excavating and building expenses, and the rest for artist fees and future development.

CBS Plans LP

An album of the festival will be released by CBS Records (the exact label hasn't been decided); Polygram will release the album internationally. Casablanca Filmworks will produce a film of the festival. According to a Casablanca spokesman, the film will not be a documentary, but a "feature, with romance and a plot, that will take place at the festival."

When asked whether the labels involved are investing in the project, as they are in "Woodstock II," the promoters refused to comment.

Approval Expected

"The Hamlet of Hurleyville," the name of the festival and the permanent name of the center, is a 300-acre area situated between the townships of Thompson and Fallsburg, New York. The promoters, who have leased the area and have an option to buy, said they also have an additional 400 acres available for parking. All local and regional permits have been attained, and as soon as the promoter's engineers finish the excavating, final inspection and approval is expected. Several legislators and businessmen from the area of the festival were present at the press conference showing their support for the promoters.

Franklin and Greenberg would

not give an estimate of how many tickets will be sold for the festival, or what the capacity would be for future events. The tickets for the festival will be sold only by mail order, at \$37.50 for the 3-day event. According to Joseph F. Champagne, the organizer's traffic consultant, a color-coded ticket system will be arranged to prevent gate crashing.

MCA Restraining Order Blocks Petty Exit

■ LOS ANGELES — MCA Records last Thursday (3) was granted a temporary restraining order in Los Angeles Superior Court blocking singer/bandleader Tom Petty from signing with any other label. MCA had filed its request for the temporary order and a preliminary injunction the previous Tuesday (1).

According to attorney Robert Dudnik of the firm Rosenfeld, (Continued on page 51)

Joe Jackson Toes The Line



Shown backstage after Joe Jackson's recent performance at the Bottom Line are, from left: (front row) Gary Sanford; David Kershenbaum, producer; David Houghton; Gil Friesen, president, A&M Records; (top row) Herb Alpert, vice chairman, A&M Records; Joe Jackson; Graham Maby; John Telfer, manager; and Jerry Moss, chairman of the board, A&M Records.

Performer's Royalty Bill

(Continued from page 3)

that they would be required by law to pay royalties to performers whom they now "feature" on the airwaves, pointing out that it is through airplay that some performers become well-paid and famous.

Proponents of the bill say that performer rights royalties would hardly destroy profits. The controversial Copyright Office Report concluded that the royalties would be "unlikely to cause serious disruption within the broadcasting industry," that also happens to be the conclusion of the Danielson bill researchers.

There would be a compulsory license for the broadcasters, which the sponsors feel would be the best method for protection for sound recordings and their copyright owners. However, broadcasters, already fed up with the massive red tape and regulation imposed on them by FCC rules, view yet another license with about as much enthusiasm as car owners being told to wear yet another safety belt.

The quiet with which this bill is trying to gain support is deafening, but certainly not as deafening as the noise broadcasters will make when new hearings are finally announced. The out-

come will determine for quite some time the possibility of greater financial security of all recording artists.

Adams To Announce Deems Taylor Awards

■ NEW YORK — The winners of the 12th Annual ASCAP-Deems Taylor Awards will be named at a champagne reception on Tuesday, May 8, according to Stanley Adams, president of the American Society of Composers, Authors and Publishers. The festivities are scheduled to take place at 4 p.m. in the ASCAP Rotunda on the 6th Floor of One Lincoln Plaza in New York City.

Eighteen awards will be granted to the authors of outstanding non-fiction books on music published in 1978 as well as to journalists for their articles on the music scene. In addition to receiving from the Society, the winning authors will be awarded checks of \$500 each and the winning journalists checks of \$250.

The Awards, which were established in 1967, have become a tradition at ASCAP in honor of the contributions of the late Deems Taylor, distinguished composer, critic and commentator.

A Double Dose of Dynamite...

Light The Fuse This June...

BMA's Founders' Conference
June 8-11, 1979—Philadelphia

Info: (215) 545-8600

Record World Single Picks

EDDIE MONEY—Columbia
3-10981



CAN'T KEEP A GOOD MAN DOWN (prod. by B. Botnick) (writers: Money-Alexander-Solberg) (Grajonca, BMI) (3:40)

Money rocks hard from the start of this second release off his gold "Life For The Taking" lp. His urban-tough vocals are on the mark again pushed by a prowling guitar and an up-front rhythm section moving with reckless abandon. Smart production makes this an immediate AOR add.

THE MARC TANNER BAND—Elektra 46043



NEVER AGAIN (prod. by N. Jeffrey) (writers: Tanner-Jeffrey-Monday) (Otherwise/Likewise/WB, ASCAP) (3:15)

Sparks fly on this straight-ahead rocker. Virtuoso twin lead guitar. licks battle a hard-hitting rhythm unit complimenting a smart hook and Marc Tanner's shining lead vocals. Wide-range appeal is offered in this hit-bound AOR add. The versatile eight-member band continues to develop as evidenced by this strong project.

SWITCH—Gordy 7168 (Motown)



BEST BEAT IN TOWN (prod. by B. DeBarge) (writer: B. DeBarge) (Jobete, ASCAP) (3:32)

A thumping backbeat is scored by striking guitar riffs with vocals mixed down as another instrument on this BOS-Disco-Rock mover. The funky percussion and infectious rhythm will grab the attention of widespread audiences, making this a certain crossover hit. Look for immediate airplay and strong chart action.

NEIL DIAMOND—Columbia
3-10945



SAY MAYBE (prod. by B. Gaudio) (writer: Diamond) (Stonebridge, ASCAP) (3:55)

A familiar harpsichord introduces Diamond's comforting, inviting lyrics on this self-penned offering. A clever arrangement and full-bodied production accentuate the lovely background vocal chorus that soothes with every note. Top 40, a/c and pop formats will grab this one. Will easily find new fans.

Pop

ROBBEN FORD—Elektra 46035

NORTH CAROLINA (prod. by S. Cropper) (writer: Ford) (Tamale, ASCAP) (3:52)

Ford is a talented guitarist who's sessioned with Joni Mitchell, Kenny Loggins & The L.A. Express. This is an excellent soulful rocker with crisp production.

LEAH KUNKEL—Columbia
3-10926

STEP RIGHT UP (prod. by Garay-R. Kunkel) (writer: P. McCann) (ABC/Dunhill, BMI) (3:27)

An impressive debut that should find a big pop-a/c-AOR audience. Leah's crystalline vocals are joined by slick piano/guitar breaks, all propelled by sessionmen Sklar & hubby Russ.

DIXON HOUSE BAND—Infinity
50,014

RUNNIN' SCARED (prod. by M. Flicker) (writer: E. Dixon House) (House It Sound, ASCAP) (3:06)

Dixon House shows a fresh sound on this AOR/pop-rocker. Male-female lead guitarists shine on spirited trades coordinated with artful tempo changes. A natural radio add.

STUMBLEBUNNY—Mercury
74061

TONIGHT (prod. by R. Gotterhrer) (writer: C. J. Robison) (Midsong, BMI) (3:12)

Sugary vocals and a country slant are given to this pleasantly melodic mid-tempo tune. The lead guitar is exceptional with its strong but compact solos. Should score on pop and MOR formats.

KIM CARNES—EMI-America
8014

WHAT AM I GONNA DO (prod. by Moore-Ellingson-Carnes) (writers: Carnes-Ellingson) (Almo/Brown Shows/Quixotic, ASCAP) (2:58)

Carnes is an exciting artist whose gritty vocals are as unique as they are moving. The driving guitar and gospel-like harmonies create a frenzied musical experience.

DUKE JUPITER—Mercury 74045

TASTE THE NIGHT (prod. by G. Kolotkin) (writer: G. Walker) (Powerglide, BMI) (2:45)

The street-tough vocals are matched by a snarling lead guitar making this a strong contender with urban youth. A definite AOR staple.

SQUEEZE—A&M 2146

COOL FOR CATS (prod. by J. Wood-group) (writers: Difford-Tilbrook) (Almo/Deptford, ASCAP) (3:39)

Unique vocals recited over a steady rhythm track and trimmed with a cute falsetto background make this an appealing new wave-pop disc. The keyboard work is premium. Gold in England.

B.O.S./Pop

LONNIE LISTON SMITH—Columbia 7-1177

QUIET MOMENTS (prod. by B. deCoteaux) (writer: L. L. Smith) (Cosmic Echoes/Unichappell, BMI) (3:31)

The light, airy percussive intro defines the theme while Smith's delicate keyboards tell the story in this gorgeous romantic instrumental. An instant success on jazz/BOS formats.

DALTON & DUBARRI—Hilltak
44250 (Atlantic)

I (YOU) CAN DANCE ALL BY MY (YOUR) SELF (prod. by Dalton-Dubbarri) (writers: Dalton-Dubbarri) (Dalton & Dubbarri/Anadale, ASCAP) (2:36)

The lone raspy vocal line is an immediate attention grabber on this slick disco dancer. The vocal develops with mounting background chorus support sprinkled with sound effect bells and sirens.

ROSEBUD—WB 8807

HAVE A CIGAR (prod. by Arena-Puglia-Perret) (writer: Waters) (Pink Floyd, LTD.-PRS) (3:03)

This disco cover of a song from P. Floyd's "Wish You Were Here" lp features synthesizers and chant-like vocals weaving in and out of a throbbing bass. A unique sound for radio & dance.

STACY LATTISAW—Cotillion

44250 (Atlantic)

WHEN YOU'RE YOUNG AND IN LOVE

(prod. by V. McCoy) (writer: V. McCoy) (Wren, BMI) (3:30)

Twelve year old Stacy owns a mature voice that boasts great range and superb inflection. It's showcased perfectly on this sweeping ballad. Van McCoy's arrangement & production are pluses.

CANDI STATON—WB 8821

WHEN YOU WAKE UP TOMORROW (prod. by Staton-Simpson) (writers: Adams-Morris-Staton-Garfield) (Pap/Leeds/Stacey Lynne/Staton, ASCAP) (3:35)

The spotlight is on Staton's evocative vocals. This Latin-tinged disco-pop score is heavy on percussion with a mood just right for hot summer nights.

BOB JAMES—Tappan Zee/
Columbia 3-10969

TOUCHDOWN (prod. by B. James) (writer: James) (B. James/DeShuffin/Wayward, ASCAP) (3:25)

The title track from his chart-topping lp, it's engrossing melody is colored by distinguished sax and keyboard leads. James' impeccable arrangement & production give this unlimited appeal.

TASHA THOMAS—Atlantic 3568

STREET FEVER (prod. by Glaser-Rugile) (writer: J. R. Glaser) (Velocity, BMI) (3:30)

Thomas' shimmering, seasoned vocals glide through this hot & joyous BOS/disco sound. N.Y.'s finest sessionmen cook up an unforgettable jazz break that adds to the fun. A chart item.

GATO BARBIERI—A&M 2141

FIREPOWER (prod. by J. Chattaway) (writer: Barbieri) (ATV, BMI) (3:18)

Barbieri's raging sax races an equally mad rhythm section on this Latin-toned movie theme. A disco percussion break adds to the possibilities for jazz-fusion, pop, disco, & BOS formats.

Country/Pop

CON HUNLEY—WB 8812

SINCE I FELL FOR YOU (prod. by N. Wilson) (writer: B. Johnson) (WB, ASCAP) (3:02)

Hunley's reworking of this classic should be a huge crossover success. A dreamy sax works well with lovely female chorus blends to set the stage for his fine vocal effort.

FREDDY WELLER—Columbia
3-10973

NADINE (prod. by R. Baker) (writer: C. Berry) (Arc, BMI) (3:02)

This strong Chuck Berry update is done in a progressive country vein that dares you to sit still. Weller's vocals are well-suited to this rocker complete with ferocious guitar & rollicking piano.

WAYLON JENNINGS—RCA
11596

AMANDA (prod. not listed) (writer: B. McDill) (Gold Dust, BMI) (2:54)

Jennings' deliberate vocal on this beautiful ballad makes an interesting contrast against the gorgeous female vocal chorus. A soulful guitar break intensifies the mood. A crossover cinch.

JOHNNY CASH—Columbia
3-10961

(GHOST) RIDERS IN THE SKY (prod. by B. Ahern) (writer: S. Jones) (E. H. Morris, ASCAP) (3:45)

Cash's trademark vocals bring new life into this standard. A twangy guitar and appropriate vocal choruses provide a stirring background. Brian Ahern's production ties it all together.

GLEN CAMPBELL—Capitol 4715

CALIFORNIA (prod. by Campbell-Thacker) (writer: M. Smotherman) (Windstar, ASCAP) (3:31)

Campbell's hearty vocals, strong lyrics and a canny arrangement make this a perfect anthem to California living. A spicy banjo-guitar duet gives this extra country-pop appeal.

In-Store Merchandising

(Continued from page 3)

hard look at and perhaps emulate the merchandising strategy of successful west coast stores such as Los Angeles' Licorice Pizza.

To ma and pa accounts, the lack of significant co-op and merchandising support further exacerbates the everyday problem of competing with the superstores now dominating so many markets. These dealers have found it necessary to make up in their own funds the monies lost via cutbacks by labels. Jason Cutler, owner of Cutler's Records in New Haven, Connecticut, says he spends between 10 and 15 percent of his own money on advertising, a figure he claims is not appreciably greater than that of two years ago; however, since Cutler advertises more frequently today, he gets less of a return on his expenditure.

Wary Prognosis

Excellent sales have boosted the ad budget at the Portland-based Longhair Music, according to owner Tom Modica, who points out, "If you're not selling records and there are big returns, the ad bucks won't happen." At the same time, though, Modica is wary of what the future holds. He urges the manufacturers adopt a more realistic approach to advertising policy: "Advertising is a long-term proposition and it is crucial to keep one's visibility high. Let the record companies stop negotiating the artists' contracts so high, stop the samplers and cut the lavish parties. It's foolish and short-sighted to reduce advertising."

Another small dealer, who asked not to be identified, also described as "short-sighted" the practice of withholding ad support: "This quarter or next quarter the manufacturers will make a profit by keeping the ad dollars for themselves. But when they make their profit by taking money away from dealers, they'll find that they have a lot of returns when the following quarter comes around. Then they eat it. Then what happens? Their balance sheets come up lousy again."

Bill Blankenship of For the Record in Baltimore says getting advertising out of some labels this year "has been like getting blood out of a turnip," and attributes this to a number of recent developments, not the least among them being an awareness of limits on the labels' part. "The record companies are looking more closely at their profits now," says Blankenship, "and they all know how much ad rates have skyrocketed. They're realizing there's no sense in advertising something that's not getting any airplay. I

used to get a fair amount of dollars for advertising on things that weren't getting a lot of airplay, because the labels were hoping that the ads would force stations to play the records. But that doesn't always work."

"We're feeling the crunch," states Bruce Webb, owner of the Webb chain in Philadelphia. "The new product that's coming out is getting very little exposure and with the higher prices it has to have more than in-store or radio airplay to help sell it. You need that power of suggestion provided by radio or TV; you need someone telling people, 'This is a good record, it should be in your collection.' Otherwise you leave it to impulse buying, and that's not a god way to do things."

Perhaps the most obvious split between the small and large accounts is in their view of the quality of the product. Jason Cutler, for example, says flatly that the talk about poor product "is a lot of hooey. They're telling us there's no merchandise out there and that's why business is slow. I don't believe that. I think if the manufacturers would allot more advertising dollars to the dealer and watch the money to be sure it's spent for what it's supposed to be spent for, the manufacturers would find their product would sell better." Whereas Record Bar's Norman Hunter drawls, "If there were some superstar acts out right now, I have a feeling the co-op ad dollars would be flowing a lot more freely. I don't know if it's an intentional cutback right now, or whether it's the result of the product not being out that labels want to spend bucks on."

The large accounts have compensated for the cutback in numerous ways. Everybody's Records long ago set up its vaunted "Guaranteed Great Music Program" which labels continue to contribute to in the form of ad buys. Everybody's Debbie Flanagan says there is some concern over the slowing of funds, but adds, "as long as we're soliciting labels for the program they usually come up with something. It just seems like the amounts are less and less. But as long as you're aggressive you can hold your own."

At the superstore chain Crystal Ship, Graig Chase, while admitting the cutback caught the company by surprise, says institutional dollars have been used to buoy the advertising budget. Also, Crystal Chip has beefed-up its in-store merchandising to the point where, Chase says, "I can sell anything that's on the turntable."

Because he actively works every record supported by ad dollars, Eucalyptus Records' Steve Nichol says he has yet to notice any cutback in dollar allotments. "I'm working for whatever support I get," he explains, "supporting the records with in-store play and display. I may be working a little harder for it lately, but the whole point of a merchandised display is not only to draw customers' attention to the product but to also make the store more exciting. You walk in and it looks like you're in a record store. There's no problem with ad dollars. It's my job to twist arms and try to get ahold of them."

Despite the complaints, most retailers agree with Norman Hunt-

er when he says he detects a mood of "cautious optimism" in the industry, austerity or no. They also agree with Hunter when he says the entire issue of co-op ad support, or lack thereof, boils down to a laudable attempt by manufacturers to become more business-like in dealing with retail accounts. "I've always felt the industry needed to be a little more concerned about that sort of thing anyway," Hunter states. "Even if we get Eagles and Fleetwood Mac and that type of superstar product, it's no justification for turning right around and throwing money away like it's water. The labels should be more concerned about getting a decent return on their ad dollars."

RCA to Host Black Dealer Meet

■ NEW YORK — RCA Records' black music marketing department will host a meeting of more than 30 black music dealers at the Channel Inn, Washington, D.C., on Wednesday evening, May 9.

Highlighting the meeting's agenda will be an address by Ray Harris, division vice president, black music marketing, followed by a question-and-answer session conducted by Harris along with RCA regional sales director Bill Reilly and local branch manager Bob Heatherly.

A-V Presentation

An important element of the meeting will be an hour-long audio-visual presentation spotlighting performances by Evelyn "Champagne" King, Carrie Lucas, The Whispers, Enchantment, Chocolate Milk, Al Wilson, First Choice, Skyy, Lakeside and Grey & Hanks. Black music recordings on A&M will also be played at the meeting. RCA Records artist Chocolate Milk, whose current album, "Milky Way," is a best-seller in the Baltimore-Washington area, will visit the meeting and share dinner with the assemblage.

The black dealer meeting was organized and will be chaired by Basil Marshall, RCA Records' national black music merchandising manager.

Bupp Upped

■ CHICAGO — Jim Jeffries, vice president/national promotion director for Phonogram, Inc./Mercury Records, has announced the appointment of David Bupp to the position of local promotion manager, based in Dallas.

Millennium Inks Yipes



Millennium Records has signed Yipes, a five member band, to an exclusive, long term recording contract. The debut album for the group will be released in August. The group signing is the first talent acquisition by Millennium Records under their newly formed RCA distribution agreement. Pictured from left are: Randy Schwoerer, manager (Yipes); Mike Hoffman (Yipes); Pete Strand (Yipes); Bobby Ragona, national director of sales and marketing (Millennium); (standing) Pat McCurdy (Yipes); Don Jenner, vice president and director of national promotion (Millennium); Teddy Freese (Yipes); and Andy Bartell (Yipes).



Record World

Album Picks



FROM HERE TO ETERNALLY
SPINNERS—Atlantic SD 19219
(7.98)

The Spinners have proved themselves, once again, to be one of the most adaptable groups around and here, with support from Thom Bell, show off their melodic, hook-heavy, style with ease. The cut "Are You Ready for Love" is both the single and the premiere cut.



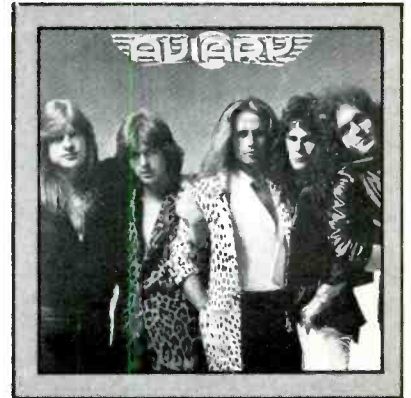
A PERFECT FIT
FRANKIE MILLER—Chrysalis CHR-1220
(7.98)

Miller is a long-time favorite of English audiences and his modernized music hall style is equally compelling for U.S. listeners. While his vocals are toned down just a bit here, the material, including a few perfectly adapted covers, should give him immediate presence.



McFADDEN & WHITEHEAD
Philadelphia Intl. JZ 35800
(7.98)

The first time out as performers, the writing duo already has a bulleting single on the BOS and pop single charts and this debut album is likely to get the same acclaim. Drawing on traditional r&b roots, it is a slick and polished disco offering with lots of potential for crossover action.



AVIARY
Epic JE 35761
(7.98)

The second release on the Park Lane label, this American group comes across immediately as being highly inventive while giving a fresh feel to the idea of a pop melody. Solid production from Gary Lyons adds just the right touch to fill out the sound with style.

THE WHOLE WORLD'S DANCING
THE TRAMMPS
Atlantic SD 19210



The long-time r&b group was one of the first to produce high quality disco recordings and this new album, conceived by several well known producers, shows they have lost none of their spark. Each cut is a gem.

BULLSHOT
LINK WRAY
Visa 7009



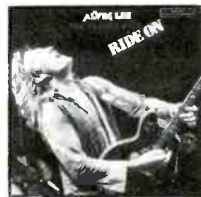
Wray's guitar virtuosity was never more apparent than on this stunning collection of rock and roll songs with some surprising inclusions ("It's All Over Now Baby Blue," "Fever"). It's his first solo effort in some time.

THE BELLS
LOU REED
Arista AB 4229 (7.98)



Reed takes on practically every rhythm in modern music, from semi-classical to disco, on his new lp, adding of course his own very particular point of view and lyrical sense.

RIDE ON
ALVIN LEE TEN YEARS LATER
RSO RS-1-3049 (7.98)



Coming off his successful "Rocket Fuel" lp, this set shows two sides of Lee and his new band. The live first side features energetic versions of "Going Home" and "Hey Joe," while side two features new studio work.

ONE NIGHT STAND
FANDANGO
RCA AFL1 3245 (7.98)



The third disc for the Jersey based group is perhaps their most commercial record with their sound being more polished throughout. They are still hard rocking, though, with plenty for album radio to latch onto.

EMIGRE
Chrysalis CHR 1228 (7.98)



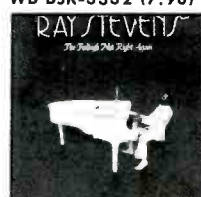
The creation of producers Morrison and Guenther, most recently of THP fame, Emigre represents their quest to record material that they themselves felt comfortable playing. Astute AOR programmers should jump on it.

SLUG LINE
JOHN HIATT
MCA 3088 (7.98)



Hiatt's debut for the label is a collection of reggae laced semi-rockers a la Dire Straits while his vocals are reminiscent of Graham Parker. An altogether intriguing disc, this could be a left field hit.

THE FEELING'S NOT RIGHT AGAIN
RAY STEVENS
WB BSK-3332 (7.98)



Stevens' affectionate tribute to Barry Manilow is the centerpiece of this new album but the rest of the material is vintage light rock with a touch of country, ably produced by the artist.

YOU'RE THE ONE
RANDY EDELMAN
Arista AB 4210 (7.98)



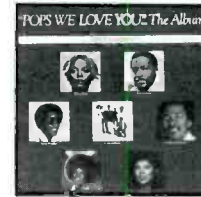
Edelman has had a number of albums out and is equally well-known as a songwriter for other artists. This latest effort is filled with outstanding cuts, particularly ballads, with "Don't Let Go Of Me" as the likely single.

MARTIN CIRCUS
Prelude PRL 12167



This French group makes its U.S. debut with a solid disco offering, featuring some exotic rhythms and a Bee Gees-ish vocal on one cut. It was remixed by Francois K. for the dance floor and the air waves.

POPS WE LOVE YOU
VARIOUS ARTISTS—Motown M7 921R1
(7.98)



The late Berry Gordy Sr. gets a loving and brilliant tribute here on contributions by Diana Ross, Marvin Gaye, Smokey Robinson, The Commodores, Jermaine Jackson and Tata Vega.

CHANGING TIMES
MIGHTY CLOUDS OF JOY—Epic JE 35971
(7.98)



In the gospel music field, the Clouds are unquestionably on top but show off here that their brilliant vocal style can work just as well on traditional up-tempo r&b tunes. "What About the Price" kicks it off.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ UTOPIAN EMPIRES—With new albums by the **Tom Robinson Band**, **Patti Smith** and **The Tubes** added to his list of production credits, **Todd Rundgren** might reasonably be expected to take a breather. Instead, Rundgren's most recent visit to Los Angeles found him playing a sold-out week at The Roxy, this time backed by his partners in **Utopia**, and with Rundgren himself sustaining that pace, it now appears the rest of the band is gearing up for a similar level of productivity.

Rundgren's commitment to Utopia has occasionally been obscured by the alternation between solo and group recordings, yet the stability of the band is apparent, given its survival in its original form over the past five years. "Our schedule is always more or less flexible," he deadpans by way of comment on the current blur of new solo projects for Utopia's **Kasim Sultan**, **Roger Powell** and **John Wilcox**, a new video production facility already in operation back in New York, and the next Utopia album, said to be about half completed.

It would have to be flexible indeed. Explains Sultan, "I'm signed to Bearsville, although Roger is actually the one who'll come through with a solo project first. When Todd re-signed with Bearsville, we were all offered separate solo deals."

"One of the founding ideas for Utopia was that what we do as a band doesn't impinge on what we want to do as solo artists," adds Powell, whose own solo career as a synthesizer player (he originally demonstrated ARP units before embarking on his first album project, cut for Atlantic in the early '70s) led to his post in Utopia. "Everybody in the band is coming essentially from a solo direction."

Accordingly, the Utopia solo projects will move fairly far afield from the band's ambitious progressive rock base. Notes drummer John Wilcox, "In fact, I don't even play drums on any of the songs I've done so far. I'm doing it with my brother." Stylistically, he says the material will be "really more pop than anything else, tight and commercial. I play mostly piano."

Sultan's will be similarly song-oriented, while Powell's will showcase his electronic palette by featuring tracks built entirely from synthesizer lines, including percussion tracks. "There are vocals on it, though, on one or two songs."

Powell's album is expected to arrive this summer, with Kasim Sultan's to appear near the end of the year. As for Wilcox, he's reluctant to set a date, but says his lp could be finished early next year. With another Utopia album also in the works, the band cheerfully admits commercial strategies might argue for taking one thing at a time, but wouldn't comply with their own goals.

Summarizes Sultan, "We tend to shy away from selling ourselves out. We'd prefer to do something we really care about."

Yeah, but do you ever get to relax?

NOTES AND COMMENT: Winner of this week's hyperbole-beyond-the-call-of-duty award is an ad for Columbia's **Arthur Blythe**, whose album "Lenox Avenue Breakdown" was recently released by the label; the ad calls him "perhaps the most innovative musician ever to put an alto sax to his lips." Look, this guy may be good and all, but we can't help but wonder if the people responsible for the ad have ever heard of **Charlie Parker**. . . **John Mendelsohn** tells us that he's about finished with his first solo album (son of **Christopher Milk**, perhaps?), which will be called "Tarts" and should appear late this summer on Mendelsohn's own label, Chinese Food Records ("half an hour after you hear them, you want to hear them again!"). The lp, produced by Mendelsohn with **Doug Doyle**, will feature members of several local bands, including the **Know**, **John Q. Public** and **The Modern** and **Len Campanaro and the Italians**; songs will include "Prepared to Love" ("which the **Paley Bros.** declined to cover on their Sire album—and just look where it got them!") and "Pretty Boy," which he calls "a ferocious diatribe against everything for which **Andy Gibb** stands." That one will surely bear some listening. . . **Eddie Rabbitt** says that he wrote his new single, "Suspicious," in a mere ten minutes. At that rate, we figure that if he were to write for eight hours a day, five days a week, he could come up with an astounding 220 hits every single week. Good luck, pal. . . **Jaco Pastorius** jammed with **Herbie Hancock** during the latter's April 30 gig at UCLA, and although he was loud enough to rattle the seats in the back row, Jaco apparently set the place afire. . . **John Hall**, **Bonnie Raitt** and **Jackson Browne** will all appear on "Good Morning America" this Wednesday (9); they will no doubt be discussing nuclear power, although we personally would much prefer an in-depth, philosophical exegesis of the So-Cal mystique. . .

(Continued on page 42)

Cover Story:

The Jacksons' Success Story Continues

■ Perhaps it is a result of starting in show business at an early age, but after almost 10 years in music, the Jacksons still have plenty of spunk, energy and the ability to make hits. If anything, time has given them even greater confidence and mastery in what they do best, combining pop and soul.

A lot has changed since the Jacksons were a group of teenage brothers led by 12-year old soul prodigy Michael Jackson. From the early string of hits on the Motown label to the latest album, "Destiny," and the smash single "Shake Your Body," one sees considerable growth and the consistent talent for launching material high into the pop, black-oriented, and now, disco charts. In the current *Record World* charts, the single is no. 6 with a bullet in pop, no. 4 in black-oriented singles, 42 in disco, while the album is 19 in the pop charts and 7 in black-oriented lps. This is a breadth of appeal not often seen anymore.

Beginnings

The Jacksons began their career in 1969, singing in the living room of their Gary, Indiana home with parents, Joseph and Katherine. With Joseph shifting to business manager, the Jackson brothers acquired a strong local reputation, and headed for the symbol of soul music at the time, the Apollo theater in New York, and the Uptown in Philadelphia. It was poetic justice when the Jacksons signed with the Motown label, a record company responsible for some of the best black music in the sixties, which gave shining examples of great music finding a large audience and wide com-

mercial success with hits by the Supremes, Temptations, Four Tops, Stevie Wonder and Marvin Gaye. With this background, the Jacksons dished out four number one singles in a row: "I Want You Back," "ABC," "The Love You Save," and "I'll Be There." "ABC" won a Grammy award for best pop song of 1971. Albums included "Diana Ross Presents The Jacksons," "ABC," "The Jackson 5's Greatest Hits" and "Moving Violation."

After Randy Jackson joined in 1973, the Jacksons reached a new level of popularity with record breaking appearances in Las Vegas and a summer replacement show on CBS-TV.

In March, 1976, the Jacksons moved to the Epic label, with Jermaine staying on Motown and marrying Hazel Gordy, daughter of one of soul's most important men, Berry Gordy. The other Jacksons hooked up with the two central figures of Philadelphia soul, Leon Huff and Kenny Gamble, who had produced numerous hits for the O'Jays and MFSB. 1976 saw the release of their first collaboration on Epic, "The Jacksons," which featured the memorable hit, "Enjoy Yourself," and the following year brought the album "Goin' Places."

The current album is "Destiny," and shows the present Jacksons—Jackie, Tito, Marlon, Michael and Steven—as saavy and gifted producers, writers and singers. The album includes both ballads and infectious dance numbers, and the high position of the album and single in virtually all the charts reveals the Jacksons as still very much a powerful unit and family.

Turning The Trick



Epic recording group Cheap Trick was recently presented with gold record plaques for their latest lp, "Live At Budokan." The group will be releasing their new album in the near future. Pictured at Epic's New York offices are, from left: Lennie Petze, VP, national a&r, Epic; Bun E. Carlos, Rick Nielsen, Cheap Trick; Don Dempsey, Sr. VP & gen. mgr., E/P/A; Tom Peterssen, Robin Zander, Cheap Trick; and Ken Adamany, manager.

Sylvie Vartan Looks for U.S. Hit

By FRANN ALTMAN

■ LOS ANGELES — As France's number one female entertainer for the past 15 years, Sylvie Vartan is stepping into the American market with her first album in English for RCA, "I Don't Want The Night To End." Although the singer realizes the difficulties involved in breaking into an entirely new marketplace, Vartan is enthusiastic. "It's like starting all over again," she said. "It's very exciting. I'm doing this because I like it and to like what you are doing is everything."

Live Performance

Vartan loves live performance and has worked with some of America's leading choreographers, including Jojo Smith, Walter Painter and Claude Thompson. Thompson put together her most recent show, which ran for six "sold out" weeks (March-April/

RCA Announces 'Misbehavin' Winners

■ NEW YORK—RCA Records has announced the winners of a college radio contest launched last November in support of its release of the original Broadway cast album of the Fats Waller musical "Ain't Misbehavin'."

The contest was the highlight of an extensive college radio campaign that resulted in approximately 125 college stations programming "specials" built around the two-record "Ain't Misbehavin'" album.

Winners

First prize for producing the best radio show went to John Hunt, jazz director of station WBFO-FM, S.U.N.Y. at Buffalo, New York. He and a member of his staff will be flown to New York for an all-expenses-paid-for-by-RCA Records overnight stay to see the show and meet the cast. The second prize winner was Valerie Smaldone of WFUV-FM, Fordham University, Bronx, New York, who will receive a complete Fats Waller catalogue, and ten RCA Records of her choice. Third prize winner Jake Schumacher, musical director of KOPN-FM, independent non-commercial radio, Columbia, Missouri, will choose either a complete Fats Waller catalogue or five RCA Records lps.

Little Darlin' Taps McClure

■ NASHVILLE — Vickie McClure has joined Little Darlin' Records as national promotion director, replacing Larry Lee Favorite who has resigned his position as general assistant in the communications center at Little Darlin'

1978) at Le Palais des Congres in Paris, Europe's largest concert hall. It was her fourth SRO appearance at the facility.

With career guidance by Dick Grant of Stone Associates (management is pending), Vartan has recently taped the "Dinah" and Merv Griffin and Mike Douglas shows, with air-dates to be announced. "The Tonight Show" has also been scheduled.

The new album, described by Vartan as "rock and roll" was produced by Denny Diante for Coldeye Productions, with arrangements by Michel Colombier and Gene Page. Preparations for the album and recording at Devonshire Sound (Los Angeles) and Studio 92 (Paris) took almost one year to the day.

Single Release

The first single release, the lp's title track, was set for April 20, with the album shipping April 27. The single will be available in both 7" and 12" versions.

Vartan, who credits Elvis Presley and Ray Charles as having a very strong influence on her musical direction, has spent much of her career translating that influence into international success. Described by Variety as the number one singer in France, with polls taken in Spain, Portugal and Italy according her the same position, Vartan's past recordings in French of American hits by Gene Vincent, Little Eva and Roy Orbison made her the top record seller in France. She has recorded in six different languages.

Tour Plans

Born in Bulgaria but a resident of France since 1952, Vartan spoke of a fondness for America, saying that "it is very important to love the country, to like the way the people live, to be a part." She and husband Johnny Hallyday reside part of the year in Los Angeles and part in Paris, when they're not on the road performing. Vartan will be touring France in June, July and August of this year with a full tour in the planning stages. Bob Mackie will handle her stage costuming.

Future Plans

Her future plans involve major efforts in music, film, television and the theater, with a great emphasis placed on the success of her first album and the prospect of her first American concert tour. The singer (and dancer), who appeared gracious and unaffected by her continued success in Europe and Japan, spoke positively of her future in America. "We are hopeful the single will hit. And the album, of course. I'm doing this because I enjoy it. You can become successful only when you can enjoy what you are doing."

A-Tom-Mik Aquarius Pact



Michael Stewart and Tom Hayden, co-presidents of A-Tom-Mik Productions, have completed a pact with Jean Claude Pellerin, group president of Aquarius Europe, for the acquisition of "Born To Be Alive" by Patrick Hernandez. The disco tune is currently number one in many countries throughout Europe, and will be the first release on A-Tom-Mik, distributed by Columbia Records. Pictured (from left): Tom Hayden, Michael Stewart and Jean Claude Pellerin.

Omni Corp. Markets 'Las Vegas' Cassettes

■ LOS ANGELES — Las Vegas based Omni Com Corporation has entered the market as the first company to produce "Las Vegas type specials" for home entertainment on pre-recorded cassettes available for consumer consumption.

President Don Baile of Omni Com announced that exclusive international distribution rights have been made with L.A. based Visual Concepts Inc., making the cassettes available to the public through mail order outlets.

The first two completed special programs are "Ice Fantasy" from the Hacienda Hotel in Vegas, and "Bordello" from Harolds Hotel in Reno.

In order to prevent video piracy, Omni Com, along with distributors Visual Concepts, will have all cassettes duplicated at Video Duplication Inc., in Hollywood. Due to the new patented Copy Guard TM System duplicates can not be made.

Tomato To Record Digital Brubeck Piece

■ NEW YORK—Tomato Music has announced that it will begin the digital recording of Dave Brubeck's Christmas Cantata, "La Posada," at the Orpheum theater in Minneapolis on May 8th.

The piece calls for complex instrumentation, and participants will include the St. Paul Chamber Orchestra, conducted by Dennis Russell Davies, the Dale Warland Singers and a children's chorus, the Carillon Choristers. Soprano Phyllis Bryn-Julson, tenor Gene Tucker, baritone Jake Gardner and bass John Stephens will act as soloists, and Brubeck, drummer Mel Lewis and bassist Richard Davis will make up the improvisation group. Latin percussion will be provided by Lee Arellano.

The sessions will be produced by Russel Gloyd with Carson Taylor engineering, and the Lexicon digital reverberation unit will be utilized for the first time. The album is scheduled for a September release.

**A Winning
Combination:
Place Your Bets Now.**

BMA's Founders' Conference
June 8-11, 1979—Philadelphia
Info: (215) 545-8600

RCA Holds Latin American Convention



At a five-day convention in Miami Beach for delegates from 20 countries in Latin and North America, Europe and Asia, RCA Records International last week previewed forthcoming product from all parts of the world. In the photo at left, Arthur Martinez, division vice president, RCA Records International, greets the delegates; in the middle photo, Antonio Martinez, head of RCA's Spanish Publishing company and A. Galtes, managing director of RCA's Spanish Record Division, chat; in the photo at right, RCA Records' president Robert Summer, address the final session of the convention.

New York, N.Y.

(Continued from page 24)

who has made his hometown of Cleveland (or, as he calls it, "the mistake on the lake") his own cause. Mull has announced that if his new Elektra/Asylum album, "Near Perfect," goes platinum, Cleveland will receive, from Mull, a donation of one penny per album, or 10 thousand dollars. For the record (no pun intended), none of Mull's previous albums have even been certified gold as of this writing. Don't hold your breath, Cleveland.

SOFTBALL NEWS: If **Dizzy Dean** were alive today, he would surely behold the Record World Flashmakers and identify this as a team that plays with great "spart." "You know, 'spart'," Ol' Diz would say. "Like the Spart of St. Louis, that plane **Lindbergh** flowed to St. Louis." Following on extra-inning, one-run loss to the Mystic Knights O' the Sea Lodge Hall two weeks ago, the team rallied back to take three consecutive wins and a 4-1 record into weekend battles with the **Morty Wax** team and hated arch-rivals Queens Litho. In short order, the Flashmakers disposed of Cashbox 8-2 behind outstanding defense and superlative pitching by "**Easy Ed**" "**The Goose**" **Levine**, who gave up two unearned runs in the second inning and hurled shutout ball for another six before **Gary Kenton** came in to mop up in the ninth. Then it was a 5-2 thrashing of WNEW, with Kenton going the distance and again being supported by timely hitting and outstanding defense. The 'NEW game also marked the return to the lineup of the legendary, and heretofore-thought-retired, "**Ol' Ragarm**," who displayed his wares in right field. In left field was an odd fellow recently called up from RW's Scarsdale farm club: **Miami Steve Van Zandt**, in his debut as a Flashmaker, handled four chances cleanly in the outfield, and collected two hits in four trips to the plate. If that wasn't enough, a conveniently timed bank robbery (which was not, contrary to popular belief, arranged by the Coach) forced the FBI (yes, that's the Federal Bureau of Investigation, not Full Blooded Italians) to forfeit its first league game to RW.

JOCKEY SHORTS: **The Who** played a "surprise" London concert on May 2 at the Rainbow. Announcement of the concert was made on radio April 30, tickets went on sale at eight a.m. May 1 and promptly sold out. It was the band's first concert with new drummer **Kenny Jones** . . . **Rachel Sweet** is currently touring the UK with her new band, Virgin recording artists **Fingerprintz**. The group has recorded two eps on its own and should be with Sweet on her first U.S. tour in June . . . the new **Clash** lp, to be released in July, will contain material from the group's first, and domestically unreleased, UK lp, along with some single side releases available in the UK only. In all there'll be 17 tunes: 15 on the lp, and two on a special bonus single to be included with the album. One of the songs on the lp will be a cover version of **Bobby Fuller's** "I Fought The Law." The rest are Clash originals . . . **Gregg Allman** and **Dickey Betts** were guests on the **Robert Klein** radio show, along with **Bill Graham**. It's set to air the week of May 13 . . . speaking of Graham, even though this has nothing to do with him, rumor has it that the Fillmore East will soon reopen as a disco . . . **Machine** is wrapping up lp sessions at New York's Soundmixers Studios. The album, set for a late May release, is being produced by **Dr. Buzzard's August Darnell** . . . **Herman Brood** will co-produce and star in "Cha Cha," a film to be directed by **Herbert Cureil** and concerning the 1946 post-war generation growing up in "the world of rock 'n' roll." U.S. distribution is not yet set . . . recording at Pete's Place in Nashville: **Marshall Chapman**, who is reportedly helped out on one cut by **Willie Nelson**.

Theatre Showcase Planned by BMI

■ **NEW YORK** — For the 15th year, Broadcast Music, Inc. (BMI), the music licensing organization, is presenting its Musical Theatre Workshop Showcase to a professional audience. The performance, including the work of 32 aspiring musical theater talents, will be presented at New York's Edison Theatre on May 15.

At this year's showcase, each of the following composers and/or lyricists will be represented by excerpts from shows: Gary Adams, John Bayless, Mitchell Bernard, Duane Bondy, Renee Bondy, Moira Carpenter, Nancy Conn, Raphael Crystal, Rick Cummins, Anthony Damato, Richard Engquist, Quitman Fludd III, Allan E. Garb, John Gerstad, Mark Glick, Milton Granger, Kelly Hamilton, Lucille Hauser, Herb Kaplan, Douglas Katsaros, Ted Kociolek, John Kroll, William Morrison, George Patterson, Alan Poul, Thomas G. Roberts, Libby Saines, Roger Schore, David Spencer, Robert Sprayberry, Arlene Stadd, and Ron F. Williams.

Performers who will offer this material include Sonja Anderson, Keith Baker, Quitman Fludd III, Joseph Kolinski, Dan Kruger, Jeanne Lehman, and Carol Swarbrick.

The Musical Theatre Workshop, which was established in 1960, has regular sessions in New York and Los Angeles for composers and lyricists. In addition, sessions are held in Toronto, under the aegis of PRO Canada. A spring event, the showcase is a presentation at which many of the writers' works are performed by professional talent before an invited audience, including theatrical producers, music publishers and other interested professionals.

WEA Names Four

■ **LOS ANGELES**—WEA has announced four appointments in their credit and sales divisions.

Dell E. Perez has been appointed assistant director of credit according to Irwin Goldstein, VP/credit for WEA. Perez is a twelve year veteran of the record industry, most recently a national credit manager for ABC Records.

John Allison has been upped to regional sales manager/St. Louis according to Al Abrams, WEA Chicago branch manager. Prior to joining WEA in 1976 as a sales representative, Allison was advertising manager/buyer for ABC Records.

Pete Stock, WEA Philadelphia branch manager, has announced the appointment of Howard White Jr. and Richard Miller as Baltimore/Washington sales representatives.

Island Releases Two

■ **NEW YORK** — Island Records has announced its May releases, including the debut of the group Runner, with an album of the same name, and "Everything Is Great" by Inner Circle.

Columbia Fetes Rock Rose



Columbia Records recently hosted a party in honor of Rock Rose, celebrating the forthcoming release of their debut Columbia album, entitled "Rock Rose." The party, held at The Saloon, was attended by many celebrities, including Frankie Avalon and Valerie Harper. Pictured from left: (front row) Brian Potter, Lambert & Potter, the album's producers; Jack D'Amore, Rock Rose; Frank Demme, Rock Rose; Carl Johnson, Rock Rose; Chris Barr, Rock Rose; (back row) Joe Mansfield, vice president, marketing, Columbia Records; Arma Andon, vice president, artist development, Columbia Records; Ron Oberman, vice president, merchandising, west coast, Columbia Records; Dennis Lambert, Lambert & Potter; Rob Wunderlich, Rock Rose's product manager, Columbia Records; Mark Rosewell, Palmer-Rosewell, Rock Rose's management; Don Ellis, national vice president, a&r, Columbia Records; Paul Palmer, Palmer-Rosewell Management; Paul Black, director, national promotion, west coast, Columbia Records; Jack Craig, senior vice president and general manager, Columbia Records; Michael Dilbeck, vice president, a&r, west coast, Columbia Records.

Record World Singles



MAY 12, 1979
TITLE, ARTIST, Label, Number, (Distributing Label)

MAY 12	MAY 5		WKS. ON CHART
1	1	REUNITED PEACHES & HERB Polydor/MVP 14547 (2nd Week)	9
2	4	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	9
3	2	HEART OF GLASS BLONDIE/Chrysalis 2295	13
4	3	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	16
5	5	KNOCK ON WOOD AMII STEWART/Ariola 7736	15
6	11	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	17
7	16	HOT STUFF DONNA SUMMER/Casablanca 978	4
8	8	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	15
9	9	TAKE ME HOME CHER/Casablanca 965	14
10	14	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	7
11	7	I WILL SURVIVE GLORIA GAYNOR/Polydor 14503	20
12	13	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	15
13	6	I WANT YOUR LOVE CHIC/Atlantic 3557	14
14	10	TRAGEDY BEE GEES/RSO 918	14
15	12	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	16
16	22	LOVE YOU INSIDE OUT BEE GEES/RSO 925	4
17	18	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	11
18	21	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	8
19	17	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	22
20	23	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	9
21	27	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	8
22	15	LADY LITTLE RIVER BAND /Harvest 4667 (Capitol)	18
23	19	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	12
24	28	LOVE TAKES TIME ORLEANS/Infinity 50006	8
25	37	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	3
26	34	YMCA VILLAGE PEOPLE /Casablanca 945	30
27	25	THE LOGICAL SONG SUPERTRAMP/A&M 2128	7
28	36	HONESTY BILLY JOEL/Columbia 3 10959	4
29	33	SUCH A WOMAN TYCOON/Arista 0398	9
30	30	RENEGADE/SING FOR THE DAY STYX/A&M 2110	9
31	34	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	9
32	32	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum)	9
33	39	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	3
34	40	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	5
35	38	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	9
36	20	DA YA THINK I'M SEXY ROD STEWART/Warner Bros. 8724	22
37	25	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	16
38	26	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	16

CHARTMAKER OF THE WEEK

39	—	MINUTE BY MINUTE DOOBIE BROTHERS Warner Bros. 8828	1
40	48	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	4
41	43	DON'T YOU WRITE HER OFF McGUINN, CLARK & HILLMAN/Capitol 4693	8
42	53	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	3
43	49	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	4
44	50	HOT NUMBER FOXY/Dash 5050 (TK)	5
45	54	MAKIN' IT DAVID NAUGHTON/RSO 916	4
46	51	OLD TIME ROCK AND ROLL BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	6
47	52	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 4529 (Motown)	10

48	55	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	8
49	60	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	8
50	61	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	4
51	58	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	5
52	—	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	1
53	57	RHUMBA GIRL NICOLETTE LARSON/Warner Bros. 8795	7
54	56	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	7
55	29	PRECIOUS LOVE BOB WELCH/Capitol 4685	14
56	62	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	3
57	63	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	4
58	65	DANCIN' FOOL FRANK ZAPPA/Zappa 10 (Mercury)	5
59	66	GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS)	3
60	71	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	2
61	64	DIAMONDS CHRIS REA/United Artists 1285	8
62	67	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	4
63	69	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	5
64	45	CRAZY LOVE THE ALLMAN BROTHERS BAND/Capricorn 0320	8
65	31	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	13
66	44	CRAZY LOVE POCO/MCA 12439	18
67	74	GEORGY PORGY TOTO/Columbia 3 10944	3
68	70	DANCER GINO SOCCIO/Warner/RFC 8757	5
69	72	STAR LOVE CHERYL LYNN/Columbia 3 10907	6
70	42	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	18
71	78	MY LOVE IS MUSIC SPACE/Casablanca 974	3
72	68	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	26
73	82	CAN'T SLEEP ROCKETS/RSO 926	2
74	46	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	17
75	47	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	20
76	77	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	6
77	79	THERE BUT FOR THE GRACE OF GOD GO I MACHINE/ Hologram/RCA 11456	5
78	89	ONE MORE MINUTE SAINT TROPEZ/Butterfly 41080 (MCA)	2
79	87	DANCE AWAY ROXY MUSIC/Atco 7100	3
80	88	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	2
81	85	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	5
82	84	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409	4
83	41	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	14
84	76	OH HONEY DELEGATION/Shadybrook 1048 Janus/GRT	16
85	80	ROXANNE THE POLICE/A&M 2096	13
86	59	SUPER MANN HERBIE MANN/Atlantic 3547	17
87	—	CAN'T KEEP A GOOD MAN DOWN EDDIE MONEY/ Columbia 3 10981	1
88	—	MY BABY'S BABY LIQUID GOLD/Parachute 524 (Casablanca)	11
89	94	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	6
90	91	JUST THE SAME WAY JOURNEY/Columbia 3 10928	10
91	90	I NEED YOUR HELP BARRY MANILOW RAY STEVENS/ Warner Bros. 8785	8
92	81	YOU SAYS IT ALL RANDY BROWN/Parachute 523 (Casablanca)	4
93	96	LET'S LOVEDANCE TONIGHT GARY'S GANG/Columbia 3 10970	2
94	99	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	2
95	95	HEART TO HEART ERROL SOBER/The Number One Record Company 215 (Atl)	4
96	—	FEEL THE NEED LEIF GARRETT/Scotti Bros. 407 (Atl)	1
97	98	LOVE IS GONNA COME AT LAST BADFINGER/Elektra 46025	4
98	—	ONE CHAIN (DON'T MAKE NO PRISON) SANTANA/ Columbia 3 10938	1
99	86	(SITTIN' ON) THE DOCK OF THE BAY SAMMY HAGAR/ Capitol 4699	5
100	—	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	1

PRODUCERS AND PUBLISHERS ON PAGE 35

Record World Album Airplay

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

MAY 12, 1979

FLASHMAKER



FLAG
JAMES TAYLOR
Col

MOST ADDED:

- FLAG—James Taylor—Col (22)
- AT BUDOKAN—Bob Dylan—Col (22)
- WAVE—Patti Smith—Arista (20)
- GREY GHOST—Henry Paul Band—Atlantic (11)
- SLUG LINE—John Hiatt—MCA (9)
- BOMBS AWAY DREAM BABIES—John Stewart—RSO (8)
- FLASH & THE PAN—Epic (8)
- RIDE ON—Alvin Lee—RSO (8)
- EXPOSURE—Robert Fripp—Polydor (7)
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic (6)

WBCN-FM/BOSTON

ADDS:

- AT BUDOKAN—Bob Dylan—Col
- DELTA—Chris Rea—UA
- FLAG—James Taylor—Col
- GREY GHOST—Henry Paul Band—Atlantic
- NEW CHAUTAUQUA—Pat Metheny—ECM
- NIGHT RIDER—Tim Weisberg—MCA
- PERFECT STRANGER—Robert Fleischman—Arista
- SLUG LINE—John Hiatt—MCA
- THE DOUCE IS LOOSE—Doucette—Mushroom
- THE ROCHESES—WB
- HEAVY ACTION (airplay in descending order):**
- OUTLANDOS D'AMOUR—Police—A&M
- COOL FOR CATS—Squeeze—A&M
- FLASH & THE PAN—Epic
- LOOK SHARP—Joe Jackson—A&M
- VAN HALEN II—WB
- THE WARRIORS (soundtrack)—A&M
- RICKIE LEE JONES—WB
- DESMOND CHILD & ROUGE—Capitol
- THE ROCHESES—WB
- REMOTE CONTROL—Tubes—A&M

WLIR-FM/LONG ISLAND

ADDS:

- BOTTOM LINE—John Mayall—DJM
- BULLSHOT—Link Wray—Visa
- NEW ENGLAND—Infinity
- JEAN-LUC PONTY: LIVE—Atlantic
- SLUG LINE—John Hiatt—MCA
- STRANGE MAN, CHANGED MAN—Bram Tchaikovsky—Radarscope (import)
- STREET OF DREAMS—Carillo—Atlantic
- TALES OF THE UNEXPECTED—Frank Marino & Mahogany Rush—Col
- WAVE—Patti Smith—Arista

HEAVY ACTION (airplay in descending order):

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- FLAG—James Taylor—Col
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- FLASH & THE PAN—Epic
- OUTLANDOS D'AMOUR—Police—A&M
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- DESOLATION ANGELS—Bad Company—Swan Song
- BIRTH COMES TO US ALL—Good Rats—Passport
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- LOOK SHARP—Joe Jackson—A&M

WAAF-FM/WORCESTER

ADDS:

- AT BUDOKAN—Bob Dylan—Col
- FLAG—James Taylor—Col
- GREY GHOST—Henry Paul Band—Atlantic
- JUST A GAME—Triumph—RCA
- ONE NIGHT STAND—Fandango—RCA
- WAVE—Patti Smith—Arista

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

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- AMERICAN STANDARD BAND—Island
- DESOLATION ANGELS—Bad Company—Swan Song
- AT BUDOKAN—Cheap Trick—Epic
- MINUTE BY MINUTE—Doobie Brothers—WB
- NEW ENGLAND—Infinity
- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- THE WARRIORS (soundtrack)—A&M
- BOMBS AWAY DREAM BABIES—John Stewart—RSO

WPLR-FM/NEW HAVEN

ADDS:

- AT BUDOKAN—Bob Dylan—Col
- FLAG—James Taylor—Col
- SLUG LINE—John Hiatt—MCA
- WAVE—Patti Smith—Arista

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

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- McGUINN, CLARK & HILLMAN—Capitol
- DESOLATION ANGELS—Bad Company—Swan Song
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- SHEIK YERBOUTI—Frank Zappa—Zappa
- OUTLANDOS D'AMOUR—Police—A&M
- THE WARRIORS (soundtrack)—A&M
- RICKIE LEE JONES—WB
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista

WIOQ-FM/PHILADELPHIA

ADDS:

- AVIARY—Epic
- FLASH & THE PAN—Epic
- HIGH CONTRAST—Tim Moore—Asylum
- LEAH KUNKEL—Col
- NO. 1 IN HEAVEN—Sparks—Elektra
- PERFECT FIT—Frankie Miller—Chrysalis
- RIDE ON—Alvin Lee—RSO
- SLUG LINE—John Hiatt—MCA
- TALES OF THE UNEXPECTED—Frank Marino & Mahogany—Rush—Col
- WAVE—Patti Smith—Arista

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

- ARMED FORCES—Elvis Costello—Col

- THE CARS—Elektra
- DESOLATION ANGELS—Bad Company—Swan Song
- BREAKFAST IN AMERICA—Supertramp—A&M
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- DIRE STRAITS—WB
- OUTLANDOS D'AMOUR—Police—A&M
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- INTERNATIONAL—Cafe Jacques—Col
- VAN HALEN II—WB

WHFS-FM/WASHINGTON, D.C.

ADDS:

- EXPOSURE—Robert Fripp—Polydor
- GUITAR GRAFITTI—Chris Spedding—RAK (import)
- I GO TO PIECES (single)—Rachel Sweet—Stiff (import)
- PRESSURE DROP (single)—Clash—CBS (import)
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- SLUG LINE—John Hiatt—MCA
- SUNDAY GIRL (single)—Blondie—Chrysalis (import)
- THE BELLS—Lou Reed—Arista
- WAVE—Patti Smith—Arista

HEAVY ACTION (airplay in descending order):

- RICKIE LEE JONES—WB
- THANKS I'LL EAT IT HERE—Lowell George—WB
- SHEIK YERBOUTI—Frank Zappa—Zappa
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- GIMME SOME NECK—Ron Wood—Col
- BLUE KENTUCKY GIRL—Emmylou Harris—WB
- NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
- COOL FOR CATS—Squeeze—A&M
- LOOK SHARP—Joe Jackson—A&M
- NEW CHAUTAUQUA—Pat Metheny—ECM

WKLS-FM/ATLANTA

ADDS:

- AT BUDOKAN—Bob Dylan—Col
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- CUT ABOVE THE REST—Sweet—Capitol
- FLASH & THE PAN—Epic
- RIDE ON—Alvin Lee—RSO
- RUNNING LIKE THE WIND—Marshall Tucker—WB

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

- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- LOOK SHARP—Joe Jackson—A&M
- BREAKFAST IN AMERICA—Supertramp—A&M
- MOLLY HATCHET—Epic
- STRIKES—Blackfoot—Atco
- AT BUDOKAN—Cheap Trick—Epic
- DESOLATION ANGELS—Bad Company—Swan Song
- VAN HALEN II—WB
- EVOLUTION—Journey—Col
- I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista

ZETA 7-FM/ORLANDO

ADDS:

- AT BUDOKAN—Bob Dylan—Col
- FLAG—James Taylor—Col
- GIMME SOME NECK—Ron Wood—Col

- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- WELCOME TWO MISSOURI—Missouri—Polydor
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- VAN HALEN II—WB
- GREY GHOST—Henry Paul Band—Atlantic
- MINUTE BY MINUTE—Doobie Brothers—WB
- AT BUDOKAN—Cheap Trick—Epic
- MOLLY HATCHET—Epic
- DIRE STRAITS—WB
- THREE HEARTS—Bob Welch—Capitol
- REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum

WQSR-FM/TAMPA

ADDS:

- AT BUDOKAN—Bob Dylan—Col
- BLUE MONTREUX—Arista
- FLAG—James Taylor—Col
- LENOX AVE. BREAKDOWN—Arthur Blythe—Col
- LIVE AT THE BOTTOM LINE—Patti Austin—CTI
- NEW ENGLAND—Infinity
- NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
- THE INSIDE STORY—Robben Ford—Elektra
- THE JOY OF FLYING—Tony Williams—Col
- UP IN DUKE'S WORKSHOP—Duke Ellington—Pablo

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- GEORGE HARRISON—Dark Horse
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- MINUTE BY MINUTE—Doobie Brothers—WB
- LEGEND—Poco—MCA
- OUTLANDOS D'AMOUR—Police—A&M
- THREE HEARTS—Bob Welch—Capitol
- NICOLETTE—Nicolette Larson—WB
- FOREVER—Orleans—Infinity
- RUNNING LIKE THE WIND—Marshall Tucker—WB

WSHE-FM/FT. LAUDERDALE

ADDS:

- CUT ABOVE THE REST—Sweet—Capitol
- EXPOSURE—Robert Fripp—Polydor
- FAITH TO FAITH—Faith Band—Mercury
- FLASH & THE PAN—Epic
- SEGARINI—Bomb
- TRB TWO—Tom Robinson Band—Harvest
- THINKING OUT LOUD—Snopek—Mountain Railroad
- WAVE—Patti Smith—Arista
- WELCOME TWO MISSOURI—Missouri—Polydor

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- OUTLANDOS D'AMOUR—Police—A&M
- THE WILD PLACES—Duncon Browne—Sire
- RICKIE LEE JONES—WB
- LOOK SHARP—Joe Jackson—A&M

- FALLING IN LOVE AGAIN—Susan RCA
- TASTE THE NIGHT—Duke Jupiter—Mercury
- MANIFESTO—Roxy Music—Atco
- VAN HALEN II—WB
- HERMAN BROOD & HIS WILD ROMANCE—Ariola

WMMS-FM/CLEVELAND

ADDS:

- ONLY THE WILD SURVIVE—Wild Cherry—Sweet City
- WAVE—Patti Smith—Arista

HEAVY ACTION (airplay, sales in descending order):

- MINUTE BY MINUTE—Doobie Brothers—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
- DESOLATION ANGELS—Bad Company—Swan Song
- PARALLEL LINES—Blondie—Chrysalis
- DIRE STRAITS—WB
- BOMBS AWAY DREAM BABIES—John Stewart—RSO
- GIMME SOME NECK—Ron Wood—Col
- VAN HALEN II—WB
- AT BUDOKAN—Cheap Trick—Epic
- ROCKETS—RSO

WXRT-FM/CHICAGO

ADDS:

- AT BUDOKAN—Bob Dylan—Col
- EXPOSURE—Robert Fripp—Polydor
- FLAG—James Taylor—Col
- FLASH & THE PAN—Epic
- GARDEN OF EDEN—Passport—Atlantic
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic
- MOZART: CONCERTOS TWO AND FOUR—Isaac Stern—Col
- JEAN-LUC PONTY: LIVE—Atlantic
- ROCKETS—RSO

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

- RICKIE LEE JONES—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- GEORGE HARRISON—Dark Horse
- MANIFESTO—Roxy Music—Atco
- VAN HALEN II—WB
- ARMED FORCES—Elvis Costello—Col
- THE CARS—Elektra
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- MINUTE BY MINUTE—Doobie Brothers—WB

WABX-FM/DETROIT

ADDS:

- PERFECT FIT—Frankie Miller—Chrysalis
- SQUEEZING OUT SPARKS—Graham Parker & The Rumour—Arista
- TILT (soundtrack)—MCA
- WAVE—Patti Smith—Arista

HEAVY ACTION (airplay, sales in descending order):

- AT BUDOKAN—Cheap Trick—Epic
- BREAKFAST IN AMERICA—Supertramp—A&M
- EVOLUTION—Journey—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- VAN HALEN II—WB
- HEAD FIRST—Babys—Chrysalis
- DESOLATION ANGELS—Bad Company—Swan Song
- MANIFESTO—Roxy Music—Atco
- ROCKETS—RSO
- OUTLANDOS D'AMOUR—Police—A&M

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

Record World Album Airplay



MAY 12, 1979

TOP AIRPLAY



BREAKFAST IN AMERICA
SUPERTRAMP
A&M

MOST AIRPLAY:

- BREAKFAST IN AMERICA**—Supertramp—A&M (33)
- DESOLATION ANGELS**—Bad Company—Swan Song (29)
- VAN HALEN II**—WB (29)
- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn (26)
- RICKIE LEE JONES**—WB (21)
- AT BUDOKAN**—Cheap Trick—Epic (18)
- MINUTE BY MINUTE**—Doobie Brothers—WB (18)
- OUTLANDOS D'AMOUR**—Police—A&M (16)
- EVOLUTION**—Journey—Col (13)
- LOOK SHARP**—Joe Jackson—A&M (12)

KSHE-FM/ST. LOUIS

- ADDS:**
- AT BUDOKAN**—Bob Dylan—Col
 - DELICIOUS**—Chris Rea—UA
 - FLAG**—James Taylor—Col
 - GREY GHOST**—Henry Paul Band—Atlantic
 - PERFECT FIT**—Frankie Miller—Chrysalis
 - WAVE**—Patti Smith—Arista

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
- DESOLATION ANGELS**—Bad Company—Swan Song
- ANGEL STATION**—Manfred Mann—WB
- RUNNING LIKE THE WIND**—Marshall Tucker—WB
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
- GEORGE HARRISON**—Dark Horse

WKDF-FM/NASHVILLE

- ADDS:**
- AT BUDOKAN**—Bob Dylan—Col
 - BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - FEVER**—Roy Ayers—Polydor
 - FLAG**—James Taylor—Col
 - FLASH & THE PAN**—Epic
 - GARDEN OF EDEN**—Passport—Atlantic
 - PERSPECTIVE**—Steve Goodman—Atlantic
 - JEAN-LUC PONTY: LIVE**—Atlantic
 - THE DOUCE IS LOOSE**—Doucette—Mushroom
 - WAVE**—Patti Smith—Arista

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

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

WQFM-FM/MILWAUKEE

- ADDS:**
- AT BUDOKAN**—Bob Dylan—Col
 - FLAG**—James Taylor—Col
 - NEW ENGLAND**—Infinity

HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS**—Bad Company—Swan Song
- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- BREAKFAST IN AMERICA**—Supertramp—A&M
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- GOODNIGHT TONIGHT** (single)—Wings—Col
- THE WARRIORS** (soundtrack)—A&M
- AT BUDOKAN**—Cheap Trick—Epic
- VAN HALEN II**—WB
- GEORGE HARRISON**—Dark Horse

KQRS-FM/MINNEAPOLIS

- ADDS:**
- AT BUDOKAN**—Bob Dylan—Col
 - FLAG**—James Taylor—Col
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- THE CARS**—Elektra
- BREAKFAST IN AMERICA**—Supertramp—A&M
- DESOLATION ANGELS**—Bad Company—Swan Song
- AT BUDOKAN**—Cheap Trick—Epic
- VAN HALEN II**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- MOVE IT ON OVER**—George Thorogood—Rounder
- SHEIK YERBOUTI**—Frank Zappa—Zappa
- ROCKETS**—RSO
- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn

KZEW-FM/DALLAS

- ADDS:**
- AT BUDOKAN**—Bob Dylan—Col
 - AVIARY**—Epic
 - FIGHTING ALONE**—Dixon House Band—Infinity
 - FLAG**—James Taylor—Col
 - NEW CHAUTAUQUA**—Pat Metheny—ECM
 - NO. 1 IN HEAVEN**—Sparks—Elektra
 - RIDE ON**—Alvin Lee—RSO
 - TASTE THE NIGHT**—Duke Jupiter—Mercury

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

- VAN HALEN II**—WB
- DESOLATION ANGELS**—Bad Company—Swan Song
- RICKIE LEE JONES**—WB
- CHILDREN OF THE SUN**—Billy Thorpe—Capricorn
- ROCKETS**—RSO
- BREAKFAST IN AMERICA**—Supertramp—A&M
- NEW ENGLAND**—Infinity
- TYCOON**—Arista
- THE WARRIORS** (soundtrack)—A&M
- FIRST GLANCE**—April Wine—Capitol

KLOL-FM/HOUSTON

- ADDS:**
- FLASH & THE PAN**—Epic
 - TALES OF THE UNEXPECTED**—Frank Marina & Mahogany Rush—Col

HEAVY ACTION (airplay in descending order):

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- DESOLATION ANGELS**—Bad Company—Swan Song
- VAN HALEN II**—WB
- AT BUDOKAN**—Bob Dylan—Col
- BREAKFAST IN AMERICA**—Supertramp—A&M
- RICKIE LEE JONES**—WB
- EVOLUTION**—Journey—Col
- AT BUDOKAN**—Cheap Trick—Epic
- ROCKETS**—RSO
- PIECES OF EIGHT**—Styx—A&M

KBPI-FM/DENVER

- ADDS:**
- AT BUDOKAN**—Bob Dylan—Col
 - HERMAN BROOD & HIS WILD ROMANCE**—Ariola
 - FLAG**—James Taylor—Col
 - GREY GHOST**—Henry Paul Band—Atlantic
 - MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
 - NEW ENGLAND**—Infinity
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

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

- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- THE CARS**—Elektra
- DIRE STRAITS**—WB
- BREAKFAST IN AMERICA**—Supertramp—A&M
- MOVE IT ON OVER**—George Thorogood—Rounder
- MINUTE BY MINUTE**—Doobie Brothers—WB
- VAN HALEN II**—WB
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- RICKIE LEE JONES**—WB
- DESOLATION ANGELS**—Bad Company—Swan Song

KGB-FM/SAN DIEGO

- ADDS:**
- GOOD TIMIN** (single)—Beach Boys—Caribou
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

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

- RICKIE LEE JONES**—WB
- BREAKFAST IN AMERICA**—Supertramp—A&M
- DESOLATION ANGELS**—Bad Company—Swan Song
- AT BUDOKAN**—Cheap Trick—Epic

- MINUTE BY MINUTE**—Doobie Brothers—WB
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- PARALLEL LINES**—Blondie—Chrysalis
- VAN HALEN II**—WB
- MOVE IT ON OVER**—George Thorogood—Rounder
- DIRE STRAITS**—WB

KWST-FM/LOS ANGELES

- ADDS:**
- BAD GIRLS**—Donna Summer—Casablanca
 - BOMBS AWAY DREAM BABIES**—John Stewart—RSO
 - GREY GHOST**—Henry Paul Band—Atlantic
 - WAVE**—Patti Smith—Arista

HEAVY ACTION (airplay, sales in descending order):

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

KZAP-FM/SACRAMENTO

- ADDS:**
- NEW ENGLAND**—Infinity
 - RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
 - SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS**—Bad Company—Swan Song
- THE CARS**—Elektra
- VAN HALEN II**—WB
- BREAKFAST IN AMERICA**—Supertramp—A&M
- EVOLUTION**—Journey—Col
- REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
- AT BUDOKAN**—Cheap Trick—Epic
- TYCOON**—Arista
- THE WARRIORS** (soundtrack)—A&M
- MINUTE BY MINUTE**—Doobie Brothers—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- COOL FOR CATS**—Squeeze—A&M
 - FINAL VINYL**—Hot Tuna—Grunt
 - NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn
 - SLUG LINE**—John Hiatt—MCA
 - STAY**—Mychael—Free Flight
 - THE ROCKES**—WB
 - WAVE**—Patti Smith—Arista
 - WHEN I'M AWAY FROM YOU** (single)—Frankie Miller—Chrysalis

HEAVY ACTION:

- ARMED FORCES**—Elvis Costello—Col
- AT BUDOKAN**—Cheap Trick—Epic
- EVOLUTION**—Journey—Col
- LOOK SHARP**—Joe Jackson—A&M
- MANIFESTO**—Roxy Music—Atco

- OUTLANDOS D'AMOUR**—Police—A&M
- REMOTE CONTROL**—Tubes—A&M
- SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
- TWILLEY**—Dwight Twilley—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

KZEL-FM/EUGENE

- ADDS:**
- A MILLION VACATIONS**—Max Webster—Capitol
 - BULLSHOT**—Link Wray—Visa
 - FAITH TO FAITH**—Faith Band—Mercury
 - GREY GHOST**—Henry Paul Band—Atlantic
 - RIDE ON**—Alvin Lee—RSO
 - SLUG LINE**—John Hiatt—MCA
 - SUNNY CALIFORNIA**—Mary McCaslin—Philo
 - WAVE**—Patti Smith—Arista
 - WELCOME TWO MISSOURI**—Missouri—Polydor

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

- RICKIE LEE JONES**—WB
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- BOMBS AWAY DREAM BABIES**—John Stewart—RSO
- ANGEL STATION**—Manfred Mann—WB
- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
- THE DOUCE IS LOOSE**—Doucette—Mushroom
- BREAKFAST IN AMERICA**—Supertramp—A&M
- STRIKES**—Blackfoot—Atco
- AT BUDOKAN**—Bob Dylan—Col
- LOOK SHARP**—Joe Jackson—A&M

KZAM-FM/SEATTLE

- ADDS:**
- DELICIOUS**—Chris Rea—UA
 - GARDEN OF EDEN**—Passport—Atlantic
 - JEAN-LUC PONTY: LIVE**—Atlantic
 - RUNNING LIKE THE WIND**—Marshall Tucker—WB
 - SUNNY CALIFORNIA**—Mary McCaslin—Philo
 - WHISPERING RAINS**—Murray McLaughlan—True North (import)

HEAVY ACTION (airplay in descending order):

- RICKIE LEE JONES**—WB
- DIRE STRAITS**—WB
- FLAG**—James Taylor—Col
- MCGUINN, CLARK & HILLMAN**—Capitol
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- GEORGE HARRISON**—Dark Horse
- AMAZING RHYTHM ACES**—MCA
- BLUE KENTUCKY GIRL**—Emmylou Harris—WB
- NEW CHAUTAUQUA**—Pat Metheny—ECM
- ELAN**—Firefall—Atlantic

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

- WPIX-FM WMMR-FM Y95-FM
- WBAB-FM WSAN-AM KFML-AM
- WCOZ-FM WYDD-FM KAWY-FM
- WBLM-FM WQDR-FM KOME-FM
- WAQX-FM ZETA 4-FM KSJO-FM
- WOUR-FM WWWW-FM KMET-FM

A CONCERT.


**“Bob
Dylan
at
Budokan.”**

Twenty-
two
Bob
Dylan
songs
as
interpreted
by
Bob
Dylan.
Complete
with
printed
lyrics
and
four-
color
poster.



**On
Columbia
Records
and
Tapes.**



Produced by Don DeVito. 

Copy Writes

By PAT BAIRD

■ IN PRINT: It seems as though the music business is becoming one of the primary sources of material for new books. Last time, we mentioned **Jule Styne's** biography and **Stephen Holden's** new novel but this week's arrivals deal more specifically with songwriting and music publishing.

Prominent songwriters **Al Kasha** and **Joel Hirschhorn** have collaborated on "If They Ask You, You Can Write A Song" (Simon & Shuster, 8/79). The book is a must read for any new songwriter, dealing as it does with everything from (literally) how to write a song to how to get it published and recorded. The back pages feature lists of producers/contacts, American and foreign publishers, record companies, publications, organizations, etc. The book is chatty but chock full of information . . . Three lawyer members of the Bay Area Lawyers for the Arts, a volunteer organization of some 150 attorneys in the entertainment fields, have put together an easy to read explanation of the new Copyright Law entitled "Musician's Guide to Copyright." The short book explains the new law in simple terms and provides examples of all Copyright forms. This and other pamphlets on entertainment law is available from BALA, Fort Mason, Building 310, San Francisco 94123.

IT'S THAT TIME OF THE YEAR AGAIN: MCA Music held its staff meeting in New York recently, bringing together some 18 MCA execs from New York, Los Angeles, Nashville, Canada, France and Italy. It was during the meetings that the company's projected Panormama Records, a disco-oriented label was announced, to be distributed by RCA Records . . . The NMPA, meanwhile, was busy gathering its members in Nashville recently. During that meeting, BMI hosted a luncheon for the NMPA board of directors. Pictured here at the



BMI offices are: (seated) **Sal Chiantia**, president of MCA Music and **Frances Preston**, BMI vice president and, (standing) NMPA president **Leonard Feist**; vice president **Michael Stewart** of Interworld; **Ralph Peer II** of Peer International and **Wesley Rose** of Acuff-Rose . . . Back in New York SESAC last week hosted a reception for new country director **Dianne Petty**. Petty was with ABC Music prior to her appointment.

HAPPY: According to **Bob Esposito** at Blendingwell Music,

Jerry Reed is set to record a whole album of **Jim Croce** material for RCA. Also at RCA, the new group **City Streets** (under the auspices of **Dr. Hook**) have recorded **Corbin & Hanner's** "Work Song." . . . **Norman Gimble** and **Charles Fox** have written the theme to the TV movie "Darn You, Harry Landers!" titled "You're Never Too Young." And just to prove you're never too old either, **Fred Astaire** has recorded it . . . to a disco beat . . . **America** has picked the **Julie Didier/Casey Kelly** tune "Only Game In Town" for their Capitol lp. The writing duo's "Anyone Who Isn't Me Tonight," as recorded by **Kenny Rogers** and **Dottie West**, was nominated for a Grammy recently and other tunes of theirs have been recorded by **Loretta Lynn**, **Nitty Gritty Dirt Band**, **Helen Reddy** and **Kenny Rogers**. They've published by Screen Gems/Colgems-EMI and the America cut was secured just a month after they signed with the company in Nashville.

SCHEDULED: In cooperation with the Newport Jazz Festival, the Universal Jazz Coalition's second annual Salute to Women in Jazz will be held June 26 thru June 30 at the Damrosch-Guggenheim Bandshell at Lincoln Center. Three groups led by women musicians will perform each night and workshops and conferences will be held during the day. For more information, contact UJC, 156 Fifth Ave., N.Y. (212) 924-5026 . . . **Ted Lehrman** and **Libby Bush** of Songwriters Seminars and Workshops are currently interviewing for their summer cycle for both beginner and advanced songwriters. For more information, contact them at (212) 265-1853.

NEW BUSINESS: **Chick Corea** and **Martin Samuels**, co-founders of Artists International, have announced the opening of Paradigm Music (ASCAP) and Lady M. Music (BMI). **Barbara Wiseman** has been named general professional manager and **Richard Grasso** joins the company as professional manager . . . **Joanne Zinn** has been named coordinator of disco and r&b promotion at Rapp/Metz Management.

MCA Music Holds Staff Meeting



MCA Music held its regularly scheduled staff meeting in New York recently bringing together MCA publishing executives from the United States and several foreign countries. Pictured here at the MCA Music offices are: front row, from left: **John McKellen**, VP MCA Music; **Cyril Simons**, managing director of Leeds Music, London; **Sal Chiantia**, president of MCA Music; **Monica Dahl**, general manager of Pickwick Music, Milan; **Mark Koren**, VP of MCA Music; **Ted Barton**, associate director of creative service, Nashville; **Warren Brown**, VP, and **Bailey Bird**, managing director of Leeds Music, Canada. Shown in the back row from left are: **Charlie Ganem**, managing director of MCA Music, France; **Jerry Crutchfield**, VP, Nashville; **Leeds Levy**, VP, New York; **Michael Levine**, European coordinator, France; **Pat Higdon**, associate director of creative services; **Cory Robbins**, associate director, east coast creative services; **Mike Millius**, associate-director, east coast creative services; **Dude McLean**, director, writer in artist development; **Harry Hinde**, a&r director, Canada, and **Lorraine Rebidas**, associate director, east coast creative services.

A&M Releases Six

■ LOS ANGELES—A&M Records released six new albums on April 30. Titles included "Straight To The Point" by Atlantic Starr, "Woman" by Burt Bacharach, "Double Or Nothing" by Lani Hall, "Smile/The Best Of Tim Weisberg," "Dancin' Is Makin' Love" by Gap Magione, and "Rock And Roll Hermit" by Malcolm Tomlinson.

Unruh Also Director

■ LOS ANGELES — Chuck Kaye, president of **Almo-Irving** has announced the appointment of **Frank Unruh** to the post of director of **Almo Publications**, the print arm of **Almo-Irving Publishing**. Unruh was previously comptroller of the publishing division of **Irving-Almo** and before that held the same post with **Warner Brothers Music**.

The Coast

(Continued from page 32)

ASKAPRO, a series of "weekly rap sessions for songwriters" sponsored by the American Guild of Authors/Composers, has announced their May lineup, which will include Capitol's **Rupert Perry** on May 10; **Michael Siteman** and **Doug Davis** of BMI writer/publisher relations on May 17; disco producer/writers **Michael Lewis** and **Laurin Rinder** on May 24; and Jobete Music professional manager **Denise McDuffie** on May 31. All sessions take place at Martoni's Restaurant in Hollywood . . . **Chick Corea** is preparing a series of piano method books, to be published by Warner Bros.; "the emphasis will be kept on the spirit of play and fun one can have with creating music, along with the technical information needed to accomplish this," he says . . . **Tom Petty and the Heartbreakers** drummer **Stan Lynch** and guitarist **Kent Housman** have finished pre-production work on a proposed lp, for which they wrote all the material and shared lead vocal chores.

MORE OF THE SAME: The **Brothers Johnson's** tour of Japan doesn't begin until May 8, but they sold out seven concerts—four in Tokyo, three in Osaka—by March 30 . . . MCA r&b artist **Ted Taylor** obviously has more than one egg in his basket, so to speak: apart from his singing, he also raises champion snow pigeons and holds a black belt in karate. The latter proved useful recently when three badies broke into his grounds and tried to steal some of the pigeons; Taylor decked all three, putting two of them in the hospital. Yes, but did he also sing "You Always Hurt the One You Love" as he was laying the thieves out? . . . **Ralph Records**, the group of determined crazies who brought us the **Residents**, has announced the imminent release of "Winter Songs," the second album by a band intriguingly-titled the **Art Bears**. The band includes **Chris Cutler** and **Fred Frith**, late of **Henry Cow**, and **Dagmar Krause** of a group called **Slapp Happy** . . . Anybody who had cause to deal with **Grelun Landon** during his tenure at RCA Records has to be saddened by the news of his recent departure from the label. Grelun was equipped with a sense of humanity and sincerity that transcended the routine matter of the record business—he cared, and still does. We of course wish him only the best in his future pursuits, whatever they might be.

Retail Report Record World



MAY 12, 1979

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

SALESMAKER OF THE WEEK



YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC
IAN HUNTER
Chrysalis

TOP SALES

- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
- BOB DYLAN AT BUDOKAN**—Col
- FLAG**—James Taylor—Col
- RICKIE LEE JONES**—WB
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB

CAMELOT/NATIONAL

- BREAKFAST IN AMERICA**—Supertramp—A&M
- CLASSICS**—Kenny Rogers & Dottie West—UA
- GREATEST HITS**—Waylon Jennings—RCA
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- SOONER OR LATER**—Rex Smith—Col
- THE MESSAGE IS LOVE**—Barry White—Unlimited Gold
- TYCOON**—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

HANDLEMAN/NATIONAL

- BREAKFAST IN AMERICA**—Supertramp—A&M
- DISCO NIGHTS**—GQ—Arista
- GO WEST**—Village People—Casablanca
- GREATEST HITS**—Waylon Jennings—RCA
- HAIR**—RCA (Soundtrack)
- JUST LIKE REAL PEOPLE**—Kendalls—Ovation
- MUSIC BOX**—Evelyn Champagne King—RCA
- PARALLEL LINES**—Blondie—Chrysalis
- SOONER OR LATER**—Rex Smith—Col
- THE ORIGINALS**—Statler Brothers—Mercury

KORVETTES/NATIONAL

- EVERYBODY UP**—Ohio Players—Arista
- FEEL NO FRET**—AWB—Atlantic
- LOOK SHARP**—Joe Jackson—A&M
- MANIFESTO**—Roxy Music—Atco
- MUSIC BOX**—Evelyn Champagne King—RCA
- RICKIE LEE JONES**—WB
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
- TYCOON**—Arista
- WAR: THE MUSIC BAND**—MCA
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

PICKWICK/NATIONAL

- DISCO NIGHTS**—GQ—Arista
- DR. HECKLE & MR. JIVE**—England Dan & John Ford Coley—Big Tree
- GREATEST HITS**—Waylon Jennings—RCA
- LET ME BE YOUR WOMAN**—Linda Clifford—RSO
- PARADISE**—Grover Washington Jr.—Elektra

- RICKIE LEE JONES**—WB
- SOONER OR LATER**—Rex Smith—Col
- THE ORIGINALS**—Statler Brothers—Mercury
- TYCOON**—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

RECORD BAR/NATIONAL

- ANGEL STATION**—Manfred Mann's Earth Band—WB
- CHANGING TIMES**—Mighty Clouds of Joy—Epic/Citylights
- FLAG**—James Taylor—Col
- HOT PROPERTY**—Heatwave—Epic
- MCFADDEN & WHITEHEAD**—Phila. Intl.
- NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn
- PARADISE**—Grover Washington Jr.—Elektra
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- STONEHEART**—Brick—Bang
- THANKS I'LL EAT IT HERE**—Lowell George—WB

SOUND UNLIMITED/NATIONAL

- DANGER MONEY**—UK—Polydor
- EVOLUTION**—Journey—Col
- FOREVER**—Orleans—Infinity
- LET ME BE YOUR WOMAN**—Linda Clifford—RSO
- MORNING DANCE**—Spyro Gyra—Infinity
- ROCKETS**—RSO
- SOONER OR LATER**—Rex Smith—Col
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
- WILD & PEACEFUL**—Teena Marie—Gordy
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

DISC-O-MAT/NEW YORK

- BELLE DE JOUR**—St. Tropez—Butterfly
- BOB DYLAN AT BUDOKAN**—Col
- BOMBERS II**—West End
- FIRST CHOICE**—Gold Mind
- FLAG**—James Taylor—Col
- GO WEST**—Village People—Casablanca
- I LOVE YOU SO**—Natalie Cole—Capitol
- LOOK SHARP**—Joe Jackson—A&M
- THE ROCHESES**—WB

SAM GOODY/EAST COAST

- ALTON MCCLAIN & DESTINY**—Polydor
- CHERI**—Madleen Kane—WB
- EVOLUTION**—Journey—Col
- HAIR**—RCA (Soundtrack)
- I LOVE YOU SO**—Natalie Cole—Capitol
- LOOK SHARP**—Joe Jackson—A&M
- MANIFESTO**—Roxy Music—Atco
- MORNING DANCE**—Spyra Gyra—Infinity
- STARS**—Sylvester—Fantasy
- TYCOON**—Arista

FOR THE RECORD/BALTIMORE

- HEARTSTRING**—Earl Klugh—UA
- HOT PROPERTY**—Heatwave—Epic
- INSPIRATION**—Maze—Capitol
- JOURNEY TO THE LAND OF ENCHANTMENT**—Enchantment—Roadshow
- MILKY WAY**—Chocolate Milk—RCA
- MINNIE**—Minnie Riperton—Capitol
- PARADISE**—Grover Washington Jr.—Elektra
- ROCK ON**—Raydio—Arista
- STONEHEART**—Brick—Bang
- WAR: THE MUSIC BAND**—MCA

RECORD & TAPE COLLECTOR/BALTIMORE

- BREAKFAST IN AMERICA**—Supertramp—A&M
- FLAG**—James Taylor—Col
- HOT PROPERTY**—Heatwave—Epic
- MCFADDEN & WHITEHEAD**—Phila. Intl.

- MILKY WAY**—Chocolate Milk—RCA
- MINNIE**—Minnie Riperton—Capitol
- NEW CHAUTAUQUA**—Pat Metheny—ECM
- TALES OF THE UNEXPECTED**—Frank Marino & Mahogany Rush—Col
- WATCHA GONNA DO WITH MY IOVIN'**—Stephanie Mills—20th Century
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

WAXIE MAXIE/WASH., D.C.

- BAD GIRLS**—Donna Summer—Casablanca
- FROM HERE TO ETERNALLY**—Spinners—Atlantic
- HEARTSTRING**—Earl Klugh—UA
- IN THE PUREST FORM**—Mass Production—Cotillion
- MCFADDEN & WHITEHEAD**—Phila. Intl.
- MINNIE**—Minnie Riperton—Capitol
- PARADISE**—Grover Washington Jr.—Elektra
- ROCKIE ROBBINS**—A&M
- SKYY**—Salsoul
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

PENGUIN FEATHER/NO. VIRGINIA

- BOB DYLAN AT BUDOKAN**—Col
- BLUE KENTUCKY GIRL**—Emmylou Harris—WB
- FIRST GLANCE**—April Wine—Capitol
- FLAG**—James Taylor—Col
- JUST A GAME**—Triumph—RCA
- LOOK SHARP**—Joe Jackson—A&M
- NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- STRIKES AGAIN**—Blackfoot—Atco
- TALES OF THE UNEXPECTED**—Frank Marino & Mahogany Rush—Col

PLATTERS/PHILADELPHIA

- AMERICAN STANDARD BAND**—Island
- BAD GIRLS**—Donna Summer—Casablanca
- BOB DYLAN AT BUDOKAN**—Col
- INSPIRATION**—Maze—Capitol
- MCFADDEN & WHITEHEAD**—Phila. Intl.
- FLAG**—James Taylor—Col
- PANIC**—French Kiss—Polydor
- RENDEZVOUS WITH DESTINY**—Ray Darouge—Polydor
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
- THE ROCHESES**—WB

FATHERS & SONS/MIDWEST

- BOB DYLAN AT BUDOKAN**—Col
- FLAG**—James Taylor—Col
- HOT PROPERTY**—Heatwave—Epic
- JEAN LUC PONTY: LIVE**—Atlantic
- MANIFESTO**—Roxy Music—Atco
- NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn
- RICKIE LEE JONES**—WB
- ROCKETS**—RSO
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- WILD & PEACEFUL**—Teena Marie—Gordy

RECORD RENDEZVOUS/CLEVELAND

- ANGEL STATION**—Manfred Mann's Earth Band—WB
- CUT ABOVE THE REST**—Sweet—Capitol
- DUB HOUSING**—Pere Ubu—Chrysalis
- FLAG**—James Taylor—Col
- MCGUINN, CLARK & HILLMAN**—Capitol
- NEW ENGLAND**—Infinity
- NO. ONE IN HEAVEN**—Sparks—Elektra
- SLUG LINES**—John Hiatt—MCA
- THE ROCHESES**—WB

RAINBOW/CHICAGO

- BAD GIRLS**—Donna Summer—Casablanca
- GIMME SOME NECK**—Ron Wood—Col
- HELL BENT FOR LEATHER**—Judas Priest—Col
- LET ME BE YOUR WOMAN**—Linda Clifford—RSO
- RICKIE LEE JONES**—WB
- SHEIK YERBOUTI**—Frank Zappa—Zappa
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
- TRB TWO**—Tom Robinson Band—Harvest
- WARRIORS**—A&M (Soundtrack)
- WE ARE FAMILY**—Sister Sledge—Cotillion

1812 OVERTURE/MILWAUKEE

- BELLE DE JOUR**—St. Tropez—Butterfly
- BOMBERS AWAY DREAM BABIES**—John Stewart—RSO
- CHILDREN OF THE SUN**—Billy Thorpe—Capricorn
- FOREVER**—Orleans—Infinity
- GAP BAND**—Mercury
- HOT NUMBERS**—Foxy—Dash
- REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
- ROCKETS**—RSO
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

RADIO DOCTORS/MILWAUKEE

- BOB DYLAN AT BUDOKAN**—Col
- BLUE KENTUCKY GIRL**—Emmylou Harris—WB
- FIRST GLANCE**—April Wine—Capitol
- FLAG**—James Taylor—Col
- GAP BAND**—Mercury
- HEARTSTRING**—Earl Klugh—UA
- JEAN LUC PONTY: LIVE**—Atlantic
- LET ME BE YOUR WOMAN**—Linda Clifford—RSO
- ROCKETS**—RSO
- TRB TWO**—Tom Robinson Band—Harvest

GREAT AMERICAN/MINNEAPOLIS

- BELLE DE JOUR**—St. Tropez—Butterfly
- BLUE KENTUCKY GIRL**—Emmylou Harris—WB
- BOB DYLAN AT BUDOKAN**—Col
- CLASSICS**—Kenny Rogers & Dottie West—UA
- GIMME SOME NECK**—Ron Wood—Col
- JEAN LUC PONTY: LIVE**—Atlantic
- PARADISE**—Grover Washington Jr.—Elektra
- ROCKETS**—RSO
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- WAVE**—Patti Smith Group—Arista

SPEC'S MUSIC/FLORIDA

- BLUE KENTUCKY GIRL**—Emmylou Harris—WB
- CHERI**—Madleen Kane—WB
- DANCE FOREVER**—Cheryl Ladd—Capitol
- DESOLATION ANGELS**—Bad Company—Swan Song
- FANDANGO**—RCA
- MOLLY HATCHETT**—Epic
- MUSIC BOX DANCER**—Frank Mills—Polydor
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- THE GAMBLER**—Kenny Rogers—UA

TAPE CITY/NEW ORLEANS

- EVERYBODY UP**—Ohio Players—Arista
- FEETS DON'T FAIL ME NOW**—Herbie Hancock—Col
- GREATEST HITS**—Waylon Jennings—RCA
- HOT NUMBERS**—Foxy—Dash
- L.A. (LIGHT ALBUM)**—Beach Boys—Caribou

- LIVIN' INSIDE YOUR LOVE**—George Benson—WB
- MILKY WAY**—Chocolate Milk—RCA
- PARADISE**—Grover Washington Jr.—Elektra
- RICKIE LEE JONES**—WB
- STARS**—Sylvester—Fantasy

DAVEY'S LOCKER/SOUTH

- AMERICAN STANDARD BAND**—Island
- BREAKFAST IN AMERICA**—Supertramp—A&M
- JUST A GAME**—Triumph—RCA
- MOVE IT ON OVER**—George Thorogood & the Destroyers—Rounder
- OUTLINE**—Gino Soccio—Warner/RFC
- PARADISE**—Grover Washington Jr.—Elektra
- REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
- REMOTE CONTROL**—Tubes—A&M
- RICKIE LEE JONES**—WB
- VAN HALEN II**—WB

SOUND TOWN/DALLAS

- GREATEST HITS**—Waylon Jennings—RCA
- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
- JUST A GAME**—Triumph—RCA
- LOOK SHARP**—Joe Jackson—A&M
- MANIFESTO**—Roxy Music—Atco
- NEW ENGLAND**—Infinity
- REMOTE CONTROL**—Tubes—A&M
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
- THANKS I'LL EAT IT HERE**—Lowell George—WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

INDEPENDENT RECORDS/COLORADO

- BELLE DE JOUR**—St. Tropez—Butterfly
- CARRIE LUCAS IN DANCELAND**—Solar
- DALTON & DUBARRI**—Hilltak
- GIMME SOME NECK**—Ron Wood—Col
- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
- ROCKIE ROBBINS**—A&M
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- SHOULDA GONE DANCIN'**—High Inergy—Motown
- WILD & PEACEFUL**—Teena Marie—Gordy
- WILD PLACES**—Duncan Browne—Sire

LICORICE PIZZA/LOS ANGELES

- BOB DYLAN AT BUDOKAN**—Col
- CHILDREN OF THE SUN**—Billy Thorpe—Capricorn
- GIMME SOME NECK**—Ron Wood—Col
- HEARTSTRING**—Earl Klugh—UA
- REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
- RICKIE LEE JONES**—WB
- SOONER OR LATER**—Rex Smith—Col
- TRB TWO**—Tom Robinson Band—Harvest
- WARRIORS**—A&M (Soundtrack)
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

EVERYBODY'S RECORDS/NORTHWEST

- BLUE KENTUCKY GIRL**—Emmylou Harris—WB
- BOB DYLAN AT BUDOKAN**—Col
- GIMME SOME NECK**—Ron Wood—Col
- MANIFESTO**—Roxy Music—Atco
- RICKIE LEE JONES**—WB
- ROCK BILLY BOOGIE**—Robert Gordon—RCA
- ROCKETS**—RSO
- RUNNING LIKE THE WIND**—Marshall Tucker Band—WB
- SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis



Record World Albums

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

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

MAY 12, 1979

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

MAY 12 MAY 5

WKS. ON CHART

1 3 BREAKFAST IN AMERICA

SUPERTRAMP

A&M SP 3708



7 | G

2	1	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	11	H
3	2	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. BSK 3193	21	H
4	4	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	15	G
5	5	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	5	H
6	6	VAN HALEN II/Warner Bros. HS 3312	5	H
7	7	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	8	G
8	9	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	10	G
9	8	DIRE STRAITS/Warner Bros. BSK 3266	18	G
10	11	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	20	G
11	12	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277	9	X
12	14	DISCO NIGHTS G.Q./Arista AB 4225	6	G
13	13	CHEAP TRICK AT BUDOKAN/Epic FE 35795	12	H
14	15	ENLIGHTENED ROGUES THE ALLMAN BROTHERS BAND/Capricorn CPN 0218	9	H
15	10	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	21	H
16	17	52ND STREET BILLY JOEL/Columbia PC 35609	29	H
17	31	RICKIE LEE JONES/Warner Bros. BSK 3296	5	G
18	22	THE CARS/Elektra 6E 135	41	G
19	21	DESTINY JACKSONS/Epic JE 35552	18	G
20	20	EVOLUTION JOURNEY/Columbia FC 35797	6	H
21	24	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	20	G
22	28	PIECES OF EIGHT STYX/A&M SP 4724	33	G
23	23	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912	6	G
24	16	GEORGE HARRISON/Dark Horse DHK 3255 (WB)	11	G
25	18	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)	15	H
26	26	I LOVE YOU SO NATALIE COLE/Capitol SO 11928	6	G
27	60	SOONER OR LATER REX SMITH/Columbia JC 35813	4	G
28	25	MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192	7	G
29	29	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	24	G
30	32	INSTANT FUNK/Salsoul SA 8513 (RCA)	13	G
31	19	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217	21	G
32	35	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753	10	G
33	34	LEGEND POCO/MCA AA 1099	19	G
34	48	THE MUSIC BAND WAR/MCA 3085	5	G
35	27	C'EST CHIC CHIC/Atlantic SD 19209	24	G
36	38	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	73	K
37	49	ROCK ON RAYDIO/Arista AB 4212	5	G
38	39	SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)	8	L
39	41	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	5	G
40	37	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764	9	G
41	51	PARADISE GROVER WASHINGTON, JR./Elektra 6E 182	3	G
42	43	TAKE ME HOME CHER/Casablanca NBLP 7133	10	G
43	50	LET ME BE YOUR WOMAN LINDA CLIFFORD/RSO/Curtom RS 2 3902	5	J
44	45	MANIFESTO ROXY MUSIC/Atco SD 38 114	8	G
45	52	SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223	4	G
46	47	FEEL NO FRET AVERAGE WHITE BAND/Atlantic SD 19207	6	G
47	53	THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS)	4	G
48	30	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	30	H
49	42	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	34	K
50	40	HEAD FIRST BABYS/Chrysalis CHR 1195	16	G
51	56	MORNING DANCE SPYRO GYRA/Infinity INF 9004	5	G

52	40	KNOCK ON WOOD AMII STEWART/Ariola SW 50054	8	G
53	59	TYCOON/Arista AB 4215	7	G
54	36	TOTO/Columbia JC 35317	27	G
55	57	TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294	9	G
56	55	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	46	H
57	73	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214	3	G
58	33	LOVE TRACKS GLORIA GAYNOR/Polydor PD 6184	17	G
59	46	LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598	16	G
60	54	ANGIE ANGELA BOFILL/Arista GRP GRP 5000	16	G
61	66	LOOK SHARP JOE JACKSON/A&M SP 4743	4	G
62	61	ARMED FORCES ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709	16	G
63	81	HAIR (ORIGINAL SOUNDTRACK)/RCA CBL2 3274	2	K
64	64	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	53	K
65	67	VAN HALEN/Warner Bros. BSK 3075	49	G
66	70	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222	5	G
67	68	THE STRANGER BILLY JOEL/Columbia JC 35987	85	G

CHARTMAKER OF THE WEEK

68 111 RUNNING LIKE THE WIND

THE MARSHALL TUCKER BAND

Warner Bros. BSK 3317



1 | G

69	69	CARMEL JOE SAMPLE/MCA AA 1126	13	G
70	78	STARS SYLVESTER/Fantasy F 9579	3	G
71	—	FLAG JAMES TAYLOR/Columbia FC 36058	1	G
72	72	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772	8	G
73	74	FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701	10	G
74	71	FATE FOR BREAKFAST ART GARFUNKEL/Columbia JC 35780	6	G
75	83	HOT NUMBER FOXY/Dash 30010 (TK)	3	G
76	76	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679	23	H
77	—	BOB DYLAN AT BUDOKAN/Columbia PC2 35067	1	L
78	58	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625	22	H
79	63	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	12	G
80	82	REMOTE CONTROL THE TUBES/A&M SP 4751	4	G
81	75	GREATEST HITS BARRY MANILOW/Arista A2L 8601	24	K
82	88	EVERYBODY UP OHIO PLAYERS/Arista AB 4226	3	G
83	87	LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M)	2	G
84	120	GIMME SOME NECK RON WOOD/Columbia JC 35702	1	G
85	80	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594	20	G
86	65	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	33	G
87	84	McGUINN, CLARK & HILLMAN/Capitol SW 11910	11	G
88	85	IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044	6	G
89	106	MOLLY HATCHET/Epic JE 35347	4	G
90	86	THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647	24	H
91	94	THANKS I'LL EAT IT HERE LOWELL GEORGE/Warner Bros. BSK 3194	3	G
92	104	BELLE DE JOUR SAINT TROPEZ/Butterfly 3100 (MCA)	1	G
93	62	THREE HEARTS BOB WELCH/Capitol SO 11907	9	G
94	77	BUSTIN' LOOSE CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)	14	G
95	105	ROCKETS/RSO RS 1 3047	1	G
96	118	MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND/Epic JE 35751	1	G
97	98	EXOTIC MYSTERIES LONNIE LISTON SMITH/Columbia JC 35654	2	G
98	101	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	15	G
99	148	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	1	G
100	110	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H	1	G

ALBUM CROSS REFERENCE ON PAGE 46

**TRIPLE EXPOSURE FOR "DOUBLE OR NOTHING."
IT ALL CLICKS FOR**

**LANI
HALL**



1) THE "DOUBLE OR NOTHING" ALBUM / SP 4760*

The intense new music of a brand new Lani.
Next to incredible in its energy.

2) THE "DOUBLE OR NOTHING" SINGLE / AM 2144**

A musical, danceable 3:50 of title tune magic.

3) THE "DOUBLE OR NOTHING" DISCO 12-inch / SP 12019**

The full 5:37 treatment for more on the floor.

*Produced by Herb Alpert & Lani Hall/
David Kershenbaum & Lani Hall

**Produced by David Kershenbaum & Lani Hall

**ZOOM IN ON "DOUBLE OR
NOTHING." BRAND NEW
MUSIC FROM LANI HALL.**

**ON A&M RECORDS
AND TAPES**



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Record World Albums 101-150

MAY 12, 1979

MAY 12	MAY 5	
101	90	SUPER MANN HERBIE MANN/Atlantic SD 19221
102	114	JUST A GAME TRIUMPH/RCA AFL1 3224
103	109	JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)
104	100	PROMISE OF LOVE DELEGATION/Shadybrook SB 010 (Janus/GRT)
105	92	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11689
106	79	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602
107	116	NIGHT RIDER TIM WEISBERG/MCA 3084
108	107	AN EVENING WITH HERBIE HANCOCK & CHICK COREA/Columbia PC 2 35663
109	99	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243
110	89	HERE, MY DEAR MARVIN GAYE/Tamla T364 LP2 (Motown)
111	124	HEART STRING EARL KLUGH/United Artists UA LA 942 H
112	91	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700
113	—	HOT PROPERTY HEATWAVE/Epic FE 35970
114	125	FOREVER ORLEANS/Infinity INF 9006
115	117	OUTLINE GINO SOCCIO/Warner/RFC 3309
116	126	A MOMENT'S PLEASURE MILLIE JACKSON/Spring SP 1 6722 (Polydor)
117	102	ROCK BILLY BOOGIE ROBERT GORDON/RCA AFL1 3294
118	128	MILKY WAY CHOCOLATE MILK/RCA AFL1 3081
119	93	KEEP ON DANCIN' GARY'S GANG/Columbia JC 35793
120	130	BRAZILIA JOHN KLEMMER/MCA AA 1116
121	122	L.A. (LIGHT ALBUM) THE BEACH BOYS/Caribou JZ 35752 (CBS)
122	133	IN THE MOOD WITH TYRONE DAVIS/Columbia JC 35727
123	134	WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)
124	127	THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705
125	136	MINNIE MINNIE RIPERTON/Capitol SO 11936
126	112	A TONIC FOR THE TROOPS BOOMTOWN RATS/Columbia JC 35750
127	137	LAND OF PASSION HUBERT LAWS/Columbia JC 35708
128	—	McFADDEN & WHITEHEAD/Phila. Intl. JZ 35800 (CBS)
129	95	BELL & JAMES/A&M SP 4728
130	96	PATRICE PATRICE RUSHEN/Elektra 6E 160
131	132	STUFF IT STUFF/Warner Bros. BSK 3262
132	150	THE ORIGINALS STATLER BROS./Mercury SRM 1 5016
133	—	TRB TWO TOM ROBINSON BAND/Harvest ST 11930 (Capitol)
134	97	DANGER MONEY U. K./Polydor PD 1 6194
135	—	BLUE KENTUCKY GIRL EMMYLOU HARRIS/Warner Bros. BSK 3318
136	146	SKYY/Salsoul SA 8517 (RCA)
137	—	JEAN-LUC PONTY: LIVE/Atlantic SD 19229
138	—	NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)
139	—	NEW ENGLAND/Infinity INF 9007
140	141	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
141	147	IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (AtI)
142	113	SOME GIRLS ROLLING STONES/Rolling Stones COC 39109 (AtI)
143	—	TALES OF THE UNEXPECTED FRANK MARINO & MAHOGANY RUSH/Columbia JC 35785
144	108	SHADOW DANCING ANDY GIBB/RSO RS 1 3034
145	—	CHERI MADLEEN KANE/Warner Bros. BSK 3315
146	142	BACKLESS ERIC CLAPTON/RSO RS 1 3039
147	—	FIRST GLANCE APRIL WINE/Capitol SW 11852
148	119	CHERYL LYNN/Columbia JC 35486
149	103	ENERGY POINTER SISTERS/Planet P1 (Elektra/Asylum)
150	135	BREAKWATER/Arista AB 4208

Albums 151-200

151	GROOVIN' YOU HARVEY MASON/Arista 4227	175	WATCHA GONNA DO WITH MY LOVE STEPHANIE MILLS/20th Century Fox T 583 (RCA)
152	LOVE TALK MANHATTANS/Columbia JC 35693	176	BEST OF ROGER WHITTAKER/RCA AFL1 2255
153	ELECTRIC DREAMS JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785	177	CHILDREN OF THE SUN BILLY THORPE/Caoricorn CPN 0221
154	ALTON McCLAIN & DESTINY/Polydor PD 1 6163	178	CUT ABOVE THE REST SWEET/Capitol SO 11929
155	WHISPER IN YOUR EAR WHISPERS/Solar BXL 3105 (RCA)	179	AMERICAN STANDARD BAND/Island ILPS 9540 (WB)
156	INTIMATELY RANDY BROWN/Parachute RRLP 9012 (Casablanca)	180	FALLING IN LOVE AGAIN SUSAN/RCA BXL1 3372
157	DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (AtI)	181	DAYTIME FRIENDS KENNY ROGERS/United Artists UA LA 754 G
158	STRIKES BLACKFOOT/Atco SD 38112	182	TRAVELLIN' IN THE CIRCLE BETTY WRIGHT/Alston 4410 (TK)
159	RUN FOR YOUR LIFE THE TARNEY/SPENCER BAND/A&M SP 4757	183	ROCKIE ROBBINS/A&M SP 4758
160	I COULD HAVE BEEN A SAILOR PETER ALLEN/A&M SP 4739	184	WAVE PATTI SMITH/Arista AB 4221
161	THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/A&M SP 4761	185	ULTIMATE/Casablanca NBLP 7128
162	NIGHT OF THE LIVING DREGS DREGS/Capricorn CPN 0216	186	FROM HERE TO ETERNALLY SPINNERS/Atlantic SD 19219
163	ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302	187	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279
164	REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158	188	SHOT OF LOVE LAKESIDE/Solar BXL1 2937 (RCA)
165	THE BEST OF BARBARA MANDRELL/MCA AY 1119	189	HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
166	LIVE AT THE BOTTOM LINE PATTI AUSTIN/CTI 7086	190	STROKIN' RICHARD TEE/Columbia/Tappan Zee JC 35695
167	TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)	191	SHOULDA GONE DANCIN' HIGH INERGY/Gordy G7 987R1 (Motown)
168	THE GAP BAND/Mercury SRM 1 3758	192	2 FACED NO DICE/Capitol ST 11925
169	HERMAN BROOD & HIS WILD ROMANCE/Ariola SW 50059	193	POUSSEZ/Vanguard 79412
170	ANY TIME, ANY PLACE DRAMATICS/MCA AA 1125	194	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
171	STONEHEART BRICK/Bang JZ 35969 (CBS)	195	DANCE FOREVER CHERYL LADD/Capitol ST 11927
172	NO. 1 IN HEAVEN SPARKS/Elektra 6E 186	196	PARADISE ISLAND LAKE/Columbia JC 35817
173	THE ROCHESES/Warner Bros. BSK 3298	197	FIRE NIGHT DANCE PETER JACQUES BAND/Prelude PRL 12163
174	EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6	198	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 6E 188

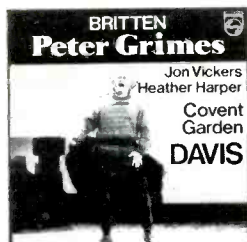
(The 151-200 chart indicates movement on new lps or older lps whose sales have shown renewed activity)

Album Cross Reference

ALLMAN BROTHERS BAND	14	McGUINN, CLARK & HILLMAN	87
APRIL WINE	147	CHUCK MANGIONE	112
AWB	46	BARRY MANILOW	81
BABYS	50	HERBIE MANN	101
BAD COMPANY	7	FRANK MARINO & MAHOGANY RUSH	143
BEE GEES	129	MARSHALL TUCKER	68
BELL & JAMES	95	MASS PRODUCTION	141
GEORGE BENSON	11	MAZE	23
BLONDIE	10	FRANK MILLS	28
BLUES BROTHERS	31	EDDIE MONEY	28
ANGELA BOFILL	60	ANNE MURRAY	79
BOOMTOWN RATS	126	NEW ENGLAND	139
BEACH BOYS	121	OLIVIA NEWTON-JOHN	29
BREAKWATER	150	OHIO PLAYERS	82
CHUCK BROWN	94	ORLEANS	114
CARS	18	ORIGINAL SOUNDTRACK:	
CHEAP TRICK	13	GREASE	64
CHEF	42	SATURDAY NIGHT FEVER	36
CHIC	35	HAIR	63
CHOCOLATE MILK	118	GRAHAM PARKER	45
ERIC CLAPTON	146	PEACHES & HERB	149
LINDA CLIFFORD	43	POINTER SISTERS	137
NATALIE COLE	26	JEAN LUC-PONTY	32
CHICK COREA & HERBIE HANCOCK	108	POLICE	88
ELVIS COSTELLO	62	SUZI QUATRO	37
CHARLIE DANIELS	96	RAYDIO	125
TYRONE DAVIS	122	MINNIE RIPERTON	133
DELEGATION	104	TOM ROBINSON BAND	95
NEIL DIAMOND	78	ROCKETS	21, 140
DIRE STRAITS	9	KENNY ROGERS	100
DOOBIE BROTHERS	73	KENNY ROGERS & DOTTIE WEST	142
GEORGE DUKE	77	ROLLING STONES	44
BOB DYLAN	90	ROXY MUSIC	130
EARTH, WIND & FIRE	103	PATRICE RUSHEN	69
ENCHANTMENT	75	JOE SAMPLE	83
FOXY	55	SEAWIND	105
MICHEAL FRANKS	119	BOB SEGER	136
GARY'S GANG	74	SKYY	8
ART GARFUNKEL	110	SISTER SLEDGE	97
MARVIN GAYE	58	LONNIE LISTON SMITH	115
GLORIA GAYNOR	12	GINO SOCCIO	27
G.Q.	144	REX SMITH	51
ANDY GIBB	91	SPATRO GYRA	132
LOWELL GEORGE	117	STATLER BROS.	15
ROBERT GORDON	40	ROD STEWART	52
HERBIE HANCOCK	135	AMII STEWART	131
EMMYLOU HARRIS	24	BARBRA STREISAND	22
GEORGE HARRISON	89	STUFF	92
MOLLY HATCHET	113	STYX	49
HEATWAVE	106	ST. TROPEZ	1
PHYLLIS HYMAN	57	DONNA SUMMER	70
IAN HUNTER	30	SUPERTRAMP	71
INSTANT FUNK	61	SYLVESTER	98
JOE JACKSON	116	JAMES TAYLOR	123
MILLIE JACKSON	19	GEORGE THOROGOOD & THE DESTROYERS	54
JACKSONS	85	TEENA MARIE	102
BOB JAMES	25	TOTO	84
RICK JAMES	138	TRIUMPH	53
JEFFERSON STARSHIP	99	TUBES	134
WAYLON JENNINGS	16, 67	TYCOON	6, 65
BILLY JOEL	17	UK	5, 48, 56
RICKIE LEE JONES	20	VAN HALEN	66
JOURNEY	145	VILLAGE PEOPLE	34
MADLEEN KANE	39	NARADA MICHAEL WALDEN	41
EVELYN CHAMPAGNE KING	120	WAR	107
JOHN KLEMMER	111	GROVER WASHINGTON, JR.	93
EARL KLUGH	72	TIM WEISBERG	47
PATTI LABELLE	109	BOB WELCH	124
NICOLETTE LARSON	127	BARRY WHITE	84
HUBERT LAWS	86	TONY WILLIAMS	38
LITTLE RIVER BAND	148	RON WOOD	
CHERYL LYNN	128	FRANK ZAPPA	
McFADDEN & WHITEHEAD			

Classical Retail Report

MAY 12, 1979
CLASSIC OF THE WEEK



BRITTEN
PETER GRIMES
VICKERS, HARPER, SUMMERS,
DAVIS
Philips

BEST SELLERS OF THE WEEK*

BRITTEN: PETER GRIMES—Vickers, Harper, Summers, Davis—Philips
ANNIE'S SONG—Galway—RCA
MAHLER: SYMPHONY NO. 6—Levine—RCA
MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI—Pavarotti—London
MASSENET: CENDRILLON—Stade, Gedda, Rudel—Columbia
NEW YEAR'S IN VIENNA—Boskovsky—London Digital
PUCCINI: TOSCA—Freni, Pavarotti, Milnes, Rescigno—London
TCHAIKOVSKY: VIOLIN CONCERTO—Stern, Rostropovich—Columbia

SAM GOODY/EAST COAST

ANNIE'S SONG—RCA
BEETHOVEN: PIANO CONCERTO NO. 5—De Larrocha, Mehta—London
BIZET: CARMEN—Berganza, Domingo, Milnes, Abbado—DG
BRITTEN: PETER GRIMES—Philips
MASCAGNI, LEONCAVALLO: CAV & PAG—London
NEW YEAR'S IN VIENNA—London Digital
PUCCINI: TOSCA—Philips
ARTISTRY OF ARTHUR RUBINSTEIN—RCA
STRAUSS: ARIADNE AUF NAXOS—Price, Gruberova, Kollo, Solti—London
TCHAIKOVSKY: VIOLIN CONCERTO—Columbia

KING KAROL/NEW YORK

BERLIOZ-LISZT: SYMPHONIE FANTASTIQUE FANTASY—Biret—Finnadar
BRITTEN: PETER GRIMES—Philips
GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
PIANO MUSIC BY WOMEN COMPOSERS—Vox/Turnabout
GLASS: EINSTEIN ON THE BEACH—Tomato
MASSENET: CENDRILLON—Columbia
NEW YEAR'S IN VIENNA—London Digital
PUCCINI: TOSCA—London
SATIE: MONOTONES—Lanchberry—Angel
WEBERN: ORCHESTRAL PIECES, VOL. 1—Boulez—Columbia

RECORD & TAPE COLLECTORS/ BALTIMORE

LIONA BOYD ON GUITAR—Columbia
BRAHMS: SYMPHONY NO. 3—Cantelli—Seraphim
BRUCKNER: SYMPHONY NO. 8—Jochum—Angel
HAYDN: EARLY MASSES—Preston—L'Oiseau Lyre
MUSIC FOR ST. MARKS—Wilcox—Seraphim
MASSENET: CENDRILLON—Columbia
MOZART: PIANO CONCERTOS NOS. 20, 23—Bishop, Davis—Philips
NEW YEAR'S IN VIENNA—London Digital
PUCCINI: TOSCA—London
RESPIGHI: PINES OF ROME—Gardelli—Angel Sonic 45

SPECS/MIAMI

ANNIE'S SONG—RCA
BRITTEN: PETER GRIMES—London
GERSHWIN: SONGS—Morris, Bolcom—Nonesuch
MASCAGNI, LEONCAVALLO: CAV & PAG—London
MASSENET: LE JONGLEUR DE NOTRE DAME—Vanzo—Angel
MOZART: VIOLIN CONCERTOS—Stern, Mehta—Columbia
PACHELBERG: KANON—Muenchinger—London
ITZHAK PERLMAN: VIRTUOSO VIOLINIST—Angel
PUCCINI: TOSCA—London
TCHAIKOVSKY: VIOLIN CONCERTO—Columbia

RADIO DOCTORS/MILWAUKEE

ANNIE'S SONG—RCA
BRITTEN: PETER GRIMES—Philips
MAHLER: SYMPHONY NO. 6—RCA
MASCAGNI, LEONCAVALLO: CAV & PAG—London
MASSENET: CENDRILLON—Columbia
NEW YEAR'S IN VIENNA—London Digital
PROKOFIEV: SUITES—Abbado—DG
PUCCINI: TOSCA—London
UP IN CENTRAL PARK—Sills, Milnes, Rudel—Angel
VIVALDI: FOUR SEASONS—Harnoncourt—Telefunken

TOWER RECORDS/ SAN FRANCISCO

BRITTEN: PETER GRIMES—Philips
MAHLER: SYMPHONY NO. 6—RCA
MASSENET: CENDRILLON—Columbia
PROKOFIEV: SUITES—Abbado—DG
PUCCINI: TOSCA—London
SCHUBERT: SYMPHONIES NOS. 4, 8—Giulini—DG
SCHUMANN: PIANO CONCERTO—Argerich, Rostropovich—DG
SHOSTAKOVICH: STRING QUARTETS NOS. 9, 11—Fitzwilliam Quartet—L'Oiseau Lyre
TCHAIKOVSKY: VIOLIN CONCERTO—Columbia

*The Best Sellers determined from the retail lists of stores listed above, plus those of the following: Korvettes/East Coast, Cutler's/New Haven, Discount Records/Washington, D.C., Rose Discount/Chicago, Jeff's Classical/Tucson, Cactus/Houston, Sound Warehouse/Dallas, Tower Records/Los Angeles, Odyssey Records/San Francisco and Tower Records/Seattle.

An Exciting New Tosca

By SPEIGHT JENKINS

■ PHILADELPHIA—Sometimes a live performance whets the appetite for what will surely be an upcoming recording, and such

was the Tosca the last weekend in April in Philadelphia. In it Renata Scotto took on the first Tosca of her career, and the results were dramatically and vocally spell-binding.

Classical Retail Tips

■ Appropriate for the month when New York annually becomes crazy for Sir Georg Solti, London Records is issuing two of the conductor's latest recordings: the German Requiem of Brahms and Strauss's tone poem *Ein Heldenleben*. Solti brings the Chicago Symphony to New York every May (this year they come next week for three performances including a concert *Fidelio* with Hildegard Behrens in the title role) and nothing in the year has a longer subscription list or a more enthusiastic audience. Last season Solti did not present an opera but featured the Brahms Requiem with Kiri Te Kanawa and Bernd Weik. The performance with the Chicago Symphony was later recorded and the marvelous chorus of Margaret Hillis gave the recording the precise forces heard at Carnegie Hall. The piece with this combination of soloists, the Chicago and Solti should do well. *Ein Heldenleben*, one of the most popular Strauss tone poems, finds Solti leading the Vienna Philharmonic and should also be successful.

This month there will appear excerpts from the Richard Bonyngé edition of *The Merry Widow*. Sung in English, the version contains supposedly all the most famous arias, and the edition was prepared especially by Bonyngé from the original score. Always a popular work, *The Merry Widow* with Dame Joan Sutherland should be a delight.

For the Lieder audience there comes the fourth volume of the complete Rachmaninoff songs sung by Elisabeth Söderstroem with Vladimir Ashkenazy at the piano. Each of the three previous records has been revelatory, and Miss Söderstroem's command of Russian and the Rachmaninoff idiom is equalled by Ashkenazy's spellbinding playing. If this record is pointed out to the right customers, it will sell.

Miss Scotto hardly need prove to anyone her command of Puccini. To my knowledge she has never had anything but an artistic and popular success with any of his heroines (to date New Yorkers have heard Mimi in *Edgar and Musetta* in *La Bohème*, Madame Butterfly, and the three heroines of the *Trittico*; she has recorded Liu in *Turandot* for Angel and next season will offer Manon Lescaut in a new Metropolitan Opera production). Tosca, however, is something special, because Miss Scotto is basically a lyric soprano. Her mastery of verismo in general and Puccini in particular, however, gives her the ability to dominate the music sufficiently and never to strain. Maybe it is the vocal placing that comes from her bel canto technique, but at no point in the performance did her voice sound too light for the drama of Tosca's music.

Vocally, the performance was sumptuous. The high C's in Act II soared out and her top has rarely sounded so secure. If here and there—particularly in the first and last act—a note might have become a shade strident, in every case the sense of the words justified the sound.

Miss Scotto's Tosca was from first to last an Italian opera singer—religious, madly in love, jealous, fearful, proud and eventually brave. Her face and voice evoked Tosca moods, and it is hard to believe that there was a member of the audience not fascinated in what she did onstage. She read the lines personally, not copying the traditions or mannerisms of Maria Callas or Magda Olivero, the two greatest Toscas I have ever heard. For instance, her "Assassino!" was sung between gritted teeth, an involuntary outburst muted because of her awareness of Scarpa's awesome power. Of course, her interpretation is nowhere near what it will be when she does the role in New York in a couple of years. This was the beginning, only a blueprint of what is to come.

She was grandly supported by
(Continued on page 54)

Jet Convention: Thorough Success

(Continued from page 3)

released here last week. The album is due May 31.

A massive marketing campaign is planned, and the lp, Jet claims, has gone platinum in the U.K. on advance orders. Coincidentally, one of the ELO concerts at Wembley last year was re-run on BBC television on the Monday following the conference, a timely plug.

Entertainment far outweighed organized discussion. Delegates were treated to an opening-night cocktail reception and dinner and to a party at the home of Jet president Don Arden in addition to the artist showcase.

Jet executives did, however, take pains to explain the differences between the British and American markets for the benefit of the retailers. Jet U.K. sales manager Ray Cooper stressed the importance of singles to U.K. company profits in announcing that all future Jet singles will be

issued in colored sleeves, and are not considered simply promotional items for albums.

Although not all seminars ran exactly as scheduled, the most successful was a "worldwide" retailers meeting which brought about a spirited interplay among British, American and European dealers. Panelists for the session were Cooper, Bob Egerton, chief record buyer for F.W. Woolworth U.K., Laurie Krieger, U.K. managing director for the Harlequin Records retail chain, and John Cohen, president of Disc Records and outgoing president of the National Association of Recording Merchandisers.

Retailers from both sides of the Atlantic decried the practice of discounting heavily the best-selling albums while selling back catalogue at full price. Egerton urged that all U.K. dealers reach some agreement on prices, and called for an end to the price-cutting battle between multiples,

like Woolworths, and independents, like Harlequin.

Egerton added that the multiples had the same problems with profit margins that the indies have, and revealed that Woolworths had considered following the lead of some of its American stores and eliminating record departments altogether.

Krieger, who is also chairman of the Gramophone Record Retailers Committee in Britain, claimed that one of his chief problems remains home taping of albums, and cited cases in which factory workers have allegedly organized taping pools requiring the purchase of only one album. Krieger said blank-tape sales were keeping pre-recorded cassettes to about 15 percent of the U.K. recorded-music market.

The Jet convention emphasized that small-label conventions are not the impossibility that they have been considered in the past. (The Mushroom convention offered a similar conclusion.) Some of the delegates were estimating that the convention cost about a quarter of a million dollars, and Jet's return on that investment may prove difficult to pinpoint.

At least in the U.K., dealers are already responding to the weekend-long promotion. One leading multiple has reportedly

doubled its order for the new ELO single to 100,000 units.

Since few U.K. retailers generally attend such sales conferences, the British contingent—20 representatives of chain stores and 15 independent dealers — were glad of the opportunity to hear promotional methods explained.

Jet executives considered their first convention a thorough success. "The conference was very successful from Jet's point of view," Ray Cooper said later. "But it also helped the industry as a whole as it enabled U.S. and U.K. dealers to meet and talk business, and many of the U.K. dealers present were meeting for the first time. I think we've got the right mix, and the conference wasn't too heavy."

"The conference also emphasized to dealers that Jet is not only ELO," Cooper continued. "The other artists went down well, both in the product presentation and the gala concert."

At that show, Britt Ekland was guest of honor. The actress, who is now represented by Don Arden, also presented gold disc awards to CBS U.K. sales personnel for the ELO boxed set, "Three Light Years." Gold sets went to sales managers George Logan, John Young, Joe Redmond, Mike Robertson, Jim Evans, Nev Summers, John Aston and Steve Ayers, as well as to Cooper.

Germany

By JIM SAMPSON

■ HAMBURG—In its annual awards presentation, the trade paper "musik-informationen" passed out Golden Labels to **Howard Carpendale** (EMI), **Father Abraham** (Phonogram), and **Andrea Juergens** (Ariola), for best performance on the m-i singles charts in 1978. Newcomer of the year was WEA's **Luisa Fernandez**. For the first time, m-i singled out people behind the scenes for special recognition: Inter-song's highly respected former boss **Wolfgang Kretzschmar**, forced into retirement by illness, won a standing ovation from attendees; Bronze Records' **Lilian Bron** drew praise for her commitment to Bronze artists and continuing special interest in the German market; Arcade's **Sylvia Curd** also flew in from London to pick up the award as Germany's top TV merchandiser; **Hans Blume** credited his producers as he received the domestic/international label special award for Hansa Records; veteran Berlin producer **Jack White**, Baccara's **Rolf Soja**, and **Frank Farian**, the man behind **Boney M.** and **Eruption**, all won production citations; Radio Bremen's "Musikladen," directed by **Mike Leckebusch**, was named best musical show on TV; and **Ralph Siegel**, the Renaissance Man of German pop music, copped a "VIP" award from m-i editor **Harry Schild** for his career as publisher, composer, and recording executive.

TEUTONIC TELEX: **Klaus Doldinger's** new **Passport** ensemble, featuring American guitarist **Kevin Mulligan** singing vocals for the first time in any Doldinger jazz group, is winning critical acclaim on its current German tour; group set for U.S. activities later this month, including stops at Bottom Line (N.Y.C.) and Roxy (L.A.) . . . Dutch group **Luv** switches from Carrere/Polydor to Phonogram in Germany; Polydor U.S. prexy **Freddy Haayen** on hand to greet the group in Hamburg, will release Luv's "Trojan Horse" single (a top 10 hit here) shortly in the U.S. . . . Also spotted in Hamburg: **Ron Alexenburg**, still negotiating with Metronome, and others, about those soon-to-expire Infinity rights . . . A continuing problem in the wide-open European Common Market is maintaining release dates; because the French Vogue label ignored **Stig Anderson's** instructions to wait until April 30 to release the new **ABBA** album, Germany was flooded with French imports, forcing DG/Polydor, the German licensee, to rush release the album.

England

By VAL FALLOON

■ LONDON—The music business joined in general election fever with rock artists such as **Maurice Gibb** and the **Moody Blues** urging punters to vote Tory in the hope that personal taxes would be cut, thereby allowing rock's tax exiles to come home . . . Record dealers are backing the BPI which will be lobbying the government solidly in future months on the home taping and piracy problems. Dealers also want value added tax dropped from records and tapes, as do record companies—books are exempt, a long-time bone of contention here. Companies also want to see the artists return. But the Tories, who have pledged personal tax cuts, also promised increased taxes on luxury items . . . Any suggestion of disc price rises makes everyone nervous here. Companies are already pruning expenditure and rationalising release of lower-profit product . . . Talking of taxes, a computer staff go-slow in the customs and excise department has meant a massive backlog in repayments of value tax to exporters. Two of the larger firms, Pacific Records and Caroline Exports are suing the department in the high courts over sums due of £25,793 and £31,179 respectively. The London-based firms are also claiming for damages and interest on the cash and breach of statutory duty.

PYE NUDISC: Pye's first picture disc will be a cheeky shot of the two lady members of **Blonde On Blonde**, titled "Whole Lotta Love." The single has a 15,000 limited run and is priced at £1.45, as is the A + M's square picdisc version of the **Tubes'** "Prime Time" which will

(Continued on page 50)

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—BEING FOR THE BENEFIT OF MR. KITE: Several weeks ago we announced that Murray McLauchlan and Bruce Cockburn were going to stage a benefit concert in aid of farmers in the Chatham, Ontario region who have been badly flooded in recent weeks. Bruce was forced to withdraw in order to meet obligations for a Japanese tour, but he was replaced by Dan Hill, who sang four numbers with Murray, the first time they appeared in public together. The event raised over \$10,000, which was matched by the Ontario government for a gross of over \$20,000. True North label rep Stuart Raven-Hill asks the musical question, "Did we beat the (Keith Richard) blind benefit?" While on the subject of benefits, Maple Leaf Gardens soon plays host to Bob McBride, Lisa Dal Bello and Alma Faye Brooks, who are performing to raise funds for the Ontario Crippled Children's Centre. The date is being organized by the Metropolitan Toronto Police Association and is the 60th annual affair.

GOING MOBILE: Supertramp has always prided itself on appearing onstage on time. For those who wondered why the band was 34 minutes late for its April 11 San Diego date, the answer has arrived from road manager Bob Roper via postcard (aka portable press release). It seems that Roger and Karuna Hodgson received a 7 lb. 4 oz. female gift from above just before showtime. Although they tried to make it to a local hospital, Karuna gave birth in the mobile home in the hospital parking lot. The proud parents were faced with a choice; only two doctors were available to oversee delivery... Dr. Butcher or Dr. Repear. Needless to say, they chose the latter. Does breakfast in America

(Continued on page 51)

Source Signs Biggs



Logan Westbrooks, president of MCA-distributed Source Records, has announced the signing of Travis Biggs to the label. Pictured at the signing are Kenneth C. Jackson, Source vice president of administration, Travis Biggs and Source president Logan Westbrooks.

Germany's Top 10

Singles

1. GENGHIS KHAN
GENGHIS KHAN—Jupiter
2. BORN TO BE ALIVE
PATRICK HERNANDEZ—Aquarius
3. HEART OF GLASS
BLONDIE—Chrysalis
4. HOORAY/ IT'S A HOLI-HOLIDAY
BONEY M.—Hansa Intl.
5. IN THE NAVY
VILLAGE PEOPLE—Metronome
6. TRAGEDY
BEE GEES—RSO
7. SAVE ME
CLOUT—Carrere
8. RUF TEDDYBEAR EINS-VIER
JOHNNY HILL—RCA
9. CHIQUITITA
ABBA—Polydor
10. I WILL SURVIVE
GLORIA GAYNOR—Polydor

Albums

1. TRAEUMEREIEN
RICHARD CLAYDERMAN—K-Tel
2. BREAKFAST IN AMERICA
SUPERTRAMP—A&M
3. HAFEN TRAEUME
LALE ANDERSEN—Arcade
4. DIRE STRAITS
DIRE STRAITS—Vertigo
5. SPIRITS HAVING FLOWN
BEE GEES—RSO
6. ANGEL STATION
MANFRED MANN'S EARTH BAND—Bronze
7. HENRY JOHN DEUTSCHENDORF
JOHN DENVER—RCA
8. 20 GOLDEN HITS
BEATLES—Arcade
9. FLY WITH ME
SUPERMAX—Elektra
10. PARALLEL LINES
BLONDIE—Chrysalis

(Courtesy: Der Musikmarkt)

England's Top 25

Singles

- 1 BRIGHT EYES ART GARFUNKEL/CBS
- 2 SOME GIRLS RACEY/RAK
- 3 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic
- 4 COOL FOR CATS SQUEEZE/A&M
- 5 POP MUSIK M/MCA
- 6 HALLELUJAH MILK & HONEY/Polydor
- 7 SILLY THING SEX PISTOLS/Virgin
- 8 GOODNIGHT TONIGHT WINGS/Parlophone
- 9 THE LOGICAL SONG SUPERTRAMP/A&M
- 10 HOORAY HOORAY IT'S A HOLI-HOLIDAY BONEY M./Atlantic/Hansa
- 11 THE RUNNER THREE DEGREES/Ariola
- 12 I DON'T WANT TO LOSE YOU KANDIDATE/RAK
- 13 BANANA SPLITS (THE TRA LA SONG) DICKIES/A&M
- 14 KNOCK ON WOOD AMII STEWART/Atlantic
- 15 HE'S THE GREATEST DANCER SISTER SLEDGE/Atlantic
- 16 LOVE YOU INSIDE OUT BEE GEES/RSO
- 17 IN THE NAVY VILLAGE PEOPLE/Mercury
- 18 HAVEN'T STOPPED DANCING YET GONZALEZ/Sidewalk
- 19 SULTANS OF SWING DIRE STRAITS/Vertigo
- 20 WOW KATE BUSH/EMI
- 21 SOMETHING ELSE SEX PISTOLS/Virgin
- 22 REUNITED PEACHES & HERB/Polydor
- 23 FOREVER IN BLUE JEANS NEIL DIAMOND/CBS
- 24 REMEMBER THEN SHOWADDYWADDY/Arista
- 25 ONE WAY TICKET ERUPTION/Atlantic/Hansa

Albums

- 1 THE VERY BEST OF LEO SAYER/Chrysalis
- 2 COUNTRY LIFE VARIOUS/EMI
- 3 BLACK ROSE THIN LIZZY/Vertigo
- 4 GREATEST HITS VOL. 2 BARBARA STREISAND/CBS
- 5 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 6 DIRE STRAITS DIRE STRAITS/Vertigo
- 7 LAST THE WHOLE NIGHT THROUGH JAMES LAST/Polydor
- 8 SPIRITS HAVING FLOWN BEE GEES/RSO
- 9 C'EST CHIC CHIC/Atlantic
- 10 PARALLEL LINES BLONDIE/Chrysalis
- 11 FATE FOR BREAKFAST ART GARFUNKEL/CBS
- 12 MANILOW MAGIC BARRY MANILOW/Arista
- 13 LIONHEART KATE BUSH/EMI
- 14 DISCO INFERNO 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 COUNTRY PORTRAITS VARIOUS ARTISTS/Warwick
- 19 FEEL NO FRET AVERAGE WHITE BAND/RCA
- 20 MANIFESTO ROXY MUSIC/Polydor
- 21 BAT OUT OF HELL MEATLOAF/Epic
- 22 WINGS GREATEST WINGS/EMI
- 23 OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA/Jet
- 24 SQUEEZING OUT SPARKS GRAHAM PARKER & RUMOUR/Vertigo
- 25 JEFF WAYNE'S WAR OF THE WORLDS VARIOUS ARTISTS/CBS

(Courtesy: Record Business)

Blondie's Golden Reel



The group Blondie recently received Ampex Golden Reel Awards for three of their recordings that were certified gold. The awards were presented for the albums "Blondie" and "Parallel Lines" and the single "Denis;" along with the Golden Reel award, the group was asked to select a charity to receive a check for \$1,000.00 for each of the awards given. Pictured (from left): Cher Cunningham, Golden Reel Awards coordinator; Nancy Mann, Juvenile Diabetes Association; Blondie members Jimmy Destri, Chris Stein, Deborah Harry, Clem Burke, Frank Infante; Ampex salesman Paul Chandler.

England

(Continued from page 48)

be rushed to coincide with their UK tour this month . . . The gimmicks keep coming . . . Pinnacle, the small label run by the accessories giant, has its first picdisc out on May 11 and has picked up several other labels following its recent chart success. The Picdisc is the **Nick Starkers Band's** "A Walk In The Park." Among labels joining the stable are Hobo and ex-Animal Chas. Chandler's barn. The attraction is small company service and the huge Pinnacle distribution set up. The **Skids'** 45 on Virgin is a double single in a gatefold sleeve, and the Tubes picdisc will be followed by a choice of four different coloured vinyl seven-inchers.

SIGNINGS: April Music to represent the **Ramsey Lewis** group of companies worldwide . . . Chappell International has signed **Philip Goodhand-Tait's** company Speniel Music . . . Chrysalis signs Pic-A-Lic Tune, the Nashville-based outfit run by **Roger Cook**, whose recent hit was the co-written "Talking In Your Sleep" sung by **Crystal Gayle** . . . ex-EMI a&r chief **Nick Mobbs'** Automatic label has signed **Roy Wood**, previously with the **Move, ELO** and **Wizzard** . . . **Phil Presky's** Hurricane label signs **Sore Throat** for the UK and Europe . . . Both labels are distributed through WEA . . . RCA has signed London four-piece the **Monos** . . . EMI has sorted out the confusion over Sidewalk, the name given to its new disco label. The major has acquired exclusive rights to the name from **Peter Eden** of Carmel Music . . . TV merchandisers paying close attention to the major trend for joint projects. As six more TV lps are announced, K-Tel has set up a joint deal with **Creole Records** for the marketing of the new **Ruby Winters** album "songbird." The artist has had there chart singles in the UK. This is K-Tel's first joint venture using a contemporary artist with new material.

BACK IN THE LIMELIGHT: **Joan Armatrading** expected to start recording soon now that her clash with A&M appears to have been amicably settled out of court . . . **Adrian Gurvitz, ex-Baker-Gurvitz Army**, back on the scene after 2 years, with his solo debut for Jet, an lp titled "Sweet Vendetta" and ex-**Steeleye Span's Tim Hart** debuts on Chrysalis with his solo effort "Tim Hart" after a quiet year. RSO has rushed **Tom Paces** "Maybe," the theme from popular TV series "The Life And Times Of Grizy Adams" following a deluge of letters . . . **Dobie Gray** makes his British debut this month as part of a short European tour . . . **Robin Gibb** saw **Neil Sedaka's** show from the Royal box and was amused at Sedaka's cutting remark about Polydor . . . The artist thinks his latest lp was under-exposed . . . EMI has rationalised its group repertoire labels by changing the international departments name to associate repertoire department: labels handled include EMI and Parlophone, and artists under its umbrella include **Wings**, the **Rolling Stones** and **Olivia Newton-John** . . . **Eric Hall** appointed managing director of Rocket Publishing. Hall was previously creative manager at AIV music . . . Final election note: EMI has rushed **Black Rod's** "Rocking In The House Of Commons" and final cup final note: Decca has come up with the fourth **Fan** single, a re-issue of "Manchester United" from 1977. EMI has released previously unavailable "Hey Jude" lp in the UK, bringing the Beatles catalogue up to date.

'New Wave' Takes Hold

(Continued from page 6)

lot of good rock happening now." One person who is decidedly not against the use of the term "new wave" is Miles Copeland, the manager of the Police and the man responsible for bringing the Police and Squeeze to the label. "We think it's important that we're called new wave; we're not hiding from it at all. Perhaps two years ago, when new wave meant the Sex Pistols, it gave groups a bad name, but now it signifies a new group of people with new heroes."

Copeland's enthusiasm is apparent in the methods he uses for marketing his groups. "There are ways to break a group other than heavy airplay and backup work on a large tour." When Copeland first brought the Police to the U.S. (when their record was still an import) he asked for no tour support from A&M, and drove around the country in the group with a van. "I just wanted to get the label to see the band, then I knew they'd get behind us, and

the heavy airplay would come." Copeland also said that he works closely with the label's college representatives and college radio.

Warner Brothers' Ed Rosenblatt, vice president, director of sales and promotion, said, "Of course, we direct a product towards its correct market, but we still are trying to get the record played and get it in the store."

For Costello's "Armed Forces," Columbia's campaign included free singles, small ads with no written copy (only a picture of Costello), and an April Fool's Day series of concerts in New York City (three clubs in six hours). According to Geller, though "We approach him as we would any other Columbia artist; just like Bruce Springsteen or Bob Dylan. Costello just happens to have a very recognizable and marketable image that we used. We tried to capitalize on the 'fun' aspect of his music, to kind of offset the seriousness that the critics emphasized."

Black Group Buys Wisc. VHF Stations

(Continued from page 8)

hearings, the FCC said, that included issues of fraudulent billing, underlogging and misrepresentation issues.

The sale price of Chanel 12 was \$807,183, 54 percent of the station's \$ 1.5 million market value.

The FCC pointed out that the distress sale price tends to indicate the extent of the licensee's loss as a result of selling to a minority purchaser under the threat of damaging hearings, and allows the FCC to "strike a balance between the conflicting interests of "deterrence" and the promotion of significant minority ownership.

(The "distress sale" policy is one of the few FCC policies

that the National Association of Broadcasters views as a positive move, incidentally, feeling more in favor with new minority-owned stations than with possible wayward members who might entirely lose their stations as the result of damaging renewal hearings.)

Seaway

Seaway Communications Inc. is owned by 34 black investors. FCC spokespersons said they "believed" the sale to be the first network affiliated VHF station to be owned by a 100 percent minority business, but that because the records concerning the race of broadcast licensees are difficult to obtain immediately, it would be impossible to be completely positive about the claim.

Vince Montana Honored



Atlantic recording artist Vincent Montana, Jr. was recently presented with the International Orchestra of Canada's 1978 Disco Award for the "Goody Goody" lp and its single, "#1 Dee Jay." Montana, who produced and arranged the album, is currently in the studio completing the mix on the next Goody Goody lp and 12" single. Shown congratulating Montana (center) are, from left: Atlantic senior vice president/general manager Dave Glew; vice president of a&r Jim Delehant; product manager Susan Posner; and director of artist relations Perry Cooper.

Canada (Continued from page 49)

include pablum?

PROGRESS REPORT: Time was, fifteen years ago, when a Canadian act would make a record, not because it could be a hit, but because it could justify raising your price from \$200 to \$300 a night. Something's obviously changed. **Rush** and **Max Webster** are currently in the middle of a successful U.K./European tour. Fan reaction was so great that the members of Rush were forced to don disguises and drive to their first venue in a bread truck to avoid being swamped by fans. While **April Wine** and **Triumph** are both making gains in the U.S., **Hellfield** is seeing good response to its rush-released debut album in the U.S. and is now finishing their second lp. **Wireless**, **FM** and several other local acts are currently packing venues in the U.S., and **Saga** is seeing excellent sales reaction in Germany, Holland and France. **Trooper's** greatest hits package, "Hot Shots," is already platinum, a few short weeks after its release. **Sweetheart**, **Goddo**, **Zon**, **Mahogany Rush**, **The Guess Who** and others have new album releases to their credit and they're all in the process of putting together national and international tours. And You can bet they get more than \$300 a night.

BITS'N'PIECES: CKOC's Mike McCoy has left that station to return to a CHUM-FM slot he left two years ago. Former **Paupers** and **Lighthouse** drummer **Skip Prokop** is back in action behind the skins fronting his own new **Bolsover Band**. Quality has appointed **Gary Kouri** to Quebec branch manager. Pickwick has appointed former MCA sales rep **Jim Morrisey** to the post of sales manager for the Atlantic provinces. **Bob Muir** has been made E/P/A product manager. **Jim Curtis** has been elevated to CBS company treasury with **Alan Dyer** replacing him as group corporate comptroller. **Kim Kanstein** has been appointed CBS credit manager.

Placement Service (Continued from page 8)

service for the industry at large came about, according to Jordan, "when Frank and I ran into countless unemployed associates asking us if anything was open." With several large-scale record company mergers causing dislocation, an unusually large number of qualified industry personnel on all job levels was available, and Miko and Jordan realized that no central location

existed for the temporarily-unemployed in a high-turnover industry to discover what openings had come up.

Miko, the organization's president, was with Nehi Distributors (owners of the Peaches record chain) for 15 years in the marketing and label relations area, and was most recently executive vice president of the company. He will supervise the retail and record sales spheres of the industry, while Jordan, the new company's executive vice president, will handle record promotion and radio. Jordan spent 13 years in radio, serving as program director at WRKO/Boston and WHBQ/Memphis among other stations. Later he became top 40 editor of Radio & Records and then national promotion director for EMI America Records.

Shorewood Plant

(Continued from page 8)

"Shorewood," said Shore, "will now be able to develop and service not only the expanding record and tape packaging requirements in the rapidly growing southeastern part of the United States, but also the areas' need for innovative consumer packaging."



Paul Shore, president of Shorewood Packaging Corporation (third from right), seen officially cutting the ribbon at Shorewood's newest manufacturing facility in La-Grange, Georgia. Pictured from left are Ken McCabe, plant superintendent, SPC Company; Bill Golden, vice president and general manager, SPC Company; Murray Frischer, executive vice president, finance and administration, Shorewood Packaging Corporation; Shore; Floyd Glinert, executive vice president, marketing, Shorewood Packaging Corporation; and Charles Kreussling, executive vice president, manufacturing, Shorewood Packaging Corporation.

Klein Hour Has Kiss, Mork Power



At a recent taping of DIR's "The Robert Klein Hour," host Klein is pictured with his menagerie of guests, from left: Kiss' Gene Simmons, Robin Williams, ("Mork and Mindy"); and Ace Frehley. Taped in front of a live audience, the show will be broadcast on 150 FM stations during the week of April 29th.

Petty Restraining Order

(Continued from page 28)

Meyer and Susman, who is representing MCA in the case, "Our claim is that we have a valid contract [with Petty], which was assigned to us by ABC" when the latter was purchased by MCA in late January of this year. "Petty's primary claim," Dudnik added, "is that the contract was non-assignable."

The temporary restraining order granted at the Thursday hearing will be in effect until another hearing—currently scheduled for June 4—on the preliminary injunction; if granted, the latter injunction would prohibit Petty from signing with any other label

at least until the case comes to trial, at which point a permanent injunction would be sought by MCA. It is believed that several companies, possibly including Epic, Warner Bros. and Atlantic, are interested in Petty's services.

A spokesman for Lookout Management, which represents Petty, said that "MCA is at least the fourth record company regime [including Shelter, Shelter/MCA, Shelter/ABC and now MCA] that Tom has been asked to deal with. We want the right to choose the company with which we wish to deal—and we have never been given that right."

Record World

1979 ANNUAL DIRECTORY & AWARDS ISSUE

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Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Cepillin rompió record de asistencia y se constituyó en el artista mexicano que mayor impacto a causado últimamente en el Estado de California. La visita del payasito de la tele a la costa oeste, hizo que sus pequeños admiradores se alborotaran al extremo de movilizarse en masas gigantescas en cada una de sus presentaciones. Todos los medios de difusión—prensa especializada, radio y televisión (en castellano é inglés)—destacaron a grandes titulares y por tiempo prolongado, la popularidad que goza actualmente el intérprete de temas infantiles en esta parte de la unión americana. La inquietud que despertó, al anunciarse su corta temporada de actuaciones, hizo que la cadena americana ABC de televisión Network, movilizara sus cámaras, y tan arrollador fué el éxito, que el cotizado comentarista **Fred Anderson** exclamó en el programa "este artista mexicano es más famoso en el público latino que Sesame Street, Superman y Santa Claus juntos."

Cabe destacarse, que difícilmente un artista latino causa interés a la televisión americana, al extremo de dedicarle un espacio en sus programas especiales, y **Cepillin** lo hizo con resultados brillantes. También es justo mencionar, la importante labor promocional que desarrolló la empresa Orfeón Records de Los Angeles en favor de su artista. El grupo de directivos, encabezados por **José "Beco" Rota, Guillermo**

Santiso y José M. Pérez, estuvieron en permanente guardia y hasta los más mínimos detalles promocionales, fueron cubiertos con una solvencia profesional admirable.

Roberto Carlos

¡Que manera de haber repercutido en el medio disquero la visita del Papí! Debido a que el Santo Padre escuchó con simpatía la canción "Amigo" del autor carioca **Roberto Carlos**, muchas grabaciones invadieron el mercado, siendo la **Estudiantina Miguel Angel** que graba para el sello Musart, la que acapara las preferencias, teniendo también muchos simpatizantes la realizada por el locutor **Victor Manuel Barrios Mata** que grabó para Orfeón . . . Violento salto a la popularidad del **Grupo Latino**. El tema "Rasputin" que es éxito universal con **Boney M.**, la servido para que este grupo de Peerless, formado por nueve muchachos mexicanos se dé a conocer en toda la República, constituyéndose violentamente en un hit de enormes proporciones.

El sello Melody, logra una continuación discográfica admirable con su artista estrella **José Domingo**. Resulta que después de su hitazo "Motivos," **José Domingo** se luce con "Terciopelo y fuego," el cual recibe un apoyo masivo de las emisoras de mayor rating, vislumbrándose que en corto tiempo puede estar integrando las listas de éxitos . . . Y ahora ¡Hasta la próxima desde México!

Latin American Album Picks



EL SOL SE FUE

ROBERTO JORDAN—Arcano DKL1 3446

Con grandes eventas acumuladas por su sencillo de "El sol se fue" (B. Eduardo-Wildo) sale este long playing "disco" totalmente grabado en Miami por el excelente interprete mexicano Roberto Jordán. Suena ya como éxito, también incluido aquí "Adios" (Juan Gabriel). Otras excelentes interpretaciones "disco" son "Amor verdadero" (J. P. Reyes), "Quiero Querer" (H. Cancio-C. Oliva) y "La gente dice que . . ." (T. Fundora).

■ With substantial sales on his single "El sol se fue," Roberto Jordán from Mexico is also a smash with "Adios," also included in this "disco" package, recorded in Miami. Also superb are "No se ha dado cuenta" (J. Gabriel), "Amor Verdadero" and "Quiero querer."

(Continued on page 54)

Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Antes que nada vaya mi reconocimiento y agradecimiento a los Sres. **Bob Austin, Sid Parnes, Mike Sigman**, a todos y cada uno de los que laboran en *Record World*, desde la menor a la mayor categorías ejecutiva y laborales y a toda la industria discográfica en Estados Unidos y Latinoamérica, ante el nombramiento que mi querida (y motivo de vida), *Record World*, acaba de anunciar al mundo de este redactor nuestro,

Tomás Fundora, como Vicepresidente Senior de la

institución. Han sido largos años, de logros y frustraciones, de alegrías y tristezas, de halagos y rechazos, de comprensión e incomprensión, de grandes amigos pero también de grandes "heridos" que "laceré" y "laceraron." Todo ello es signo de vida y dedicación. A todos ustedes, gracias, por haberme permitido vivirlo. Si volviera a nacer, ¡ajalá pudiera vivir todo esto de nuevo, en la misma medida y con la misma intensidad. ¡Gracias!

El espíritu imperante en la Convención Latinoamericana de RCA, celebrándose en el Hotel Doral de Miami Beach, ha sido contagioso. Afable, optimista y organizado. Han sido horas escuchando música e interpretes. Han sido horas largas de charlas, intercambio de ideas y planeamiento. Algunos pudieron haber presentado mejor su producto, otros lo presentaron brillantemente, unos presentaron producto débil y otros producto "arranca éxitos." Pero todo el mundo ha hecho lo mejor que ha podido en cada una de las circunstancias.

Aparte de felicitar a todo el conglomerado, desde el producto presentado por Estados Unidos, Italia y Canada, hasta el más humilde y no por ello menos talentoso, Uruguay, me referiré a los que más me impresionaron. La presentación Argentina se robó el "show." Aparte de que ello indica una clara idea de que resurge Argentina con gran fuerza como productor Latinoamericano, me alegra por el muy profesional modo de presentar el producto. **Barbara y Dick** lucen con posibilidades de "barrer" exitosamente con "Vuela siempre pájaro herido," número de gran fuerza y maestría. Quizás el mejor, presentado en la convención. Después **Danny Cabuche** impresionó con "Desde que no estás," **Juan Marcelo**, de nuevo con RCA, pudiera dar fuerte con "Recuérdame la tristeza" y "Volaré, volaré." **Candela**, dueto integrado por Analía e Inés, se lució con "Quien extenderá tu cama?" . . . FTA, licenciado RCA de Perú, logró impacto con su grupo **Mardi Gras** interpretando un número que fácilmente pudiera lograr ventas millonarias. Hablo de "Rasguña las Piedras." Uruguay presentó una de los grupos vocales folklóricos que más me ha impresionado ultimamente, el **Grupo Vocal Universo** . . . Chile demostró un movimiento de total actualidad, con toda su onda disco, en las cuales se destacaron sus presentaciones de **Frecuencia Mod** en "Gigolo," el **Grupo Klaun** con "No quiero seguir perdiendo" y "Amor Inocente" (Muy buenos) y **Gabriella** con "Deja que sea yo" y "Bye Bye, Bel ami" . . . Mexico se presentó en la onda



Barbara y Dick



Roberto Jordan



Maria Creusa

disco con **Roberto Jordan** en "Adios," una grabación presentando a los grandes de México a duo, **Marco Antonio Muñoz** y el inolvidable **José Alfredo Jimenez**. ¡Bella producción! **Moisés Canello** en "Amame como te amo" y "Sin hacernos un cariño," la gran **Lolita de la Colina** en "Que mas te puedo dar" y "Eres dos personas diferentes" y nuevas producciones de **Pedro Vargas** y la ranchera **Yolanda del Rio** . . .

(Continued on page 53)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

New York

By RADIO JIT (MIKE CASINO)

1. **PLASTICO**
RUBEN BLADES/WILLIE COLON
2. **LA SUEGRA**
JOHNNY VENTURA
3. **ME VOY AHORA**
ISMAEL MIRANDA
4. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS
5. **ES**
YOLANDITA MONGE
6. **EI. BAJIO**
CELIA CRUZ
7. **CUANDO ESTES CON EL**
CHUCHO AVELLANET
8. **SANDUNGUERA**
OSCAR D'LEON
9. **ATREVIDA**
TOMMY OLIVENCIA
10. **EL DIVORCIO DE TOMASA**
LOS PLENEROS DEL QUINTO OLIVO

San Jose

By KANTA (WILFRED IRIZARRY)

1. **LO PASADO, PASADO**
JOSE JOSE—Ariola
2. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS—Alhambra
3. **MOTIVOS**
JOSE DOMINGO—Melody
4. **MIS O'OS TRISTES**
JUAN GABRIEL—Pronto
5. **EI. SOL SE FUE**
ROBERTO JORDAN—Arcano
6. **COLOMBIA TE CANTO**
EDDIE PALMIERI—Epic
7. **DESESPERADAMENTE ENAMORADA**
TE TI
PUNTO CUATRO—O.B.
8. **SENORA CORAZON**
JOHNNY LABORIEL—Orfeon
9. **LAS ABANDONADAS**
LOS MUECAS—CBS
10. **HEY, SAN FRANCISCO**
REYNALDO OBREGON—Orfeon

Flint, Michigan

By WTAC (JESUS A. GOMEZ)

1. **A MI NO ME ENGANAN**
MONGO SANTAMARIA
2. **PALOMA QUE RUMBO LLEVAS**
CONJUNTO TAMAULIPAS
3. **LEJOS DE TI**
JORGE LAVAT Y EL DUETO DOMINANTE
4. **LAS MANANITAS**
CHAYITO VALDEZ
5. **PALMERAS**
JAVIER SOLIS
6. **LA LEY DE LA VIDA**
VICENTE FERNANDEZ
7. **DE MANANA EN OCHO DIAS**
LORENZO DE MONTECLARO
8. **DONDE ANDARA**
JUAN GABRIEL
9. **TU ERES**
GENERACION 2000
10. **BESAME Y OLVIDAME**
PEDRO YERENA

San Francisco

By KBRG (OSCAR MUNOZ)

1. **MOTIVOS**
JOSE DOMINGO
2. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN
3. **A MI NO ME ENGANAN**
MONGO SANTAMARIA
4. **TE VAS**
LOS BUKIS
5. **MI AMANTE AMIGO**
ROCIO JURADO
6. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS
7. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ
8. **SOY YO**
LOS YONICS
9. **BURLATE**
MIRIAM NUNEZ
10. **LA RONCONA**
LOS 8 DE COLOMBIA

Ventas (Sales)

Los Angeles

1. **VENGO A VERTE**
MERCEDES CASTRO—Musart
2. **MOTIVOS**
JOSE DOMINGO—Mericana
3. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
4. **LA RONCONA**
LOS 8 DE COLOMBIA—Gas
5. **SOY YO**
LOS YONICS—Atlas
6. **RECUERDOS**
LOS BABY'S—Peerless
7. **LAS TRACIONERAS**
LOS BRAVOS—Gas
8. **EL TAHUR**
LOS TIGRES DEL NORTE—Fama
9. **EL GALLO NEGRO**
VICENTE FERNANDEZ—Caytronics
10. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics

Puerto Rico

1. **PEDRO NAVAJA**
WILLIE COLON/RUBEN BLADES—Fania
2. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
3. **EI. GUABA**
CELIA & JOHNNY—Vaya
4. **LA SUFGRA**
JOHNNY VENTURA—Combo
5. **SANGRE DE VINO**
FERNANDO TOUZENT—LAD
6. **CALLADOS**
ANGELA CARRASCO—Pronto
7. **LA RODA DE ELLA**
BOBBY VALENTIN—Bronco
8. **CUANDO ESTES CON EL**
CHUCHO AVELLANET—Velvet
9. **DEL MONTON**
TOMMY OLIVENCIA—T.H.
10. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra

Albuquerque

1. **YO QUISIERA SENOR LOCUTOR**
VERONICA CASTRO—Peerless
2. **EL RANCHO GRANDE**
COUNTRY ROLAND BAND—ARV
3. **VENGO A VERTE**
MERCEDES CASTRO—Musart
4. **MIS O'OS TRISTES**
JUAN GABRIEL—Pronto
5. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
6. **EL HIJO QUE NO VOLVIO**
HECTOR MONTEMAYOR—Joey
7. **SI TU TE VAS**
SHAREE CON TEQUILA—Raff
8. **TRISTES AMANECER**
MANUEL EDUARDO—Fama
9. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
10. **EL PORTO LORO GATIADO**
LITTLE JOE—LRC

Spain

By JOSE CLIMENT

1. **ACORDES**
PECOS—Epic/CBS
2. **SII CANCION**
BETTY MISSIEGO—Columbia
3. **ME GUSTAS MUCHO**
ROCIO DURCAL—Ariola
4. **EILA A-A**
MANOLO Y JORGE—RCA
5. **CALLADOS**
ANGELA CARRASCO—Ariola
6. **SALDRE A BUSCAR EL AMOR**
MIGUEL GALLARDO—EMI
7. **SOLO PIFNSO EN TI**
VICTOR MANUEL—CBS
8. **VOY A PERDER LA CABEZA POR TU**
AMOR
JOSE LUIS—RCA
9. **TERCIOPELO Y FUEGO**
FALCONS—Philips
10. **LO SIENTO MI AMOR**
ROCIO JURADO—RCA

Nuestro Rincon

(Continued from page 52)

España hizo una muy profesional presentación en "videotape" de su "Menu RCA España." En el menú se destacaron **Las Gemelas** con "Estoy enamorada," **Luis Fierro** en "Amandote," "Si quisieras volver" por **Terciopelelo** y **Manolo y Jorge** con "Ella-Aa," (éxito actual en España) . . . Brasil se lució con su grupo "disco" **Painel de Controle**, re-bautizado con el nuevo nombre **Brazilian Connection**, en el tema "Relax") (geniales) **María Creusa** con "Bolerisimo" e "Intenta olvidar" . . . Sonolux de Colombia se lució en la onda beloro con "Lo Mismo que a mí" por **Blanca Luz** y con "A una de esas muchachas" por **Luis Gabriel** . . . Cordica de Venezuela presentó dos producciones "salsa" y Caytronics causó impacto inmediato con su producción de **Susy Leman** y, por supuesto, con su línea Salsoul. Mi felicitación a **Adolfo Pino** y **Joe Vias**, de la Regional RCA por la soberbia organización del evento, que contó con la asistencia de los más importantes vehiculos especializados de Estados Unidos. Mi total reconocimiento por la amplia labor desarrollada internacionalmente por **Arthur C. Martinez** y **Kelli G. Ross** de Nueva York.

Mary Williams de Mary Williams Music Clearance de Los Angeles, necesita ponerse en contacto urgentemente con **Guillermo López** de México, productor de la grabación S.B. titulada "Bailes Mexicanos y Polkas," lanzada hace algunos años y editada en Estados Unidos por la firma Armada y Rodríguez. Será tomada como "banda sonora" en calizada al teléfono (213)462-6575 . . . Y ahora . . . ¡Hasta la próxima!

First of all, my deepest thanks to **Bob Austin, Sid Parnes, Mike Sigman**, and to all and each of those who work at **Record World**, and to all the ones involved in the record industry in the states and Latin America, for my appointment as senior vice president of **Record World**.

These have been long years of goals and frustrations, of enjoyments and sadness, of good friends and not so friendly ones too. All of this had been my reason for living and my complete dedication. To all of you, thanks for having let me lived through all of this. If I were to be born again, I would like to live all this again, in the same measure and intensity. Thanks!

At the RCA Latin American Convention, taking place this week at the Doral Beach Hotel in Miami Beach, the commanding spirit has been extremely contagious, optimistic and organized. It has been hours of listening to music and performers, of chatting with those attending with the purpose of exchanging ideas, experiences and plans. Some could have presented their product better, others did it brilliantly; some presented weak product, others strong ones. But above all, everyone did their best in each circumstance. Before congratulating the RCA conglomerate, starting with the excellent product presented by United States, Canada and Italy, up to the modest but talented product from Uruguay, I will refer to the ones from Latin America that impressed me the most. The product and presentation of Argentina really impressed everyone, which means that Argentina is really strengthening their Latin American production and did their best when exposing their product in a very professional way. **Barbara & Dick** look like real winners via their "Vuela Siempre Pájaro Herido." This release was one of the best presented at the convention. **Danny Cabuche** was superb with his "Desde Que No Estas," **Juan Marcelo**, back with RCA, could really make it big with his "Recuerdame la Tristeza" b/w "Volaré Volaré." Duet **Candela**, formed by Analía and Inés, could also make it big with "Quien Exten-

(Continued on page 54)

Sands in Philly



When RCA Records' Philly branch feted artist Evie Sands, her radio supporters came out in full force. Shown with Evie at the reception (from left) are: (back row) George Meier of Walrus, and his daughter; Gerry De Francisco, music director of WFIL; Jim Hoskins, Sands' road manager; Evie Sands, Steve Rivers, program director of WFIL; Jeff Robins, music director of WFIL; John Betancourt, division vice president, pop promotion, for RCA; Anita Gevinson of WMMR; and Lois Quinn of RCA's Philadelphia branch; (front row) Ken Abrams of the Leiber chain; Bob Catania of RCA, Philadelphia; and Jerry Abear, program director of WYSP.

Singles Analysis (Continued from page 10)

KRBE and sold for #45 bullet. Roger Voudouris (WB) was added at Y100 and showed good moves elsewhere for #48 bullet and Alton, McClain & Destiny (Polydor) continued to add pop stations for #49 bullet. Cheap Trick (Epic) was added at KFI among others for #50 bullet.

Other Bullets

Still making good chart gains are: Nigel Olsson (Bang), added at WKBW, #51 bullet; Van Halen (WB) #56 bullet; McFadden & Whitehead, #13 bullet BOS and strong in the northeast for #57 bullet; Frank Zappa (Zappa), added at WPRO-FM, 99X and WHBQ, #59 bullet; Jay Ferguson (Asylum), last week's Chartmaker and

added this week at WCAO and KFI among others, #60 bullet; Dr. Hook (Capitol) #63 bullet; Toto (Col), added at KRTH, #67 bullet; Space (Casablanca), also added at KRTH, #71 bullet; Saint Tropez (Butterfly), added at WRKO and selling, #78 bullet; Roxy Music (Atco) #79 bullet; and New England (Infinity) #80 bullet.

Also new on the chart this week are: Earth, Wind & Fire with the Emotions (Arc/Col), added at WRKO, KFRC, KHJ, 99X, among others and this week's BOS Chartmaker at #54 bullet on here at #52 bullet; Eddie Money (Col) #87 bullet; Liquid Gold (Parachute) #88 bullet; Leif Garrett (Scotti Bros.) #96; Santana (Col) #98 and the Isley Bros. (T-Neck) #100.

Tosca

(Continued from page 47)

the splendid Scarpia of Justino Diaz, whose name has not been heretofore connected with the part. Diaz had no trouble with the high notes (which might have been a problem as he is a bass-baritone not a baritone and his concept, also fresh, indicated much to come. Kurt Herbert Adler conducted solidly, and Gianfranco Cecchele was the tight-voiced Cavaradossi.

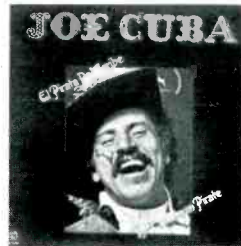
The afternoon (I saw the third, matinee performance) was, however, Miss Scotto's and though I hope she waits perhaps until the summer of 1980 to record the role when she will have performed it more, record buyers have a stupendous treat ahead of them. Now the trick is for a record company to engage the conductor who can bring from her the greatest possible performance, with the most drama and lyricism possible. The choice should be careful, because no first Tosca I can ever remember has offered so much.

Nuestro Rincon (Continued from page 53)

derá Tu Cama" . . . FTA, RCA licensee from Perú, created an impact with their group **Mardi Gras** when performing "Rasguña las Uñas" on videotape, which could easily get extraordinary sales . . . Uruguay offered great vocal accomplishments through their folkloric group, **Group Vocal Universo** . . . Chile was up to the minute with their disco sound, on which they really had an impact with **Frecuencia Mod** via "Gigolo," **Grupo Klaun** with "No Quiero Seguir Perdiendo" b/w "Amor Inocente" and Gabriella with "Deja Que Sea Yo" b/w "Bye Bye, Bel Ami" . . . Mexico presented their disco production by **Roberto Jordan** via "Adios," produced in Miami; a duo recording of **Marco Antonio Muñoz** and the late **José Alfredo Jiménez**, an outstanding package; **Moises Canello** in "Amame Como Te Amo" and "Sin Hacernos un Cariño;" the popular composer and singer **Lolita de la Colina** with "Que Mas Te Puedo Dar" and "Eres Dos Personas Diferentes" and a new production of ranchera singer **Yolanda del Río** and another one by the great **Pedro Vargas** . . . Spain also had a very good presentation through their "RCA Spain Menu" in which **Las Gemelas** with "Estoy Enamorada," Luis Fierro with "Amandote," Terciopelo with "Si Quisieras Volver" and **Manolo y Jorge** with "Ella-Aa" a hit in Spain really impressed me . . . Brazil was at the top with their production of disco group **Painel de Controle**, re-named as **Brazilian Connection** through "Relax," **Mari Creusa** with "Bolerisimo" and "Intenta Olvidar" . . . Sonolux from Colombia released very good "bolero" product through **Blanca Luz** with "Lo Mismo Que a Mi" and **Luis Gabriel** with "A Una De Esas Muchachas."

Latin American Album Picks

(Continued from page 52)



EL PIRATA DEL CARIBE

JOE CUBA—Tico JMT5 1434

En producción de Louie Ramirez, Joe Cuba brinda una de sus espectaculares grabaciones salsosas. Gran mezcla y sabor bailable. "Tartara" (D. Ugarte), "Que mucha gente maseta" (A. Santiago), "Mi Salsa buena" (A. Santiago) y "Y Joe Cuba ya llegó" (M. Guagentil).

Produced by Louie Ramirez, Joe Cuba offers a superb salsa package with which he could again place himself at the top. "Mi salsa buena," "Mulata y Bella" (N. Cruz) and "Tartara."



DISCO SAMBA

PRAS AND THE SAMBASOUND—Mercurio MER 1908

Con arreglos de R. Prais, esta orquesta brasileña ofrece aquí grandes interpretaciones "disco" que bien pudiera lograr impacto en los mercados de ser mezclada de nuevo haciendo resaltar el "kicking" del "drum." Fantástica! "Americano" (Valhomen-Penny Els-Chama), "Samba Samba" (N. Marin-Velez-Deprijck) y un gran medley a toda una cara de grandes temas brasileños.

With arrangements by R. Prais, this Brazilian orchestra could really make it big in the disco market if it could be re-mixed again, offering a stronger kick and a bigger sound. Side A is a superb medley of perennial Brazilian songs. Side B is also superb with "Americano," "Samba Samba" and "Brazil o Brazil" (Deprijck-Sylvain Vanholmen).



HEADIN' SOUTH

SOUTHERN EXPOSURE—RCA KKL1 0306

Con vocales por Debbie Cathey y Jimmie Jamison, esta producción "disco" canadiense, pudiera dar fuerte en toda Latinoamérica y Europa. Bella mezcla y gran sonido. Son excelentes cortes "Headin' South," "Tight Pants" y "On Our Way" (Pedersen-Rodack).

With vocals by Debbie Cathey and Jimmie Jamison, this disco production from Canada could make it big. Will be heavily promoted in Latin America and Europe. Superb cuts are "Headin' South" (Pedersen-Rodack), "Tight Pants" (Pedersen-Rodack) and "Love Is" (Pedersen-Rodack). Big sound!!!

Cymarron-West Bows

LOS ANGELES — Cymarron-West, Inc. has been formed by Gerald, Steve and Cheryl Ivory in Los Angeles. Cymarron will deal in specialized artist public relations and image direction, which will entail working directly with artists, their management, recording and/or production firm in developing images of artists for multimedia exposure.

Identities

Cymarron will also aid production and management firms in establishing desired corporate and industry identities.

Cymarron may be reached at (213) 938-5009.

CBS Names Rowland Denver Branch Coord.

DENVER — Michael D. Waggoner, branch manager, Denver, CBS Records, has announced the appointment of Jill Rowland to branch coordinator for the Denver branch.

Rowland will be responsible for all branch coordinator activities in the Denver branch.

Record World Black Oriented Music

Brighter Day:

Broadening Black Gospel's Horizons

By MARGIE BARNETT

■ NASHVILLE — Moses Dillard and Jesse Boyce officially introduced Brighter Day Records, a gospel label wing to Dillard and Boyce Productions here, with the release of the label's first album, "I Wanna Be Ready" by the Don DeGrate Delegation. As writers, arrangers and producers, Dillard and Boyce have been very successful in the disco field with six records reaching the top ten, and they now plan active involvement in the black gospel field as

well.

"We've had the dream of Brighter Day Records for 15 years," says Dillard, president of the label. "We just never did like the way black music was being treated, black gospel music specifically. It has always been treated as a stepchild as it relates to the amount of money that record companies put into coming out with quality product and temporizing artists with the musi-

(Continued on page 58)

Black Music Report

By KEN SMIKLE

■ With just four weeks left before the Black Music Association's Founder's Conference in Philly, there have already been some interesting developments. On April 25th, the second in a series of pre-conference planning sessions was held at the Fox Trap discotheque in Philly to get reactions from black concert promoters on special problems that they face. It was actually the first time these promoters had come together to discuss mutual concerns. The enthusiasm and attendance at the meeting was tremendous; so much so that those present decided to organize themselves right then and there. The new group, The United Black Promoters, was formed as a BMA subcommittee and **Georgie Woods** was selected as chairman. The committee consists of **Jesse Boseman**, Sun Song Productions, New York City; **Al Hayman**, Boston; **Teddy Powell**, New York City; **Darryl Brooks**, Tiger Flower Productions, Wash., D.C.; **Dimensions Unlimited**, Wash., D.C.; **Georgie Woods**, Philadelphia; **Lee King**, Jackson, Miss.; **Clinton Perry**, Taurus Productions, Atlanta; **Leonard Georgia**; **Louis Fore**, Cleveland; **Dick Griffy**, Los Angeles; **Louis Gray**, Beverly Hills. A funding pool will be established and used toward implementing a program that will strengthen the buying power of the black promoter. The pool will be managed as a trust account by BMA. Interest was so high that a follow-up meeting is being planned for later this month in Washington, D.C. A workshop will be given at the June conference, entitled "Black Concert Promoters: Getting A Fair Deal," and will be moderated by BMA performing arts division VP **Smokey Robinson**.

In another BMA development, **Jim Tyrrell** has been chosen to head a project intended to provide assistance to the small black retailer. Working with **Calvin Simpson**, VP of BMA's marketing and merchandising division, Tyrrell will identify the problems of a single retailer and use the information to organize a national program.

Laura Palmer reports—From Los Angeles, Artist Update: AVI Recording artist **Doris Jones** ranks as the first disco lady to release an lp on AVI's label. "Suddenly I'm Alive" was recorded at London's Sarm Studios with producer **Ian Levine**, AVI with planning release of a 12-inch disco cut, "Possessed," in two weeks . . . Mercury artist **Esther Phillips** held a brunch/lunch listening party Sunday (29) at her new home, to preview her latest release, "Here's Esther, Are You Ready." Included is a disco tune, "Ooop-Ooops" . . . **Al Green** hosted a sur-

(Continued on page 60)

Black Oriented Album Chart

MAY 12, 1979

1. **2 HOT!**
PEACHES & HERB/Polydor/MVP
PD 1 6172
2. **WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
3. **DISCO NIGHTS**
G.Q./Arista AB 4225
4. **PUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
5. **INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/
Capitol SW 11912
6. **LIV'N' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK
3277
7. **DESTINY**
JACKSONS/Epic JE 35552
8. **ROCK ON**
RAYDIO/Arista AB 4121
9. **INSTANT FUNK**
Salsoul SA 8513 (RCA)
10. **THE MUSIC BAND**
WAR/MCA 3085
11. **MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA
AFL1 3083
12. **I LOVE YOU SO**
NATALIE COLE/Capitol SO 11928
13. **IN THE MOOD WITH TYRONE DAVIS**
Columbia JC 35727
14. **LET ME BE YOUR MAN**
LINDA CLIFFORD/RSO/Curtom RS 2 3902
15. **THE MESSAGE IS LOVE**
BARRY WHITE/Unlimited Gold JZ 35763
(CBS)
16. **GO WEST**
VILLAGE PEOPLE/Casablanca NBLP 7144
17. **HOT NUMBERS**
FOXY/Dash 30010 (TK)
18. **KNOCK ON WOOD**
AMII STEWART/Ariola SW 50054
19. **JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269
(RCA)
20. **HOT PROPERTY**
HEATWAVE/Epic FE 35970
21. **FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
22. **I'VE RYBODY UP**
OHIO PLAYERS/Arista AB 4226
23. **PARADISE**
GROVER WASHINGTON, JR./Elektra 6E
182
24. **SKYY**
Salsoul SA 8517 (RCA)
25. **WHISPER IN YOUR EAR**
WHISPERS/Solar BXL1 3105 (RCA)
26. **ANY TIME, ANY PLACE**
DRAMATICS/MCA AA 1125
27. **IT'S ALRIGHT WITH ME**
PATTI LABELLE/Epic JE 35772
28. **McFADDEN & WHITEHEAD**
Phila. Intl. JZ 35800 (CBS)
29. **THE GAP BAND**
Mercury SRM 1 3758
30. **MILKY WAY**
CHOCOLATE MILK/RCA AFL1 3081
31. **STONEHEART**
BRICK/Bang JZ 35969 (CBS)
32. **A MOMENT'S PLEASURE**
MILLIE JACKSON/Spring SP 1 6722
(Polydor)
33. **C'FST CHIC**
CHIC/Atlantic SD 19209
34. **HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2
(Motown)
35. **AWAKENING**
NARADA MICHAEL WALDEN/Atlantic
SD 19222
36. **PROMISE OF LOVE**
DELEGATION/Shadybrook SB 010
(Janus/GRT)
37. **STARS**
SYLVESTER/Fantasy F 9579
38. **LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
39. **OUTLINE**
GINO SOCCIO/Warner/RFC 3309
40. **ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000

PICKS OF THE WEEK

TURN YOU TO LOVE

TERRY CALLIER—Elektra 6E189

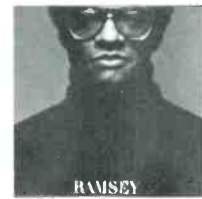


This album should bring some long overdue mass recognition for the talented Callier. On this,

his fifth album (the second for Elektra), he demonstrates the skills that earned him his earlier followers and also shows some new influences. The material here crosses the lines of r&b, jazz/progressive and A/C. Leading tracks include "Sign of the Times" and "Occasional Rain."

RAMSEY

RAMSEY LEWIS—Columbia JC35815



This is perhaps the most versatile album ever from Ramsey. It's certainly one of the best

displays of his talents and many influences in r&b, jazz, blues and classical music. Lewis and producer Wayne Henderson have successfully put together a package that will satisfy a variety of listeners. Heading up this lp are "Dancin'," "I Just Can't Give You Up" and the hauntingly beautiful medley "Intermezzo/Don't Cry For Me Argentina."

TOP OF THE LINE

PRINCE PHILLIP MITCHELL—Atlantic SD19231



His second Atlantic lp finds Mitchell in fine form with eight original cuts which he

wrote and produced himself. Mitchell has put together a package of ballads and uptempo tunes in which he demonstrates his skills as a vocalist. "If It Ain't Love It'll Go Away" recalls a style of ballad singing that hits every time. Another BOS candidate is "Let's Get Wet."

WHISPER IN YOUR EAR

THE WHISPERS—Solar BXL 1-3105 (RCA)



The Whispers have a winner with their latest album which features not only the skills of this veteran quintet, but also that of arrangers Gene Page and Tom Tom 84 and others. The excellent production under the supervision of Dick Griffey and the Whispers themselves brings forth a strong selection of BOS possibilities, including "Jump For Joy."

Black Oriented Singles

MAY 12, 1979

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

MAY 12	MAY 5		WKS. ON CHART
1	1	REUNITED PEACHES & HERB Polydor/MVP 14547 (3rd Week)	9
2	2	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	14
3	4	HOT NUMBER FOXY /Dash 5050 (TK)	12
4	3	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	17
5	7	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	11
6	6	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	14
7	5	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	11
8	13	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	9
9	11	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	10
10	15	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	5
11	8	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	13
12	9	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	20
13	19	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	5
14	10	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	17
15	20	HOT STUFF DONNA SUMMER/Casablanca 978	4
16	12	I WANT YOUR LOVE CHIC/Atlantic 3557	14
17	18	TAKE ME HOME CHER/Casablanca 965	10
18	21	SHAKE GAP BAND/Mercury 94053	6
19	31	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	3
20	14	KNOCK ON WOOD AMII STEWART/Ariola 7736	14
21	16	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	20
22	17	STAND BY NATALIE COLE/Capitol 4960	10
23	26	SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK)	7
24	29	GOOD, GOOD FEELIN' WAR/MCA 40995	6
25	24	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum)	7
26	22	STAR LOVE CHERYL LYNN/Columbia 3 10907	10
27	28	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/ Tamla 5429 (Motown)	10
28	30	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546	8
29	32	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS)	5
30	42	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	3
31	25	SHINE BAR-KAYS/Mercury 74048	10
32	34	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	7
33	27	HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	11
34	39	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	6
35	37	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	6
36	41	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	7
37	38	I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	9



38	33	BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA)	8
39	23	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	16
40	43	READY OR NOT HERBIE HANCOCK/Columbia 3 10936	6
41	46	MR. ME, MRS. YOU CREME D'COCOA/Venture 106	5
42	48	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT MILLIE JACKSON/Spring 1 6722 (Polydor)	4
43	50	DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927	2
44	49	DANCER GINO SOCCIO/Warner/RFC 8757	5
45	54	LOST IN LOVING YOU McCRARYS/Portrait 6 70028	3
46	45	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista/GRP 2500	8
47	51	CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint/ London 34003	6
48	58	SAY WON'TCHA CHOCOLATE MILK/RCA 11547	3
49	56	NIGHT DANCIN' TAKA BOOM/Ariola 7748	3
50	53	WALK ON BY AWB/Atlantic 3563	5
51	61	IF YOU WANT IT NITEFLYTE/Ariola 7747	2
52	57	RAISE YOUR HANDS BRICK/Bang 8 4802 (CBS)	4
53	35	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50659	9

CHARTMAKER OF THE WEEK

54	—	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS ARC/Columbia 3 10956	1
55	68	JAM FAN (HOT) BOOTSY'S RUBBER BAND/Warner Bros. 8818	2
56	40	HERE COMES THAT HURT AGAIN MANHATTANS/Columbia 3 10921	8
57	60	CAN'T YOU SEE I'M FIRED UP MASS PRODUCTION/ Cotillion 44248 (Atl)	3
58	64	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	5
59	66	DOUBLE CROSS FIRST CHOICE/Gold Mind 4019 (RCA)	2
60	—	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 3680 (CBS)	1
61	—	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 46031	1
62	—	LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. 3684 (CBS)	1
63	69	HOLD ON TO LOVE SEAWIND/Horizon 120 (A&M)	3
64	67	I'M IN TOO DEEP JAMES BRADLEY/Malaco 1056 (TK)	4
65	—	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	1
66	—	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	1
67	—	CHASE ME CON FUNK SHUN/Mercury 74059	1
68	—	EVERYBODY UP OHIO PLAYERS/Arista 0408	1
69	—	RING MY BELL ANITA WARD/Juana 3422 (TK)	1
70	47	DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury)	9
71	59	CROSSWINDS PEABO BRYSON/Capitol 4694	7
72	—	MORNING DANCE SPYRO GYRA/Infinity 50007	1
73	—	SMOKIN' UNDISPUTED TRUTH/Whitfield 3202 (WB)	1
74	62	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	7
75	65	KEEP YOUR BODY WORKIN' KLEER/Atlantic 3559	7



Polydor Records and James Brown take pride in announcing "It's Too Funky In Here."

THE FIRST SINGLE PRODUCED BY THE TEAM OF JAMES BROWN AND BRAD SHAPIRO.

From the forthcoming album, "The Original Disco Man." On Polydor Records and Tapes.



Disco File

(Continued from page 13)

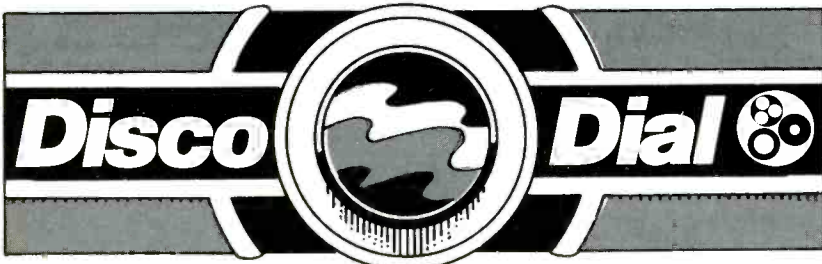
now, giving rock-solid support to Piper's hot, almost hysterical performance—she's constantly on the verge of a scream or a wild shout, and it's contagiously exciting by the end of the cut, where the bass brings it home alone.

CURIOSITIES: Three slightly off-the-beaten-track entries have shown up lately, recommended to us by our ever-progressive reporters; they have in common unusual conception or production, and, possibly, spotty distribution. Still, with the support they have, they're well worth searching out. **Chantal Curtis'** "Get Another Love" was distributed to a few record pools as a Trema import disco disc (France); it's now available domestically on Key Records, a New York label. **Pierre Jaubert** produced; a strange harmonica solo grabbed attention and a steady, staccato rhythm got dance floor reaction (our New York reporters, **John Benitez**, **Ellen Bogen** and **Preston Powell** all tipped it excitedly in the same week). Give this one time to grow—it's quite haunting for all its strangeness, and in 8:50, develops an unusual, forceful, herky-jerky momentum. Our west coast correspondents alerted us to **Jesse Towers'** "Give Me Your Body While We're Dancin'" (6:02), a disco on Kick Records, out of Malibu, California. Heavily edited and reverbed, its simple guitar and string synthesizer track is fronted by a clicking noise that I find quite hypnotic and by equally

hypnotic androgynous vocals, rendered so, one suspects, by the speeding up of the master to bring the track to a danceable beat. Also reported to us sporadically and distributed at least partially through record pools is **Bambu's** "I Don't Wanna Lose It" (9:32), on Zebra disco disc. The most polished of these three, a lovely skein of horn and string movement is woven around sparse lyrics and the cut also features a bright, spacious mix by **Tony Smith**, of New York's Xenon, an excellent percussion arrangement that provides a smoking rhythm break and ultra-soprano harmony.

REMIXES: Briefly, major reappearances include: "Baby Baba Boogie," by the **Gap Band** (Mercury), lengthened to 7:32 in a **Rick Gianatos** mix, giving more definition and a harder edge to the cut, as well as a bass voice outro; "Rock Solid" by **Chi-Chi Favelas** (Prism), slowed substantially and trimmed to 7:22, sounding more apt than ever in the four months since her album's release; and "Right Combination," by **French Kiss**, also trimming the album version, to 6:55.

UPCOMING: Lots of exciting new stuff just around the corner: music by the **Saturday Night Band** (Prelude); **Venus Dodson** (Warner/RFC); **Bette Midler** (on Atlantic, produced by **Arif Mardin** and titled "Married Man," this project conceived, I understand, to "show up" another female pop singer whose step into disco has peaked in both disco and pop top tens); **Patrick Hernandez** (initial release for **Tom Hayden's** A-Tom-Mix label, through CBS, of an international hit that sounds as if it will wipe out the U.S. as well); **Wilson Pickett** (on Big Tree, a startlingly direct disco effort); **Nightlife Unlimited** (on Casablanca, total craziness from the producers of the Erotic Drum Band); and **Kleer** (on Atlantic, less freaky, more Latin, better spelling. Perhaps the title was meant to be "I Love to Daance").



WXKS/Boston/Vinnie Peruzzi
#1 AIN'T NO STOPPIN' US NOW
 —McFadden & Whitehead
 Phila Intl
Prime RING MY BELL—Anita Ward
 —TK
Movers: HOT STUFF/BAD GIRLS—
 Donna Summer—
 Casablanca (12"/lp cut)
 WORK THAT BODY—Taana
 Gardner—West End
Pick Hits: BOOGIE WONDERLAND—
 Earth, Wind & Fire with
 The Emotions—ARC/Col
 AIN'T NOTHING GONNA KEEP
 ME FROM YOU—Teri De
 Sario—Casablanca
 LA BAMB—Antonio
 Rodriguez—Buddah

WDRQ/Detroit/Jim Ryan
#1 AIN'T NO STOPPIN' US NOW
 —McFadden & Whitehead
 —Phila Intl
Prime HOT STUFF—Donna Summer
 —Casablanca
Movers: BOOGIE WOOGIE DANCIN'
 SHOES—Claudia Barry—
 Chrysalis
 RING MY BELL—Anita Ward
 —TK
Pick Hits: BOOGIE WONDERLAND—
 Earth, Wind & Fire with
 The Emotions—ARC/Col
 YOU GONNA MAKE ME LOVE
 SOMEBODY ELSE—Jones
 Girls—Phila Intl
 LOST IN MUSIC—Sister
 Sledge—Cotillion

KFMX/Minneapolis/Gary De Maroney
#1 IT MUST BE LOVE—Alton
 McClain & Destiny—
 Polydor
Prime RING MY BELL—Anita Ward
 —TK
Movers: HOT STUFF—Donna Summer
 —Casablanca
 SUPER SWEET—Wardell Piper
 —Midsong
Pick Hits: DON'T GIVE IT UP—Linda
 Clifford—Curton (lp cut)
 BAD GIRLS—Donna Summer
 —Casablanca (lp cut)
 ANYBODY WANNA PARTY—
 Gloria Gaynor—Polydor
 All records played are 12" discs unless otherwise indicated.

DISCO 14/Harrisburg/Scott Robbins
#1 DANCE WITH YOU—Carrie
 Lucas—Solar
Prime WORK THAT BODY—Taana
 Gardner—West End
Movers: RING MY BELL—Anita Ward
 —TK
 BOOGIE WOOGIE DANCIN'
 SHOES—Claudia Barry—
 Chrysalis
Pick Hits: MAKE A LITTLE MOVE—
 Luther Raab—MCA
 TO FREAK OR NOT TO FREAK
 —Stewart-Thomas—Arista
 SUPER SWEET—Wardell
 Pipier—Midsong

KSET/El Paso/Chuck Gross
#1 LA BAMB—Antonio
 Rodriguez—Buddah
Prime DANCER—Gino Soccio—
 Warner/RFC
Movers: STAR LOVE—Cheryl Lynn
 —Col
 BOOGIE WOOGIE DANCIN'
 SHOES—Claudia Barry—
 Chrysalis
Pick Hits: BOOGIE WONDERLAND—
 Earth, Wind & Fire with
 The Emotions—ARC/Col
 BOOGIE WITH ME—Poussez
 —Vanguard (lp cut)
 HIGH ON MAD MOUNTAIN—
 Mike Theodore Orch.
 —Westbound

KIIS-FM/Los Angeles/Sherman Cohen
#1 BOOGIE WOOGIE DANCIN'
 SHOES—Claudia Barry—
 Chrysalis
Prime HAVE A CIGAR—Rosebud
 —WB
Movers: RING MY BELL—Anita Ward
 —TK
 HOT STUFF—Donna Summer
 —Casablanca
Pick Hits: COME ON & DO IT/BOOGIE
 WITH ME—Poussez—
 Vanguard (lp cuts)
 NO ROMANCE/KEEP ON
 DANCIN'—Theo Vaness—
 Prelude
 HEAVEN MUST HAVE SENT
 YOU—Bonnie Pointer—
 Motown

AC/DC Tour Set

NEW YORK—Atlantic recording group AC/DC has announced plans for a 1979 cross-country U.S. tour, set to begin May 8 and projected to run through the summer. Just prior to the start of the tour, AC/DC has been completing work on a new studio album, their first with noted producer Robert John Lange. Recorded in London, the album is planned for release in July '79.

Midsong Names Disco Promo Director

NEW YORK — Rick Morrison has been appointed national disco promotion director for Midsong Records, it was announced by Tony Gioe, national disco promotion manager. Morrison was formerly with Capitol Records.

Zane Taps Schulman

PHILADELPHIA — Steve Schulman has been named director of creative services for Zane Management, Inc., it was announced by Lloyd Zane Remick, president of the Philadelphia headquartered entertainment firm.

Remick explained that Schulman will be in charge of creative services for Zane Management plus several other phases, including promotional and administrative activities.

Schulman's career includes his independent Schulman Record Promotion Services; vice president in charge of national promotion for Colossus Records; vice president and general manager for Gregar Records (RCA); national promotion director for Salsoul Records. In addition, he had stints with RCA and MGM Records as well as Cosnat and Universal Record Distributors.

LHJ in The Big Apple



MCA recording artist Lawrence-Hilton Jacobs recently stopped in the Big Apple as part of his major-market promotional tour for his new MCA album, "All The Way... Love." Other cities on the tour were New Orleans, Atlanta, Washington, D.C., Detroit, and Chicago. All stops included in-store autograph signings, visits with radio stations and talk of his Broadway debut in "I Love My Wife" on May 1. While in New York he presented WBLS program director Frankie Crocker with a T-shirt displaying the title of his new single, "Love Shot."

Record World Gospel

Brighter Day (Continued from page 55)

cal trends of today."

Brighter Day Records was actually born a little over a year ago when the Don DeGrate Delegation came to Dillard and Boyce. The ensuing product was dealt with them. Dillard indicates that all strategies from production concepts to merchandising will be done like the number one record in the country is done, regardless of musical genres.

"We have the best musicians making the music," explains Dillard. "These people are not only good musicians but they grew up in the church, so they kind of have a natural feel for it. I think to maintain the authenticity and also be contemporary is a delicate balance. We intend to create a new category; in fact we are calling Brighter Day the contemporary sounds of spiritual consciousness. It's the message that counts and the quality of the music that makes the difference.

"We want to go beyond appealing to the young people to

attract an old gospel person and update them by maintaining the root and authenticity of the music. We need something to bring together the young and the old, and certainly we approached the album product of Don DeGrate Delegation with this psychology in mind."

According to Dillard the objective at Brighter Day is to be associated with quality product. "We partake in the Christian philosophy, but we approach it as businessmen. We treat gospel music like our disco music. We take a lot of time in making everything right. They (the artists) live the gospel, we live the gospel music business. They want to be ministers, we want to be ministers of music. That's our gig.

"We try to structure a project in such a manner that the music will be acceptable in today's radio format, be it black radio, disco or top 40 contemporary. We wanted a record that could be

(Continued on page 59)

Word Fetes Amy Grant



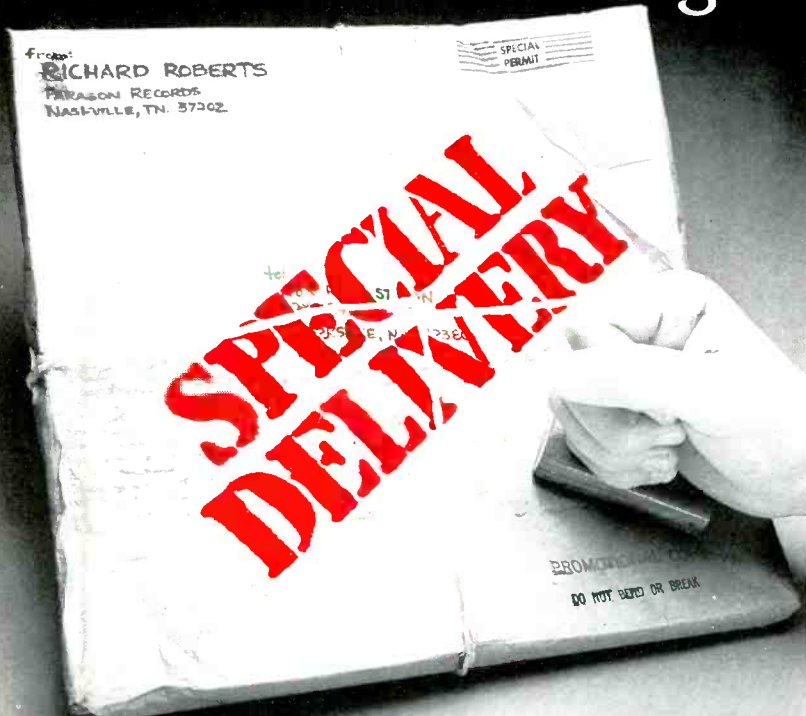
Word, Inc. recently hosted a reception celebrating the release of Myrrh artist Amy Grant's latest album, "My Father's Eyes." The reception was held at O'Charley's restaurant in Nashville. Mike Blanton, assistant a&r director for Myrrh, announced that Grant's album has been named "Album of the Month" for May at Word. Pictured from left at the reception are Tom Rodden, RW vice president; Brown Bannister, Grant's producer; Grant and Margie Barnett, RW assistant editor.

Contemporary & Inspirational Gospel

MAY 12, 1979

MAY 12	APR. 28		
1	1	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	22 21 TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
2	2	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)	23 23 THE LORD'S SUPPER JOHN MICHAEL TALBOT/ Birdwing BWR 2013 (Sparrow)
3	4	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6574 (Word)	24 24 SEASONS OF THE SOUL MICHAEL & STORMIE OMARTIAN/Myrrh MSB 6606 (Word)
4	3	BREAKIN' THE ICE SWEET COMFORT BAND/Light LS 5751 (Word)	25 25 JOHNNY'S CAFE JOHN FISCHER/Light LS 5757 (Word)
5	9	THE VERY BEST OF THE VERY BEST BILL GAITHER TRIO/Word WSB 8804	26 — ALL THINGS ARE POSSIBLE DAN PEEK/Lamb & Lion LL 1040 (Word)
6	5	MIRROR EVIE TORNUQUIST/Word WSB 8735	27 — HEED THE CALL THE IMPERIALS/DaySpring DST 4011 (Word)
7	8	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)	28 26 THE PRAISE ALBUM MARANATHA SINGERS/ Maranatha MM0008 (Word)
8	6	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015	29 30 COME BLESS THE LORD CONTINENTALS/New Life NL 77-7-6
9	7	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020	30 28 GIFT OF PRAISE MARANATHA SINGERS/ Maranatha MM0046 (Word)
10	11	DALLAS HOLM AND PRAISE LIVE Greentree R 3441 (Benson)	31 40 HEY DOC! MIKE WARNKE/Myrrh MSA 6599 (Word)
11	10	BENNY HESTER Spirit NDR 3001 (Sparrow)	32 31 LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
12	14	PRAISE III MARANATHA SINGERS/ Maranatha MM0048 (Word)	33 34 FOLLOWING YOU ANDRUS/BLACKWOOD & CO./ Greentree 2R 3515 (Benson)
13	12	HIS LAST DAYS DALLAS HOLM/Greentree R 3534 (Benson)	34 36 HE MADE ME WORTHY JANNY GRINE/Sparrow SPR 1021
14	20	AMY GRANT Myrrh MSB 6586 (Word)	35 35 THE LADY IS A CHILD REBA/Greentree R 3486 (Benson)
15	19	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	36 33 FRESH SURRENDER THE ARCHERS/Light LS 5707 (Word)
16	18	GENTLE MOMENTS EVIE TORNUQUIST/Word WST 8714	37 27 A TIME TO LAUGH, A TIME TO SING TERRY TALBOT/Sparrow SPR 1022
17	13	AWAITING YOUR REPLY RESSURECTION BAND/Star Song SSR 0011	38 29 STARLIGHTER ALBRECHT, ROLEY & MOORE/ Spirit NDR 3003 (Sparrow)
18	16	BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha MM0047 (Word)	39 32 A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNUQUIST/Word WST 8769
19	17	COMMUNION Birdwing BWR 2009 (Sparrow)	40 37 BRINGIN' THE MESSAGE MESSENGER/Light LS 5738 (Word)
20	15	WAITING FOR THE RAIN JAMES VINCENT/Caribou JZ 34899 (CBS)	

Paragon Records mailed Richard Roberts' new single

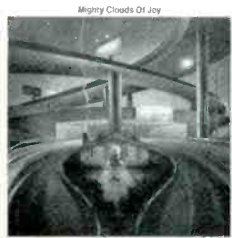


If you didn't get yours last week, call Steve or Brad collect at 615-327-2835

This Ron Harris song "Special Delivery" will be heard soon on the nationally televised Oral Roberts Program.

Paragon Records are distributed by Word, Inc., Box 1790, Waco, TX 76710

Gospel Album Picks



CHANGING TIMES

MIGHTY CLOUDS OF JOY—City Lights/Epic
JE 35971 (CBS)

This lp, #20 for the Clouds, is the debut album for the new City Lights label. Quality, both technical and performance, is the key factor in this package, produced in part by James Cleveland and part by Frank Wilson. The title cut is hot; and all other cuts are standouts in their own right. Acceptance across the board in black music is assured.



HEED THE CALL

THE IMPERIALS—DaySpring DST 4011 (Word)

Tight vocal performances by the quartet are the staple of this lp. MOR/contemporary styling should appeal to various age levels. The title cut, "Overcomer" and an excellent version of "Old Man's Rubble" are standouts.

(Continued on page 60)

Brighter Day

(Continued from page 58)

put on right behind a Glen Campbell or an Isley Brothers without hearing a quality level drop in the record. I never did relish the idea of having a gospel radio station on relagating an hour here or an hour there for gospel-oriented music. Therefore, we anticipated this whole project with the intent to mainstream contemporary spiritual music where we would hear it all through the day."

In addition to the Don DeGrate Delegation, Brighter Day has also signed Bobby Jones and New Life, Novella Williams and Donald Watkins, who is also administrative coordinator for the label. The eight employees of Dillard and Boyce Productions are also the label's staff.

Dillard explain the philosophy behind Brighter Day. "When I look at the black gospel picture in America today," he states, "I see that the destiny of every black gospel artist is at the mercy of someone who actually did not come out of the same community, and I think that is a very weak position to be in. I think that we (black people) must accept the responsibility of creating our own black gospel artists. That's the only way we are going to maintain a degree of authenticity and the grass roots feel. Black people who know music, know the recording business and know business in general must accept the responsibility to make it work. We at Brighter Day accept that challenge. We intend to set the standard."

According to Dillard, the Don Degrate Delegation lp, which has been out only a few short weeks, has elicited phenomenal response. "When we said that we wanted to go in and spend \$9,000

on a gospel single, "states Dillard, "a partner in one of our companies said, 'I don't like gospel. Why don't you cut a disco record. You've been successful with disco.' When we finished the record he said, 'I didn't know you: were talking about that kind of gospel; I love it.' That is the effect this music has been having on people. That alone gives us the strength to believe that everything else we've envisioned can work.

"I do see black gospel music as far as Brighter Day Records is concerned in the next five or six years a million dollar a year company. We're going to make it difficult for Gabriel; he might be out of a job."

Publishing Sampler LP Produced by Paragon

■ NASHVILLE — The Paragon Publishing Group has produced a publishing sampler album, the first of its kind in gospel music, featuring edited versions of 60 songs representing 35 writers. The double album, entitled "Gospel Songs of the Paragon Publishing Group," covers the entire range of musical styles in gospel music today and includes a booklet containing the complete lyrics of each song.

The album, designated to be a reference source to artists and record companies in search of gospel tunes, will not be for general sale but will be distributed to a&r departments, producers, artists, labels and key people in the music industry.

The PPG is the music publishing division of Paragon Associates, Inc., and represents eleven companies with some 100 writers.

Tempo Entering Publishing Field

■ MISSION, KANSAS—Dr. Jesse Peterson, president of Tempo, Inc., has announced plans for a full-scale entry into the music publishing field. Sound III, ASCAP; Rod and Staff, BMI; and Canticle, SESAC; make up Tempo Music Publications formed in January of this year.

Released Collections

Tempo Music Publications released the collections "I Am Willing Lord," "Harvest Celebration/Forever" and "Renaissance Sings David Ingles" at its inception. Presently the publishing arm is offering the Jerry Kirk Choral series featuring five octaves and a new choral collection "Give Him Praise" by Mark Hayes.

Scheduled for publishing in the near future are "The Day That Never Ends," a musical by Otis Skillings; "Hark The Herald

Angel," a children's musical by Ron Lang and Joanne Barrett; and "Here Come The Kids," a children's collection by Paul Johnson.

Great Circle Ups Jividen

■ NASHVILLE — Nancy Jividen has recently been named press and publicity coordinator for the HeartWarming, Jim and Cross Country labels as part of the record promotions staff at Great Circle Records, a division of the Benson Company.

New Responsibilities

Jividen's new responsibilities include publicity, artist relations, tour support, showcases at major events and public relations. Cindy Morton will continue to handle responsibilities for the Greentree and Impact labels.

Soul & Spiritual Gospel

MAY 12	12, 1979	APR. 28	
1	1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	6	6	LEGENDARY GENTLEMEN JACKSON SOUTHERNAIRES/Malaco 4362 (TK)
3	2	2	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
4	5	5	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)
5	10	10	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202
6	3	3	THE FOUNTAIN OF LIFE JOY CHOIR GOSPEL ROOTS/5034 (TK)
7	14	14	EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
8	4	4	FROM THE HEART SHIRLEY CEASAR/Hob HBL 501 B
9	7	7	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
10	12	12	DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Light 14501 (Arista)
11	8	8	I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)
12	11	11	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
13	13	13	YOU LIGHT UP MY LIFE ISAAC DOUGLAS/Creed 3090 (Nashboro)
14	28	28	REUNION! JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
15	15	15	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)
16	16	16	PUT GOD IN YOUR HEART CASSIETTA GEORGE/Audio Arts 7004
17	30	30	FAMILY REUNION REV. JULIUS CHEEKS/Savoy 14504 (Arista)
18	18	18	FIRST LADY SHIRLEY CEASAR/Hob HBL 500 B
19	9	9	LIVE DOROTHY NORWOOD/LA DCP 1915
20	37	37	TOGETHER 34 YEARS ANGELIC GOSPEL SINGERS/Nashboro 7207
21	32	32	TREASURES SHIRLEY CEASAR/Hob HBL 502 A
22	31	31	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
23	27	27	HOW FAR IS HEAVEN REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)
24	22	22	SINGING IN THE STREET THE PILGRIM JUBILEE SINGERS/Nashboro 7198
25	25	25	MORE THAN ALIVE SLIM & THE SUPREME ANGELS/Nashboro 7209
26	17	17	(IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy DBL 7020 (Arista)
27	40	40	THE FAITHFUL DAUGHTER DOROTHY NORWOOD/Savoy 14515 (Arista)
28	20	20	WHEN JESUS COMES TO STAY SARA JORDAN POWELL/Savoy 14465 (Arista)
29	19	19	LIVE IN SWEDEN WITH CHORALEPNA DANNIEBELLE/Sparrow SPR 1019
30	34	34	COME ALIVE FOR JESUS THE J. C. WHITE SINGERS/Savoy 14498 (Arista)
31	36	36	JACKSON SOUTHERNAIRES Malaco 4357 (TK)
32	—	—	PUSH FOR EXCELLENCE VARIOUS ARTISTS/Myrth MSB 6617 (Word)
33	35	35	GOLDEN FLIGHT DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237
34	24	24	LIVE AT CAPNEGIE HALL JAMES CLEVELAND/Savoy DBL 7014 (Arista)
35	23	23	CHAPTER 5 INEZ ANDREWS/ABC/Songbird SB 269
36	26	26	SINNER MAN DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)
37	21	21	JESUS IS COMING SENSATIONAL NIGHTINGALES/ABC/Peacock PY 29232
38	29	29	GOD'S GOODNESS WILLIE BANKS AND THE MESSENGERS/HSE 1478
39	33	33	ALL TOGETHER FOR ONE THE ALVIN DARLING ENSEMBLE/Inspirational Sounds IS 1003
40	38	38	FACE IT WITH A SMILE TESSIE HILL/ABC/Peacock PY 59233

Gospel Time

By MARGIE BARNETT

■ **Evie Tornquist** (Word) performed to a sell out crowd of 14,960 at the St. Paul Civic Center Arena recently. It is reported that this is the largest audience to ever see a single contemporary Christian artist perform. A large closed circuit TV screen was placed above the stage for concert goers at the rear of the venue.

Word, Inc. is making available to retailers a new set of album divider cards on 100 top selling gospel artists. The cards are black vinyl with artists names printed in white on both sides. Also included in the package are 10 category cards for choral, children, Christmas, instrumental and other categories. Ordering the \$40 set automatically entitles retailers to free divider cards on new key artists. To further sweeten the deal accounts may return old cards for a 25¢ credit on each one.

Lightship Records & Tapes has signed an exclusive distribution pact with Distribution by Dave, based in Canoga Park, CA. . . . The **Bill Gaither Trio** (Word) recently appeared on the Dinah Shore Show and sang "I Am Loved" from their debut Word lp, "The Very Best Of The Very Best." **Gary McSpadden** of the trio, who has a solo lp deal with Paragon Records, recently appeared on the PTL Club and the 700 Club.

WDJC-FM in Birmingham has recently streamlined their format from an easy contemporary Christian sound to a more progressive mix. The 100,000 watt stereo station was listed as ninth in the market overall in the Robert Hall Report, according to station PD **Dave Robinson**.

Gospel Album Picks

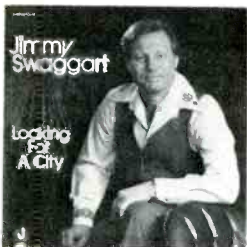
(Continued from page 59)



LIVE IN WASHINGTON, D.C.

THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—Savoy SGL 7033 (Arista)

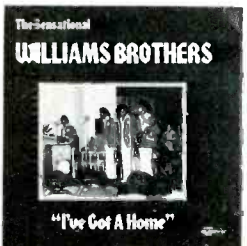
The Mass Choir, composed of over 1000 voices, has again offered a deluxe collection of tunes from the 11th convene of the GMWA under the direction of James Cleveland. "Until You Come Again" is a highlight.



LOOKING FOR A CITY

JIMMY SWAGGART—Jim R 3630 (Benson)

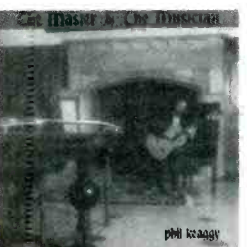
An easy southern gospel feel flows as Swaggart moves through the material composed of traditional church hymns, giving each song a sensitive treatment. The title cut, "Praise Him," and "We'll Never Grow Old" offer a representative look.



I'VE GOT A HOME

THE SENSATIONAL WILLIAMS BROTHERS—Savoy SL 14493 (Arista)

The Williams Brothers have always fared very well on RW's Soul & Spiritual gospel chart and this lp should prove no exception. A solid package of songs including the title cut, "He Did Nobody Wrong" and "I Feel Like Pressing On" guarantee another winner.



THE MASTER AND THE MUSICIAN

PHIL KEAGGY—New Song NS006 (Word)

It's not every day you stumble across a collection of new gospel instrumental tunes built around a conceptual theme, but Keaggy has done just that. His guitar virtuosity is expressed in jazz, classical, rock and even old English sounding melodies reminiscent of the times of Henry VIII. A concept story written around the tunes special meaning.

Main Squeeze



Shown backstage after Squeeze's recent appearance at the Palladium are (from left): Michael Leon, A&M Records' director of east coast operations; Glenn Tilbrook; Jools Holland; John Bentley; Mark Spector, A&M Records' national director, A&R; Kathy Bacigalupo, A&M Records' assistant national college director; Gail Davis, A&M Records' associate director of artists development; Richie Gallo, A&M Records' New York promotion director; Rich Totoian, A&M Records' national FM promotion director; Gilson Lavis; and Chris Difford.

The Jazz LP Chart

MAY 12, 1979

- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- CARMEL**
JOE SAMPLE/MCA AA 1126
- TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
- LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
- BRAZILIA**
JOHN KLEMMER/MCA AA 1116
- LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
- NIGHT RIDER**
TIM WEISBERG/MCA 3084
- HEART STRING**
EARL KLUGH/United Artists UA LA 942 H
- THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705
- NEW CHAUTAUQUA**
PAT METHENY/ECM 1 1131 (WB)
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- GROOVIN' YOU**
HARVEY MASON/Arista AB 4227
- CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
- ELECTRIC DREAMS**
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
- JEAN-LUC PONTY: LIVE**
Atlantic SD 19229
- STUFF IT**
STUFF/Warner Bros. BSK 3269
- TO TOUCH YOU AGAIN**
JOHN TROPEA/Marlin 2222 (TK)
- TOGETHER**
McCOY TYNER/Milestone M 9087 (Fantasy)
- AN EVENING WITH HERBIE HANCOCK & CHICK COREA**
Columbia PC 2 35663
- EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia JC 35654
- LIVE AT THE BOTTOM LINE**
PATTI AUSTIN/CTI 7086
- THE THREE**
Inner City 6007
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- MAKE YOUR MOVE**
JOE THOMAS/LRC 9327 (TK)
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- GARDEN OF EDEN**
PASSPORT/Atlantic SD 19233
- RAMSEY**
RAMSEY LEWIS/Columbia JC 35815
- CITY SLICKER**
AURACLE/Chrysalis CHR 1210
- SUP'R MANN**
HERBIE MANN/Atlantic SD 19221
- STPOKIN'**
RICHARD TEE/Columbia/Tappan Zee JC 35695
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- I REMEMBER**
PHIL WOODS/Gryphon G 788
- BLACK SHEEP**
HAMMER/Asylum 6E 173

'Holly' Principals



"The Buddy Holly Story" has grossed over ten times its initial investment and garnered one Academy Award for Joe Renzetti (Best Score Adapted from Another Medium). Pictured (from left) are "Holly" principals Ed Cohen (executive producer), Fred Bauer (producer), Renzetti and Steve Rash (director). Cohen, Bauer and Rash are currently in pre-production on their next film, a comedy entitled "Under the Rainbow," at the Culver City Studios.

Specialty Soundtracks Widen Market

(Continued from page 8)

cast; David Rose's *Winged Victory*;" and the original cast album of *"A Connecticut Yankee,"* starring Vera-Ellen, all licensed from MCA.

Recently, Varèse has also acquired the Citadel catalogue for distribution. According to Null, "we have complete control over quality and final design, with Tony Thomas, who created the label, and who has become very busy as a writer of and about Hollywood (he recently wrote the script for the Oscar show), contributing his fine liner notes." Varèse will drop some titles from the Citadel catalogue by attrition, and will repackage and in some cases remaster titles that sell well. Such is the case of Jerry Goldsmith's *"The Blue Max"* and *"A Patch Of Blue,"* and George Dunning's *"Bell, Book and Candle,"* which have just been released with four-color covers in remastered pressings with "quieter surfaces and wider-range fidelity."

Other Citadel titles due for release in forthcoming months include *"Piano Music For Films,"* containing works by Max Steiner, Erich-Wolfgang Korngold, and Miklos Rozsa, and the symphonic suite from *"Captain Horatio Hornblower,"* conducted by the composer, Robert Farnon.

Varèse has also made a distribution agreement with American International Pictures to repackage and reissue some of the titles originally released on the studio's label. Among the first product to come out under the new deal are the soundtracks to *"The Dunwich Horror"* and *"Goliath and the Barbarians,"* both composed by Les Baxter.

Finally, the label has announced its entry into the audiophile market, with the release this month of five digital albums, four of which feature the London Symphony Orchestra conducted by Morton Gould, including a recording of film music that will contain themes from *"Star Wars,"* *"Airport,"* *"Things To Come,"* *"The Big Country,"* Gould's *"Windjammer,"* Walton's *"Spitfire Prelude,"* and Ralph Vaughan Williams' *"49th Parallel."* Other albums are already scheduled for recording in July. All digital product will sell at the regular industry price of \$14.98.

"Digital is the thing," opines John Lasher whose own label is also involved with new digitally-recorded product. "While quad was doomed from the onset because the various systems were not compatible, digital opens a legitimate new sound era, heightened by the fact that it doesn't require the use of non-compatible

hardware systems. Digital is going to have a considerable influence on my future activities, beginning with marketing since that kind of product is already marketed differently to other types of product."

Entr'act, which shares its releases between soundtrack albums and esoteric classical product (a dual path often followed by independent labels which find that both products usually attract the same class of buyers), has scheduled several releases between now and the fall, highlighted by digital recordings of film composer Lalo Schiffrin's *"Journeys For Percussion"* and Carlos Chavez's *"Tocatta For Percussion,"* performed by Ken Watson and an orchestral group conducted by Schiffrin; Randall Thompson's *"The Testament of Freedom,"* with the Choir Of The West; and Herbert Stothart's *"Voices Of Liberation,"* based on famous speeches by Stalin, Churchill, and Roosevelt (Stothart, a minor Hollywood composer and orchestrator in the 40s, is best remembered for the work he did on *"The Wizard Of Oz"*).

"Sure the process is very expensive, particularly for a small independent label," says Lasher, "but I am interested in recording works that deserve to be recorded, and the market for digital quality product is definitely on the increase," an opinion generally shared by other independent label operators.

Where Lasher disagrees with others in the industry is concerning the expansion of the soundtrack market. "There is a saturation of the market," he says, blaming the other labels for releasing too much product at one

time.

Citing the high cost of producing original albums on high-quality vinyl, and the low-profit situation made even more difficult by the distributors' notorious lateness in paying their bills, Lasher says he intends to give it another five years deciding whether to phase out the label altogether.

Originally located in Chicago, he has moved his operation to San Francisco, to be nearer one of the plants where his product is being pressed. "But the cost of each release is greater," he insists, "and I don't see myself continuing to run the label as a labor of love."

Fordin agrees that distribution is the major problem facing independent labels like his own. Advocating a network of independent distribution to handle his product and that of other labels, he adds: "There is a crying need for a strong independent distributor, with branches across the country, selectively picking up labels, knowing that he'll receive from those labels a given amount of product every other month, for instance."

"Most major independent distributors, like Alpha in New York, or Heilicher, are not interested in the kind of product I release because their salesmen are heavy into hard rock, or funk, and they wouldn't know how to sell the product. It's a specialized market that requires specialists — that goes for the creative minds behind the labels, the engineers, and hopefully the distributors. It even extends to the stores, and that's where the major labels are no competition — they simply don't know the stores."

Columbia Signs Bullseye



Jack Craig, senior vice president and general manager, Columbia Records, has announced the signing of Bullseye to the Columbia label. The group's self-titled debut album, produced by Rob Stevens, is scheduled for release in June. Pictured at Columbia's New York offices are, from left: (bottom) Alan Childs, band; Bruce Lundvall, president, CBS Records Division; (top) Mickey Eichner, VP east coast a&r, Columbia; Arlyne Teitelbaum, dir., talent contracts, CBS Records; Richard Barron, road manager; Barry Rothman, attorney; Joe Mansfield, VP, marketing, Columbia; Kevin Clougherty, Tom Graves, Mann DeMagistris, band; Don DeVito, VP, artist acquisition, Columbia a&r; Jack Craig, Sr. VP and general manager, Columbia; Tom Ferrara, band, and Gregg Geller, VP, contemporary music, east coast a&r, Columbia.

At present, DRG has no plans to enter the field of digital product. But Fordin, who has recently switched pressing plants because he was not satisfied with the quality of what he was getting, thereby delaying his new batch of releases by at least three months, says that a poll conducted among his more than 8,000 mail-order buyers, convinced him that there was enough interest to come up with what is for the label a very impressive program of new releases.

"New albums will be released in special poly innersleeves made in Canada, and imprinted with our logo, and which present the definite advantage of not tearing," adds Fordin who says he is acutely aware of the criteria imposed on him by the market.

"It's not the market of the millions, otherwise the major labels would be into it. But in that limited market, you still have some 50 to 60,000 people who will buy that kind of product. And when you sell 20,000 copies of any given product, you can make a lot of money where a major label can't."

The point has been well taken by many enterprising producers who have begun their own operations, with labels such as AEI and Starlog joining other long-time operators such as Painted Smiles and Take Home Tunes, all of them dedicated to the preservation of new and old soundtrack albums and Broadway shows.

Major labels are also entering the arena, on a more modest scale, Capitol with its recent release of several Broadway shows; RCA with its continuing program in the *"Legendary Broadway Show"* series, and mostly Columbia which, in addition to its own catalogue, has picked up the distribution rights to several Broadway shows that were originally on Decca, for release on its Collector's Series.

More than ever, it seems, the soundtrack field bears watching closely.

CBS Names Yarbrough Dallas Branch Manager

■ NEW YORK—Jack Chase, vice president, marketing, southwest region, CBS Records has announced the appointment of Danny Yarbrough to the position of branch manager for Dallas.

Yarbrough joined CBS in 1965 as sales representative for the Atlanta branch. He has since then held the positions of field sales manager for the Elmhurst branch and branch manager for the Detroit branch.

Black Music Report

(Continued from page 55)

prise birthday party for radio station WLOK PD **Melvin Jones** . . . Singer **Stacy Lattisaw** has signed an exclusive long-term world wide recording contract with Cotillion Records (distributed by Atlantic). 12-year old Stacy's debut single, "When You're Young and In Love," and "Three Wishes," written, produced and arranged by **Van McCoy**, has just been released, with her debut lp slated for a June release . . . CBS recording artist **Deniece Williams** has completed filming "The Road To Yucca Luna" for Home Box Office cable TV. She portrays herself and performs two songs, "I've Got The Next Dance," a 12 inch disco single, and a comedy take-off on "Too Much, Too Little, Too Late" . . . **The Emotions** recently taped a Midnight Special with **Earth, Wind & Fire** promoting their latest joint venture. "Boogie Wonderland." The tape will also be used for in-store video promotions and special television ads . . . E/A artist **Patrice Rushen** and **Charles Mims, Jr.** produced three tunes on the new **Eddie Henderson** lp, soon to be released. Meanwhile Patrice and Mims head for Conway Recording Studios, hoping to finish an lp by mid-July, with surprise guests recording on the lp. Watch for Patrice's arrangement of **Herbie Hancock's** composition "Bubbles" . . . Aside from 126 beats per minute, the most distinctive thing about disco music is the bass line, and bass guitarist **Larry Graham** and **Graham Central Station** have just released their seventh album for Warner Brothers Records, and the group's best to date. Featuring six extended musical explorations, "Star Walk" includes tunes like "Sneaky Freak," "The Entertainer" and the single pick, "You're A Foxy Lady" . . . Put your ears on **Earl Klugh's** latest U/A release, "Heart String," with personal pick, "Acoustic Lady" part one and part two . . . **Grover Washington, Jr.** is wearing a cast on his dislocated thumb. Seems that Grover stopped a potential thief in his Philadelphia home and laid him out with a punch . . . CBS and Philadelphia International have something to be proud of in the new **Jones Girls** release. Their quiet and refreshing display of harmony and talent have graced entertainers **Diana Ross, Lamont Dozier, Aretha Franklin, Freda Payne, Lou Rawls, Curtis Mayfield** and many others . . . Ariola disco artist **Amii Stewart** recently was honored with an afternoon luncheon at Ma Maison restaurant to discuss her success with "Knock On Wood," charted in *RW* this week #5 pop singles, and her recent tapings of Midnight Special and the Mike Douglas Show . . . **Bobby Womack** (Arista) makes no qualms in his claim of "Roads of Life" being the best, and most spiritually rewarding lp since first recording lp since first recording over two decades ago. "Roads of Life" is more of a musical monument for Womack than a competitor in today's sounds, yet a truth emerges while listening to Womack's music, where he examines life's decisions and options in tunes like "What Are You Doing," and the title track, "The Roots In Me." Womack stated: "I know I'm in a high creative point in my career right now, and I feel like seriously making music. I have the energy force back that I had when I first started in the business, and I'm going to use it to its full extent." He is pursuing that goal now by planning to build a 24 computerized recording board on the premises of Muscle Shoals so that he can "cut at will." Womack is also producing an album for stepdaughter **Linda Cooke, Sam Cooke's** oldest daughter, as well as working with **Loleatta Holloway** and **Bette Midler** . . . Veteran song writer-producer and former record company executive **Buddy Scott**



The Black Music Association and black concert promoters met recently to form the United Black Concert Promoters. The meeting was held at Philadelphia's Fox Trap discotheque. Members of the group, standing from left: **Quenten Perry, Leonard Row, Bill Washington, Lewis Grey, Jesse Bossman, Louie Moore, Lee King, Darryl Brooks.** Seated are: **Georgie Woods, committee chairman; Teddy Powell; Ed Wright, executive vice president of BMA; and Dick Griffey.**

has formed an independent record promotion and marketing company operating under the banner of Crossover Enterprises, Inc. The newly formed company is headquartered at 211 West 56th Street, Suite 9-J, New York, N.Y.; (212) 541-8118. Columbia Records has already contracted the services of Crossover Enterprises to handle some new releases in special promotion and marketing projects.

WJPC-AM in Chicago is accepting applications to fill a news announcer position. Applicants must have major market experience. Send tapes and resumes to WJPC, 820 So. Michigan Ave, Chicago, Ill. 60605. No phone calls please.

Mary Mason, a 22-year veteran with WHAT in Philadelphia, was suspended last Thursday from her on-air job for a week without pay because she allegedly burst into the studio while program director **Reggie Lavong** was on the air and swore at him. The two had been reportedly arguing for weeks. Station manager **Ed Kazanjian** said Mason's actions were probably caused by fatigue, and that she recently had hosted a 48-hour telethon to raise money for the Opportunities Industrialization Center.

E/A Signs Chameleon



Elektra/Asylum Records has signed the Los Angeles group Chameleon and will release its self-titled debut album, produced by **Azar Lawrence** and **Fred Wesley**, this month. Pictured from left: (standing) **Craig Roberts, Chameleon management; Azar Lawrence and Gerald Brown, Chameleon; Joe Smith, E/A chairman; Delbert Taylor, Chameleon; John Frankenheimer, Chameleon attorney, and Dr. Don Mizell, E/A fusion music general manager; (seated) Ronald Bruner, Michael Stanton and Earl Alexander, Chameleon.**

Album Analysis

(Continued from page 10)

spread (at Camelot, Fathers and Sons, Everybody's and other accounts) and some early rack action. In the sixties, bullets include **Joe Jackson (A&M)**, at #61 with retail; the "Hair" soundtrack (RCA), at #63 with excellent progress at racks and retail in Detroit, N.Y. and Boston; and the **Marshall Tucker Band (WB)**, this week's Chartmaker, at #68 with retail in the northwest, N.Y. and several midwestern cities.

Ron Wood

Retail is again the story for those albums with bullets in the seventies, especially two newcomers to the chart, **James Taylor (Col)** and **Bob Dylan (Col)**, who enter at #71 and #77 respectively, **Sylvester (Fantasy)** is at #70 bullet and **Foxy (Dash/TK)** is at #75 bullet, both also with retail.

In the eighties, **Ron Wood (Col)** is bulleting at #84, again with retail, followed by **Molly Hatchet (Epic)**, at #89 with strong retail

in the southeast (Record Bar), Pittsburgh (National Record Mart) and Minneapolis (Lieberman), as well as a healthy increase at racks. Rounding out the top 100 are **St. Tropez (Butterfly)**, at #92 with retail in New York and the west coast; the **Rockets (RSO)**, at #95 with retail; **Charlie Daniels (Epic)**, at #96 also with retail; **Waylon Jennings (RCA)**, at #99 with retail especially strong in the south and some quick acceptance at rack as well; and **Kenny Rogers and Dottie West (UA)**, at #100 mostly with racks.

Almo Ups Price On Single Sheets

■ **LOS ANGELES**—**Frank Unruh**, director of **Almo Publications**, has announced that the company is raising the price of its single sheets from \$1.75 to \$1.95. The increase applies to newly published sheets.

Record World Country

Rogers, Oak Ridge Boys, Mandrell Win Top Country Music Acad. Honors

LOS ANGELES—Kenny Rogers, the Oak Ridge Boys, Barbara Mandrell and the recently combined country rosters of MCA and ABC Records were the multiple winners at the 14th annual Academy of Country Music awards presentation, held last Wednesday (2) at the Hollywood Palladium and broadcast nationally via NBC-TV.

Rogers, who records for United Artists, was named in two of the major categories, top male vocalist and entertainer of the year; he was also nominated in three other categories, including top vocal group or duo (with Dottie West), top album ("Everytime Two Fools Collide," also with West) and song of the year ("The Gambler," written by Don Schlitz). All in all, Rogers' five nominations and two victories cap an extraordinarily successful year for the singer.

For the MCA label, the ACM awards represented some substantial and immediate returns from the recent ABC acquisition. MCA winners included the Oak Ridge Boys, for album of the year ("Y'all Come Back Saloon") and top vocal group; Barbara Mandrell (who also hosted the ceremonies, with actor Dennis Weaver and singer/guitarist Roy Clark), for top female vocalist; Don Williams, for single record of the year ("Tulsa Time"); and John Conley, for top new male vocalist. All four had recorded for ABC prior to the consolidation. Several long-time MCA artists — including Loretta Lynn, Conway Twitty and Merle Haggard — received nominations in various categories, but were not among the winners.

Other major winners included Anne Murray's "You Needed Me" (written by Randy Good-

rum), for song of the year, and LS Records' Cristy Lane, for top new female vocalist.

Other Awards

A number of other awards were presented off-camera, after the nationally-televised ceremonies had concluded. Among these were the individual instrumental categories (Rod Culpepper, bass; Johnny Gimble, fiddle; Archie Francis, drums; James Burton, guitar; Jimmy Pruitt, keyboard; Buddy Emmons, steel guitar; and harmonica player Charlie McCoy, specialty instrument), as well as touring band of the year (the Original Texas Playboys, led by Leon McAuliffe), non-touring band of the year (the Rebel Playboys, led by Danny Michaels), radio station of the year (Tulsa's KVOO), disc

(Continued on page 68)

Miss. Honors Clower

LAUREL, Miss. — MCA artist Jerry Clower, from Yazoo City, Miss. has been chosen "Mississippian of the Year" by the Mississippi Broadcasters Association, according to F. M. Smith, Sr., president of the MBA.

Clower will be presented the award June 16, at a noon luncheon at the Broadcasters Convention at the Royal d'Iberville Hotel in Biloxi. In addition to the "Mississippian of the Year" award Mississippi Governor Cliff Finch will be on-hand to present Clower an award from the state and governor's office.

Previous recipients of the "Mississippian of the Year" Honor include Dana Andrews, Mary Ann Mobley, Charley Pride, Joe Berryman, Congressman Sonny Montgomery, Gil Carmichael, Coach John Vaught, Sen. John T. Stennis, former Congressman William Comer and former Sen. James O. Eastland.

Dates Changed For '79 Opry Celebration

NASHVILLE — Scheduled dates for the 1979 DJ Convention and 54th birthday celebration of the Grand Ole Opry have been changed to Oct. 9-13, according to Hal Durham, Opry general manager, and Tom Collins, chairman of the CMA board of directors. The CMA Awards Show, to be broadcast live on the CBS television network, will be held Oct. 8 at the Grand Ole Opry House, as previously announced.

Originally planned for Oct. 17-21, the convention week was changed after a meeting of the convention study committee in which it was decided that the new dates would be more convenient for out-of-town visitors with the awards show and convention all in the same week, and for radio personnel since the Arbitron ratings period begins in the middle of October.

Two other changes have been made in the planning of the annual events, Durham said. First, the week's activities will begin one day earlier, on Tuesday instead of Wednesday, and second, all of the stage shows and other activities will be held at the Opryland complex.

In past years, show locations were divided between the Opry House and Nashville's downtown Municipal Auditorium.

RCA Inks Cochran

NASHVILLE—Jerry O. Bradley, RCA division vice president, Nashville operations, has announced the signing of singer/songwriter Cliff Cochran to an exclusive recording contract with RCA Records.

Nashville Report

By RED O'DONNELL



Archie Campbell reports a group of investors (mainly from Florida) is gonna build the "Archie Campbell City of Yesteryear" at Pigeon Forge, Tenn. (a suburb of Gatlinburg). It'll be an entertainment-tourist complex with a "county fair" atmosphere. Estimated to cost \$11 million.

There are now two "Possum Holler" nightclubs in Nashville's famed Printers Alley. George Jones is going to appear at the west, so it's been named the "George Jones' Possum Holler," not to be confused with another one down the Alley with which George was formerly associated, physically and financially), and now is called "The World Famous Possum Holler." (Kenny Rogers' name is attached to it.) Even the tour bus guides get mixed up.

Soul singer James Brown, here for recording session under direction of Brad Shapiro, cut Bill Anderson's evergreen "Still." The song, No. 1 in 1963, was given a "slightly different treatment" by Brown, according to Anderson. "In fact," he laughed, "it's so different I hardly recognize it—but it's great. James did it his way and I'm highly complimented." (Yeah, but can James whisper?)

Speaking of disc-doings, David Houston's Elektra single of "Faded" (Continued on page 68)

PICKS OF THE WEEK

SINGLE CON HUNLEY, "SINCE I FELL FOR YOU" (prod.: Norro Wilson) (writer: B. Johnson) (Warner Bros., ASCAP) (3:02). Hunley breathes new life into this classic love song with smooth, warm vocals. The tune gets a full production treatment with plenty of strings, background singers and a little sax to jazz it up a little. Warner Bros. 8812.



SLEEPER BOBBY HOOD, "WONDER WORKING LOVE" (prod.: J. Wallace & T. Skinner) (Hall-Clement, BMI) (2:58). A strong, steady beat accompanied by an acoustic guitar starts off with Hood joining in to build up to the chorus hook. The sound is fairly soft and easy over-all to match Hood's vocals on this record which could send him up the charts. Chute 0007.

Chute

ALBUM HANK WILLIAMS, JR., "FAMILY TRADITION." Williams takes a look at himself in several ways on this lp, especially on side one. Produced by Jimmy Bowen, Phil Gernhard and Ray Ruff, material varies from ballads to rockers with a nice honky tonk sound throughout. Standouts include "Only Daddy That'll Walk The Line," "Paying On Time" and the title cut. Elektra 6E-149.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Waylon Jennings — "Amanda"
Jim Chestnut — "Just Let Me Make Believe"
Charly McClain — "When A Love Ain't Right"



Jim Chestnut

Johnny Cash turns in a superb performance on the classic western tune "(Ghost) Riders In The Sky." It will easily put Cash back at the top of the charts. Ride on!

Buck Owens is set to do a fast glide up the charts. This time he utilizes the harmonies of Emmylou Harris and the idea of a song that was a previous hit for each of them. "Play Together Again" is an instant ad at KENR, KRMD, KWKH, KMPS, KAYO, KWMT, KRAK, KSON, KTTS, KEEN, KNIX, KIKK, KCKC, KNEW, KKYX, KSO, WTSO, KVOO, KFDI, KBUC, KDJW, KXLR, KERE, WHK, KHEY. Emmylou is also getting adds on an album cut that is a soon-to-be-released single. "Save The Last Dance for Me," recently a charter for Jerry Lee Lewis and Friends, has already been added in Memphis and Detroit.



Hoyt Axton

Tommy Roe is beginning to make country inroads with "Massachusetts" at WEMP, WWVA, KAYO, WHOO, WBAM, WDEN, KVOO. Jim Chestnut is showing well at KERE, KKYX, KVOO, WNYN, KFDI, KRMD, WTSO.

Frank Myers is gaining acceptance with "My Fingers and You" at WMNI, WRRD, KVOO. Mike Lunsford's "I Still Believe In You" showing at WSLC, KVOO, KFDI, WFAI, WTOD.

Super Strong: Bellamy Brothers, Razzy Bailey, Tom T. Hall, Charlie Rich (Epic).

Hoyt Axton explodes in a big way this week, with new adds on "Della and the Dealer" at KRMD, WPNX, WTOD, WMNI, WHK, KERE, KSOP, WQQT, WWOK, KHEY, KTTS, KEEN, WEMP, WJQS, KKYX, WIVK, WDJW, WNYN, WFAI.

Scott Summer's "I Don't Wanna Want You" starting at KSOP, WDEN, WWVA, KVOO, KRMD. Leona Williams' "Good Nights Make Good Mornings" added at KFDI, WSLC, KERE, KVOO, KKYX.

LP Interest: Ray Price — "Go Away" (KEEN); Lynn Anderson — "I Love How You Love Me" (WPNX); Hargus "Pig" Robbins — "Unbreakable Heart" (WSLC); David Allan Coe — "Sudden Death" (WSDS).

SURE SHOTS

Anne Murray — "Shadows In The Moonlight"
Johnny Cash — "(Ghost) Riders In The Sky"
Con Hunley — "Since I Fell For You"
Debby Boone — "Breakin' In A Brand New Broken Heart"

LEFT FIELDERS

Freddy Weller — "Nadine"
Red Willow Band — "I Wish I Had Your Arms Around Me"
Bobby Hood — "Wonder Working Love"

AREA ACTION

King Edward Smith IV — "A couple More Years" (WSLC, KFDI)
Darrell Thomas — "Waylon, Sing To Mama" (WRRD, WVOJ)
Steve Gibb — "Don't Blame It On Love" (WPL0)

Gold for Paycheck



Epic's Johnny Paycheck took a break in recording to accept a gold plaque recognizing sales in excess of 500,000 on Epic lp, "Take This Job and Shove It!" Making the presentation are (from left): Billy Sherrill, vice president, a&r, CBS Records, Nashville (Paycheck's producer); Lou Bradley, engineer on the album; Paycheck; Rick Blackburn, vice president, marketing, CBS Records, Nashville; and Jim Kemp, product manager, E/P/A, Nashville.

Country Radio

By CINDY KENT

MOVES: There's been some shifting of hats in the Nashville market lately. At WKDA, Ron Lake has taken over the 2-6 p.m. slot. Lake comes to the station from WKQB (AOR) and KLAC (rock), and has taken over the position from Al Risen, who has gone over to WSM . . . Jim Richards, MD at WWOK, Miami, reports two new air personalities at that station. The new morning man is Tony George (6-10 a.m.), formerly with KXLR and WKDA. The new afternoon drive man is Mike Seldon (3-7 p.m.) of Dallas fame. Seldon comes to WWOK from rockers KMUZ and KVIL (Dallas), where he was the number one afternoon man for 12 years, according to Richards. By the way, Richards has asked RW to report that any rumors floating around about his leaving the station are false. Jim's former music assistant, Toni Crabtree, is now doing afternoon news. Other air personalities are: Randy Daniels, 7-midnight; Mike Phillips, midnight-6; Hal Smith, Vicki Lynn, Tim Watts and Steven W. Morgan, weekends; and of course Richards, 10-3 p.m.

ETC.: Speaking of WWOK, now that things have settled down under the new ownership (Metroplex Communications), several big promotions are underway. Some of you may remember seeing footage on the "Today Show," and the CBS "Evening News," of folks in Miami lining up to buy gas at 12¢ a gallon. The bargain was a promotion by WWOK, air frequency 1260. Last week, it was milk for 12¢ a gallon. As you may have guessed, the station is billing itself "the inflation fighter." Also, the station has an ongoing Mother's Day contest, with the grand prize of a trip to anywhere in the continental U.S. for the big holiday for the station has an ongoing Mother's Day contest, with the grand prize of a trip to anywhere in the continental U.S. for the big holiday for Mom.

As the flood waters recede in Mississippi, stories about the disaster are starting to come in—and radio folks being what they are, there's no telling what kind of stories you'll hear! John Friskello at WJQS, Jackson, Miss., unfortunately had five feet of water in his mobile home, having many of his belongings destroyed. "About the only thing I managed to salvage was my whiskey!" he told RW.

WIVK is holding another country spectacular May 19 (in Knoxville), according to PD/MD Bobby Denton. The concert will feature Conway Twitty, Ronnie McDowell, Razzy Bailey and Kenny Dale.

It's another rating period, and that means some wild and crazy promotions are going on . . . *Record World* would like to hear about them! Send to: *Record World*, Country Radio, 49 Music Square West, Nashville, Tenn. 37203.

Lane, Teldec Pact

NASHVILLE — Cristy Lane has signed an agreement with Teldec Records of Germany for the release of a new lp package, according to Lee Stoller, president of LS Records. The agreement was reached through Nashville-based LS Records, Lane's U.S. label.

The signing follows a national TV appearance by Lane on Germany's "Freddy Quinn Country Music Special" in early April, which spurred immediate retail response. The lp will be packaged to contain 12 songs, including five of Lane's top 10 records, according to Stoller.

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House To Hold Clear Channel Hearing

WASHINGTON — Congressman Bill Boner of Nashville, sponsor of legislation to maintain WSM radio's clear channel status, has announced that the House Communications Subcommittee will hold a hearing on the clear channel issue May 17 in Washington.

Boner said the hearing "will be a big step forward in the fight to save the Grand Ole Opry." Boner will appear at the hearing to testify in favor of his bill designed to prevent the FCC from reducing the signals of WSM and other clear channel radio stations.

Boner also said he expects a Grand Ole Opry star to join him in testifying at the May 17 hearing. He said he tentatively expects RCA artist Ronnie Milsap to make the trip to Washington.

A total of 31 other congressmen have so far co-sponsored the bill, according to Boner, indicating what he called "a concern on the part of Americans everywhere over the fate of the Grand Ole Opry." Boner said his Washington office is bombarded with inquiries every day about his bill from other Congressional offices receiving constituent mail in support of the Opry.

The FCC has also been "buried with letters opposing the clear channel cutback," Boner said, noting that the FCC's period for accepting public comments,

originally set to end April 9, was extended to July 10. Boner said he expects the FCC to make a final decision on whether to proceed with its clear channel regulations early in 1980.

The bill opposes a FCC proposed rule to limit class 1-A clear channel stations to either a 750-mile radius, or more drastically, a 100 mile night radius. The latter would ideally allow more daytimers across the U.S. to broadcast at night on frequencies which class 1-A clear channels currently have all to themselves.

Mandrell Honored



Former Tennessee Gov. Winfield Dunn is shown presenting a special award from the National Women Executives to MCA artist Barbara Mandrell for community service. Among the services recognized were her support of the Alabama Sheriff's Girl's Ranch and a number of benefit concerts for other charitable causes. The award presentation was held at Woodmont Country Club in Nashville and was attended by other notables including Tennessee Ernie Ford and Tennessee's current governor Lamar Alexander.

Hall at 'HN



WNN in New York hosted RCA artist Tom T. Hall as a guest DJ for an hour on the Lee Arnold Show recently. Hall worked as a DJ at WMOR in Morehead, Ky., and on the Armed Forces radio network while stationed in Germany before he became a recording artist. Gathered in the studio after the show are (from left) Robbie Roman, assistant PD; Ed Salaman, PD; Hall; Pam Green, MD; Tim McFadden, RCA Records promotion; and Lee Arnold, WHN air personality.

Country Album Picks

BETWEEN THE LINES

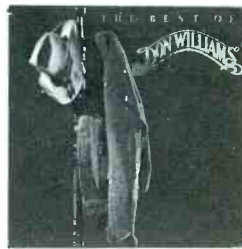
BOBBY BRADDOCK—E!ektra 6E 187



As a writer Braddock has few equals, and in the artist's role he shows incredible sensitivity presenting each song at its best. The power of "I Did The Right Thing," the lightness of "F-L-O-R-I-D-A" and the political protest of "Blow Us Away" combine for a smooth flow of varied and great listening.

THE BEST OF DON WILLIAMS, VOL. II

MCA 3096



Listening to the best of Williams is listening to some of the best of country music. The combination of Williams' interpretive style and great material has created eight number one singles for this package. Truly a stellar collection that could put many 'best of' lps to shame.

IF LOVE HAD A FACE

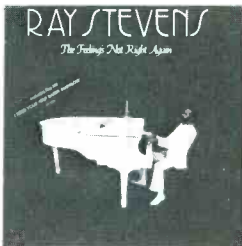
RAZZY BAILEY—RCA AHL1 3391



Bailey has struck up a solid country following with his recent single successes. "What Time Do You Have To Get Back To Heaven" broke the ground for "Tonight She's Gonna Love Me," which went top ten. The title cut is the current single and "Natural Love" or "Your Old Love Letters" appear as potential followups.

THE FEELING'S NOT RIGHT AGAIN

RAY STEVENS—Warner Bros. BSK 3332



Made up basically of previously released material, the current single, "I Need Your Help Barry Manilow," and "Daydream Romance" are the only new songs on this lp. The title cut, though an older tune, stands out as a good future single possibility.

SOMEBODY LOVES YOU

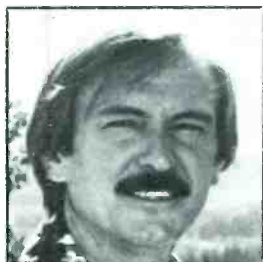
EDDY ARNOLD—RCA AHL1 3358



Arnold croons his way through a mellow mix of happy and sad love songs. This lp features his recent chart success—the top 15 "If Everyone Had Somebody Like You" and "What In the World Did I Do" presently bulletted at 28. Another song following the vein of these singles is "You're So Good At Lovin' Me."



Records has three springtime winners getting plenty of action:



Dale McBride's "Getting Over You Again" CBK 151
BB 87*
RW 88*
CB 81*



Terri Hollowell's "May I" CBK 150
BB 35*
RW 39
CB 38



Scott Summer's "I Don't Wanna Want You" CBK 152
Brand New Just Shipped

Produced by Bill Walker for Con Brio Productions, Nashville, Tennessee 615-329-1944.

'RED BANDANA'

MCA-41007

Merle Haggard's
newest single
from his album
'Serving 190 Proof' MCA-3089

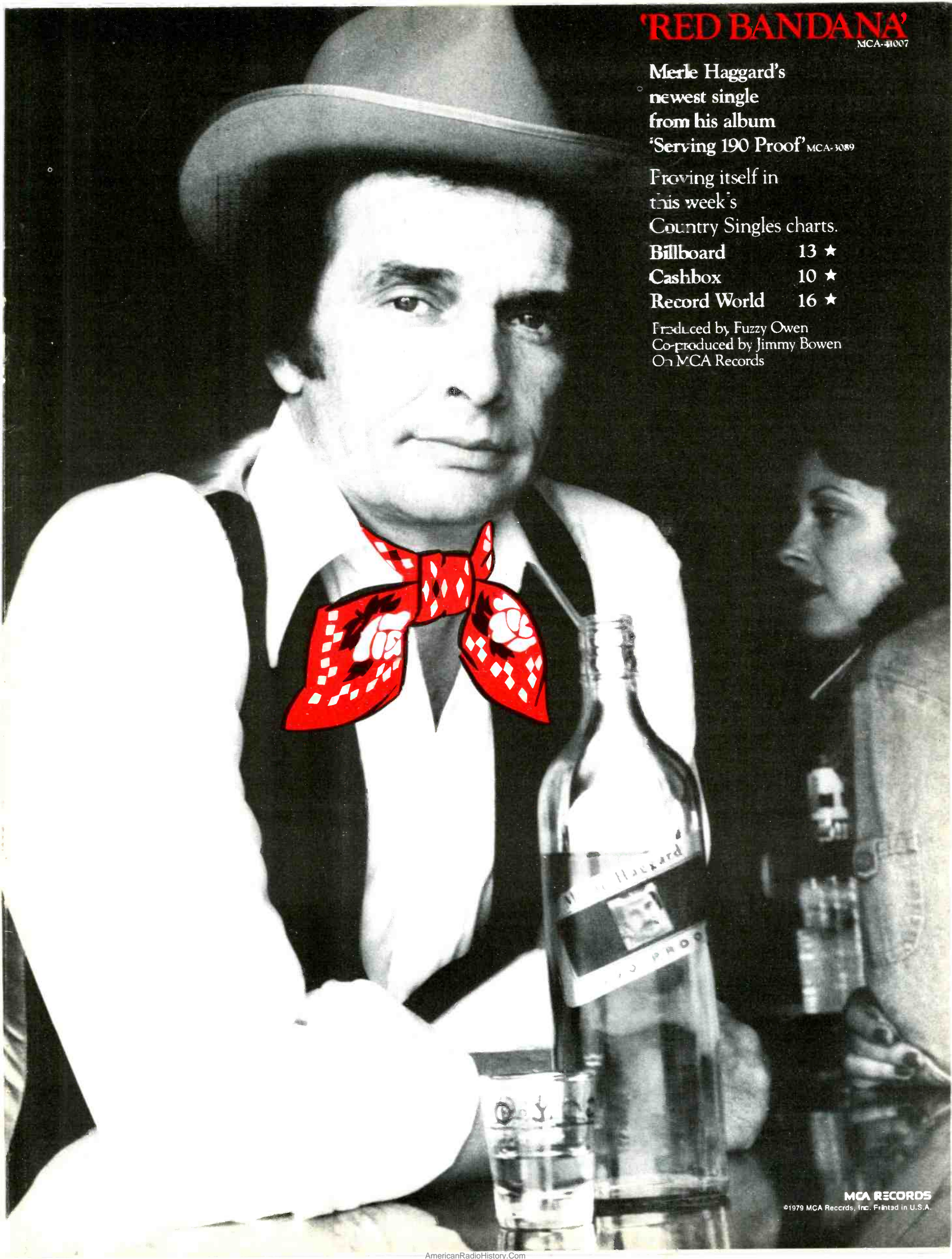
Proving itself in
this week's
Country Singles charts.

Billboard 13 ★

Cashbox 10 ★

Record World 16 ★

Produced by Fuzzy Owen
Co-produced by Jimmy Bowen
On MCA Records



MCA RECORDS

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Nashville Report

(Continued from page 63)

Love and Winter Roses" is moving up so fast in the charts that his manager **Tillman Franks** enthuses: "It is going to be David's biggest thing since his 'Almost Persuaded' in 1966." Song was written in late 1947 by the late **Fred Rose**—the same week he wrote three other hits, "Waltz of the Wind," "Foggy River" and "Deep Water," cut by various artists, notably by **Rome Johnson** (MGM) and **Bob Wills** (Decca).

Back from Hawaii where he vacationed with wife **Ramona** and their daughter **Alisa**, **Grandpa Jones** brags: "I learned how to do a disco version of the hula while there" . . . **Tammy Wynette** observed birthday Saturday in Las Vegas—where she and **Mel Tillis** are headlining two-weeker at Frontier Hotel.

MCA artist **Cal Smith** reflecting on days of his childhood: "We were so poor, we couldn't even pay attention." Remembering his rough and almost-ready early career, Smith laughed: "I played honky-tonks by the hundreds. Places that were 'walk-in' and 'stagger-out' joints."

CMA on verge of naming host for its Oct. 8 awards show, which'll air live from Opry House on CBS-TV; produced by **Bob Precht's** Sullivan Productions.

It was definitely a family affair when Warner Bros. artist **Rex Allen** hosted taping of a show for "That Nashville Music" syndicated TVer. Guest was his father, actor-singer **Rex Sr.**, and Junior sang, "Me and My Broken Heart," a song written by his brother **Curtis Allen**.

By the way, Warner Bros. believes it has the first black country music singing star since **Charley Pride**. He is **Big Al Downing**, whose recent "Mr. Jones" is to be followed by "Touch Me" . . . **Tom T. Hall's** autobiographical book, "The Storyteller's Nashville," is set for fall release by the prestigious Doubleday & Co. publishers.

Did you see **Freddy Weller** on the "Fantasy Island" the past Saturday? He was there—portraying himself.

Little Giant Bows

■ NASHVILLE — Mick Lloyd and Roy Sinkovich have announced the formation of Little Giant Records, an independent label based in Nashville. Distribution for the label is being handled by Nationwide Sound Distributors, and Wade Pepper is handling national promotion on an independent basis.

Artist Roster

Little Giant's artist roster includes Bill Hanks, Kelly & Lloyd, Dee-Dee Upchurch and Lori Mandrell. In addition to his interest in Little Giant Records, Lloyd is head of Mick Lloyd Productions, Mick Lloyd Music (SESAC), and Kelly & Lloyd Music. Lloyd is also festival director of the Music City Song Festival, which sponsors songwriting competitions in country and gospel music.

Country Academy Awards

(Continued from page 63)

jockey of the year (KVOO's Billy Parker) and country night club of the year, (which once again went to North Hollywood's Palomino Club, to virtually no one's surprise).

This year's ceremony, produced for Dick Clark Productions by Gene Weed and Al Schwartz, marked the first time that the Academy of Country Music's awards have been broadcast live (to the eastern and central time zones) and in prime time; previously they had appeared only on late-night television, often several weeks after the ceremony itself. The ACM, which was originally designated as the Academy of Western Music, thus has achieved a parity of sorts with the competitive Country Music Association.

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY CASH—Columbia 3-10961

(**GHOST RIDERS IN THE SKY** (prod.: Brian Ahern) (writer: S. Jones) (Edwin H. Morris & Co., ASCAP) (3:45)

Cash's first single with producer Brian Ahern is a standard which fits well with his deep, expressive voice. A mandolin and guitars lead the instrumental accompaniment with a touch of banjo, horns and background vocals lending support.

ANNE MURRAY—Capitol P-4716

(**SHADOWS IN THE MOONLIGHT** (prod.: Jim Ed Norman) (writers: R. Bourke/C. Black) (Chappell, ASCAP/Tri-Chappell, SESAC) (3:25)

Murray picks up the tempo slightly from her recent singles but keeps her distinctive style, which is both soothing and full of expression. Should be another hit for her on more than one chart.

CHARLY McCLAIN—Epic 8-50706

(**WHEN A LOVE AIN'T RIGHT** (prod.: Larry Rogers) (writers: J. Wilson/B. Morrison) (Music City, ASCAP) (2:47)

McClain makes use of a sharp, clear Memphis-style studio sound with a hint of an echo on the vocal tracks. The technique is effective with both the material and her clear, sweet voice.

GLEN CAMPBELL—Capitol P-4715

(**CALIFORNIA** (prod.: Glen Campbell & Tom Thacker) (writer: M. Smotherman) (Windstar, ASCAP) (3:31)

A keyboard run acts as a backdrop for Campbell as he sings about his home, and it provides a haunting sound as the bass sets the tempo. The sound is steady and even except for the vocals.

FREDDY WELLER—Columbia 3-10973

(**NADINE** (prod.: Ray Baker) (writer: C. Berry) (Arc BMI) (3:02)

The sound starts off with a beat that sounds like an early Spencer Davis hit and breaks into the familiar Chuck Berry progression on the chorus. The single has a definite rock and roll feel in both material and performance.

DEBBY BOONE—Warner/Curb 8814

(**BREAKIN' IN A NEW BROKEN HEART** (prod.: Brooks Arthur) (writers: J. Keller/H. Greenfield) (Screen Gems-EMI/Big Seven BMI) (2:25)

Boone takes a definite turn toward country material with this single, as the title may indicate, backed up by keyboards, strings and a steel guitar.

JERRY FULLER—MCA 41022

(**LINES** (prod.: Ron Chancey) (writer: J. Fuller) (Blackwood/Fullness, BMI) (3:02)

The verses have a subdued and subtle melancholy sound which breaks into the soaring chorus. This is one of Fuller's best efforts yet and should send him up the charts.

RED WILLOW BAND—Lost 1288

(**I WISH I HAD YOUR ARMS AROUND ME** (prod.: not listed) (writer: C. Gage) (Weathertop, ASCAP) (2:31)

The lively western swing tune is given a tight, well-balanced treatment with some hot fiddle and guitar breaks between verses. Crisp, strong drums keep the sound together.

CLIFF COCHRAN—RCA PB-11562

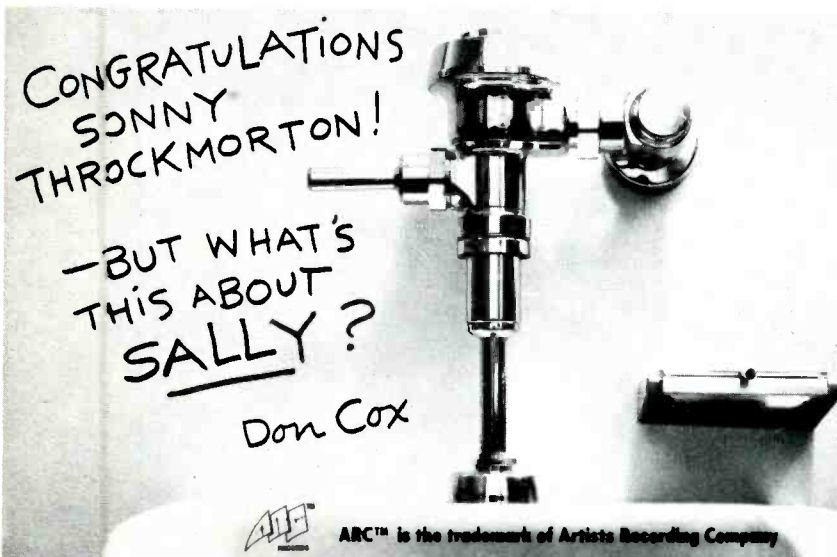
(**LOVE ME LIKE A STRANGER** (prod.: John Schweers) (writers: D. Wills/J. Schweers) (Chess ASCAP) (2:53)

Cochran's debut release on RCA has a quick, strong tempo as he smooths the sound over with the lyrics. Spare guitar riffs add support between lines.

POCO—MCA 41023

(**HEART OF THE NIGHT** (prod.: Richard S. Orshoff) (writer: P. Cotton) (Tarantula, ASCAP) (4:49)

Following the recent pop success of "Crazy Love," the group uses a slightly more down-home sound with appeal for both country and pop listeners. A steel guitar and expressive vocals add to the country appeal.



Record World Country Albums



MAY 12, 1979

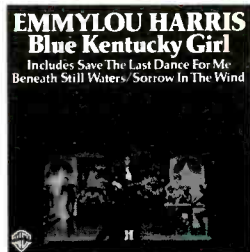
TITLE, ARTIST, Label, Number, (Distributing Label)

MAY 12	MAY 5		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (16th Week)	22
2	4	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	13
3	9	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	2
4	2	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	5
5	5	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2 34326	24
6	3	THE ORIGINALS THE STATLER BROTHERS/Mercury SRM 1 5016	4
7	8	TNT TANYA TUCKER/MCA 3066	25
8	6	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	6



CHARTMAKER OF THE WEEK

9	—	BLUE KENTUCKY GIRL EMMYLOU HARRIS Warner Bros. BSK 3318	1
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10	11	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	14
11	7	STARDUST WILLIE NELSON/Columbia JC 35305	53
12	12	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	46
13	10	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/Columbia KC 25776	7
14	13	JERRY LEE LEWIS /Elektra 6E 184	4
15	17	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	21
16	16	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	26
17	14	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	69
18	20	MOODS BARBARA MANDRELL/MCA AY 1088	30
19	21	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779	8
20	18	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	9
21	15	THE BEST OF BARBARA MANDRELL /MCA AY 1119	14
22	27	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	171
23	24	JOHN DENVER /RCA AQL1 3075	16
24	23	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177	4
25	25	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444	24
26	29	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	26
27	—	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND/Epic 5E 55151	1
28	26	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	39
29	—	SPECTRUM VII DAVID ALLAN COE/Columbia KC 35789	1
30	30	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743	65
31	28	HALF AND HALF JERRY REED/RCA AHL1 3359	5

32	19	JIM ED AND HELEN JIM ED BROWN & HELEN CORNELIUS/RCA AHL1 3258	9
33	35	LOVES NOTES JANIE FRICKE/Columbia OV 1739	6
34	22	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	12
35	39	VARIATIONS EDDIE RABBITT/Elektra 6E 127	58
36	44	THE PERFORMER MARTY ROBBINS/Columbia KC 35446	8
37	36	YOU'VE GOT SOMEBODY VERN GOSDIN/Elektra 6E 180	4
38	38	I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra 6E 178	3
39	42	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	23
40	32	GARY GARY STEWART /RCA AHL1 3288	9
41	41	ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. BSK 3300	2
42	43	THERE'S ALWAYS ME RAY PRICE/Monument MG 7633	4
43	64	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623	27
44	47	CONWAY CONWAY TWITTY /MCA 3063	24
45	45	CON HUNLEY /Warner Bros. BSK 3285	7
46	50	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	26
47	55	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	83
48	52	LADIES CHOICE BILL ANDERSON/MCA 3075	14
49	34	LEGEND POCO/MCA AA 1099	6
50	48	EXPRESSIONS DON WILLIAMS/MCA AY 1069	35
51	33	ARE YOU SINCERE MEL TILLIS/MCA 3077	11
52	31	DOWN ON THE DRAG JOE ELY/MCA 3080	10
53	53	THE BEST OF JIM REEVES, VOL. IV /RCA AHL1 3271	2
54	63	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	47
55	46	THE AMAZING RHYTHM ACES /MCA AA 1123	14
56	59	BEST OF DOLLY PARTON /RCA APL1 1117	154
57	57	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 3073	14
58	51	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011	19
59	58	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	88
60	37	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979	31
61	62	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	57
62	71	A WOMAN MARGO SMITH/Warner Bros. BSK 3286	10
63	40	THE SONGS WE MADE LOVE TO MICKEY GILLEY/Epic KE 35714	8
64	61	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	52
65	—	TRYIN' TO SATISFY YOU DOTTSY/RCA AHL1 3380	1
66	75	RODRIGUEZ WAS HERE JOHNNY RODRIGUEZ/Mercury SRM 1 5015	8
67	49	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	67
68	66	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	81
69	56	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	31
70	73	TEAR TIME DAVE & SUGAR/RCA APL1 2816	35
71	68	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	28
72	69	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	88
73	70	LIVE AND PICKIN' DOC & MERLE WATSON/United Artists LA 943 H	8
74	74	THE FIRST NASHVILLE GUITAR QUARTET CHET ATKINS/RCA AHL1 3288	8
75	65	TEX MEX FREDDY FENDER/MCA AY 1132	7

RODRIGUEZ

Presenting
the Johnny Rodriguez
album he's been
waiting for.



Featuring ten songs he has been saving especially for his Epic debut. Including the hit single, "Down On The Rio Grande" 8-50671. Produced by Billy Sherrill.

On Epic Records and tapes.



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KE 36014



Record World Country Singles

MAY 12, 1979

TITLE, ARTIST, Label, Number	MAY 12	MAY 5	WKS. ON CHART
1 2 BACK SIDE OF THIRTY JOHN CONLEE MCA 12425			
2 4 DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002			9
3 6 LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458			9
4 1 WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA			11477 12
5 10 IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner Bros. 8790			8
6 9 LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532			7
7 8 DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/Epic 8 50671			10
8 11 SAIL AWAY OAK RIDGE BOYS/MCA 12463			6
9 5 FAREWELL PARTY GENE WATSON/Capitol 4680			13
10 15 HOW TO BE A COUNTRY STAR STATLER BROTHERS/ Mercury 55057			7
11 13 ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909			10
12 17 WHEN I DREAM CRYSTAL GAYLE/United Artists 1288			5
13 16 YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021			9
14 3 ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276			13
15 18 JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/ Epic 8 50672			9
16 23 RED BANDANA MERLE HAGGARD/MCA 41007			5
17 26 SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273			3
18 24 ME AND MY BROKEN HEART REX ALLEN JR./Warner Bros. 8786			5
19 21 NEXT BEST FEELING MARY K. MILLER/RCA 11554			10
20 25 SWEET MELINDA RANDY BARLOW/Republic 039			6
21 22 WHAT A LIE SAMMI SMITH/Cyclone 100			10
22 29 YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808			4
23 30 NOBODY LIKES SAD SONGS RONNIE MILSAP/RCA 11553			3
24 31 SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929			5
25 20 DARLIN' DAVID ROGERS/Republic 138			11
26 40 IF LOVE HAD A FACE RAZZY BAILEY/RCA 11536			4
27 28 ON BUSINESS FOR THE KING/BLUE RIBBON BLUES JOE SUN/Ovation 1122			8
28 35 WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537			5
29 43 ARE YOU SINCERE ELVIS PRESLEY/RCA 11533			4
30 36 I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/ MCA/1807			6
31 37 ROCKIN' MY LIFE AWAY JERRY LEE LEWIS/Elektra 46030			6
32 42 DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704			4
33 34 I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094			8
34 39 LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS GARRON/Charta 131			7
35 7 SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915			12
36 44 TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036			3
37 28 HOLD WHAT YOU'VE GOT SONNY JAMES/Monument 280			7
38 51 JUST LIKE REAL PEOPLE THE KENDALLS/Ovation 1125			2
39 41 MAY I TERRI HOLLOWELL/Con Brio 150			8
40 46 I DON'T LIE JOE STAMPLEY/Epic 8 50694			3
41 55 I CAN'T FEEL YOU ANYMORE LORETTA LYNN/MCA 41021			2
42 12 WISDOM OF A FOOL JACKY WARD/Mercury 55055			13
43 52 I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292			4
44 53 STEADY AS THE RAIN STELLA PARTON/Elektra 46029			4
45 54 FADED LOVE AND WINTER ROSES DAVID HOUSTON/ Elektra 46028			4
46 57 WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/ Epic 8 50696			3
47 58 SIMPLE LITTLE WORDS CRISTY LANE/LS 172			2
48 63 IF I GIVE MY HEART TO YOU MARGO SMITH/Warner Bros. 8806			2



49 56 THE GIRL ON THE OTHER SIDE NICK NOBLE/TMS 601			5
50 50 SWEET MELINDA/WHAT'S ON YOUR MIND JOHN DENVER/ RCA 11535			6
51 64 MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707			3
52 62 TOUCH ME BIG AL DOWNING/Warner Bros. 8787			4
53 61 RUNAWAY HEART REBA McENTIRE/Mercury 55058			4
54 60 MOMENT BY MOMENT NARVEL FELTS/MCA 41011			4
55 14 I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE JANIE FRICKE/Columbia 3 10910			11
56 32 TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/ Portrait 6 70024			10
57 27 I LOST MY HEAD CHARLIE RICH/United Artists 1280			10
58 72 I'LL NEVER LET YOU DOWN TOMMY OVERSTREET/Elektra 46023			2
59 33 SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong ZS8 1784			14
60 68 SHE'S BEEN KEEPING ME UP NIGHTS BOBBY LEWIS/ Capricorn 0318			4
61 78 I JUST WANNA FEEL THE MAGIC BOBBY BORCHERS/Epic 50687			2

CHARTMAKER OF THE WEEK

62 — THERE IS A MIRACLE IN YOU TOM T. HALL RCA 11568			1
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63 — SPANISH EYES CHARLIE RICH/Epic 8 50701			1
64 71 DREAM LOVER RICK NELSON/Epic 8 50675			4
65 69 STAY WITH ME DANDY/Warner/Curb 8771			4
66 73 ONLY DIAMONDS ARE FOREVER ZELLA LEHR/RCA 11543			2
67 80 MY HEART IS NOT MY OWN MUNDO EARWOOD/GMC 106			3
68 96 DELLA AND THE DEALER HOYT AXTON/Jeremiah 1000			2
69 19 THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661			13
70 65 THE GREAT CHICAGO FIRE FARON YOUNG/MCA 41004			5
71 45 MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770			8
72 66 SHADY STREETS GARY STEWART/RCA 11534			5
73 59 LOVE LIES MEL McDANIEL/Capitol 4691			10
74 47 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451			13
75 67 MEDICINE WOMAN KENNY O'DELL/Capricorn 0317			9
76 70 I WANT TO WALK YOU HOME PORTER WAGONER/RCA 11491			9
77 48 TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905			13
78 49 THERE'S ALWAYS ME RAY PRICE/Monument 277			11
79 75 SWEET MEMORIES WILLIE NELSON/RCA 11476			14
80 77 MUSIC BOX DANCER FRANK MILLS/Polydor 14517			12
81 91 JUST BETWEEN US BILL WOODY/ABC Hickory 54043			4
82 — PLAY TOGETHER AGAIN AGAIN BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830			1
83 — SPARE A LITTLE LOVIN' ARNIE RUE/NSD 19			1
84 79 I NEED YOUR HELP BARRY MANILOW RAY STEVENS/ Warner Bros. 8785			5
85 — THE REAL THING O. B. McCLINTON/Epic 8 50698			1
86 88 BEDTIME STORIES PIA ZADORA/Warner/Curb 8766			2
87 90 NIGHT TIME MUSIC MAN JUDY ARGO/ASI 1019			3
88 — GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 151			1
89 — I MIGHT BE AWHILE IN NEW ORLEANS JOHNNY RUSSELL/ Mercury 55060			1
90 — DISNEYLAND DADDY PAUL EVANS/Spring 193			1
91 83 THE PIANO PICKER GEORGE FISCHOFF/Drive 6273			5
92 92 WHAT CAN I DO (TO MAKE YOU LOVE ME) HUGH X. LEWIS/Little Darlin' 7913			2
93 — DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009			1
94 76 TO LOVE SOMEBODY HANK WILLIAMS, JR./Elektra 46018			7
95 97 CHAIN GANG MICHAEL MURPHY/Epic 8 50686			2
96 74 THIS IS A LOVE SONG BILL ANDERSON/MCA 40992			13
97 85 IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889			16
98 — MIDNIGHT FLYER CHARLIE McCOY/Monument 282			1
99 86 I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4675			16
100 81 LOVE ME BACK TO SLEEP JESSI COLTER/Capitol 4696			5

STRONG SINGLES = STRONG ALBUMS!

#1 SINGLE:

BACKSIDE OF THIRTY

• JOHN CONLEE •

AB-12455

#2 SINGLE:

DON'T TAKE IT AWAY

• CONWAY TWITTY •

MCA-41002

#3 SINGLE:

LAY DOWN BESIDE ME

• DON WILLIAMS •

AB-12458

MCA RECORDS

FROM THE ALBUMS:



AY-1105 ROSE COLORED GLASSES/John Conlee
Produced by Bud Logan



MCA-3086 CROSS WINDS/Conway Twitty
Produced by Conway Twitty
and David Barnes
for Twitty Bird Prod., Inc.
Soon to be released.



AY-1069 EXPRESSIONS/Don Williams
Produced by Don Williams
and Garth Fundis

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Everybody's favorite disco group, The Trammps, with an album of disco dynamite.
"The Whole World's Dancing."

On Atlantic Records and Tapes



SD 19210
Produced by Baker, Harris & Young Productions, Inc.



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