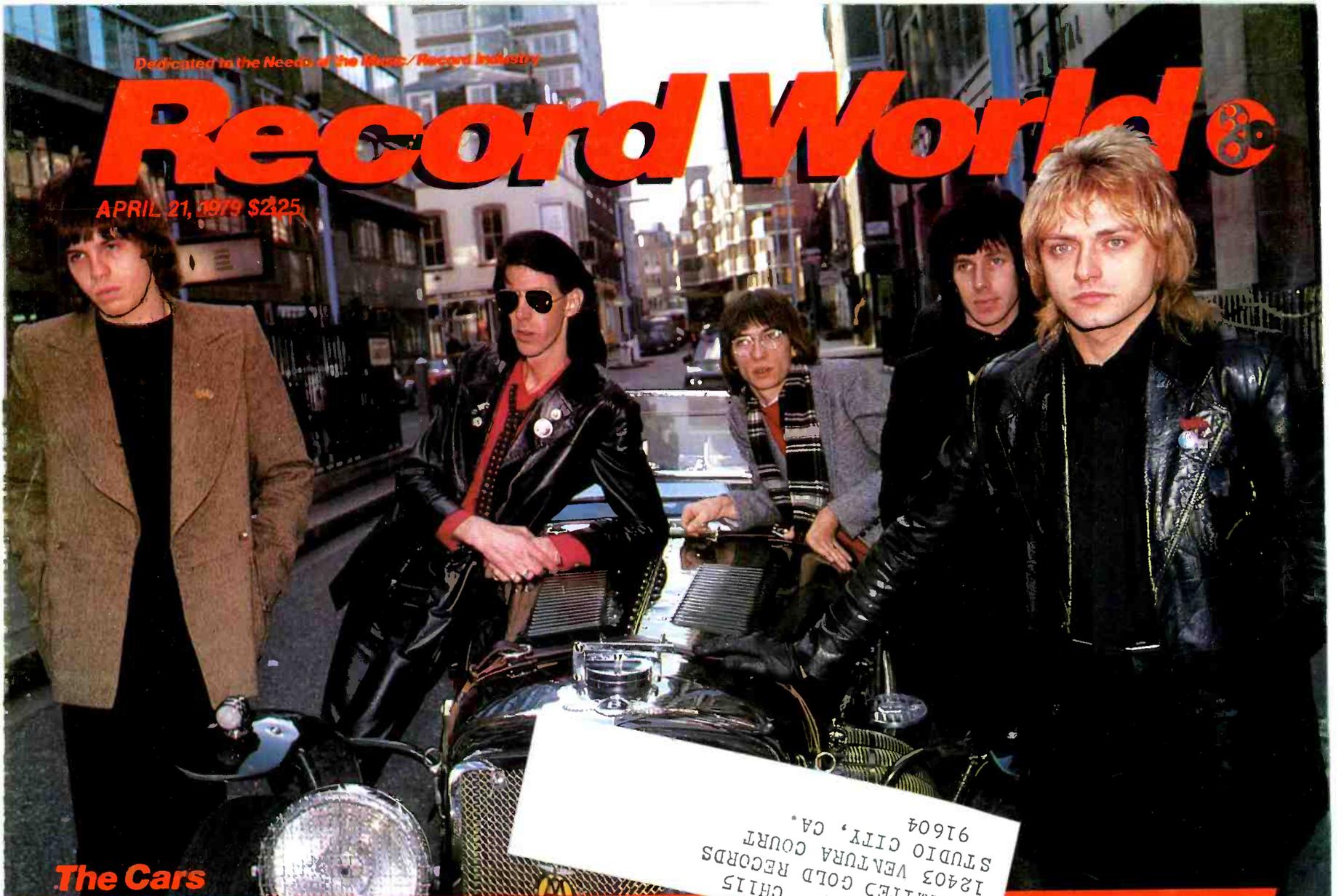


Record World

APRIL 21, 1979 \$2.25



The Cars

Hits of the Week

B 10-79 94
UNLIMITED GOLD RECORDS
CHILS
12403 VENTURA COURT
STUDIO CITY, CA. 91604

SINGLES

BEE GEES, "LOVE YOU INSIDE OUT" (prod. by group-Richardson-Galuten) (writers: Gibbs) (Stigwood/Unichappell, BMI) (3:27). The third single from the #1 album has light disco overtones and their high vocal harmonies are featured once again. A stunner. RSO 925.

GLORIA GAYNOR, "ANYBODY WANNA PARTY" (prod. by Fekaris) (writers: Fekaris-Perren) (Perren-Vibes, ASCAP) (3:28). "I Will Survive" put her back on the top of the charts and this equally energetic disco tune is the perfect follow-up. It has multi-format appeal. Polydor 14558.

KENNY ROGERS, "SHE BELIEVES IN ME" (prod. by Butler) (writer: Gibb) (Angel Wing, ASCAP) (4:11). "The Gambler" went #1 country and Top 20 pop. This ballad follow-up is a romantic new tune featuring Roger's lusty and mature delivery. For pop, A/C and country. UA 1273.

QUEEN, "JEALOUSY" (prod. by Thomas-Baker) (writer: Mercury) (Queen/Beechwood, BMI) (3:11). The group is known for sophisticated rockers but this latest from the "Jazz" lp is a ballad in a much lighter vein. It should gain AOR and pop acceptance. Elektra 46039.

SLEEPERS

JOE JACKSON, "IS SHE REALLY GOING OUT WITH HIM?" (prod. by Kersh-enbaum) (writer: Jackson) (Al-bion) (3:33). Jackson is one of the few new artists to break on a debut album and this first single should give him immediate exposure to pop audiences. He's looking sharp. A&M 2132.

NEW ENGLAND, "DON'T EVER WANNA LOSE YA" (prod. by Stanley) (writer: Fannon) (Infinity/Rock Steady, ASCAP) (3:28). This new power rock group shows off their stuff from the opening guitar chords. The vocals are throaty and on the mark. For AOR and pop. Infinity 50,013 (MCA).

CORNICHE, "THEME FROM 'CHIPS'" (prod. by Diante-Saraceno) (writer: Parker) (MGM, BMI) (2:45). The popular TV series' theme gets a slick and lively new disco treatment, somewhat reminiscent of the "Star Wars." The energy level is high and this could go all the way. Windsong 11552 (RCA).

ROCKETS, "CAN'T SLEEP" (prod. by Sand-lin) (writer: Badanjek) (Gear, AS-CAP) (3:04). The brand new "dis-co rock" genre gets a push from his debut single. The beat is danceable but the vocals are pop radio perfect. It's a crafty blend, geared for Top 40 programming. RSO 926.

ALBUMS

RON WOOD, "GIMME SOME NECK." Wood with some fellow members of the Rolling Stones and producer Roy Thomas Baker has come up with an impressive rocking effort. An obscure Bob Dylan song, "Seven Days," sparks the album along with the familiar strains of Wood's guitar at the helm. Col JC 35702 (7.98).

MANFRED MANN'S EARTH BAND, "ANGEL STATION." Perennial AOR favorites, Mann and his group with its revised line-up has hit upon another winning combination. "Don't Kill It Carol" and "You Angel You" should earn the group acceptance on both sides of the radio dial. Warner Bros. ESK 3302 (7.98).

SYLVESTER, "STARS." Sylvester was one of last year's biggest emerging disco artists and shows every indication of following his success with more of the same vitality with this follow-up. The extended "I (Who Have Nothing)" is already well on its way with its bristling arrangement. Fantasy F 9579 (7.98).

"AMERICAN STANDARD BAND." The Boston group shows tremendous promise with just its first album. Good, clean vocal work and aggressive instrumental play suggest a bright future. "I Got What It Takes" shows the potential to go top 40 and pick up AOR acceptance. Island ILPS 9540 (7.98).



"GOOD NIGHT TONIGHT"

Don't say it



Wings

MPL COMMUNICATIONS INC.
ON COLUMBIA RECORDS AND TAPES

Record World



APRIL 21, 1979

'Last Dance,' 'Express,' 'Buddy Holly' Score Win Music Oscars

By SAMUEL GRAHAM

■ LOS ANGELES—While the successes of "Coming Home" and "The Deer Hunter" in the major categories (Best Picture, Best Actor/Actress and Best Director) at last week's 51st annual Academy Awards presentation here may have signalled a revival of America's preoccupation with the Vietnam war, the musical awards also had their significance, albeit a less "socially relevant" one: the kudos for Paul Jabara's "Last Dance" and Joe Renzetti's score adaptation for "The Buddy Holly Story" in particular point to the increasingly broad acceptance of two musical forms—disco and rock and roll—which previously had to struggle for any recognition at all in formal movie circles.

The principal musical victories, (Continued on page 61)

U.K. Charts Show Strong Disco Gains

By VAL FALLOON

■ LONDON—Disco rules in the UK, like everywhere else, with almost every number one single in the first quarter of the year qualifying for the disco/soul tag. And 45 percent of chart titles are disco, compared to only 19 percent a year ago.

These new figures, published by Record Business chart research this week, confirm industry observations in recent months that sales of disco music have been growing steadily over the twelve month period, and more than 40 percent (Continued on page 60)

Rock Music Sales Lead All Styles In NARM Study

■ NEW YORK — Rock music accounted for over two-fifths of all the records and tapes sold in the United States in 1978, according to a study released last week by the National Association of Recording Merchandisers.

The study broke down the "contemporary" category into rock, pop, disco and soul divisions for the first time this year. Taken together, these four categories represented more than 70 percent of American recording sales last year. Rock accounted for 41.7 percent of sales, pop 13.1 percent, country 10.2 percent, disco 9.0 percent, soul 8.5 (Continued on page 57)

Jem Records Expansion to Include Alternative System of Distribution

By BARRY TAYLOR

■ NEW YORK — Jem Records, long known as one of the country's foremost importers of rock music, has announced a major expansion of the company as well as the establishment of an alternative distribution network that will be responsible for a significant penetration into the marketplace of both domestically released and imported product.

Utilizing a system that will combine distribution through independents and rackjobbers in addition to direct distribution to some 1,500 stores excluding those owned and operated by distributors and one stops, which in themselves account for almost

Pressers Look to Second Quarter For Relief from Widespread Slump

By MARC KIRKEBY & JEFFREY PEISCH

■ NEW YORK—How bad was the record-pressing business in the first quarter? Predictably, it depends on whom you ask, but with a couple of exceptions, the nation's major pressing operations are suffering a bigger slump than they've felt for years.

The largest pressing company, Columbia Record Productions (CRP), has already been blamed in large part for CBS Inc.'s 47 percent profit drop in the first quarter (see separate story, page 4). In predicting the drop last month, CBS president John D. Backe said his company's record manufacturing arm had been "adversely af-

ected by the small number of new releases by our own labels and by other record labels for which we manufacture, resulting in a significant profit decline."

None of the record company-owned pressers has revealed just how far business has fallen below 1978 first-quarter levels. But the reluctance of those companies' manufacturing executives — a rather close-mouthed group even in boom times—to comment on the slump seems to underscore its seriousness.

CRP Up?

Tom Van Gessel, the CBS Records vice president in charge of CRP, would say only that "business now seems to be picking up a little bit, but the industry is still lacking new releases." CRP lost A&M, 80 percent of whose records it had formerly pressed, to RCA during the quarter.

Capitol Records executives were also mum on their first-quarter business.

The most sanguine of the majors were MCA, buoyed by its purchase of ABC Records, and RCA, which added two significant pressing clients, A&M and 20th Century, during the quarter. According to a company spokesman, RCA's Indianapolis plant maintained its three shifts-five days a week schedule throughout the (Continued on page 60)

Trucking Strike Ends, Deliveries Begin As New Freight Contract Is Approved

By DAVID MCGEE

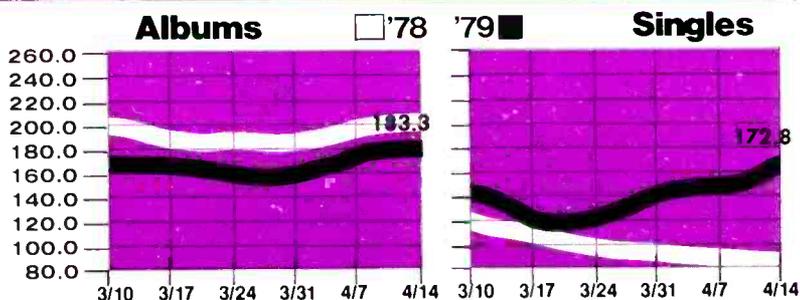
■ NEW YORK — The 10-day-old strike and lockout called by the International Brotherhood of Teamsters against 73 major trucking companies ended last week (11) with the announcement that the union and trucking industry negotiators had agreed upon a new master freight contract. The terms of the settlement were not disclosed pending ratification by the union's rank and file and by the industry's labor policy committee; however, sources indicated that the agreement was in line with the teamsters' original demands for a wage increase of \$1.50 an hour and a 30 percent increase in benefits over the con-

tract's three year term, assuming an inflation rate of 8.5 percent during that time.

After a promising start, negotiations broke down over the weekend, apparently over the union's insistence that a cost-of-living adjustment be made semiannually rather than annually. Officials on both sides then began talking of a protracted strike. The issue was finally decided in the union's favor, although the final payment under the new contract will be made after the third year of the contract in order to meet the wage guidelines established by President Carter.

(Continued on page 61)

Record World Sales Index



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

Contents



■ **Page 6.** Record Bar, one of the more forward-thinking retail chains, has moved into the education business, preparing a "promotion bible" to teach their managers how to make the most of their advertising and promotion dollars. It links retail, radio and record company in a number of innovative ways.



■ **Page 12.** After last year's startling successful "Sesame Street Fever," Sesame Street Records is readying another lp package that promises to have even more impact on the record market. "The Stars Come Out on Sesame Street" will reach its young audience, RW reports, without much hype or pressure.

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Powerhouse Picks

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

- Donna Summer** (Casablanca) "Hot Stuff." An out-of-the-box explosion as Donna's significant change in direction has received immediate adds at numerous primaries. The BOS action is also strong.
- Bee Gees** (RSO) "Love You Inside Out." Action on the single is excellent as numerous heavies added it this week while stations already playing the lp cut continue to move it up their charts.

RCA Reports Record 1st Quarter

■ **NEW YORK**—RCA Corporation last week reported highest-ever revenues, net income and earnings per share for the first quarter of 1979, although profits for RCA's consumer electronics products division, which includes RCA Records, declined.

For the three months ended March 31, RCA reported net income of \$62.1 million, or \$.81 per share, on revenues of \$1.80 billion, all company records. Comparable 1978 figures were \$54.9 million in earnings or \$.72 per share on revenues of \$1.50 billion.

According to an RCA statement, RCA Records suffered lower profits for the first quarter because of "sluggish" conditions in the record industry.

CBS Profits Decline

■ **NEW YORK**—Net income and earnings per share for CBS Inc. plunged in the first quarter ended March 31, despite highest-ever revenues, the company reported last week.

As predicted by CBS president John D. Backe last month, net income for the first quarter of 1979 was 47 percent lower than that reported for the first quarter of 1978, down to \$17.8 million on revenues of \$828.3 million from \$744.2 million. Earnings per share for the quarter just completed were \$.64, down from \$1.22 a year ago.

According to a CBS statement, the CBS/Records Group increased its revenues by 12 percent in the quarter over 1978 first-quarter totals, led by the international division while "domestic operations reported a slight revenue decline." The group's profits also declined by an unspecified amount.

Smith Outlines Elektra/Curb Link

By SAM SUTHERLAND

■ **LOS ANGELES**—With the arrival of recent single and lp product by former Warner/Curb artist Susie Allanson on the newly-designated Elektra/Curb label, Elektra/Asylum chairman Joe Smith last week detailed the new arrangement that brings three Curb acts under the E/A aegis.

An initial Allanson single, shipped earlier this year, had triggered speculation that the Curb roster would be moving to Warner Bros.' corporate sister, a prospect that prompted Smith's comments. "It has nothing to do with the Warner/Curb label," explained Smith of the production agreement, which covers Allan-

(Continued on page 53)

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“(LET’S) ROCK’N ROLL”

AM 2135



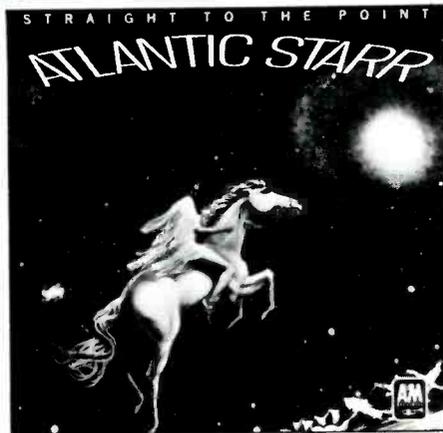
There's another Starr to be charted:
Atlantic Starr's new single, “(Let's) Rock 'n Roll”^{AM 2135}.
From their forthcoming album, Straight To The Point.

SP 4764

ON A&M RECORDS AND TAPES 
WHERE ATLANTIC STARR SHINES.

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Produced by Bobby Eli. Direction: Cole Classic Management, Earl Cole.



Record Bar 'Promotion Bible' Strives for In-Store Excitement

By FRANN ALTMAN

■ LOS ANGELES—In a move designed to underscore the expanding role of the retail chain in the development and exposure of new product, Record Bar stores have implemented a new training program that utilizes a formal resource manual developed by Record Bar management to assist in marketing and promotion.

"During calendar 1979," said Record Bar marketing manager Ralph King, "we are bringing promotion into the forefront and including it in each of our store manager's jobs. Whereas before it was encouraged, now with this 'local promotions resource directory' and the training, it will become part of their job."

The creation of Record Bar's new "promotion bible" is designed to satisfy the company's goal of generating excitement about its store and product promotions. "The key to successful promotions is excitement," reads the directory, "and fortunately, the record industry has a certain amount of built-in excitement. It is our job to key in on and build upon that excitement in each of its markets."

The directory, distributed to regional managers in February, will be presented individually to each store manager during the

Schwartz Bros. Reports Record Sales, Income

■ WASHINGTON — Schwartz Brothers Inc., the retail and wholesale record chain, last week reported highest-ever sales and net income for the fiscal year and fourth quarter ended January 31, 1979.

Schwartz's net income for the year was \$653,308, or \$.85 per share, up from \$551,637 or \$.73 per share for the previous year. Sales for the year just ended were \$31,732,698, up from \$29,261,678.

For the fourth quarter of fiscal 1979, net income was \$469,144 or \$.61 per share on sales of \$10,059,071 compared with earnings of \$449,921 or \$.60 per share on sales of \$9,605,387 in the fourth quarter of fiscal 1978.

Drew-Atlantic Label?

■ NEW YORK — Paul Drew, the radio programmer turned record executive, was huddling with Atlantic Records president Jerry Greenberg and Atco/Associated Labels chief Doug Morris last week over a possible custom-label deal with Atlantic, *Record World* learned.

month of April.

"Everything we do nationally is secondary to what a manager can do on a local level," said King. "The directory provides the managers with a listing of their available resources for promotions, not only with the labels, but also within the Record Bar chain itself. It is structured so as to use the resources available to accomplish a successful end goal."

King was in Los Angeles the first week of April and plans on traveling to New York in an effort to bring his ideas to the record labels. One complete section of the directory is devoted to radio advertising, as King feels that "there must be a strong coordinated cooperative effort with the labels and the retail chain, as well as a stronger link between a label's sales and promotion departments when working on a national promotion."

California Fest Falls Short of Goal

By SAM SUTHERLAND

■ LOS ANGELES—Rock's return to the Los Angeles Coliseum via the ambitious California (sic) World Music Festival proved a Pyrrhic victory for concert promoter/producer Wolf & Rissmiller Concerts as the two-day open-air package failed to draw the anticipated crowds, but successfully averted potential police and concertgoer face-offs—the latter generally cited as the obstacle to major rock shows within city limits in the wake of a disastrous Pink Floyd promotion there several years ago.

(Continued on page 53)

Infinity Inks Tom Jans



Singer-songwriter Tom Jans has signed a long-term, worldwide recording agreement with Infinity Records, according to the label's president, Ron Alexenburg. Jans is currently recording his Infinity debut lp. Seen above immediately following the signing are (from left): Bud O'Shea, Infinity vice president and general manager; Ron Alexenburg; Tom Jans; Larry Fitzgerald, Fitzgerald-Hartley Management.

"We really want to become involved in the promoting of product" stressed King. "Apparently, there is some assumption among labels that retailers want to do nothing more than merchandise—and that is not the name of the game."

King first became aware of strength of promotion when Record Bar opened its Tracks superstore. "That involvement became very important," said King. "We're trying to change something that has been accepted as standard in the industry. The labels have said, 'You're a retailer. You deal with sales.' When the promotion people needed us, we were approached. I don't think a national directive has ever been given to promotion people to become involved in retail; however, the good promotion people are already aware of this."

In line with Record Bar's more aggressive posture, a promotion with MCA Records has been set up. The promotion, involving New England (Infinity)—will work on a national level through each market that has a Record Bar store. Radio advertising will be utilized in an attempt to reach not only those consumers who already know Record Bar but the vast potential audience as well.

"Label response has been very positive," stressed King. "This move is meant key in on the growing importance of the retailer and of retail research being used in programming. "It's like adding a new dimension to retail merchandising by utilizing advertising, merchandising aids, label coordination and cooperation at all levels, as well as radio promotion and incentives for radio involvement."

ASCAP Names Sherry Public Relations Dir.

■ NEW YORK—Karen Sherry has been appointed director of public relations of the American Society of Composers, Authors and Publishers (ASCAP), according to ASCAP president Stanley Adams.



Karen Sherry

In addition to directing general public relations functions, Sherry will be coordinating the PR activities scheduled this year to commemorate ASCAP's 65th anniversary.

Prior to her appointment, Sherry was director of publicity for Morton D. Wax and Associates.

City of Hope To Honor Lundvall

■ NEW YORK — Bruce Lundvall, CBS Records Division, will be honored by the music industry chapter for the City of Hope National Medical Center on Thursday, May 31, at the Beverly Hilton Hotel, Beverly Hills.

Lundvall will receive the "Spirit of Life," the most prestigious award presented on behalf of the City of Hope.

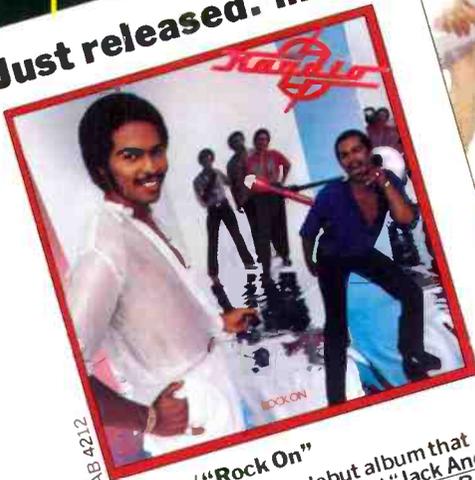
General chairman is Joe Smith, chairman of the board, Elektra/Asylum/Nonesuch Records. Henry Droz, president, WEA Corp., who is president of the chapter, announced the honorary chairman is Walter Yetnikoff, president, CBS/Records Group. West coast chairman is Myron Roth, vice president, business affairs, west coast, CBS Records, and the east coast chairman is Robert Altshuler, vice president, press and public affairs, CBS/Records Group.

Proceeds will be used for capital projects at the City of Hope which conducts programs of free patient care, research and education in the catastrophic diseases.

The City of Hope, located in Duarte, Ca., a Los Angeles suburb, makes free care available on a nonsectarian basis to patients suffering from cancer and leukemia; heart, blood and lung diseases; diabetes and other disorders of heredity and metabolism. Pioneering research programs are pursued in these catastrophic diseases as well as in lupus, Huntington's disease and genetics.

ARTISTS DOWN.

Just released. Instant chart debuts!



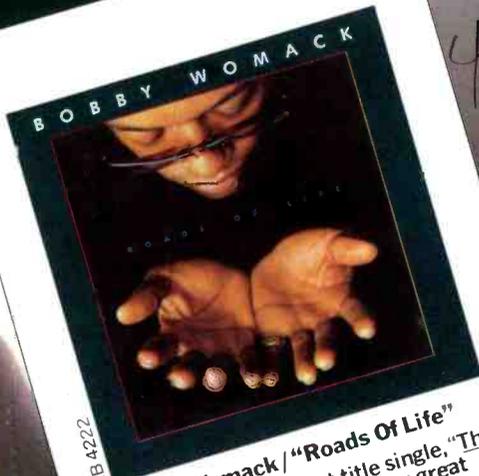
AB 4212

Raydio / "Rock On"
Following the gold debut album that featured their huge record "Jack And Jill," the most exciting pop and R&B phenomenon of 1978 returns with their brilliant second album, featuring the hit single "You Can't Change That."



AB 4276

Ohio Players / "Everybody Up"
Featuring the smash title single, this great new album features the hottest sounds in disco, pop and R&B—all performed in sensational Ohio Players' style!



AB 4222

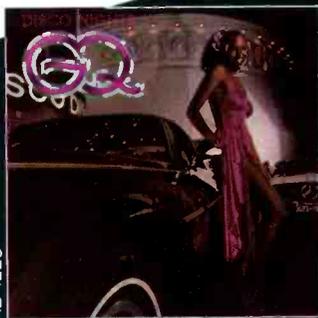
Bobby Womack / "Roads Of Life"
Featuring the brilliant title single, "The Roads Of Life," plus five other great new Womack songs, this eagerly-awaited Arista debut is a total showcase for the acclaimed singer-writer-arranger-producer.



AB 4227

Harvey Mason / "Groovin' You"
On his new album Harvey Mason takes the most dynamic contemporary music styles to new heights on a highly-danceable set of great new songs and groovin' musicianship.

Plus,
these current releases
burning up the charts:



AB 4225

GQ / "Disco Nights"
With their smash hit single "Disco Nights (Rock Freak)," GQ has exploded onto the scene as music's hottest new group. The dance-sensational debut album of the year!



AB 4202

Phyllis Hyman / "Somewhere In My Lifetime"
One of music's truly spectacular talents (now on-coast-to-coast tour with Peabo Bryson) makes her stunning Arista debut. Featuring the new singles "So Strange" and "Kiss You All Over."



GRP 5000

Angela Bofill / "Angie"
Vocalist and performer Angela Bofill is the Cinderella Story of 1979! Greeted with nationwide critical acclaim, her sensational debut album is making her a star! Features the hit single "This Time I'll Be Sweeter." On Arista/GPP Records and Tapes.



AB 4208

Breakwater
Breakwater's instrumental and vocal performances distinguish this as one of the year's hottest R&B debuts. Featuring the brand new single "Work It Out."

On Arista Records. The new power source.

ARISTA

Chart Analysis

Amlie Stewart Disc Tops Singles Chart; Donna Summer Takes Chartmaker Honors

By PAT BAIRD

■ Amii Stewart (Ariola) pushed past the competition to take over the #1 bullet spot on this week's RW Singles Chart. Working off a solid disco/BOS base, Stewart pulled #1 radio positions across the country and registered a good sales increase.

Blondie (Chrysalis) continued excellent airplay and strong playlist moves for #2 bullet. The record also continued to exhibit good sales.

Chic (Atlantic), also with a strong BOS base, took healthy radio moves and sales increases nationally for #5 bullet while The Village People (Casablanca) jumped into the Top 10 at #9 bullet on airplay movement and big sales, especially at rack ac-

counts. The record is bulleted at #41 BOS with the album at #11 bullet. Peaches & Herb (Polydor), another Top 10 entry at #10 bullet, was added at KDWB, 96KX, KRBE and other majors and moved into the #1 spot in San Francisco, Atlanta and Washington.

Rounding out the top of the chart are: Frank Mills (Polydor), whose sales dropped just enough to move it down to #3; The Bee Gees (RSO), still selling for #4; Gloria Gaynor (Polydor) #6; Little River Band (Harvest) holding at #7 on airplay movement and sales and The Doobie Bros. (Warner Bros.) at #8.

Donna Summer (Casablanca) is this week's Chartmaker and a Powerhouse Pick at #31 bullet. The record also debuted on the BOS Chart at #65 bullet on immediate adds at pop and BOS majors. The Bee Gees (RSO), an-

other Powerhouse Pick this week at #34 bullet, garnered huge airplay additions and play as an lp cut.

Just below the top of the chart, Suzi Quatro & Chris Norman (RSO) continued good radio action with Top 5 moves in several markets for #11 bullet and Cher (Casablanca), #24 bullet BOS, continued to pick up new major adds and sold well at the racks for #13 bullet. The Jacksons (Epic) took over the #14 bullet spot on a good sales/airplay combination and Sister Sledge (Cotillion), with an album bulleting at #16, went Top 10 in New York with strong movement elsewhere for #16 bullet. Bob Welch (Capitol), added at WABC this week, for #20 bullet.

George Harrison (Dark Horse), also added at WABC, went Top 10 in Pittsburgh and Boston and continued to sell for #22 bullet, and Wings (Columbia), another WABC add, broke at the radio level this week and maintained sales growth for #23 bullet. Randy Vanwarmer (Bearsville),

last week's Powerhouse Pick, was added at WABC and WRKO and sold for #33 bullet and England Dan & John Ford Coley (Big Tree) pulled a second good week on airplay and sales for #35 bullet. Styx (A&M) also scored major adds and went Top 10 in Pittsburgh for #37 bullet and Orleans (Infinity) added at WABC, 99X and WHBQ, started sales for #38 bullet. G. Q. (Arista), #1 bullet BOS, was added at KFRC, KFI, F105 and KHJ for #40 bullet.

Still moving on good radio activity are: Tycoon (Arista) #41 bullet; Pointer Sisters (Planet), #27 bullet BOS, #42 bullet; Bad Company (Swan Song), added at KFI, KOPA, Z100, 94Q and WZZP, #43 bullet; Allman Bros. Band (Capricorn) #49 bullet; McGuinn, Clark & Hillman (Capitol) #53 bullet; Supertramp (A&M), added at WLAC, WTIX, KFI, KHJ, KRBE and WKBW, #54 bullet; Ironhorse (Scotti Bros.) #56 bullet, and Olivia Newton-John (MCA), last week's Chartmaker and this week's biggest (Continued on page 56)

Singles

Doobie Brothers Take Top Album Slot; Peaches & Herb, Supertramp Bullet in Top 5

By SAMUEL GRAHAM

■ While the competition at the top level of The Album Chart remains very tight, the Doobie Brothers (WB) this week had enough momentum to end the eight week reign of the Bee Gees (RSO) in the #1 position.

The Doobies, with excellent action at both rack and retail levels, features two hot singles, one of which ("What a Fool Believes") was recently #1, with the second ("Minute by Minute") already picking up good airplay.

Elsewhere in the top five, Peaches and Herb (Polydor), another record with two hot singles ("Shake Your Groove Thing" and "Reunited" are both charted in the top 15), moves to #3 bullet, while Supertramp (A&M) has made the top 5 in only its fourth week, moving to #5 bullet with strong retail and good jumps at the rack level this week, Bad Company (Swan Song), now at #6 bullet, also has a bulleting single and is showing well at both rack and retail.

There is a noticeable drop-off in piece counts between Bad Co. and #9 bullet Blondie (Chrysalis), but Blondie has this week's #2 pop single and is showing good numbers where reported. In way of contrast, Van Halen (WB), now at #10 bullet in only its second week, is the one bulleting album in the top ten that has reached those heights without the benefit of a hit single. The Van Halen lp is big at retail, with racks now coming on; much the same can be said about #11 bullet Village People (Casablanca) and #15 bullet Cheap Trick (Epic).

Other bullets in the top twenty include Sister Sledge (Cotillion) at #16 with strong retail and impressive jumps at racks this week, and The Cars (Elektra), at #19 with good retail action out of New York, the midwest and Los Angeles.

In the twenties, Journey (Col) is at #27 bullet with good breakout action and improving racks, followed by Frank Mills (Polydor) at #28 bullet with strong racks and good retail action at Camelot, Corvette's and other retail accounts. In the thirties, bullets include Amii Stewart (Ariola),

who now has the #1 pop single in "Knock on Wood" and is selling very well at retail, followed by Kenny Rogers (UA) at #32 bullet, a solid rack album with retail moves at the Record Bar, Camelot and elsewhere. In the

forties, Natalie Cole (Capitol) has a bullet at #40 largely on the basis of retail and one-stop action, both r&b and pop; Frank Zappa (Zappa/Mercury) looks to have his strongest lp in some (Continued on page 56)

Albums

Regional Breakouts

Singles

East:

Randy Vanwarmer (Bearsville)
Orleans (Infinity)
G. Q. (Arista)
Pointer Sisters (Planet)
Foxy (Dash)
Gino Soccio (Warner/RFC)

South:

G. Q. (Arista)
Tycoon (Arista)
Foxy (Dash)

Midwest:

Wings (Columbia)
Randy Vanwarmer (Bearsville)
England Dan & John Ford Coley (Big Tree)
Orleans (Infinity)
Tycoon (Arista)

West:

Randy Vanwarmer (Bearsville)
England Dan & John Ford Coley (Big Tree)
Supertramp (A&M)
Olivia Newton-John (MCA)
Foxy (Dash)

Albums

East:

Graham Parker (Arista)
Joe Jackson (A&M)
Rex Smith (Columbia)
The Tubes (A&M)
Barry White (Unlimited Gold)
Lowell George (Warner Bros.)

South:

Graham Parker (Arista)
Rex Smith (Columbia)
Lowell George (Warner Bros.)
Ian Hunter (Chrysalis)

Midwest:

Graham Parker (Arista)
The Tubes (A&M)
Rex Smith (Columbia)
Barry White (Unlimited Gold)
Lowell George (Warner Bros.)
Ohio Players (Arista)

West:

Graham Parker (Arista)
The Tubes (A&M)
Barry White (Unlimited Gold)
Lowell George (Warner Bros.)
Ohio Players (Arista)

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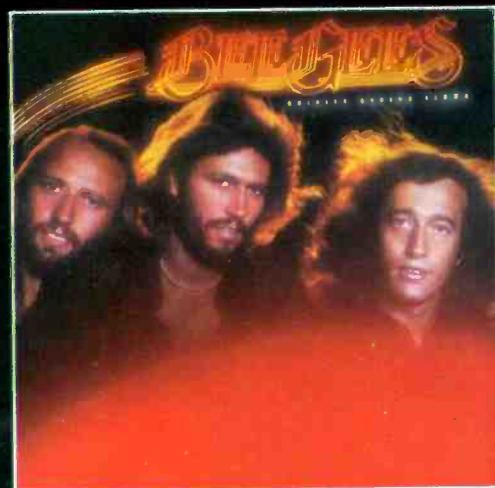
From the 4,000,000-selling
album Spirits Having Flown.



TOO MUCH HEAVEN RS-913
TRAGEDY RS-918
LOVE YOU INSIDE OUT RS-925
SPIRITS HAVING FLOWN RS-1-3041



Records, Inc.



Jet Convention Set

■ LOS ANGELES — Don Arden, president of Jet Records Inc., has announced plans for the first international Jet Records convention, to be held April 27-30 at the Piccadilly Hotel in London, England. Jet Records, whose main office is located in London, will host all activities.

The convention is geared towards the record retailer. It will include live performances of Jet artists, product presentations of the upcoming Jet Records product and merchandising and sales seminars.

The convention will begin on Friday, April 27th with a cocktail reception and buffet dinner for all attendees, including Jet records personnel from the U.S. and the U.K., Jet recording artists, CBS Records vice presidents, and artists managed by Don Arden (including Britt Ekland and Black Sabbath). On Saturday, there will be a morning meeting for all delegates featuring a product presentation on all Jet acts both on the English and American label, including Adrian Gurvitz, Trickster, Magnum, Alan Price, Violinski and Raymond Froggatt. The key presentation will be on the upcoming release of the new ELO album, "Discovery." An ex-

(Continued on page 60)



CBS Names Shapiro Field Comm. Director

■ NEW YORK—Tom McGuiness, vice president, sales and distribution, CBS Records, has announced the appointment of Julian Shapiro to the newly created position of director of field communications, CBS Records.



Julian Shapiro

In his newly created position, Shapiro will be responsible for establishing and monitoring a system for the flow of information between CBS Records headquarters and field personnel as well as within the various departments at headquarters.

Shapiro has been involved in numerous free-lance projects for CBS Records during the past two years. Prior to that, he worked as a staff reporter for Cash Box Magazine.

250 Expected for Stark Convention

By FRANN ALTMAN

■ LOS ANGELES—Stark Records and Tapes kicks off its tenth annual convention Monday (16) at the chain's North Canton, Ohio, base. With an expected influx of approximately 125 invited manufacturer, supplier and press reps, total attendance by Stark employees and guests is projected at over 250, with the agenda for the four-day gathering slated to combine label product presentations and trade seminars.

The convention was rumored to have been postponed due to the ongoing strikes by United Airlines and the Teamsters Union. At press time, however, all events were set to proceed as scheduled. "Thanks go out to the tremendous efforts of the Stark staff and field people who have seen us through this trying time," said Jim Bonk, Stark's executive vice president.

Highlighting Monday evening's welcome dinner will be an address delivered by Stark president Paul David, who will touch on the company's past performance and goals for the future and the state of the industry in general. Five-year service awards, presented by Bob David, VP of warehouse operations, and Joe Schott, VP of finance will be given to office and warehouse personnel, while a company profit sharing plan will also be discussed.

Tuesday and Wednesday morning seminars are scheduled to be broken down into smaller meeting groups, designed by company seniority. Tuesday's first morning meeting is aimed at individual operations by regional directors with responsibilities in-store; the day's business also includes a WEA presentation, a purchasing and marketing semi-

nar led by Stark's special products buyer, Lou Garrett, and a special tour of the 70,000 square foot Camelot warehouse and office facilities in North Canton. Capitol Records is set to host a product presentation Tuesday evening.

The morning meeting for Wednesday, led by Larry Mundorf, VP of store operations, and Mike Allison, store operations supervisor, zeroes in on merchandising — accompanied by a slide presentation — as part of the seminar on store operations. The day's schedule includes an MCA presentation, a seminar on video disc, accessories and equipment led by Stark accessories head Dwight Monjar; and a CBS evening presentation. The evening's entertainment, held at the Canton Cultural Center, includes The Kendalls and Tantrum.

Kicking off the Thursday morning business meeting will be a *Record World* chart seminar. Entertainment at the subsequent luncheon will be provided by Dave and Sugar. An exhibition area for manufacturers and suppliers in the early afternoon is slated to be followed by a bus tour of one of Stark's superstores, Grapevine, located in Akron.

Ceremonies on the convention's last evening will be held at the much acclaimed Tanjier's and will be highlighted by the awards presentation for five-year management recipients. Entertainment for Thursday's closing ceremonies will be "Cleveland Rocks," m.c.'d by Meatloaf and featuring the sounds of Ian Hunter (with Mick Ronson), Euclid Beach Band, the Iron City House Rockers and Ellen Foley. Stark management is being flown to N. Canton from 22 eastern, midwestern and southern states.

RSO Signs Patti LuPone



Al Coury, president of RSO Records, has announced the signing of Patti LuPone to a long-term recording contract. Ms. LuPone has recently been cast for the title role of the Robert Stigwood/David Land production of "Evita," written by Andrew Lloyd Webber and Tim Rice. Directed by Harold Prince, the musical will open May 8 at the Dorothy Chandler Pavilion in Los Angeles. The play is due to open in New York City in the fall. Pictured from left: Bob Edson, RSO Records senior vice president and general manager; Patti LuPone, and Andrew Lloyd Webber.

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 Fall 1979: European Tour. • Winter 1980: Australia & New Zealand.

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'Stars' LP Due:

Sesame St. Records Raises Its Profile

By FRANN ALTMAN

LOS ANGELES — Having already garnered an award at this year's NARM convention for the best selling children's album, Sesame Street Records this week will ship a special album called "The Stars Come Out on Sesame Street," a compilation of performances by such artists as Johnny Cash, Ray Charles, Helen Reddy, the Pointer Sisters and four others, all of whom have appeared on the popular children's show during the past eight years.

"The Stars Come Out on Sesame Street" is the label's second release for 1979, following their tenth anniversary "silver" album, according to the company's president, Arthur Shimkin.

Limited Advertising

Promotional advertising efforts will be limited to print and in-store display materials. "Hard pitch sales are not a part of Sesame Street's advertising program," says Shimkin. "We are basically opposed to advertising on television for children, and that is why we're on public television. There are no commercials. The only other way we do promote the album is when each public television station

has their membership drives to raise funds, the album is given away as a sort of premium."

The "Stars" album, which also feature songs by Judy Collins, Jose Feliciano, Lena Horne and Madeline Kahn, is not geared for only a children's market. "Sesame Street Fever," by the Muppets and Robin Gibb — the album which received the NARM award—was their first real attempt to move into contemporary programming.

"Since 'Fever' we've actually put on promotion men and literally done mailings to program directors," Shimkin said; "We've done something we've never done in an effort to make it apparent that this is playable material. We've stepped into the contemporary market in a polite way. Our music is programmable."

The first scheduled single release off the album will be by Helen Reddy; one side will be "Wonderchild," the other "I Make Up Songs."

Shimkin, who has been associated with Sesame Street's network since it was first created by Joan Ganz Cooney in 1969,

(Continued on page 53)

ASCAP Sets TV Special



ASCAP and John Strong Productions of Los Angeles have concluded an agreement of cooperation in regard to an ASCAP television special in honor of the performing rights society's 65th Anniversary. The TV special, to be called "It Starts With A Song," will be produced by John Strong Productions. Shown at a recent meeting in Los Angeles after the agreement was concluded are (from left) Arthur Hamilton, member of ASCAP's board of directors; Stanley Adams, president of ASCAP; Gerald Marks, member of ASCAP's board of directors and chairman of ASCAP's public relations committee; and John Strong, John Strong Productions.

MCA Names Kellerman To Artist Dev. Post

LOS ANGELES—Russell Shaw, vice president/artist development for MCA Records, has announced the appointment of Lynn Kellerman to the position of east coast artist development manager of special projects for the label.

Based at MCA's offices in New York, and reporting directly to Russ Shaw, Kellerman will be responsible for the coordination of all club appearances, concert appearances and parties east of the Mississippi, working closely with the field in coordinating in-store displays in connection with artist appearances.

Handwerger to Jem

NEW YORK—Marty Scott, president of Jem Records, Inc., has announced the appointment of Arnie Handwerger to the position of director of national promotion. Handwerger will be based at Jem's headquarters in South Plainfield, New Jersey.



Arnie Handwerger

Before joining Jem, Handwerger was northeast regional promotion director for Fantasy Records from 1977 through 1979. Previously, he was New York Local promotion manager for London Records, a position he took in 1975, after three years as manager of CBS Records' College Program.

Arista Names Joseph National Disco Dir.

NEW YORK — Audrey Joseph has been named the Arista Records director of national disco promotion. The announcement of Joseph's taking on this newly created position was made jointly by Richard Palmese, Arista's vice president of national promotion, and Hank Talbert, vice president of national r&b promotion for the label.



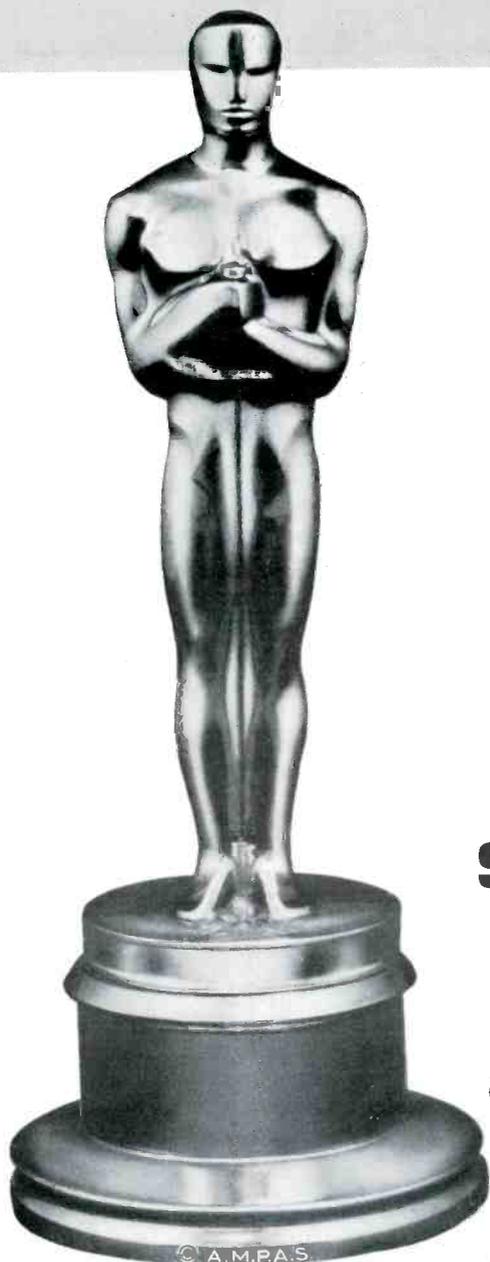
Audrey Joseph

Joseph, in her new capacity, will have direct responsibility for all facets of disco promotion, and will supervise the label's efforts in establishing a more visible identity in the area of disco music.

As national director of MK Dance Promotions, Joseph handled disco product for a number of record labels, including CBS Records (Columbia, Epic and Portrait), MCA, Ariola and Capitol, as well as doing specific record assignments for records at other companies. Prior to joining MK, she was handling promotion for Aria Productions, and she also helped to form the company's promotion division, Pro-Media-Motion.



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Motown Sets Campaign For Gaye, James LPs

■ LOS ANGELES — Mike Lushka, VP of marketing for Motown Records, has announced the most comprehensive TV advertising campaign in the label's history, in support of current releases by Marvin Gaye and Rick James.

According to Lushka, the campaigns will run individually and collectively during April and May. The campaigns will focus on key markets nationally and will feature 10-second and 30-second spots aired during prime-time, prime access and late-night programming, seven days of week.

Augmenting the TV campaigns will be concentrated radio time buys, in-store displays, consumer press advertising, and in-store video tape displays.

Gaye's current Motown release titled "Here, My Dear;" James's newest album is "Bustin' Out Of L Seven."

Dramatics Campaign Launched by MCA

■ LOS ANGELES—A multi-media campaign for the Dramatics' new album, "Anytime, Anyplace," has been launched by MCA Records, according to Stan Layton, vice president of marketing for the label.

Trade advertising will commence immediately by MCA with full page ads aimed at the r&b market in major national publications.

Over two consecutive weeks, two flights of radio spots will run, beginning in two weeks.

Local consumer print for "Anytime, Anyplace" will be placed in conjunction with local radio time buys. MCA has scheduled national print in more than a half-dozen magazines in the first 90 days from release.

Because the Dramatics are not only strong in both the college and teen markets, but also in the 18-to-34 year old age group, MCA will blanket nearly two dozen r&b and disco markets with airplay support. As the album progresses, the label will also analyze the album sales power both in top 40 and adult contemporary with the feasibility of adding further radio spots in these two markets.

Merchandising

Merchandising aids will consist of four-color, 3'x3' soft poster replicas of the album's back cover photo, two-sided 4'x4' hard posters from the same album art and empty album jackets.

The Dramatics will embark on an extensive national tour in late spring which will be supported by MCA at the radio and retail levels and will be coordinated in each city to maximize coverage and sales.

Welcoming Horslips



Phonogram, Inc./Mercury Records and DJM Records recently held a party for the Irish rock band Horslips at Christopher's in New York City. The reception was hosted by Geraldine Fitzgerald. The festivities included two traditional Irish bands, Irish folk dancers and leprechauns. Shown above at the party are in the photo at left, from left: Burt Naidoff, regional marketing manager, Phonogram, Inc.; Steve Katz, VP, a&r, Phonogram, Inc.; Steve Greenberg, local promotion for the label; Alison Steele, WNEW-FM; Carmen LaRosa, general manager, DJM Records; Jim Jeffries, VP, national promotion, Phonogram, Inc.; Geraldine Fitzgerald; Eamon Carr, Johnny Fean and Jim Lockhart of Horslips. In the photo at right are: Charles O'Connor of Horslips; Fitzgerald; Barry Devlin of the group; Bob Sherwood, president, Phonogram/Mercury Records; LaRosa.



UA Music Renews Pact with Steiger

■ NEW YORK — Harold Seider, president of United Artists Music, has announced that the publishing company has renewed its employment agreement with Herman Steiger who will continue to direct the operations of The Big 3 Music Corporation, UA's print division. Steiger has headed The Big 3 for some fifteen years.

As general manager, Steiger supervises the creation of new music print product, the acquisition of individual artists and catalogs for print rights and the market planning of all print product.

Hoagland

Ben Hoagland, administrative director of The Big 3, will be charged with the responsibility of coordinating and carrying through Steiger's new plans for further expansion of The Big 3 operations. Hoagland has been at The Big 3 for eight years.

20th Names Grasberg To Disco Position

■ LOS ANGELES—Bunky Shephard, vice president, Twentieth Century Fox Records, has announced the appointment of Wendy Grasberg to the position of assistant disco coordinator.

Grasberg will be dealing on a day to day basis with radio, discos and disco pools across the country.

Previous to her current position with Twentieth, Grasberg was a coordinator in Twentieth's pop promotion department, a position she has held since January, 1978. Grasberg came to Twentieth from a position with the entertainment law firm of Pollock, Rigrod & Bloom in Los Angeles.

Background

Grasberg will report directly to Carol L. King, Twentieth's national disco director.

Mushroom Sets Doucette Promo

■ LOS ANGELES—Mushroom Records will embark on a promotional marketing and publicity push to support the release of Jerry Doucette's new lp "The Douce Is Loose."

According to Susie Gershon, national promotion director, the label will be supplying major markets with a deluge of promotional materials, including buttons, mobiles, point of purchase, displays, T shirts, posters, among items.

In addition Joe Owens, national AOR director, stated that Mushroom will be throwing a Doucette party to launch the release of his new lp.

Riva Names Cerf America Gen. Mgr.

■ LOS ANGELES — Billy Gaff, chairman of Gaff Management and its Riva Records subsidiary, has announced the appointment of Martin Cerf to general manager of Riva Records/America.



Martin Cerf

Cerf, who will be based in Los Angeles, was editor and publisher of Phonograph Record Magazine from 1970 through January of this year when the publication was sold. In his new capacity, he will be responsible for all label functions nationally and will further serve as chief coordinator of promotion and marketing of Riva product through Phonogram—Riva's U.S. distributor.

Roxy Rolls



Atco recording group Roxy Music officially kicked off their 1979 cross-country U.S. tour recently with a show at New York City's Palladium. The four-week itinerary, which marks the English group's first Stateside tour in three years, is scheduled to wind up in California later this month. Shown backstage at the Palladium in New York are, from left: Roxy Music's Andy Mackay, Gary Tibbs, Dave Skinner, Bryan Ferry, WNEW-FM music director Tom Morrera, Roxy's Paul Thompson, Atlantic senior vice president/general manager Dave Glew, WNEW-FM program director Scott Muni, Roxy's Phil Manzanera; and (kneeling in front) Atlantic vice president, national AOR promotion Tunc Erim.

CHUCK CASELL

He was an Artist with words
who will be dearly missed by us all.

-A&M Records

150 Attend Black Comm. Meet

By LAURA PALMER

■ LOS ANGELES—The first Black College Communications Conference, held in Atlanta April 5-6, attracted 150 student delegates from the black college community, with representatives from Moorehouse College, Clark College, Spellman College, Atlanta University, Howard University, Grambling University, Fisk University, Morgan State College, S. Carolina State University, Wiley College and A&T University.

Sponsors

Sponsors included such labels as A&M, Arista, Atlantic, Bang, Capitol, and Warner Bros., as well as FCC representative Franklin Hanes and Broadcast Enterprise Network's VP and general manager Keith Adams and pd Scotty Andrews. Industry delegates conducted seminars in television and radio management, sales, promotions, news and public affairs and engineering; guidance in career selection and opportunities was also offered.

Lorenzo Jelks, owner of the Collegiate Broadcasting Group and coordinator for the conference, felt that the conference proved inspiring, giving students an added incentive in preparation

(Continued on page 53)

Atlantic Ups Conte

■ NEW YORK—Patti Conte has been promoted to the position of Atlantic Records east coast publicity manager/trade liaison. The announcement was made by Atlantic national publicity director Stu Ginsburg, to whom she will report.



Patti Conte

Ms. Conte will also work closely with Los Angeles-based national publicity director Paul Cooper. In her new position, she will be primarily responsible for serving as the publicity liaison with the music industry trade publications in New York. She will also be involved with general press and publicity activities on the east coast.

Prior to her new appointment, Conte has been with Atlantic Records since May, 1978, serving as secretary to the national publicity director.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ Although he is firmly aligned with the Waylon-Willie Outlaw School, **Joe Ely** hardly looks the part. At the Other End, Ely wore a black sport coat, black shirt, blue jeans and cowboy boots, the latter being his one concession to the outlaw image. Like his appearance, Ely's music bears little resemblance to that of his supposed peers, incorporating as it does elements of western swing, Cajun blues and jazz as well as country and rock and roll (as defined by another Texan, **Buddy Holly**). Although his essentially bleak vision of the world could by itself be ultimately debilitating, Ely's wide streak of cynical good humor serves to make his songs all the more endearing.

Ely's second album, the **Chip Young**-produced "Honky Tonk Masquerade," was a gem boasting outstanding material penned by Ely and by **Butch Hancock**, inspired playing and a production style which carefully balanced the scintillating eclecticism and chilling tension inherent in the artist's music. **Bob Johnston** was enlisted to produce Ely's third and most recent album, "Down On The Drag," and though it's an admirable effort, the rough edges that gave "Masquerade" its bite have been dulled in an apparent attempt to reach the proverbial broader audience.

Would this hold true in concert as well? Hardly. At the Other End, Ely proved himself an exceptional performer, and, perhaps because he is now willing to lose himself in the excitement of the moment, a truly moving vocalist. As always, his band was in fine form; more important, the songs that sound so-so on "Down On The Drag" stood up well against the earlier material, thus allaying any fears that the well might have run dry on Joe Ely. Can't wait for the fourth album.

THE BOSS IS BACK—AND WE DON'T MEAN BRUCE SPRINGSTEEN: Disco may be taking over, as Newsweek asserts, but in Chicago a different type of music, if you will, familiar to all but the very youngest residents of the Windy City, is causing a stir. Some time ago, WMAQ-AM political editor **Bill Cameron**, who has covered City Hall in Chicago for nearly 10 years, figured that his collection of tapes of the late **Mayor Richard Daley's** public utterances might be of some intrinsic historical value. He said as much to the powers-that-be at 'MAQ, and the station agreed to excerpt portions of the tapes for a record to be independently produced by the station and released locally (10,000 copies were pressed). Profits from the \$8.98 lp go to the Chicago Crusade of Mercy (the local chapter of the United Way). The station then secured distribution through **Milt Salstone's** MS Distributors. We couldn't get an exact figure on sales, but several retailers told us their supply of Mayor Daley product sold out quickly. **Jim Rose** of Rose Records ordered 200 copies and sold all of them within one week, making "Mayor Daley On The Record" one of Rose's best-sellers, right along with the **Village People**, etc., etc.

Richard Rieman, news manager of 'MAQ, told us the album "is not a slam at the Mayor at all. It's very respectfully done. It simply shows

(Continued on page 52)

Record World

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Epic Signs Aviary



Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels, has announced the signing of Aviary to the Epic label. The group was brought to the label through a production arrangement with Park Lane Records, headed up by Brian Lane. Aviary's self-titled lp, produced by Gary Lyons, is scheduled for April release. Pictured from left: (top) Al DeMarino, VP, artist development, E/P/A; Ken Steimonts, Richard Bryans, Brad Love, Toby Bowen and Paul Madden, Aviary; (bottom) Marvin Cohn, VP, business affairs, CBS Records; Don Dempsey; Brian Lane; Frankie Leigh, management associate; Lennie Petze, VP, Epic a&r; and Becky Shargo, director, Epic west coast a&r.



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Record World Single Picks

U.K.—Polydor 14551



NOTHING TO LOSE (prod. by Jobson-Wetton) (writers: Jobson-Wetton) (E.G., BMI) (3:19)

The composition of the group staggers Anglophiles everywhere and this single from their "Danger Money" album is their most commercial to date. The instrumentation is sophisticated and the mid-rock beat is heightened by an instantly singable harmony hook. It's for AOR first with pop, no doubt, to follow.

BELL & JAMES—A&M 2137



YOU NEVER KNOW WHAT YOU'VE GOT (prod. by Bell & James) (writers: same) (Mighty Three, BMI) (3:37)

The duo has made impact as both writers and performers and this second single should broaden their base even further. It's a light disco beat with some tricky vocal interplay and smooth arrangements. It should have immediate BOS appeal with adult/contemporary and pop potential in the grooves.

DREAM EXPRESS—MCA 41016



MIDNIGHT DREAM (prod. by Farrell-DeLory) (Burt Sugarman/Wescraft, BMI) (3:45)

Wes Farrell was known as a pro in the pop rock field and here shows his production techniques (with Al DeLory) are equally adaptable to '70s disco. The arrangements are thick and the ensemble vocals are airy and just the right compliment. It should be heard at the discos first with BOS and pop to follow.

BONNIE POINTER—Motown 1459



HEAVEN MUST HAVE SENT YOU (prod. by Bowen) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:30)

The solo sister's debut single garnered both BOS and disco action and this second tune should do the same. A drum rolls kicks it off and a quirky hook and well-placed handclaps help show off her vocal energy with style. It's a dance tune ready for pop radio attention.

Pop

TOTO—Columbia 3-10944

GEORGY PORGY (prod. by group) (writer: Paich) (Hudmar, ASCAP) (3:48)

This third single from the west coast group's debut album has a light jazzy feeling and clear punchy vocals. The instrumentation is, of course, powerful. It should get fast radio action.

GARY WRIGHT—Warner Bros. 8809

I'M THE ONE WHO'LL BE BY YOUR SIDE (prod. by Wright) (writers: Wright-Quinn) (High Wave, ASCAP) (4:04)

Wright has developed a kind of metaphysical rock style and this new disc features loads of studio wizardry surrounding his distinctive vocals. It's for teens and adults.

MICHAEL FRANKS—Warner Bros. 8811

WHEN IT'S OVER (prod. by Simon) (writer: Franks) (Warner-Tamerlane/Mississippi Mud, BMI) (3:08)

Franks' easy-going jazz rock style works beautifully on this cut from the "Tiger in the Rain" album. It's light and lovely, right for adult contemporary and pop programming.

JAMES WALSH GYPSY BAND—RCA 11480

LOVE IS FOR THE BEST IN US (prod. by Walsh) (writer: Fronsoe) (Gypsy Family) (3:26)

This light mid-tempo disc, somewhat reminiscent of early '60s pop releases, has a romantic message and instrumentation and vocals geared for teens and adults.

BROWNSVILLE—Epic 8-50695

LOVE STEALER (prod. by Werman) (writers: Wainman-Myhill) (Dejamus/B. Feldman, ASCAP) (3:07)

A blockbuster multi-guitar opening and guttural vocals set the mood right off here. It's a pure heavy metal rocker suited for AOR and courageous Top 40 programming.

CITY STREETS—RCA 11566

LIVIN' IN THE JUNGLE (prod. by Haffkine) (writer: Locorriere) (Horsehairs, BMI) (3:55)

The Dr. Hook collective collaborated on this debut disc. It has a disco beat and just a hint of giggles in the lyrics. The production is on the mark.

MARK PAUL—Cyclone 101

(Janus)

I'M GONNA LOVE YOU (prod. by Morgan-Baunach) (writer: Paul) (Bear Tracks, BMI) (3:28)

Paul debuts on disc with a lively tune in a modified rockabilly beat. Paul's vocals are pop/rock perfect and this could be a teen natural.

HELLFIELD—Epic 8-50697

TOO LONG (prod. by Gallo) (writers: Hellfield-Lamb) (April/Village Ventures, ASCAP) (3:05)

The name may seem ominous but this new group debuts with a driving pop rocker with a radio perfect vocal hook. The rhythm section is especially strong and this lends itself to fast pop adds.

B.O.S./Pop

SAINT TROPEZ—Butterfly 41080 (MCA)

ONE MORE MINUTE (prod. by Lewis-Rinder) (writers: Jordan-Blue) (Heath Levy/April, ASCAP) (3:50)

This new disc, written by Dave Jordan and Barry Blue, kicks off the group's new album with great style. Female lead vocals are the focal point and its ready for disco & radio action.

SHALAMAR—Solar 11542 (RCA)

STAY CLOSE TO LOVE (prod. by Griffey-Sylvers) (writers: Sylvers-Brown) (Rosy, ASCAP) (3:20)

The group is already known in disco circles but this new single is a more traditional BOS offering with strong, clear vocals. It's the best kind of crossover material ready for pop-action.

VOYAGE—Marlin 3334 (TK)

LET'S FLY AWAY (prod. by Tokarz) (writers: Chanterreau-Dahan-Pezin) (Radmus, ASCAP) (3:55)

The group has made a place for themselves in disco market and this latest single is equally ready for radio action. The electronics are understated and give space for the big vocals.

DON DOWNING—Roadshow 11544

DOCTOR BOOGIE (prod. by Bonjiovi-Quinn) (writer: Knight-Allan) (Don Kirshner, BMI/Kirshner, ASCAP) (3:35)

This slightly funky disco tune has some crafty lyrics and a good solid vocal. The horn parts are especially energizing and makes this a strong new entry for multi-format play.

RAMSEY LEWIS—Col 3-10937

AQUARIUS/LET THE SUN SHINE IN (prod. by Henderson) (writers: Ragni-Rado-MacDermott-Shapiro) (UA, ASCAP) (3:26)

The new "Hair" film has re-activated the original score and Lewis here combines two numbers with a decided disco beat and female chorus accompaniment. It's curious and worthy.

JERRY BUTLER—Phila. Intl. 3683 (CBS)

LET'S MAKE LOVE (prod. by Gamble-Huff-Butler) (Mighty Three/Foundation, ASCAP) (3:40)

Butler's sexy, flowing vocal style is perfectly displayed on this new tune, suited to quick BOS action. The tempo changes add special interest for pop radio and this could put him back to pop.

THE DRAMATICS—MCA 47017

I JUST WANNA DANCE WITH YOU (prod. by Davis) (writers: Womack-Davis) (Groovesville/Conquistador, ASCAP) (3:56)

A punchy rhythm, handclaps and some strong horn work key this funky offering that's easy to dance to or just listen. It should pick up BOS and pop activity along the way.

BILLY PAUL—Phila. Intl. 803676

BRING THE FAMILY BACK (prod. by Terry-Smith) (writers: Smith-Terry) (Mighty Three, BMI) (3:29)

Paul's way with a story-song—and an inspirational message—are well displayed here. The beat is right for disco play but radio will no doubt notice first.

THE MIKE THEODORE

ORCHESTRA—Westbound 55421 (Atl.)

HIGH ON MAD MOUNTAIN (prod. by Theodore) (writer: same) (Bridgeport, BMI) (3:45)

Theodore's orchestral disco number is big and fully arranged. It's the perfect disco programming with BOS radio potential as well. The string parts are prodigious.

Country/Pop

RONNIE MILSAP—RCA 11553

NOBODY LIKES SAD SONGS (prod. by Milsap-Collins) (writers: McDill-Holyfield) (Hall-Clement/Maplehill/Vogue, BMI) (3:35)

Milsap's vocals are some of the best known in country but he's picking up more pop play with each release. This new one, with electric piano out front, has even more potential for a/c.

JIMMY TUCKER—Garpax 2715

SING ME A WALTZ WONT'CHA' WILLIE (prod. by Paxton) (writers: Lusk-Layne) (Garpax/Lady Laverne, ASCAP) (2:45)

Willie Nelson's career gets a sensitive treatment on this new disc. It's in waltz tempo and should be enough of a curiosity for a/c & pop play.

DARRELL THOMAS—Ozark Opry 101

WAYLON, SING TO MAMA (prod. by Luick-Phinney) (writer: Thomas) (Tall Corn, BMI) (2:50)

It's Waylon Jennings turn on this new tune. Thomas uses him as a backdrop for this story-song in a somewhat traditional country vein. Could make good programming with the above.



Record World

Album Picks



JUST A GAME
TRIUMPH—RCA AFL1-3224
(7.98)

The hard rocking Canadian three-some plays a searing style of music marked by Rik Emmett's double necked guitar flights and the rock solid rhythm section of bassist Mike Levine and drummer Gil Moore. With their second domestically released lp, the group proves itself to be a solid and worthy contender.



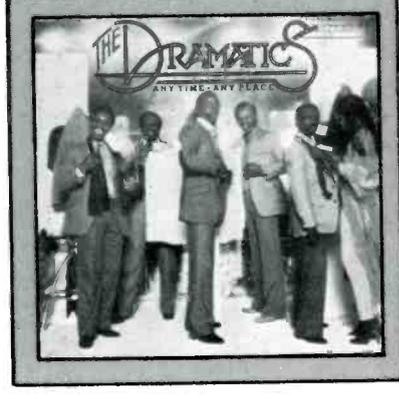
THE ROCHEs
Warner Bros. BSK 3298
(7.98)

Maggie, Terre and Suzzy Roche are quite an exceptional trio of sisters whose much anticipated debut album has a sparse musical quality, preferring to let their distinctive harmonies reign supreme. Lyrically, they are in a class by themselves with their unusual vignettes underlined by Robert Fripp's sympathetic production.



CHERI
MADLEEN KANE—Warner Bros.
BSK 331E (7.98)

European star Kane has yet to achieve much notice outside of disco circles in this country, but her second album stands poised to take in a larger audience. The brisk arrangements and ABBA-like vocals add a pop quality to what is otherwise music to dance to. "Fire In Your Heart" is especially inviting.



ANY TIME ANY PLACE
THE DRAMATICS—MCA AA 1125
(7.98)

The Don Davis produced group is on target once again with its blend of r&b/disco/funk with the occasional ballad thrown in to spotlight the vocal dexterity of the veteran quintet. The opening "I Just Wanna Dance With You," replete with its party sound gets the album off to a rousing start with hardly a letdown.

GREATEST HITS

WAYLON—RCA AHL1-3378 (8.98)



Jennings is one of the pioneers of "outlaw" country music and as such, this lp practically documents the development of the genre. The eleven songs include "Mammas Don't Let Your Babies Grow up To Be Cowboys," his duet with Willie Nelson.

ROCKIE ROBBINS
A&M SP 4758 (7.98)



Richard Evans has produced this debut by the talented young singer whose slick and easy going voice and arrangements may remind some of Peabo Bryson. The uptempo "I Can Hardly Wait" is contrasted by the gentle ballad, "If I Ever Lose You."

THE STARS COME OUT ON SESAME STREET

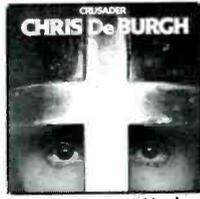
VARIOUS ARTISTS—Sesame Street
CTW 79007 (7.98)



The ever popular Muppets are joined by some of the celebrities who have appeared with them on the Sesame Street show. Included are Helen Reddy and Kay Charles.

CRUSADER

CHRIS DeBURGH—A&M SP 4746 (7.98)



Over his last few albums, DeBurgh has refined his style as a balladeer but has not come into his own until the release of this album. With the members of Pilot among others providing back-up, he has forged a unique style typified by "Carry On."

FINAL VINYL

HOT TUNA—Grunt BXL1-3357 (RCA)
(7.98)



After eight albums, the group has disbanded, with this last lp serving as a recap of some of their finer moments. The ten selections include "Hot Jelly Roll Blues," "Candy Man," and "Keep On Truckin'."

TEENAGE MUSIC

GAMBLER—EMI America SW 17009 (7.98)



The midwest rock and roll belt has already been responsible for more than its share of good hard rock groups and this one appears to be the latest in a long line. Kansas producer Jeff Glixman ably mixes their rock base with crisp vocal harmonies.

WILD AND PEACEFUL

TEENA MARIE—Gordy G7-986R1 (7.98)



Rick James co-produced the debut for the talented songstress who, like her title suggests, shows both a wild and peaceful side. The former is marked by "I'm A Sucker For Your Love" and "Don't Look Back."

THINKING OUT LOUD

SNOPEK—Mountain Railroad MR52789
(Jem) (7.98)



The small folk based label has made a serious expansion into the rock/AOR field with this debut album by the Milwaukee quartet. The quality of the music recalls groups such as City Boy, Supertramp and 10cc with its fine vocals and crafty melodies.

AMBIENT #1 MUSIC FOR AIRPORTS

BRIAN ENO—PVC 7908 (Jem) (7.98)



Admittedly it is music that "must be as ignorable as it is interesting," as he says in his liner notes. Eno takes the idea of muzak and produces environmental music to "induce calm and a space to think." He achieves his purpose with a series of lulls and drones.

SMOKIN'

THE UNDISPUTED TRUTH—
Whitfield WHK 3202 (WB) (7.98)



Producer Norman Whitfield has developed a distinctive sound for himself based on chunky rhythms, handclaps and syncopated bass lines which are heard to best effect in his work with this group. The vocals of Marcy Thomas are electric throughout.

KINGDOM OF MADNESS

MAGNUM—Jet JZ 35811 (CBS) (7.98)



British hard rock with a fair share of vocal harmonies is the key to this quintet's sound. The debut outing shows poise and sophistication with songs like "Baby Rock Me" and "All That Is Real."

IT'S TIME

PLATINUM HOOK—Motown M7-918R1
(7.98)



The group is seven strong and augmented by three additional keyboardists for a full, rhythmic sound powered by the lead vocals of Tina Renee Stanford. The group comes from the Commodores' stable and is certain to make its mark.

Motown Taps Wylie, Promotes Steve Ales

■ LOS ANGELES—Hank Wylie has been appointed to the position of west coast sales manager for Motown Record Corporation, according to Mike Lushka, executive vice president of marketing for the label.

Prior to joining Motown, Wylie held the position of local sales manager at A&M Records in Los Angeles.

The new west coast sales manager will be headquartered at Motown's home office and will report directly to Steve Jack, national album and tape sales director for Motown.

Singles Post

Concurrent with the appointment of Wylie, Lushka announced the promotion of Steve Ales, former west coast sales manager, to the position of singles sales and retail accounts manager.

Background

Ales has been with Motown for the last three years. Prior to joining Motown, he worked in sales for Prodigal Records before it was absorbed by the former.

In his new position he will be reporting directly to Miller London, national single sales director for Motown.

Infinity Taps Thompson

■ LOS ANGELES — Carmen Thompson has been appointed to the newly-created position, coordinator of production & traffic, west coast at Infinity Records, according to the label's vice president and general manager, Bud O'Shea.

Thompson joins Infinity from A&M Records where she served in a succession of positions over the past six years including accounts receivable processor, production coordinator and most recently, inventory control manager.

Thompson is based at Infinity's west coast offices in Universal City and reports directly to O'Shea.

Welk Expands

■ LOS ANGELES—The Welk Music Group has moved their offices to the sixth floor of 6255 Sunset Boulevard (suite 615), as part of a continuing expansion effort.

Gaylon Horton, Hollywood division manager, stated that a multi-track recording studio will be housed in the facility and made available to its staff of writers. The complex will also be utilized for the recording of proposed concept projects.

The Welk Music Group's number remains the same at (213) 467-3197.

The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ GOOD TIMIN': "Fabulously Illustrated!" is the message shouted out on the cover of Ballantine Books' new authorized biography of the **Beach Boys**, and this is one bit of hype that is right on the mark. The graphics really are first-rate, and along with a very comprehensive discography. They are the main attraction in this, one of several lengthy tomes (including **David Leaf's** recently-published "The Beach Boys and the California Myth") about this marvelous and important band that have lately come to light.

The primary attraction of **Byron Preiss'** new bio is its color illustrations and photographs, many of which are various artists' (including such heavies as **Edward Gorey** and **Overton Lloyd**) visual interpretations of Beach Boys classics from "409" and "I Get Around" to "This Whole World" and "Sail On Sailor." This "illustrated lyric" concept, previously applied to the likes of the **Beatles** and the **Stones**, is just about worth the book's \$8.95 price of admission—check out the spreads for "Cool, Cool Water" (by **Bobby London**) and "Heroes and Villains" (by **Dan Green**), to name just two, and you'll see what we mean. A great many photos, both b&w and color (although some of the latter are not well reproduced), are also a nice touch.

Whereas Leaf's book dwells to excess on Beach Boy guiding light **Brian Wilson's** psychological problems, Preiss plays it pretty straight, dutifully detailing the group's formation and development and, more importantly, describing each of their records at some length. Preiss is definitely a fan, which is good, but he seems hesitant to recognize that not all of the Beach Boys' records have been tours de force—to say the least. His text also seems unnecessarily broken up by countless quotations from the band and its friends, relatives and associates—these quotes, set off from Preiss' text to add to his own observations, tend to make for a fairly choppy, oft-interrupted read. And one more thing—there are some outrageous spelling errors that unfortunately can't be passed off as mere typos. For example, the song "Cabinessence" is consistently spelled "Cabinessense;" **Phil Spector's** legendary walls-of-sound technique is described as "the 'Philies' style" (Spector's label, of course, was called **Philles**); and the traditional "Cottonfields" is credited to someone named "Huddle-Leadbelly," not **Huddie Ledbetter** or just plain **Leadbelly**. These gaffes—and there are plenty more—are absolutely inexcusable, especially when one considers that the correct spellings are right there on the album covers.

LINGERIE ROCKERS: The **Boomtown Rats'** recent gig at Frederick's of Hollywood was billed as "more of an event than a concert," and that's about what it turned out to be. The sound was pretty bad, no surprise when one considers that Fred's is hardly an acoustic wonderland, but the group had fun—and so did the 150 or so folks who were allowed into the place. Highlights included a raucous version of "YMCA;" a quote from "Baker Street" in the middle of "Rat Trap," courtesy of sax-man **Raphael Ravenscroft**, who played

(Continued on page 52)

Marvin's Birthday



April 2 was Marvin Gaye's birthday, and in honor of the occasion the singer's wife, Jan, threw a party for him at the Peruvian Room in Hollywood. On hand to celebrate with Gaye were numerous recording artists—including Stevie Wonder, Smokey Robinson and Freda Payne—and Motown executives. Shown above at the party are, from left: Gaye; Peter Prince, vice president in charge of international for Motown; James Fisher, general manager of international for Motown; Smokey Robinson.

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Lifelong Publishing Braces For Major Push

By PAT BAIRD

■ NEW YORK — Bob Esposito, vice president and general manager of the Lifelong Records publishing division, took over the responsibility for the operation in January and feels "we are in the position to acquire, exploit and fully develop the publishing catalogue."

The publishing company, founded by Lifelong Records principals Tommy West, Terry Cashman and Phil Kurnit, includes Blendingwell Music (ASCAP) and Sister John Music (BMI), publishing the compositions of Lifelong recording artists such as Dean Friedman, Henry Gross, Dion, Gail Davies, Crack the Sky, John Palumbo, Corbin & Hanner, Gary Baer and The Voltage Brothers. They also publish the works of former Lifelong artist Ray Dahrouge and co-publish the highly active catalogue of the late Jim Croce.

According to Esposito, the Croce catalogue has always been active, especially in the country field, and most of his compositions have been covered over the years. Also in the country area, Tommy West is currently producing new Lifelong artist Gail Davies whose material West de-

scribes as "technicolor country." The company has beefed up its operation in Nashville with offices headed by Karen Scott Conrad and Alan Jones. While there is no active office in Los Angeles, Esposito covers professional activities on both coasts.

Both the record and publishing divisions of Lifelong experienced major hits in England last year with Dean Friedman. His single, "Lucky Stars," sold nearly half a

million copies there and the three follow-up discs have made it to the Top 20. His "Well Well Said the Rocking Chair" album and several tours of the country established Friedman as one of last year's biggest breakout artists in the U.K. The Lifelong catalogues are sub-published there by Heath-Levy Music.

Writing/performing duo Bob Corbin and Dave Hanner were

(Continued on page 53)

RCA Taps Meehan

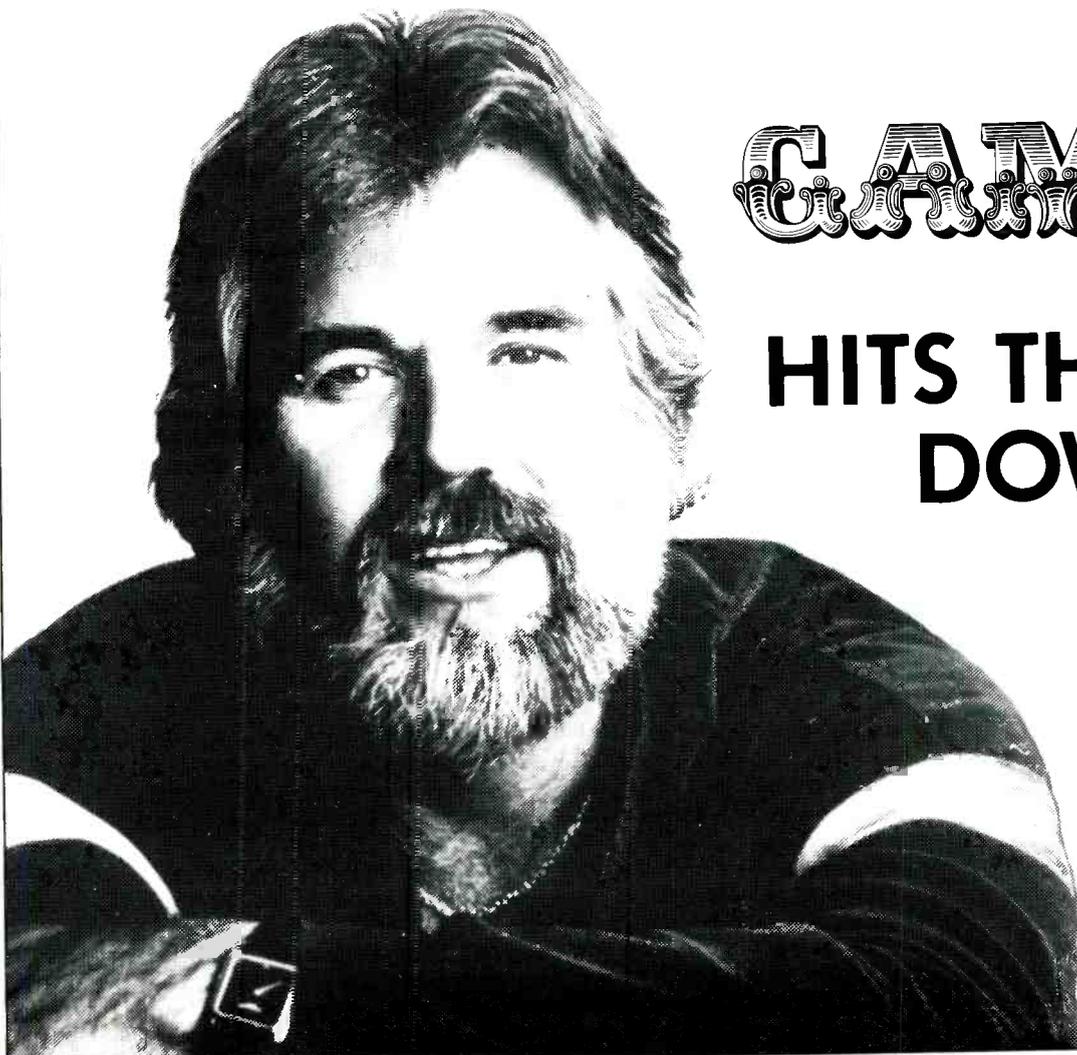
■ NEW YORK—The appointment of Bill Meehan as manager, branch sales, Los Angeles, for RCA and A&M and associated labels has been announced by Jim Bego, manager, Los Angeles branch, to whom he will report.

Meehan for the past year had been key accounts salesman for A&M Pacific in Los Angeles, having joined A&M in 1975 in Toronto as branch manager for A&M Records of Canada.

RCA Fetes Horowitz, Rampal



RCA Records hosted a pre-NARM convention cocktail party at the Diplomat Hotel in Hollywood, Florida in honor of pianist Vladimir Horowitz and flutist Jean-Pierre Rampal, two of the label's most popular artists, both of whom were giving concerts in Miami that week. Shown at the reception are, from left: Don Handleman of the Handleman Company, RCA Records' president Bob Sumner, and Rampal; in the photo at right are David Lieberman, chairman of Lieberman Enterprises, Horowitz, Mrs. Lieberman, and Dick Carter, division vice president, marketing, RCA Records.



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Radio World

Radio Replay

By NEIL McINTYRE



■ Radio stations around the country which program music have new competition in town and that's play-by-play baseball. The season for the ratings starts just as the local teams begin playing for keeps.

Program director **Al Brady** of WROX-FM in Washington, D.C. begins the season with a new format as the station switches from AOR to top 40. The biggest area competition, WPGC, is being guided by another new PD in the capital, **Scott Shannon**.

The RW story on small market radio (4/7) was a good boost to WIOI program director **Nelson Redd** in Portsmouth, Ohio. "Already the music people are calling us about service and the staff feels the story put our radio station on the map," Redd told us.

MOVES: **Jack Thayer** resigns as executive VP/special projects at NBC radio. Thayer was the past president of NBC Radio . . . KAUM-FM/Houston has hired a new PD filling the position left vacant for over a month by the resignation of **Corinne Baldassano**. Effective May 1, **Jim Fox** takes over the station's programming, from Q102/Cincinnati . . . **Jayne Reino**, former assistant PD & MD at WHDH/Boston, becomes assistant PD at WMAL/Washington, D.C.

Scott Howard new PD at WYLT/Cleveland and **Ray Henry** joins 92 Rock as the MD. Both were formerly at WZZP/Cleveland . . . **Mike Mann** named MD at KULF/Houston . . . **Bill Berg** appointed MD at WWVA/Wheeling . . . New York's loss is San Diego's gain as **Bree Bushaw** joins KPRI, doing nighttimes . . . **Cathy DeRouville** new MD at KMJC San Diego . . . **Mike Wolf** to WCOK/Rockford doing middays . . . **Dave Clark** joins WHAM/Rochester as MD from KBKB/Ft. Madison . . . **Jack Crabbe** has been named PD at WPFM/Panama City . . . Send your moves, changes and station pictures to either Portia at RW west or in the east to Neil (Taxed) McIntyre.

MEANWHILE, BACK IN HARRISBURG: Things are back to some kind of normal at WFEC-Disco 14 and most of the staff has returned. Now there's a new controversy about the effect all the happenings will have on the ratings in the Harrisburg area. Program director **Scott Robbins** said: "Our competitors down here, WKBO, are trying to stop the ratings. They've called most of the stations in the market and Arbitron. They feel the survey won't accurately reflect the market. I feel life has returned to normal and we want to go through with the ratings that begin April 16. We want to know what's going on with our disco format."

On the lighter side, those commercializing folks are ready to make a fortune with T-shirts. The best selling Three Mile Island model says "Hell No We Won't Glow," and a local disco club has introduced a nuclear cocktail with a green swizzle stick in it that glows in the dark. A company has begun marketing an item for every member of the family: a radiation detector badge.

NO DISCO WEEKEND: The radio station that brought New York City a "No Bee Gees" weekend, a year later will present the 99X "No Disco Music Weekend." WXLO (99X) program director **Bobby Rich** is serious, folks. "Broadcast of any disco, or disco sounding, music this weekend by any 99X disc jockey will be considered grounds for immediate dismissal," he said. The station will limit their current playlist, and weed out oldies that have a disco sound. Since New York is the disco capitol of the world, some people might feel that the timing before the ratings book could hand some audience over to WKTU. Rich said: "We're not going to be saying no dancing this weekend because you still can dance to 99X. About a third of our currents will be eliminated over the weekend." The station will use this opportunity of giving New Yorkers' feet a rest to set up the beginning of the Superwalk '79 for the March Of Dimes."

ATLANTIS: Maybe the music and radio industry hasn't discovered

(Continued on page 23)

WSUL's Dan Dayton Grows His Own

By NEIL McINTYRE

■ NEW YORK—Building a radio station from the ground up takes more than a little bit of confidence and a few late hours at the office. Many broadcasters have experienced the desire to own a radio station, but their thoughts are only of buying, not building, one.

Dan Dayton is the president and general manager of WSUL in Monticello, N.Y. Most of his experience in broadcasting has been in the areas of news. "A prospective broadcaster must learn a lot of things," he said. "I could set up a news department with my eyes closed, but ask me to figure out what unemployment insurance is going to cost me in 1979, I'm in big trouble."

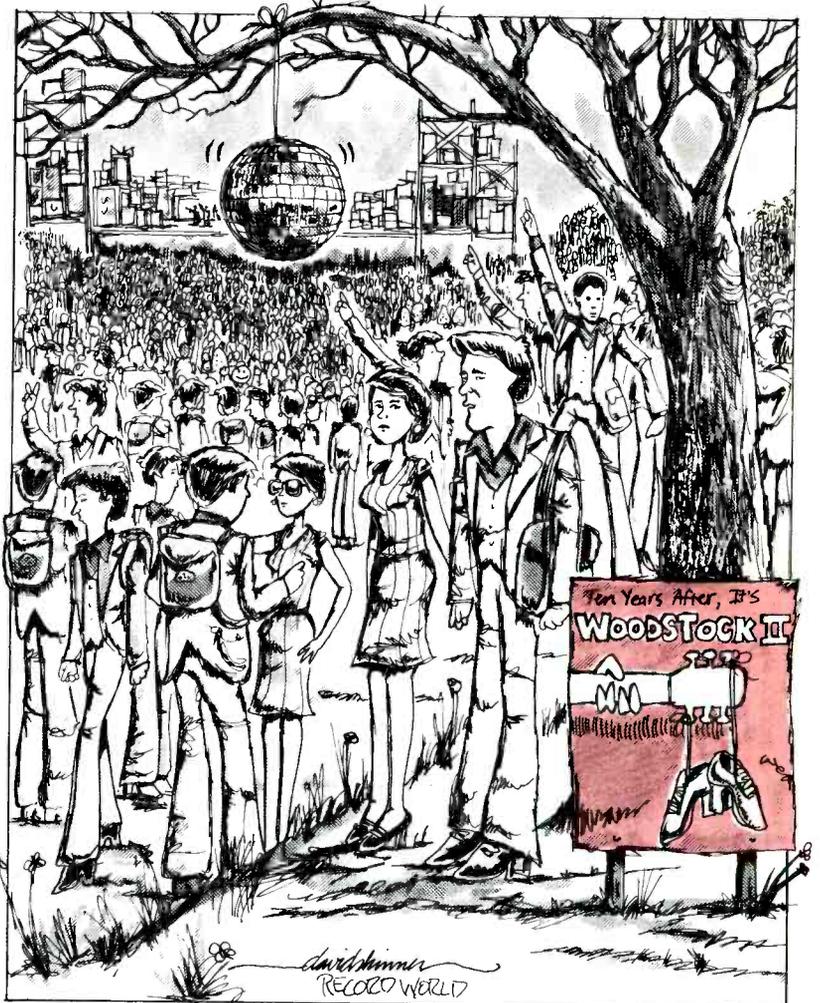
"What happened to me," Dayton continued, "is, you're thrown into an incredible learning procedure and if you come up still breathing, I think that's when you know you're a broadcaster."

Dan Dayton began in radio when he was 16 year-old doing

church remotes. He graduated from Emerson College while working part time at WHDH-AM and WGBH-TV in Boston. In the Navy he began to see some of the world of broadcasting in Alaska and in Tokyo, where Dayton became the news director for the Far East Network for three years. It was where his objective of having his own station became clear.

In 1974 he started to put together the application and filed for the license in the spring of '75. "We were originally contested for the frequency. The other applicant was also found to be qualified, so we went into comparative hearings which took close to three years. It cost me great dollars in legal fees. We needed to show the commission that we had enough funds for the operating expenses for a year and construction expenses." After approval was granted the station was on the air in less than five months, but they were months loaded with 18 and 20

(Continued on page 23)



"Somehow, I don't think it's going to be the same."

Exit/In in Nashville To Expand

By WALTER CAMPBELL

■ NASHVILLE — Exit/In, one of Nashville's premiere listening rooms and showcase clubs, is about to undergo a major expansion, according to Wayne Oldham, owner of the club. "We have taken a lease on the place next door (formerly One-Eyed Jack's) that adjoins it with a common wall," Oldham told RW, "and we're going to put an entire restaurant operation in the new space, clearing out the area in the back that's now the Exit, the kitchen and all that, for more seating for the shows."

Seating at the Elliston Place club will be increased by about 100, Oldham said, and the restaurant will be open for breakfast, lunch and dinner. "The reason we haven't done it before is the place next door hasn't been available," he said. "We've had the need for it for some time. It has just now be-

come available, so we jumped in there and got it. We're going to spend a pretty chunk of money redoing the thing and getting it in good shape because we think Nashville needs it."

Begun in 1971, the club has evolved into Nashville's most prominent club for musical talent of all types and is now frequently the scene of showcases by labels for their artists, both new and established. Oldham, a restaurateur and president of Wendy's of Nashville, Inc., bought the club a year ago. Construction, which is expected to be completed three or four months, will not affect shows in the club in the meantime, according to Oldham. "The shows will continue as scheduled, and when we're finished, they will get better because we'll have more space and can afford bigger acts," he said.

Dan Dayton Grows His Own

(Continued from page 22)

hour work days. "There you were, wondering where the shipment of equipment was at, with the guy who was waiting to install it. You're trying to put the whole thing together while your carpenters are working around you," Dayton said.

A big part of the process is getting the money, convincing others that you know what you're doing. A broadcaster talking to someone in another profession, like the investment world, may have more authority now than when Dayton started out, but the presentation is still very important.

"Broadcasting has become an increasingly attractive area to investors, money is available," Dayton continued. "What many broadcasters don't understand is, if you go to a banker and say 'Wow, I'm going to do personality MOR and knock 'em dead,' they could care less, what they want to know is what kind of return you're going to provide on their money and when."

Dayton runs the radio station that he helped put on the radio dial with the same amount of enthusiasm that it took to start it in the first place. He makes sure that the product and the sale of the product are given equal attention, so that what he started will continue for years to come.

If he had it to do all over again, would he buy or build one? "The Japanese say that anyone who doesn't climb Mount Fugie is a fool, and anyone who climbs it twice is the fool. I would like to do it again, because I thrive on it, I love it. Now that I know how to do it, I might be foolish not to do it again."

Before you get started in building a radio station, Dayton points out that you must be exact in your planning for the costs, projections, and be sure to have it worked out to the finest detail possible. Once you're done that, you're ready to sit with people in the financial community and make a presentation.

Radio Replay (Continued from page 22)

the advantages of having a convention site that's out of sight, but I'm going ahead with it anyway. The registrations are coming a little slow, but Ray D'Ariano will provide one hour of entertainment, showing slides of MCA's latest star Michael Raymond. After that a concert will be held on a dry spot, featuring a mystery group. Of course, after their performance they'll still be a mystery. Radio people will hear about the latest research on how to discover that the public wants to hear disco music on the radio after the rating book comes out, making the disco station number one. Also in the area of radio, the island's chief engineer will explain how to keep your transmitter oiled and at the same time dry. Most pictures of this convention will be taken by our roving photographer, Flash Flood, who is on loan from the Jay Thomas show at 99X.

See you there on Aug. 23rd on the island of Atlantis.

Dire Straits Platinum Presentation



The members of Dire Straits were in Los Angeles recently at the end of their inaugural U.S. tour. Warner Bros. board chairman Mo Ostin feted the group with a luncheon celebrating their newly attained platinum status at the company's Burbank headquarters. The cast for the platinum presentation included (from left) John Illsley, Mark Knopfler (both of Dire Straits), Mo Ostin, Pick Withers and David Knopfler of the group.

Millennium Taps Two

■ NEW YORK — Jimmy Ienner, president of Millennium Records, has announced two appointments to the company. Beverly Berman has been named administrator for Millennium, and Barbara Wamser has been appointed to the position of assistant to the president and product coordinator.

Berman will handle and maintain all pertinent financial matters and act as the company's business affairs liaison. She will also head Millennium's publishing/copyright department. She comes to Millennium's from Padell, Kaden, Nadell and Company.

Formerly promotion coordinator at RCA Records, Barbara Wamser will work in all areas of product, maintain the tape inventory and coordinate all a&r functions for the label.

CBS Ups Wilkins

■ NEW YORK — Paris Eley, vice president of promotion, black music marketing, CBS Records, has announced the appointment of Doug Wilkins to the position of western regional promotion marketing manager, black music marketing/CBS Records.

Duties

In this capacity, Wilkins will be responsible for coordinating promotion and merchandising activities throughout the western region.

Wilkins joined CBS Records in May, 1978 as BMM's local promotion manager in San Francisco. Prior to that he worked in Motown Records' merchandising and promotion department. He's also served as the local promotion manager in Los Angeles for Arista.

A Double Dose of Dynamite...

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

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

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

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

*Conference registration deadline: May 15.

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



Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **HAVE WE ARRIVED?** It's a thrill to be able to congratulate **Paul Jabara** and **Giorgio Moroder** for having this week been honored for their musical contributions to films: Jabara won the Oscar for best original song ("Last Dance," from "Thank God It's Friday"), and Moroder for Best Original Score ("Midnight Express"). These awards are further indications of disco's penetration into our culture at large, but, even better, are acknowledgements that artists who helped bring disco to its current state and who were in turn honed by its development, can be judged, talent for talent, by everyone's standards and found to excel.

RECOMMENDED NEW MUSIC: The appearance of "High on Mad Mountain" by the **Mike Theodore Orchestra** on a Westbound disco disc solves the mystery of test pressings sent out in the past couple of weeks with no identification except for track listings. Word of mouth termed the album "flawless" and, indeed, the three other cuts that make up the "High on Mad Mountain" album maintain uncommon consistency and creativity. Announcing itself with orchestral exclamations and synthesizer thunderclaps, the title track (8:10) sets the album's hot pace, sound-and-fury arrangements frequently breaking in sudden synthesizer, percussion and phasing passages. As in "Wonder Man" (7:48), alternating brass and woodwind with mechanical synthesizer, these changes in texture renew energy and surprise us at every turn. Chant vocals and massed chorus effects, in clipped, rhythmic half-gasps and shouts, add still more force. The flip side, a 15:45 medley of "Disco People" (7:30) and "Dragons of Midnight" (8:15), underpins similar monumental orchestration with thrusting rhythm work, segueing the songs with a phased break where the synthesizer almost emerges but is overtaken by the orchestra in a breathtaking moment of tension. It's impossible to attempt description of each high point, since, every time it seems that the last bit of energy has been drawn out, a new twist reestablishes momentum and pulls us back in. This is most obvious in the percussion overlays and frantic vocal interplay of the last half of "Dragons." "High on Mad Mountain" seems always at a critical point, shifting from one level to another constantly, and taking us on a wild, careening ride. It's one of the best paced and constructed albums one can imagine, and will surely be one of the season's biggest hits.

Sylvester's "Stars" (Fantasy) contains three tracks in addition to the currently charting "I (Who Have Nothing)," veering away from that cut's vocal pyrotechnics, toward a moody, somewhat measured performance that seems to mark a more assertively personal style. His electronics wizard, **Patrick Cowley**, wrote the title track (8:03), adding the sound effects introduced on "Mighty Real." The message stands out more here, though, amid the chattering synthesizer: "You are a

star/Everybody is one/You only happen once." The track has less direction and concentrated drive, unfortunately: certainly, less of a catchy hook than either of his previous hits. "Body Strong" (8:10) dispenses with lead vocals altogether, Sylvester singing along with background vocalists **Hodges, James and Smith**. Musically and lyrically spare, "Body Strong" and rather sleazy "I Need Somebody to Love Me Tonight" (6:38) distill "Step II"'s devices into stripped-down versions that are often difficult to tune into, but are nevertheless intriguing because of Sylvester's presence. "Stars" is a record that seems to ask us to meet Sylvester halfway, rather than grabbing us immediately. Correspondingly, I've heard Sylvester's new work sighed over as "too progressive for its own good" and praised as "the best he'll ever do"—so, the jury is out, until its verdict occurs on the dance floor. Sylvester may well be the most volatile talent to hit the disco scene since Dr. Buzzard's Original Savannah Band and we might bear in mind that such originals claim attention by force of personality and individuality of perspective. Sylvester has more of these than almost anyone I can think of.

Altering the smooth glide of their previous work with a new rhythmic spark that showed up first on **Saint Tropez'** "One More Minute," **El Coco** producers **W. Michael Lewis** and **Laurin Rinder** and writer/singer **Merria Ross** offer "Dance Man" and "Love Exciter" on AVI disco disc this week. "Dance Man" (6:15) carries a lot more punch than we've heard before, sacrificing none of the subtlety: a fleet string intro and break accompanies Ross' vocals and conga and syndrum passages power their most solid hook since "Cocomotion." "Love Exciter" (9:05), quicker and lighter, is also appealing, with a strong clavinet hook, hoarse group vocals and nervous keyboard crossrhythm, anchored on the bottom with a rebounding percussion break.

R&B: The Trammps unveil their sixth album this week, "The Whole World's Dancing" (Atlantic) and, true to form, their smooth, surging Philly style turns in a number of winners, starting off right from the

(Continued on page 25)

Carrie Lucas Feted



Solar Records artist Carrie Lucas boogied into town recently to help promote her new single, "Dance With You," and RCA Records, which distributes Solar, tossed her a party at the IDRC pool where she met and performed for disco DJs, from all over New York. At the party, Carrie is shown being introduced to RCA's Nipper as (from left) Ray Harris, division vice president, black music marketing; Richard Carter, division vice president, marketing, and disco marketing director Tony King share the fun.

Discotheque Hit Parade

FORTY ONE FORTY ONE/ NEW ORLEANS

DJ: AL PAEZ
BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (disco disc/lp cut)
CRAZY—Glass Family—JDC
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)
DANCE WITH YOU—Carrie Lucas—Solar
DISCO NIGHTS (ROCK FREAK)—GQ—Arista
DON'T YOU GET—Linda Evans—Ariola
(EVERYBODY) GET DANCIN'—Bombers—West End
HERE COMES THE NIGHT—Beach Boys—Caribou
MY BABY'S BABY—Liquid Gold—Parachute
ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly
PANIC—French Kiss—Polydor (lp cut)
POUSSEZ—Poussez—Vanguard (entire lp)
RING MY BELL—Anita Ward—Juana
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA
WASTIN' MY LOVE/NIGHT TIME—Sticky Fingers—Prelude

CELEBRATION/BOSTON

DJ: JOSEPH IANTOSCO
DANCER—Gino Soccio—Warner/RFC
DANCE WITH YOU—Carrie Lucas—Solar
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
FORBIDDEN LOVE—Madleen Kane—WB (entire lp)
I'M A BAD BAD BOY—Theo Vaness—Prelude (entire lp)
IT MUST BE LOVE—Alton McClain & Destiny—Polydor
KEEP ON DANCIN'—Gary's Gang—Col (entire lp)
LET ME BE YOUR WOMAN—Linda Clifford—RSO (entire lp)
ONE MORE MINUTE—St. Tropez—Butterfly
PANIC—French Kiss—Polydor (lp cut)
ROCK IT TO THE TOP—Mantus—SMI
SHOULD'VE GONE DANCIN'—High Energy—Tamla
SUNSHINE HOTEL—Richard T. Bear—RCA
WE ARE FAMILY—Sister Sledge—Cotillion (entire lp)
WORK THAT BODY—Taana Gardner—West End

(Listings are in alphabetical order, by title)

BRASS DOOR CO./SEATTLE

DJ: DANA ANDREWS
BODY TALKIN'—Kathy Barnes—Republic
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)
FOR YOUR LOVE—Chilly—Polydor
HAPPINESS—Pointer Sisters—Planet
HOT STUFF—Donna Summer—Casablanca
IT MUST BE LOVE—Alton McClain & Destiny—Polydor
MAKIN' IT—David Naughton—RSO
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic
MY BABY'S BABY—Liquid Gold—Parachute
NIGHT DANCIN'—Taka Boom—Ariola
NO ROMANCE/KEEP ON DANCIN'/AS LONG AS IT'S LOVE—Theo Vaness—Prelude (lp cuts)
ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly
PANIC—French Kiss—Polydor (lp cut)
SUPER SWEET—Wardell Piper—Midsong (lp cut)
WORK THAT BODY—Taana Gardner—West End

BLOODY MARY'S/LOS ANGELES

DJ: A. J. MILLER
BANG A GONG—Witch Queen—Roadshow
BOMBERS II—Bombers—West End (entire lp)
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)
FORBIDDEN LOVE—Madleen Kane—WB
HAVE A CIGAR—Rosebud—WB
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
IN THE NAVY/MANHATTAN WOMAN/GO WEST—Village People—Casablanca (disco disc/lp cut)
I (WHO HAVE NOTHING)/STARS/BODY STRONG—Sylvester—Fantasy (disco disc/lp cuts)
KNOCK ON WOOD—Amii Stewart—Ariola
MAKIN' IT—David Naughton—RSO
MY BABY'S BABY—Liquid Gold—Parachute
STAR LOVE—Cheryl Lynn—Col
TAKE ME HOME—Chen—Casablanca
WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion

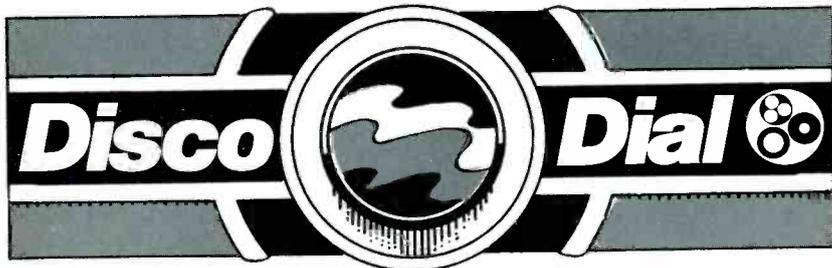
Disco File

(Continued from page 24)

lead-in track, "Love Insurance Policy," adding new syndrum touches to a smoking handclap and piano groove. "Teaser" has the almost-explicit lyrics its title implies, given kick by Earl Young's always inventive drumming and great lift at the conclusion with a sly monologue and neat counterpoint harmonies. The title track and "Never Been Better," a slightly mellower version of the group's Philly jump, abound in trademark Tramp's details. We hope there's some attempt at rearrangement next time, but, for now, the Tramp's remain dependable standbys who can always guarantee a good time.

The Spinners sound substantially refreshed on their newest, "Are You Ready For Love" (6:15), on an Atlantic disco disc. This finely written song (by Thom Bell, LeRoy Bell and Casey James) runs on a simple, Seattle-recorded but Philly-sounding rhythm led by acoustic and electric guitar. It's the punchline that really gives the song its energy, repeated in the Spinners' semi-doo-wop style for the tag, taking off emotionally with the closing adlibs. Also a charged-up Philly cut is Al Wilson's "Earthquake" (6:00) from a new Roadshow album, "Count the Days." The female chorus repeats a "shaking it" hook

(Continued on page 47)



WBOS/Boston/Jane Dunklee

- #1** WE ARE FAMILY—Sister Sledge—Cotillion
Prime Movers: FORBIDDEN LOVE—Madleen Kane—WB
 NIGHT TIME FANTASY—Vicki Sue Robinson—RCA
 DON'T GIVE IT UP—Linda Clifford—RSO (lp cut)
Pick Hits: EVERYBODY UP—Ohio Players—Arista
 HOT STUFF—Donna Summer—Casablanca
 NIGHT DANCIN'—Taka Boom—Ariola

WKU/New York/Matthew Clenott

- #1** ONE MORE MINUTE—St. Tropez—Butterfly
Prime Movers: HOT STUFF—Donna Summer—Casablanca
 FORBIDDEN LOVE—Madleen Kane—WB
 BRIDGE OVER TROUBLED WATER—Linda Clifford—Curtom
Pick Hits: HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
 PANIC—French Kiss—Polydor
 BOOGIE WITH ME—Poussez—Vanguard (lp cut)

WCAU-FM/Philadelphia/Roy Perry

- #1** DANCER—Gino Soccio—Warner/RFC
Prime Movers: GREAT EXPECTATIONS/DOUBLE CROSS—First Choice—Gold Mind
 DANCE WITH YOU—Carrie Lucas—Solar
 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
Pick Hits: HOT STUFF—Donna Summer—Casablanca
 EYEBALLIN'—Heatwave—Epic (single)
 STARS/BODY STRONG—Sylvester—Fantasy (lp cuts)

STUDIO 13/Orlando/Steve Crumbley

- #1** IT MUST BE LOVE—Alton McClain & Destiny—Polydor
Prime Movers: AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
 I (WHO HAVE NOTHING)—Sylvester—Fantasy
 I WANT TO BE WITH YOU—Isley Bros.—T-Neck
Pick Hits: IN THE NAVY—Village People—Casablanca
 MAKIN' IT—David Naughton—RSO
 READY OR NOT—Herbie Hancock—Col

WDRQ/Detroit/Jim Ryan

- #1** DANCER—Gino Soccio—Warner/RFC
Prime Movers: DANCE TO DANCE—Gino Soccio—Warner/RFC
 BANG A GONG—Witch Queen—Roadshow
 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila. Intl.
Pick Hits: ONE CHAIN—Santana—Col
 I CAN TELL—Chanson—Ariola
 WHEN THE WHISTLE BLOWS (ANYTHING GOES)—La Flavour—Midwest

KHFI/Austin/Jack Starr

- #1** DANCER—Gino Soccio—Warner/RFC
Prime Movers: I (WHO HAVE NOTHING)—Sylvester—Fantasy
 IN THE NAVY—Village People—Casablanca
 DISCO NIGHTS (ROCK FREAK)—GQ—Arista
Pick Hits: HOT STUFF—Donna Summer—Casablanca
 EVERYBODY HERE MUST PARTY—Direct Current—TEC
 FOR YOUR LOVE—Chilly—Polydor

All records played are 12" discs unless otherwise indicated.

Disco File Top 50

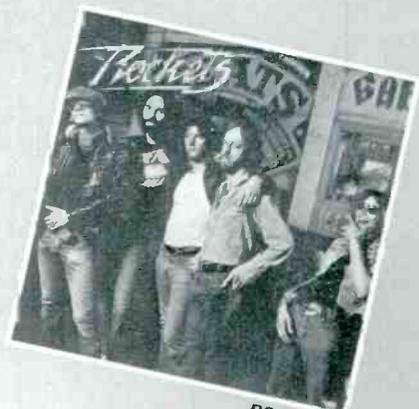
APRIL 21, 1979

- | APR. 21 | APR. 14 | |
|---------|---------|--|
| 1 | 1 | DANCER/DANCE TO DANCE—GINO SOCCIO—Warner/RFC (12"/lp) RCSD 8788/RFC 3309 |
| 2 | 4 | FORBIDDEN LOVE—MADLEEN KANE—Warner Bros. (12") WBSD 8772 |
| 3 | 2 | WE ARE FAMILY/HE'S THE GREATEST DANCER—SISTER SLEDGE—Cotillion (12") DK 4710 |
| 4 | 3 | TAKE ME HOME—CHER—Casablanca (12"*) NBLP 7133 |
| 5 | 5 | DISCO NIGHTS (ROCK FREAK)—G.Q.—Arista (12") SP 38 |
| 6 | 8 | GREAT EXPECTATIONS/DOUBLE CROSS—FIRST CHOICE—Gold Mind ((12"*) GA 9502 |
| 7 | 15 | WORK THAT BODY—TANNA GARDNER—West End (12") WES 22116 |
| 8 | 6 | I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—INSTANT FUNK—Salsoul (12") SG 207 |
| 9 | 14 | DANCE WITH YOU—CARRIE LUCAS—Solar (12") YD 11483 |
| 10 | 9 | THERE BUT FOR THE GRACE OF GOD GO I—MACHINE—Hologram/RCA (12") PD 11457 |
| 11 | 12 | BANG A GONG—WITCH QUEEN—Roadshow (12"*) BXL1 3312 |
| 12 | 7 | KNOCK ON WOOD—AMII STEWART—Ariola (12") AR 9000 |
| 13 | 26 | NO ROMANCE/KEEP ON DANCIN'—THEO VANESS—Prelude (12"*) PRL 12165 |
| 14 | 16 | I (WHO HAVE NOTHING)—SYLVESTER—Fantasy (12") D 129 |
| 15 | 18 | ONE MORE MINUTE—ST. TROPEZ—Butterfly (12"*) Fly 016 |
| 16 | 19 | LET ME BE YOUR WOMAN—LINDA CLIFFORD—Curtom (entire lp) RS 2 3902 |
| 17 | 20 | MUSIC IS MY WAY OF LIFE—PATTI LABELLE—Epic (12"*) JE 35772 |
| 18 | 17 | MY BABY'S BABY—LIQUID GOLD—Parachute (12") RRD 20523 |
| 19 | 13 | MAKIN' IT—DAVID NAUGHTON—RSO (12") RSS 301 |
| 20 | 11 | (EVERYBODY) GET DANCIN'—BOMBERS—West End (12") WES 22115 |
| 21 | 10 | FIRE NIGHT DANCE—PETER JACQUES BAND—Prelude (entire lp) PRL 12163 |
| 22 | 21 | PICK ME UP, I'LL DANCE—MELBA MOORE—Epic (12") 28 50665 |
| 23 | 23 | ROCK IT TO THE TOP—MANTUS—SMI (12"*) 601 |
| 24 | 22 | NIGHT TIME FANTASY—VICKI SUE ROBINSON—RCA (12") PD 11442 |
| 25 | 35 | POUSSEZ—POUSSEZ—Vanguard (entire lp) VSD 79412 |
| 26 | 25 | BY THE WAY YOU DANCE (I KNEW IT WAS YOU)—BUNNY SIGLER—Gold Mind (12") GG 403 |
| 27 | 36 | AIN'T NO STOPPIN' US NOW—McFADDEN & WHITEHEAD—Phila. Intl. (12") 2Z8 3675 |
| 28 | 24 | LET'S LOVEDANCE TONIGHT—GARY'S GANG—Columbia (12"*) JC 35793 |
| 29 | 34 | HAPPINESS—POINTER SISTERS—Planet (12") AS 11407 |
| 30 | 32 | HOT FOR YOU—BRAINSTORM—Tabu (12") 2Z8 5515 |
| 31 | 28 | IT MUST BE LOVE—ALTON McCLAIN & DESTINY—Polydor (12"*) PD 1 6163 |
| 32 | 33 | IN THE NAVY—VILLAGE PEOPLE/Casablanca (12"*) NBLP 7144 |
| 33 | 43 | BOOGIE WOOGIE DANCIN' SHOES—CLAUDJA BARRY—Chrysalis (12") 12 2316 |
| 34 | — | RING MY BELL—ANITA WARD—Juana (12") TDK 124 |
| 35 | 42 | PANIC—FRENCH KISS—Polydor (lp cut) PD 1 6197 |
| 36 | 27 | CLIMB/RUSHIN' TO MEET YOU—MIDNIGHT RHYTHM—Atlantic (12"*) SD 19214 |
| 37 | 41 | WHAT A FOOL BELIEVES—DOOBIE BROS.—Warner Bros. (12") WBSD 8778 |
| 38 | 38 | FOR YOUR LOVE—CHILLY—Polydor (12"*) PD 1 6191 |
| 39 | 30 | SHAKE YOUR BODY (DOWN TO THE GROUND)—JACKSONS—Epic (12"*) JE 35552 |
| 40 | 40 | HERE COMES THE NIGHT—BEACH BOYS—Caribou (12") 2ZS 9028 |
| 41 | 44 | EVERYBODY HERE MUST PARTY—DIRECT CURRENT—TEC (12") TEC 59 |
| 42 | 29 | LOVE IS THE ULTIMATE—ULTIMATE—Casablanca (12"*) NBLP 7128 |
| 43 | 37 | WASTIN' MY LOVE/NIGHT TIME—STICKY FINGERS—Prelude (12"*) PRL 12164 |
| 44 | — | I CAN TELL—CHANSON—Ariola (12") 9006 |
| 45 | — | CUBA—GIBSON BROS.—Mango (12") MLP5 7779 |
| 46 | — | HAVE A CIGAR—ROSEBUD—Warner Bros. (12") WBSD 8784 |
| 47 | 39 | AT MIDNIGHT—T.CONNECTION—Dash (12") TDK 121 |
| 48 | 31 | DA YA THINK I'M SEXY?—ROD STEWART—Warner Bros. (12") WBSD 8727 |
| 49 | 49 | I ONLY WANNA GET UP AND DANCE—RAES—A&M (12") SP 12017 |
| 50 | 50 | JAMMIN' AT THE DISCO—PHILLY CREAM—Fantasy-WMOT (12") D 124 |

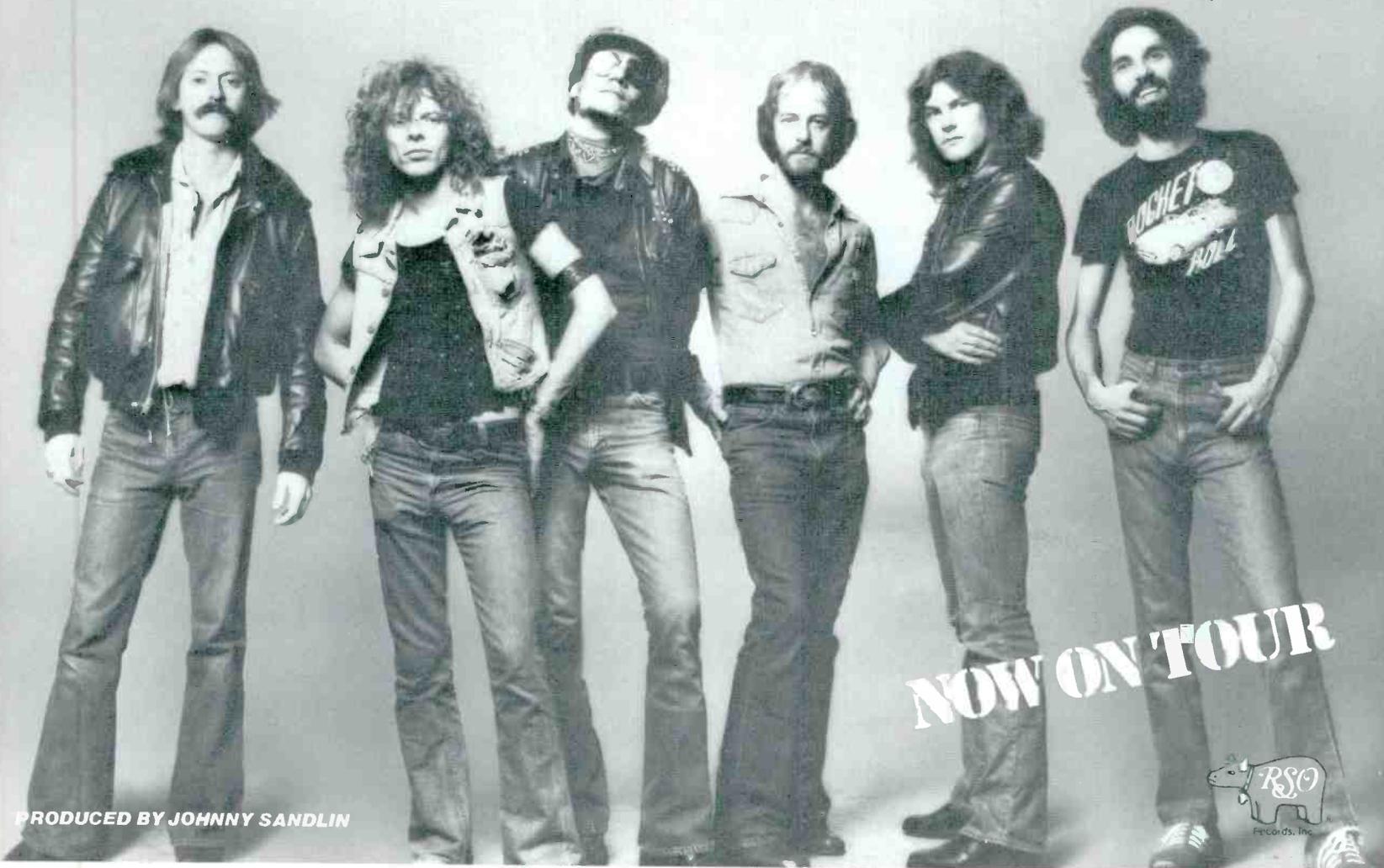
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Records, Inc.

Record World Singles



APRIL 21, 1979

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

APR. 21	APR. 14		WKS. ON CHART
2	2	KNOCK ON WOOD AMII STEWART Ariola 7736	12
2	6	HEART OF GLASS BLONDIE/Chrysalis 2295	10
3	1	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	13
4	3	TRAGEDY BEE GEES/RSO 918	11
5	9	I WANT YOUR LOVE CHIC/Atlantic 3557	11
6	5	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	17
7	7	LADY LITTLE RIVER BAND /Harvest 4667 (Capitol)	15
8	4	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	13
9	12	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	6
10	15	REUNITED PEACHES & HERB/Polydor/MVP 14547	6
11	14	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	12
12	10	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/MVP 14514	19
13	17	TAKE ME HOME CHER/Casablanca 965	11
14	16	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	14
15	8	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	19
6	18	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	12
17	13	YMCA VILLAGE PEOPLE/Casablanca 945	27
18	11	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	11
19	21	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	9
20	23	PRECIOUS LOVE BOB WELCH/Capitol 4685	11
21	20	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	13
22	25	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	8
23	26	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	4
24	24	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	13
25	19	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	14
26	28	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	10
27	22	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	15
28	27	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	17
29	29	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	23
30	30	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	23

CHARTMAKER OF THE WEEK

31	—	HOT STUFF DONNA SUMMER Casablanca 978	1
32	31	CRAZY LOVE POCO/MCA 12439	15
33	41	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	5
34	—	LOVE YOU INSIDE OUT BEE GEES/RSO 925	1
35	43	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	6
36	37	SUPER MANN HERBIE MANN/Atlantic 3547	14
37	42	RENEGADE/SING FOR THE DAY STYX/A&M 2110	6
38	45	LOVE TAKES TIME ORLEANS/Infinity 50006	5
39	39	ROXANNE THE POLICE/A&M 2096	10
40	47	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	5
41	46	SUCH A WOMAN TYCOON/Arista 0398	6
42	51	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/ Asylum)	6
43	49	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	6
44	36	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	12
45	34	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	20
46	33	LE FREAK CHIC/Atlantic 3519	28
47	35	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	13
48	54	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	6

49	55	CRAZY LOVE THE ALLMAN BROTHERS BAND/Capricorn 0320	5
50	32	BIG SHOT BILLY JOEL/Columbia 3 10913	11
51	48	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	13
52	—	HONESTY BILLY JOEL/Columbia 3 10959	1
53	59	DON'T YOU WRITE HER OFF McGUINN CLARK & HILLMAN/ Capitol 4693	5
54	67	THE LOGICAL SONG SUPERTRAMP/A&M 2128	4
55	60	ROLLER APRIL WINE/Capitol 4660	8
56	61	SWEET LUI-LOUIS IRONHORSE/Scotti Bros. 406 (Atl)	6
57	58	I NEED YOUR HELP BARRY MANILOW RAY STEVENS/ Warner Bros. 8785	5
58	53	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	7
59	77	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	2
60	73	HOT NUMBER FOXY/Dash 5050 (TK)	4
61	70	OLD TIME ROCK & ROLL BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	3
62	66	CALIFORNIA DREAMIN' AMERICA/American Intl. 700 (Casablanca)	4
63	64	BRIDGE OVER TROUBLED WATER LINDA CLIFFORD/Curtom/ RSO 921	5
64	69	RHUMBA GIRL NICOLETTE LARSON/Warner Bros. 8795	4
65	71	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	5
66	74	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	4
67	68	FEELIN' SATISFIED BOSTON/Epic 8 50677	5
68	38	DANCIN' SHOES NIGEL OLSSON/Bang 740 (CBS)	19
69	40	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	15
70	72	GOOD TIMES ROLL CARS/Elektra 46014	5
71	83	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	2
72	—	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	1
73	—	MAKIN' IT DAVID NAUGHTON/RSO 916	1
74	—	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	1
75	80	JUST THE SAME WAY JOURNEY/Columbia 3 10928	7
76	86	DIAMONDS CHRIS REA/United Artists 1285	2
77	81	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 46020	5
78	82	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	5
79	88	DANCER GINO SOCCIO/Warner/RFC 8757	2
80	89	I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	3
81	91	STAR LOVE CHERYL LYNN/Columbia 3 10907	3
82	—	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	1
83	—	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	1
84	—	YOU SAYS IT ALL RANDY BROWN/Parachute 523 (Casablanca)	1
85	93	DANCIN' FOOL FRANK ZAPPA/Zappa 10 (Mercury)	2
86	87	GIVE ME AN INCH IAN MATTHEWS/Mushroom 7040	2
87	90	WALKIN' THE FENCE COUCHOIS/Warner Bros. 8749	2
88	99	THERE BUT FOR THE GRACE OF GOD GO I MACHINE/ Hologram/RCA 11456	2
89	97	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	2
90	92	(SITTIN' ON) THE DOCK OF THE BAY SAMMY HAGAR/ Capitol 4699	2
91	—	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	1
92	95	I'LL COME RUNNING LIVINGSTON TAYLOR/Epic 8 50667	3
93	96	TOUCH ME BABY ULTIMATE/Casablanca 966	2
94	94	SHINE BAR-KAYS/Mercury 74048	3
95	—	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409	1
96	98	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	3
97	100	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	2
98	—	GONE LONG GONE CHICAGO/Columbia 3 10935	1
99	—	HEART TO HEART ERROL SOBER/The Number One Record Company 215 (Atl)	1
100	—	LOVE IS GONNA COME AT LAST BADFINGER/Elektra 46025	1

PRODUCERS AND PUBLISHERS ON PAGE 36



Record World Album Airplay

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

APRIL 21, 1979

FLASHMAKER



YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC

IAN HUNTER
Chrysalis

MOST ADDED:

- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis (12)
- HERMAN BROOD & HIS WILD ROMANCE**—Ariola (10)
- JUST A GAME**—Triumph—RCA (10)
- RUN FOR YOUR LIFE**—Tarney/Spencer—A&M (10)
- DON'T EVER WANNA LOSE YA** (single)—New England—Infinity (8)
- REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum (8)

WBCN-FM/BOSTON

- ADDS:**
- CHINESE HONEYMOON**—Dovid James Holster—Col
 - COOL FOR CATS**—Squeeze—A&M
 - FALLING IN LOVE AGAIN**—Susan—RCA
 - FOREVER**—Orleans—Infinity
 - HAIR** (soundtrack)—RCA
 - HELL BENT FOR LEATHER**—Judas Priest—Col
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - JERRY LEE LEWIS**—Elektra
 - REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
 - THANKS I'LL EAT IT HERE**—Lowell George—WB

HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR**—Police—A&M
- MANIFESTO**—Roxy Music—Atco
- ARMED FORCES**—Elvis Costello—Col
- THE WARRIORS** (soundtrack)—A&M
- SHEIK YERBOUTI**—Frank Zappa—Zappa
- REMOTE CONTROL**—Tubes—A&M
- VAN HALEN II**—WB
- HAIR** (soundtrack)—RCA
- LOOK SHARP**—Joe Jackson—A&M
- PARALLEL LINES**—Blondie—Chrysalis

WLIR-FM/LONG ISLAND

- ADDS:**
- AMERICAN STANDARD BAND**—Island
 - BIG CITY ROCK**—Atlantics—MCA
 - IF YOU KNEW SUZI**—Suzi Quatro—RSO
 - JUST A GAME**—Triumph—RCA
 - LET'S HAVE A PARTY**—Roomful Of Blues—Antilles
 - JERRY LEE LEWIS**—Elektra
 - MORNING DANCE**—Spyro Gyra—Infinity

- PARADISE ISLAND**—Lake—Col
- RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
- WORLDWIDE ATTRACTION**—Magnet—A&M

HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR**—Police—A&M
- BACK TO THE DRAWING BOARD**—Rubinoos—Beserkley
- LOOK SHARP**—Joe Jackson—A&M
- MCGUINN, CLARK & HILLMAN**—Capitol
- ARMED FORCES**—Elvis Costello—Col
- BIRTH COMES TO US ALL**—Good Rats—Passport
- MIRROR STARS**—Fabulous Poodles—Epic
- A TONIC FOR THE TROOPS**—Boomtowntown Rats—Col
- BREAKFAST IN AMERICA**—Supertramp—A&M
- RICKIE LEE JONES**—WB

WBAB-FM/LONG ISLAND

- ADDS:**
- DON'T EVER WANNA LOSE YA** (single)—New England—Infinity
 - DOWNWIND**—Pierre Moerlin's Gong—Arista
 - FROZEN YEARS** (single)—The Rumour—Stiff (import)
 - HELLFIELD**—Epic
 - JUST A GAME**—Triumph—RCA
 - LEAH KUNKEL**—Col
 - LET'S HAVE A PARTY**—Roomful Of Blues—Antilles
 - MADCATS**—Buddah
 - RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
 - 2 FACED**—No Dice—Capitol

HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA**—Supertramp—A&M
- DANGER MONEY**—UK—Polydor
- LIFE FOR THE TAKING**—Eddie Money—Col
- MINUTE BY MINUTE**—Doobie Bros.—WB
- REMOTE CONTROL**—Tubes—A&M
- GEORGE HARRISON**—Dark Horse
- MCGUINN, CLARK & HILLMAN**—Capitol
- ENLIGHTENED ROGUES**—Allman Bros.—Capricorn
- DESOLATION ANGELS**—Bad Company—Swan Song
- OUTLANDOS D'AMOUR**—Police—A&M

WOUR-FM/UTICA

- ADDS:**
- BRAZILIA**—John Klemmer—MCA
 - GLOBAL BLUES**—Danny O'Keefe—WB
 - HELLFIELD**—Epic
 - JUST A GAME**—Triumph—RCA
 - JERRY LEE LEWIS**—Elektra
 - PARADISE**—Grover Washington, Jr.—Elektra
 - RIDIN THE WIND**—Gulliver—Col
 - RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
- HEAVY ACTION (airplay in descending order):**
- LOOK SHARP**—Joe Jackson—A&M
 - ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - OUTLANDOS D'AMOUR**—Police—A&M

- FOREVER**—Orleans—Infinity
- POWER**—John Hall—ARC/Col
- SHEIK YERBOUTI**—Frank Zappa—Zappa

- DIRE STRAITS**—WB
- ENLIGHTENED ROGUES**—Allman Brothers—Capricorn
- ARMED FORCES**—Elvis Costello—Col

WCMF-FM/ROCHESTER

- ADDS:**
- DON'T EVER WANNA LOSE YA** (single)—New England—Infinity
 - POWER**—John Hall—ARC/Col
 - THE MUSIC BAND**—War—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**

- PARALLEL LINES**—Blondie—Chrysalis
- VAN HALEN II**—WB
- BREAKFAST IN AMERICA**—Supertramp—A&M
- GEORGE HARRISON**—Dark Horse
- MINUTE BY MINUTE**—Doobie Bros.—WB
- DESOLATION ANGELS**—Bad Company—Swan Song
- AT BUDOKAN**—Cheap Trick—Epic
- I WISH I COULD FLY LIKE SUPERMAN** (single)—Kinks—Arista
- ENLIGHTENED ROGUES**—Allman Bros.—Capricorn
- MCGUINN, CLARK & HILLMAN**—Capitol

WBLM-FM/MAINE

- ADDS:**
- AMERICAN STANDARD BAND**—Island
 - COUCHOIS**—WB
 - HIGH & OUTSIDE**—Steve Goodman—Asylum
 - PARADISE ISLAND**—Lake—Col
- HEAVY ACTION (airplay in descending order):**
- 52ND STREET**—Billy Joel—Col
 - OUTLANDOS D'AMOUR**—Police—A&M
 - THE CARS**—Elektra
 - PIECES OF EIGHT**—Styx—A&M
 - ARMED FORCES**—Elvis Costello—Col
 - DESOLATION ANGELS**—Bad Company—Swan Song
 - BREAKFAST IN AMERICA**—Supertramp—A&M
 - HEAD FIRST**—Babys—Chrysalis
 - GEORGE HARRISON**—Dark Horse
 - DON'T LOOK BACK**—Boston—Epic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
 - STRANGE MAN, CHANGED MAN**—Bram Tchaikovsky—Radar (import)
 - THE WARRIORS** (soundtrack)—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DIRE STRAITS**—WB
 - THE CARS**—Elektra
 - ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
 - ARMED FORCES**—Elvis Costello—Col
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
 - OUTLANDOS D'AMOUR**—Police—A&M
 - LIFE IN THE FOODCHAIN**—Tonio K.—Full Moon

- ANGEL STATION**—Manfred Mann—Bronze (import)
- BREAKFAST IN AMERICA**—Supertramp—A&M
- MANIFESTO**—Roxy Music—Atco

WMMR-FM/PHILADELPHIA

- ADDS:**
- FALLING IN LOVE AGAIN**—Susan—RCA
 - REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
 - RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
 - SHEIK YERBOUTI**—Frank Zappa—Zappa
 - THE WARRIORS** (soundtrack)—A&M
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- MINUTE BY MINUTE**—Doobie Bros.—WB
- DIRE STRAITS**—WB
- THE CARS**—Elektra
- AT BUDOKAN**—Cheap Trick—Epic
- OUTLANDOS D'AMOUR**—Police—A&M
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BREAKFAST IN AMERICA**—Supertramp—A&M
- DESOLATION ANGELS**—Bad Company—Swan Song
- ARMED FORCES**—Elvis Costello—Col
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor

WYDD-FM/PITTSBURGH

- ADDS:**
- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
 - REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR**—Police—A&M
- BREAKFAST IN AMERICA**—Supertramp—A&M
- VAN HALEN II**—WB
- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- MINUTE BY MINUTE**—Doobie Bros.—WB
- FIRST GLANCE**—April Wine—Capitol
- AT BUDOKAN**—Cheap Trick—Epic
- HEAD FIRST**—Babys—Chrysalis
- DIRE STRAITS**—WB

WHFS-FM/WASHINGTON

- ADDS:**
- BRAZILIA**—John Klemmer—MCA
 - JUST A GAME**—Triumph—RCA
 - NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn (aor sampler)
 - PARADISE**—Grover Washington, Jr.—Elektra
 - REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
 - SOUND ON SOUND**—Bill Nelson's Red Noise—Harvest
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- SHEIK YERBOUTI**—Frank Zappa—Zappa

- RICKIE LEE JONES**—WB
- THANKS I'LL EAT IT HERE**—Lowell George—WB
- SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
- LOOK SHARP**—Joe Jackson—A&M
- OUTLANDOS D'AMOUR**—Police—A&M
- MANIFESTO**—Roxy Music—Atco
- ROCKETS**—RSO
- THE WILD PLACES**—Duncan Browne—Sire
- HIDING**—Albert Lee—A&M

WQDR-FM/RALEIGH

- ADDS:**
- I WISH I COULD FLY LIKE SUPERMAN** (single)—Kinks—Arista
 - L.A. (LIGHT ALBUM)**—Beach Boys—Caribou
 - NIGHT RIDER**—Tim Weisberg—MCA
 - POWER**—John Hall—ARC/Col
 - THANKS I'LL EAT IT HERE**—Lowell George—WB

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

- RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
- RICKIE LEE JONES**—WB
- LEGEND**—Poco—MCA
- DESIRE WIRE**—Cindy Bullens—UA
- MCGUINN, CLARK & HILLMAN**—Capitol
- MOVE IT ON OVER**—George Thorogood—Rounder
- ENLIGHTENED ROGUES**—Allman Bros.—Capricorn
- BREAKFAST IN AMERICA**—Supertramp—A&M
- DESOLATION ANGELS**—Bad Company—Swan Song
- LIFE FOR THE TAKING**—Eddie Money—Col

ZETA 4-FM/MIAMI

- ADDS:**
- HERMAN BROOD & HIS WILD ROMANCE**—Ariola
 - FOREVER**—Orleans—Infinity
 - JUST A GAME**—Triumph—RCA
 - LE PARTIE DU COCKTAIL**—Phillips/MacLeod—Polydor
 - JERRY LEE LEWIS**—Elektra
 - REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum
 - RUN FOR YOUR LIFE**—Tarney/Spencer—A&M
 - SQUEEZING OUT SPARKS**—Graham Parker & The Rumour—Arista
 - TEENAGE MAGIC**—Gambler—EMI-America
 - YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- MCGUINN, CLARK & HILLMAN**—Capitol
- MIRROR STARS**—Fabulous Poodles—Epic
- LIFE FOR THE TAKING**—Eddie Money—Col
- BREAKFAST IN AMERICA**—Supertramp—A&M
- DESOLATION ANGELS**—Bad Company—Swan Song
- ENLIGHTENED ROGUES**—Allman Bros.—Capricorn
- ARMED FORCES**—Elvis Costello—Col
- DESMOND CHILD & ROUGE**—Capitol
- HEAD FIRST**—Babys—Chrysalis
- TAKE IT TO THE MAX**—Max Demian Band—RCA

After a million miles on the road, Charlie Daniels looks back.

And when he looks back, he sees a life that's been sweet. A life of music, motels, buses and a few beers.

Of clubs, arenas and auditoriums. Of doing it all over again and still loving it. And of good friends and brothers. Some of whom, like Ronnie Van Zandt, are gone.

It all adds up to feelings. And that's what The Charlie Daniels Band's music is about. Because after all this time, Charlie's philosophy remains the same.

If the music makes him feel good, it'll make other people feel good,

And on The Charlie Daniels Band's latest album, "Million Mile Reflections," you're going to find new songs that'll make you feel damn good.

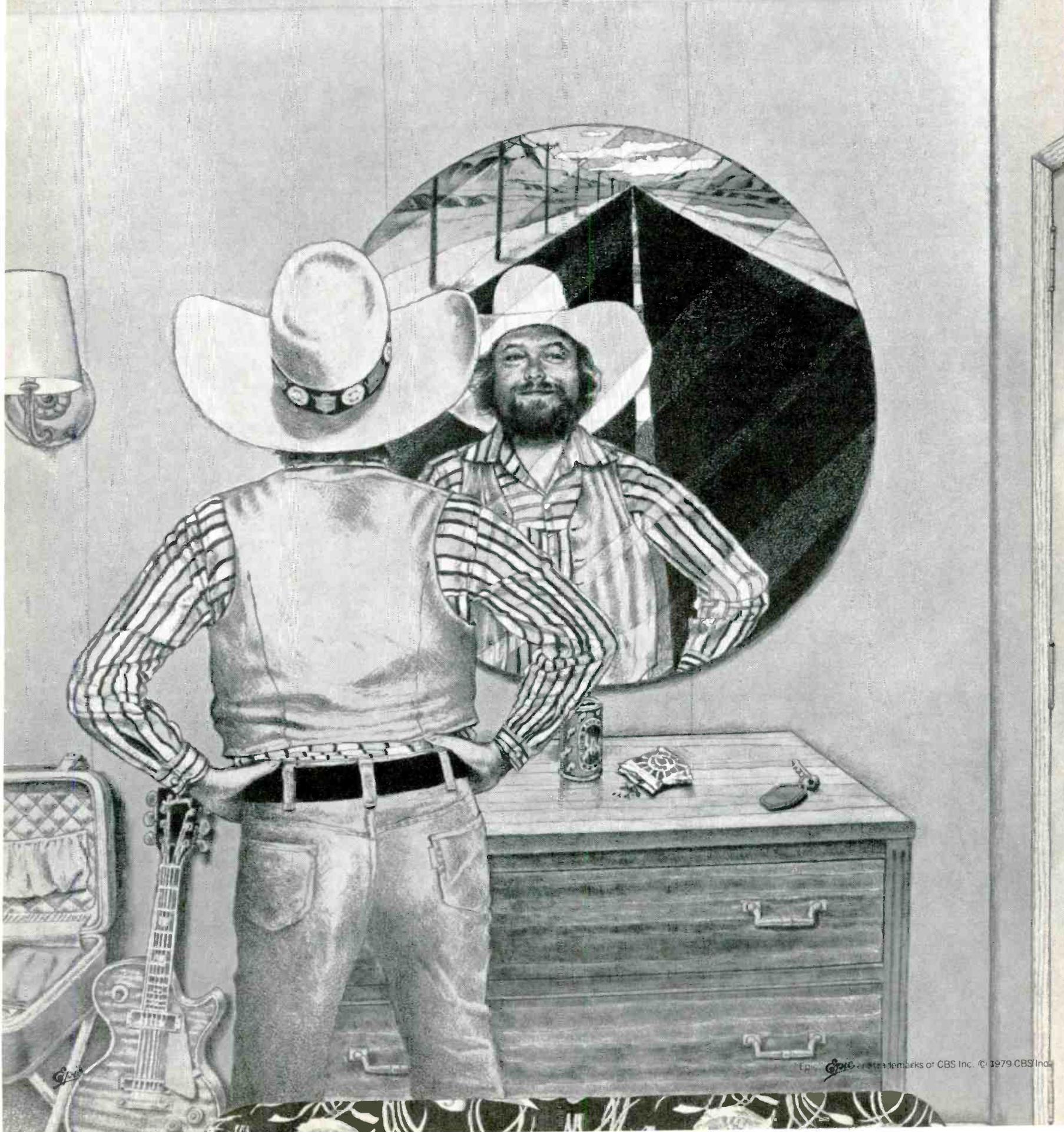
"Million Mile Reflections?"
The new album by
The Charlie Daniels Band.
On Epic Records and Tapes.

Produced by John Boylan for Sir Charles Productions. Personal Management: Joseph E. Sullivan.

THE CHARLIE DANIELS BAND
MILLION MILE REFLECTIONS



JE 35751



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Record World Album Airplay

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

APRIL 21, 1979

TOP AIRPLAY



BREAKFAST IN AMERICA—SUPERTRAMP
A&M

MOST AIRPLAY:

- BREAKFAST IN AMERICA—**Supertramp—A&M (33)
- DESOLATION ANGELS—**Bad Company—Swan Song (27)
- DIRE STRAITS—**WB (23)
- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn (23)
- MINUTE BY MINUTE—**Doobie Bros.—WB (21)
- ARMED FORCES—**Elvis Costello—Col (18)
- OUTLANDOS D'AMOUR—**Police—A&M (17)
- AT BUDOKAN—**Cheap Trick—Epic (16)
- VAN HALEN II—**WB (15)
- LIFE FOR THE TAKING—**Eddie Money—Col (14)

WMMS-FM/CLEVELAND

ADDS:

- CLOSE BUT NO GUITAR—**King of Hearts—Capitol
- FALLING IN LOVE AGAIN—**Susan—RCA
- PERFECT STRANGER—**Robert Fleischman—Arista
- THANKS I'LL EAT IT HERE—**Lowell George—WB

HEAVY ACTION (airplay, sales in descending order):

- DESOLATION ANGELS—**Bad Company—Swan Song
- DIRE STRAITS—**WB
- MANIFESTO—**Roxy Music—Atco
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—**Ian Hunter—Chrysalis
- ROCKETS—**RSO
- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn
- MINUTE BY MINUTE—**Doobie Bros.—WB
- BLONDES HAVE MORE FUN—**Rod Stewart—WB
- LEGEND—**Poco—MCA
- LIFE FOR THE TAKING—**Eddie Money—Col

WABX-FM/DETROIT

ADDS:

- DON'T EVER WANNA LOSE YA** (single)—New England—Infinity
- FALLING IN LOVE AGAIN—**Susan—RCA
- FOREVER—**Orleans—Infinity
- PARALLEL LINES—**Blondie—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

- AT BUDOKAN—**Cheap Trick—Epic
- HEAD FIRST—**Babys—Chrysalis
- VAN HALEN II—**WB
- BREAKFAST IN AMERICA—**Supertramp—A&M
- EVOLUTION—**Journey—Col
- DESOLATION ANGELS—**Bad Company—Swan Song
- OUTLANDOS D'AMOUR—**Police—A&M

MANIFESTO—Roxy Music—Atco
REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
PARALLEL LINES—Blondie—Chrysalis

WWW-FM/DETROIT

ADDS:

- THE WARRIORS** (soundtrack)—A&M
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—**Ian Hunter—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

- AT BUDOKAN—**Cheap Trick—Epic
- MINUTE BY MINUTE—**Doobie Bros.—WB
- VAN HALEN II—**WB
- EVOLUTION—**Journey—Col
- DESOLATION ANGELS—**Bad Company—Swan Song
- HEAD FIRST—**Babys—Chrysalis
- BLONDES HAVE MORE FUN—**Rod Stewart—WB
- BREAKFAST IN AMERICA—**Supertramp—A&M
- MANIFESTO—**Roxy Music—Atco
- OUTLANDOS D'AMOUR—**Police—A&M

WXRT-FM/CHICAGO

ADDS:

- HERMAN BROOD & HIS WILD ROMANCE—**Ariola
- ELECTRIC DREAMS—**John McLaughlin With The One Truth Band—Col
- FOREVER—**Orleans—Infinity
- PLAYS HARPSICHORD—**Kenneth Gilbert—H&H
- VAN HALEN II—**WB
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—**Ian Hunter—Chrysalis

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

- BREAKFAST IN AMERICA—**Supertramp—A&M
- ARMED FORCES—**Elvis Costello—Col
- THE CARS—**Elektra
- MANIFESTO—**Roxy Music—Atco
- MINUTE BY MINUTE—**Doobie Bros.—WB
- DIRE STRAITS—**WB
- SHEIK YERBOUTI—**Frank Zappa—Zappa
- AT BUDOKAN—**Cheap Trick—Epic
- LIFE IN THE FOODCHAIN—**Tonio K.—Full Moon
- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn

KSHE-FM/ST. LOUIS

ADDS:

- HERMAN BROOD & HIS WILD ROMANCE—**Ariola
- DON'T EVER WANNA LOSE YA** (single)—New England—Infinity
- FALLING IN LOVE AGAIN—**Susan—RCA
- SQUEEZING OUT SPARKS—**Graham Parker & The Rumour—Arista

HEAVY ACTION (airplay, sales in descending order):

- BREAKFAST IN AMERICA—**Supertramp—A&M
- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn
- EVOLUTION—**Journey—Col
- VAN HALEN II—**WB
- COUCHOIS—**WB
- THE MAN WHO BUILT AMERICA—**Horslips—DJM
- BLONDES HAVE MORE FUN—**Rod Stewart—WB
- DESOLATION ANGELS—**Bad Company—Swan Song
- HEADIN HOME—**Gary Wright—WB
- HELLFIELD—**Epic

KZEW-FM/DALLAS

ADDS:

- DOCK OF THE BAY—**Sommy Hagar—Capitol (12" promo record)
- DON'T EVER WANNA LOSE YA** (single)—New England—Infinity
- HELLFIELD—**Epic
- JUST A GAME—**Triumph—RCA
- NIGHT OF THE LIVING DREGS—**Dixie Dregs—Capricorn (aor sampler)
- NIGHT RIDER—**Tim Weisberg—MCA
- ONE NIGHT STANDS—**Teaze—Capitol
- PARADISE—**Grover Washington, Jr.—Elektra
- POWER—**John Hall—ARC/Col
- RUN FOR YOUR LIFE—**Tarney/Spencer—A&M

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

- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn
- AT BUDOKAN—**Cheap Trick—Epic
- DESOLATION ANGELS—**Bad Company—Swan Song
- THREE HEARTS—**Bob Welch—Capitol
- I WISH I COULD FLY LIKE SUPERMAN** (single)—Kinks—Arista
- BREAKFAST IN AMERICA—**Supertramp—A&M
- RICKIE LEE JONES—**WB
- EVOLUTION—**Journey—Col
- GOODNIGHT TONIGHT** (single)—Wings—Col
- VAN HALEN II—**WB

CHUM-FM/TORONTO

HEAVY ACTION (airplay in descending order):

- GOODNIGHT TONIGHT** (single)—Wings—Col
- MINUTE BY MINUTE—**Doobie Bros.—WB
- DIRE STRAITS—**WB
- DESOLATION ANGELS—**Bad Company—Swan Song
- LEGEND—**Poco—MCA
- TOTO—**Col
- PARALLEL LINES—**Blondie—Chrysalis
- HEAD FIRST—**Babys—Chrysalis
- GEORGE HARRISON—**Dark Horse
- BREAKFAST IN AMERICA—**Supertramp—A&M

KFML-AM/DENVER

ADDS:

- LE PARTIE DU COCKTAIL—**Phillips/MacLeod—Polydor
- RUN FOR YOUR LIFE—**Tarney/Spencer—A&M
- SWEET VENDETTA—**Adrian Gurvitz—Jet

HEAVY ACTION (airplay in descending order):

- GOODNIGHT TONIGHT** (single)—Wings—Col
- BREAKFAST IN AMERICA—**Supertramp—A&M
- PHANTOM OF THE NIGHT—**Kayak—Janus
- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn
- ALIVE ON ARRIVAL—**Steve Forbert—Nemperor
- AMAZING RHYTHM ACES—**MCA
- MCGUINN, CLARK & HILLMAN—**Capitol
- LIFE FOR THE TAKING—**Eddie Money—Col
- CHINESE HONEYMOON—**David James Holster—Col
- ARMED FORCES—**Elvis Costello—Col

KBPI-FM/DENVER

ADDS:

- DANGER MONEY—**UK—Polydor
- EVOLUTION—**Journey—Col
- FALLING IN LOVE AGAIN—**Susan—RCA

HELLFIELD—Epic
MANIFESTO—Roxy Music—Atco
OUTLANDOS D'AMOUR—Police—A&M
RUN FOR YOUR LIFE—Tarney/Spencer—A&M
VAN HALEN II—WB

HEAVY ACTION (airplay in descending order):

- DIRE STRAITS—**WB
- THE CARS—**Elektra
- BREAKFAST IN AMERICA—**Supertramp—A&M
- LEGEND—**Poco—MCA
- BLONDES HAVE MORE FUN—**Rod Stewart—WB
- MCGUINN, CLARK & HILLMAN—**Capitol
- MINUTE BY MINUTE—**Doobie Bros.—WB
- DESOLATION ANGELS—**Bad Company—Swan Song
- MCGUINN, CLARK & HILLMAN—**Capitol
- MOVE IT ON OVER—**George Thorogood—Rounder

KAWY-FM/WYOMING

ADDS:

- DON'T EVER WANNA LOSE YA** (single)—New England—Infinity
- IRONHORSE—**Scotti Bros.
- JUST A GAME—**Triumph—RCA
- LEAH KUNKEL—**Col
- NIGHT OF THE LIVING DREGS—**Dixie Dregs—Capricorn (aor sampler)
- ONE NIGHT STAND—**Fandango—RCA
- SQUEEZING OUT SPARKS—**Graham Parker & The Rumour—Arista
- THANKS I'LL EAT IT HERE—**Lowell George—WB
- VAN HALEN II—**WB

HEAVY ACTION (airplay in descending order):

- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn
- DESOLATION ANGELS—**Bad Company—Swan Song
- BREAKFAST IN AMERICA—**Supertramp—A&M
- THE MAN WHO BUILT AMERICA—**Horslips—DJM
- MCGUINN, CLARK & HILLMAN—**Capitol
- AIRWAVES—**Badfinger—Elektra
- RICKIE LEE JONES—**WB
- REAL LIFE AIN'T THIS WAY—**Jay Ferguson—Asylum
- LEGEND—**Poco—MCA
- NO ESCAPE—**Marc Tanner—Elektra

KOME-FM/SAN JOSE

ADDS:

- RUN FOR YOUR LIFE—**Tarney/Spencer—A&M
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—**Ian Hunter—Chrysalis

HEAVY ACTION (airplay in descending order):

- HEAD FIRST—**Babys—Chrysalis
- DESOLATION ANGELS—**Bad Company—Swan Song
- AT BUDOKAN—**Cheap Trick—Epic
- ARMED FORCES—**Elvis Costello—Col
- DIRE STRAITS—**WB
- EVOLUTION—**Journey—Col
- LIFE FOR THE TAKING—**Eddie Money—Col
- OUTLANDOS D'AMOUR—**Police—A&M
- BREAKFAST IN AMERICA—**Supertramp—A&M
- STRANGERS IN THE NIGHT—**UFO—Chrysalis

KWST-FM/LOS ANGELES

ADDS:

- POWER—**John Hall—ARC/Col
- THE WARRIORS** (soundtrack)—A&M

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

- BREAKFAST IN AMERICA—**Supertramp—A&M
- DESOLATION ANGELS—**Bad Company—Swan Song
- AT BUDOKAN—**Cheap Trick—Epic
- DIRE STRAITS—**WB
- ENLIGHTENED ROGUES—**Allman Bros.—Capricorn
- GEORGE HARRISON—**Dark Horse
- MINUTE BY MINUTE—**Doobie Bros.—WB
- BLONDES HAVE MORE FUN—**Rod Stewart—WB
- RICKIE LEE JONES—**WB
- MCGUINN, CLARK & HILLMAN—**Capitol

KNAC-FM/LONG BEACH

ADDS:

- KENNY LOGGINS LIVE—**Col (aor sampler)
- LOOK SHARP—**Joe Jackson—A&M
- TALES OF THE UNEXPECTED—**Frank Marino & Mahogany Rush—Col
- TEENAGE MAGIC—**Gambler—EMI-America
- THE WARRIORS** (soundtrack)—A&M
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—**Ian Hunter—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

- BREAKFAST IN AMERICA—**Supertramp—A&M
- VAN HALEN II—**WB
- EVOLUTION—**Journey—Col
- DESOLATION ANGELS—**Bad Company—Swan Song
- LIFE FOR THE TAKING—**Eddie Money—Col
- HEAD FIRST—**Babys—Chrysalis
- STRANGERS IN THE NIGHT—**UFO—Chrysalis
- ARMED FORCES—**Elvis Costello—Col
- DIRE STRAITS—**WB
- BLONDES HAVE MORE FUN—**Rod Stewart—WB

KSAN-FM/SAN FRANCISCO

ADDS:

- ANGEL STATION—**Manfred Mann—Bronze (import)
- HERMAN BROOD & HIS WILD ROMANCE—**Ariola
- FROZEN YEARS** (single)—The Rumour—Stiff (import)
- JERRY LEE LEWIS—**Elektra
- MOVING HOME—**Rod Argent—MCA (import)
- PERFECT STRANGER—**Robert Fleischman—Arista
- SCARED TO DANCE—**Skids—Virgin (import)
- STRANGE MAN, CHANGED MAN—**Bram Tchaikovsky—Radar (import)
- TASTE THE NIGHT—**Duke Jupiter—Mercury
- 2 FACED—**No Dice—Capitol

HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR—**Police—A&M
- MANIFESTO—**Roxy Music—Atco
- REMOTE CONTROL—**Tubes—A&M
- DIRE STRAITS—**WB
- ARMED FORCES—**Elvis Costello—Col
- TWILLEY—**Dwight Twilley—Arista
- MINUTE BY MINUTE—**Doobie Bros.—WB
- SANCTUARY—**J. Geils—EMI-America
- LIFE FOR THE TAKING—**Eddie Money—Col
- AT BUDOKAN—**Cheap Trick—Epic

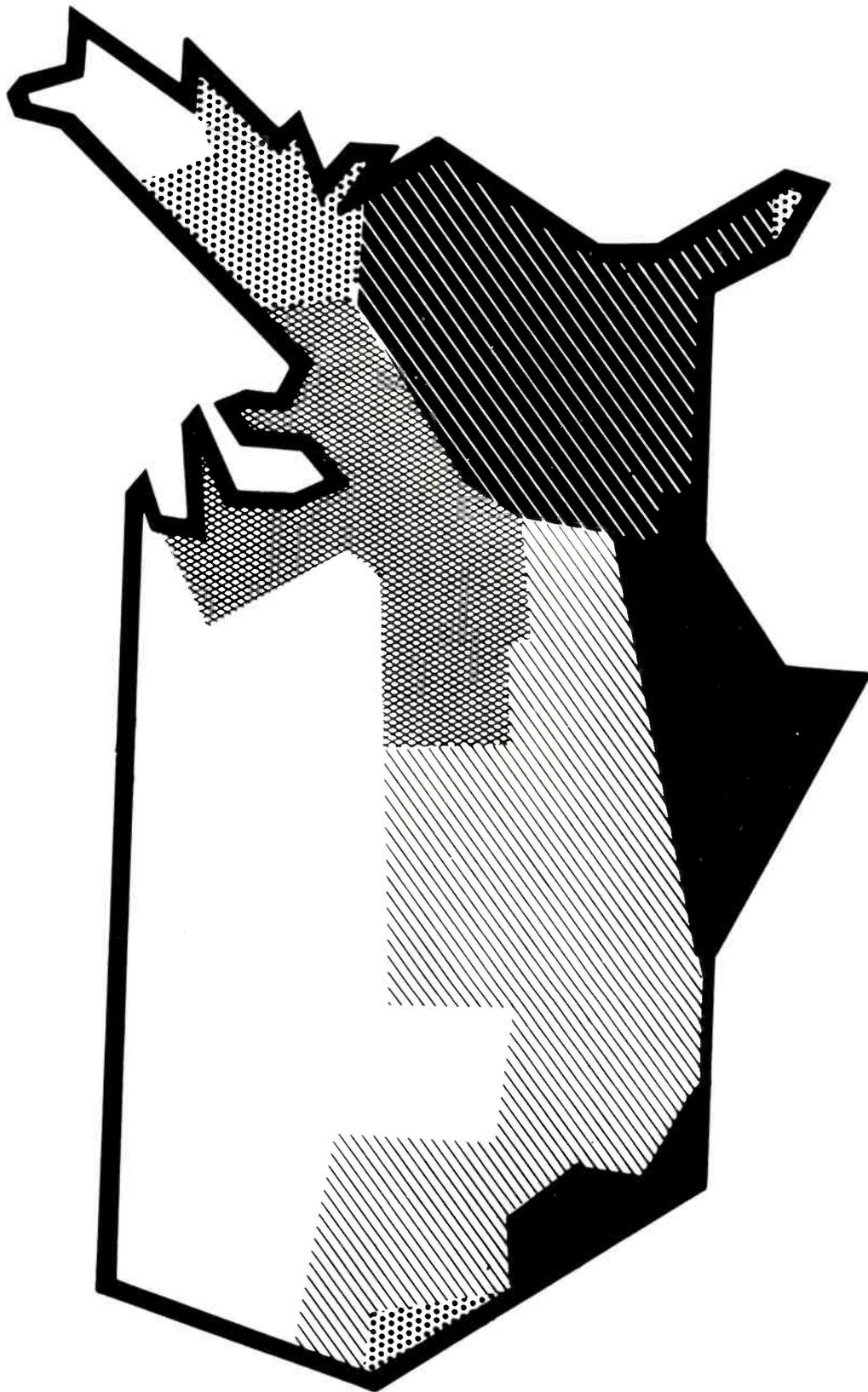
41 stations reporting this week. In addition to those printed are:

- WPX-FM** **ZETA 7-FM** **KGB-FM**
- WAF-FM** **WQSR-FM** **KSJO-FM**
- WPLR-FM** **WKDF-FM** **KZAP-FM**
- WSAN-AM** **WQFM-FM** **KZEL-FM**
- WKLS-FM** **KLOL-FM** **KZAM-FM**

April 21, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last This Week: Week:

1	1	Doobie Bros.
2	2	Frank Mills
3	3	Blondie
4	4	Amii Stewart
5	5	Dire Straits
9	6	Chic
14	7	Quatro & Norman
6	8	Bee Gees
7	9	Gloria Gaynor
25	10	Peaches & Herb
15	11	Sister Sledge
21	12	Village People
16	13	Cher
18	14	George Harrison
24	15	Jacksons
8	16	Anne Murray
20	17	Pointer Sisters
23	18	George Benson
26	19	Wings
19	20	Instant Funk
22	21	Police
17	22	Donna Summer
10	23	LRB
11	24	Bell & James
30	25	GQ
12	26	Poco
27	27	Bob Welch
13	28	Gary's Gang
LP	29	Bee Gees
Ex	30	Tycoon
Add	31	England Dan & John Ford Coley
Add	32	Billy Joel
36	33	Ray Stevens

Adds: Donna Summer
Olivia Newton-John

Extras: Supertramp
Bob Seger
Frank Zappa

LP Cuts: Rod Stewart (Ain't)
Rickie Lee Jones (Chuck E)

Also Possible: Ironhorse
America

Last This Week: Week:

2	1	Amii Stewart
5	2	Jacksons
1	3	Dire Straits
3	4	Doobie Bros.
6	5	Chic
8	6	Blondie
10	7	Sister Sledge
7	8	Quatro & Norman
9	9	Bell & James
17	10	Village People
13	11	Peaches & Herb
14	12	Instant Funk
19	13	George Benson
18	14	Cher
21	15	Wings
22	16	George Harrison
23	17	England Dan & John Ford Coley
12	18	Rod Stewart
4	19	Bee Gees
11	20	Frank Mills
26	21	Styx
29	22	Barbara Mandrell
30	23	Tycoon
15	24	LRB
27	25	Ray Stevens
20	26	Anne Murray
31	27	Randy Vanwarmer
33	28	Allman Bros.
34	29	Pointer Sisters
LP	30	Bee Gees
Add	31	Orleans
Add	32	GQ

Adds: Donna Summer
Olivia Newton-John
Kenny Rogers
Rex Smith

Extras: Nigel Olsson
Bob Seger
Badfinger
Supertramp

LP Cuts: Rod Stewart (Ain't)
George Harrison
(Not Guilty)
Rickie Lee Jones (Chuck E)

Also Possible: Ironhorse
Nicolette Larson
Cars
Dr. Hook
Roger Voudouris
Linda Clifford

Last This Week: Week:

2	1	Amii Stewart
1	2	Frank Mills
3	3	Doobie Bros.
5	4	Blondie
4	6	Dire Straits
7	7	Quatro & Norman
9	8	Village People
8	9	Babys
18	10	Peaches & Herb
11	11	Anne Murray
15	12	George Harrison
10	13	Poco
17	14	Bob Welch
16	15	George Benson
21	16	Cher
22	17	Wings
19	18	Tycoon
24	19	Instant Funk
23	20	Sister Sledge
27	21	Orleans
28	22	Randy Vanwarmer
12	23	Bee Gees
26	24	Allman Bros.
13	25	LRB
14	26	Billy Joel
LP	27	Bee Gees
Ex	28	Bad Company
Ex	29	Police
Ex	30	England Dan & John Ford Coley

Adds: Donna Summer
Olivia Newton-John
Roger Voudouris

Extras: Nicolette Larson
Couchois
Linda Clifford
Supertramp

LP Cuts: Rod Stewart (Ain't)
Doobie Bros. (Minute)
Rickie Lee Jones (Chuck E)

Also Possible: America

Hottest:

Rock:

Supertramp
Frank Zappa

Adult:

Billy Joel

R & B Crossovers:

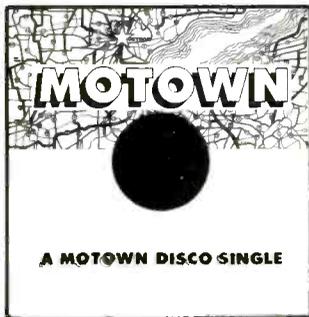
Thelma Houston

HIT DISCO!

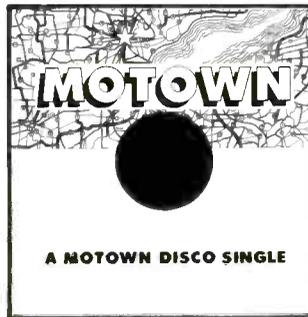


FROM THE COMPANY
THAT GOT YOU DANCING FIRST!

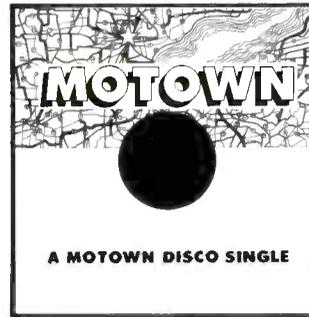
12" DISCO SINGLES:



"GO FOR IT" M-00016D1
Billy Preston & Syreeta
From the album "Fast Break"
M7-915R1A



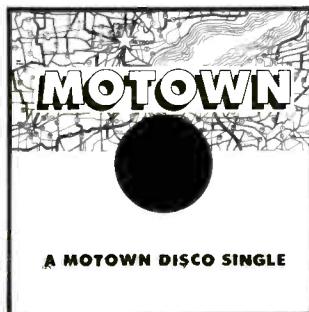
"POPS, WE LOVE YOU"
M-00015D1
Diana Ross, Marvin Gaye, Smokey
Robinson & Stevie Wonder!



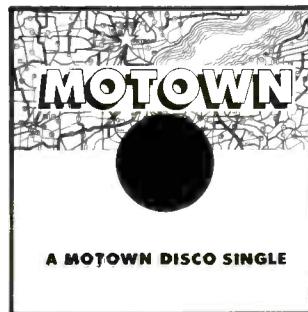
**"A FUNKY SPACE
REINCARNATION"** M-00014D1
Marvin Gaye
From the album "Here, My Dear"
T-364LP2



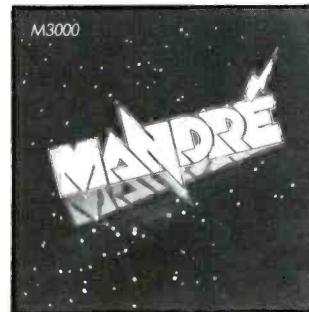
**"SATURDAY NIGHT, SUNDAY
MORNING" / "MIDNIGHT
MONA"** M-00013D1
Thelma Houston
From the album "Ready To Roll"
T7-361R1



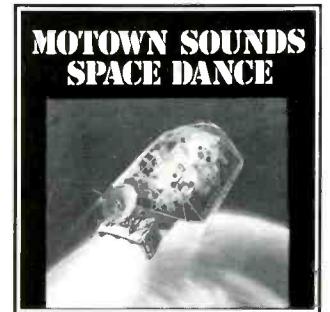
**"HIGH ON YOUR LOVE
SUITE" / "YOU AND I"**
M-00012D1 Rick James
From the albums "Come Get It"
G7-981R1 & "Bustin' Out of L
Seven" G7-984R1



"WHAT YOU GAVE ME" Diana
Ross / **"FREE ME FROM MY
FREEDOM"** Bonnie Pointer
From the albums "Ross" M7-907R1
& "Bonnie Pointer" M7-911R1

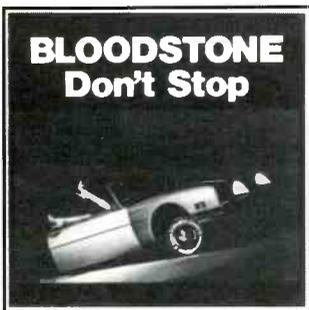


"SPIRIT GROOVE"
Mandre
From the album "M3000" M7-917R1



**"GROOVE TIME," "SPACE
DANCE" & "BAD MOUTHIN'"**
From the new Motown Sounds
album "Space Dance" M7-908R1

ALBUMS:



**"JUST WANNA GET THE
FEEL OF IT"**
Bloodstone
From the album "Don't Stop"
M7-909R1



**"GET UP FOR LOVE" &
"I JUST KEEP THINKING
ABOUT YOU BABY"**
Tata Vega
From the album "Try My Love"
T7-360R1

HIT DISCO!



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**THE FACTS, MA'AM,
JUST THE FACTS....**

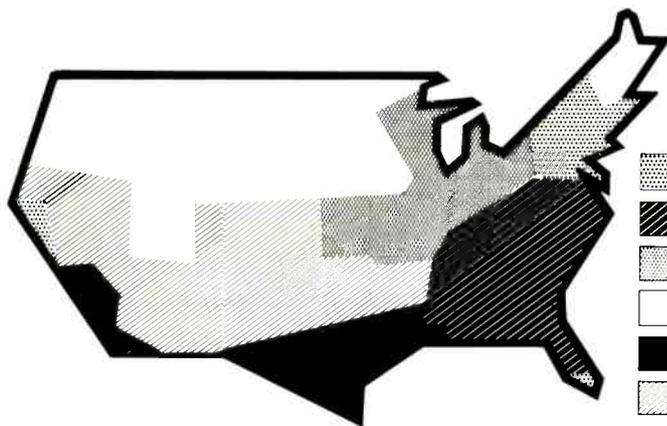


-RECORD WORLD

L. SPICA

TPLACE ket Playlists

eas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KIMN KIMN-FM KLIF KOFM KNUS
KVIL Z97

Tendency:

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

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

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

Last This Week: Week:

1	1	Frank Mills
3	2	Amii Stewart
10	3	Blondie
2	4	Anne Murray
5	5	Dire Straits
4	6	Doobie Bros.
7	7	Quatro & Norman
6	8	Bee Gees
12	9	George Benson
19	10	Village People
15	11	George Harrison
17	12	Randy Vanwarmer
20	13	Peaches & Herb
18	14	Wings
21	15	England Dan & John Ford Coley
22	16	Chic
8	17	Poco
9	18	LRB
11	19	Rod Stewart
13	20	Babys
14	21	Neil Diamond
16	22	Bob Welch
26	23	Maureen McGovern
27	24	Barbara Mandrell
—	25	Jacksons
LP	26	Bee Gees
Add	27	McGuinn, Clark & Hillman

Adds: Raydio
Olivia Newton-John
Billy Joel
Roger Voudouris

Extras: Orleans
Supertramp
Ian Matthews
Ray Stevens
Pointer Sisters
Nicolette Larson

LP Cuts: Doobie Bros. (Minute)

Also Possible: Cars

Last This Week: Week:

1	1	Amii Stewart
2	2	Doobie Bros.
4	3	Dire Straits
5	4	Frank Mills
8	5	Blondie
7	6	Bell & James
9	7	Cher
11	8	Chic
3	9	LRB
17	10	Village People
12	11	Quatro & Norman
15	12	George Benson
14	13	Anne Murray
16	14	Sister Sledge
6	15	Billy Joel
19	16	George Harrison
22	17	Peaches & Herb
21	18	Wings
24	19	Jacksons
25	20	Bad Company
26	21	Tycoon
13	22	Poco
10	23	Bee Gees
18	24	Babys
30	25	Orleans
28	26	Evelyn "Champagne" King
29	27	GQ
Add	28	Randy Vanwarmer
Ex	29	Allman Bros.
Ex	30	Pointer Sisters
Ex	31	Ironhorse
Ex	32	Barbara Mandrell
Add	33	England Dan & John Ford Coley
Add	24	Police
LP	35	Bee Gees

Adds: Donna Summer
Billy Joel
Supertramp
Nigel Olsson
Chris Rea

Extras: Ray Stevens
Foxy
Claudja Barry

LP Cuts: Rod Stewart (Ain't)
Rickie Lee Jones (Chuck E)

Also Possible: Cars
Narada Michael Walden
Gino Soccio
Rex Smith
Thelma Houston
Alton McClain & Destiny

Last This Week: Week:

3	1	Doobie Bros.
2	2	LRB
6	3	Dire Straits
5	4	Frank Mills
11	5	Blondie
9	6	Amii Stewart
10	7	Anne Murray
1	8	Bee Gees
4	9	Billy Joel
8	10	Gloria Gaynor
19	11	Quatro & Norman
14	12	Bell & James
13	13	Evelyn "Champagne" King
27	14	Peaches & Herb
18	15	Bob Welch
17	16	Sister Sledge
20	17	Chic
21	18	Jacksons
24	19	Cher
22	20	Tycoon
23	21	George Benson
28	22	Wings
31	23	George Harrison
7	24	Donna Summer
12	25	Rod Stewart
—	26	Village People
Add	27	Orleans
Add	28	McGuinn, Clark & Hillman
29	29	Herbie Mann

Adds: Bee Gees
Kenny Rogers
Donna Summer
Randy Vanwarmer

Extras: Instant Funk
England Dan &
John Ford Coley

LP Cuts: None

Also Possible: Bad Company
Toto
Styx

Hottest:

Country Crossovers:

Kenny Rogers

Disco:

Gino Soccio
Claudja Barry

LP Cuts:

Rickie Lee Jones (Chuck E)
George Harrison (Not Guilty)
Rod Stewart (Ain't Love A Bitch)
Doobie Bros. (Minute By Minute)

Record World Singles 101-150

APRIL 21, 1979

APR. 21	APR. 14		
101	119	DANCE AWAY ROXY MUSIC/Atco 7100 (E.G., BMI)	
102	106	I NEED YOU EUCLID BEACH BAND/Epic/Cleveland Intl. 8 50676 (C.A.M.-USA, BMI)	
103	113	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI)	
104	124	STAND BY NATALIE COLE/Capitol 4960 (Jay's/Chappell/Cole-arama, ASCAP/BMI)	
105	129	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686 (Amazement, BMI)	
106	—	GEORGY PORGY TOTO/Columbia 3 10944 (Hudman, ASCAP)	
107	116	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546 (Mighty Three, BMI)	
108	109	THE TREES RUSH/Mercury 74051 (Care, ASCAP)	
109	111	{EVERYBODY} GET DANCIN' BOMBERS/West End 1215 (Mandingo, BMI)	
110	105	{YOU GOTTA WALK AND} DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (AtI) (Jobete, ASCAP)	
111	112	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 1400 (CBS) (My Baby's/Sepe/World Song, ASCAP)	
112	117	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/United Artists 1276 (United Artists/Racer, BMI)	
113	115	PARADISE THE MAX DEMIAN BAND/RCA 11525 (Songs of Bandier-Koppelman/Clonesound, ASCAP)	
114	114	HOLD OUT TRILLION/Epic 8 50670 (Little Johna/Twogether/Blackwood, BMI)	
115	128	I NEVER SAID I LOVE YOU ORSA LIA/Infinity 50004 (Casa David/Chess, ASCAP)	
116	118	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK) (Sherlyn/Decibel, BMI)	
117	107	KEEP THE CHANGE KAYAK/Janus 278 (Heavy, BMI)	
118	—	WALK ON BY AWB/Atlantic 3563 (Blue Seas/Jac, ASCAP)	
119	121	ONE CHAIN (DON'T MAKE NO PRISON) SANTANA/Columbia 3 10938 (ABC/Dunhill, BMI)	
120	123	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA) (Almo, ASCAP)	
121	122	DREAMS I'LL NEVER SEE MOLLY HATCHET/Epic 8 50669 (Metric, BMI)	
122	125	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124 (ATV, BMI)	
123	139	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50569 (Alexscas/Irving, BMI)	
124	127	THE RIVER MUST FLOW GINO VANNELLI/A&M 2133 (Almo/Giva, ASCAP)	
125	126	YOU AND ME LINER/Atco 7070 (Desert Songs, PRS)	
126	133	{I LOST MY HEART TO A} STARSHIP TROOPER SARA BRIGHTMAN & HOT GOSSIP/Ariola 7738 (Coconut Airwaves, BMI)	
127	135	DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury) (Delightful/Crown Heights/Cabrini, BMI)	
128	—	PICK ME UP, I'LL DANCE MELBA MOORE/Epic 8 50663 (Mighty Three, BMI)	
129	131	IN A LITTLE WHILE (I'LL BE ON MY WAY) ART GARFUNKEL/Columbia 3 10933 (Dennis Earl/Mother Pearl, ASCAP)	
130	130	WOMAN IN LOVE THREE DEGREES/Ariola 7742 (Chappell, ASCAP)	
131	—	SHAKE GAP BAND/Mercury 74053 (Total Experience, BMI)	
132	—	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS) (Bovina, ASCAP)	
133	134	JUST ONE WOMAN PETER McCANN/Columbia 3 10899 (ABC/Dunhill, BMI)	
134	144	BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA) (Publisher not listed)	
135	132	SUNSHINE HOTEL (JUST WALK ON IN) RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hoher, ASCAP)	
136	—	CROSSWINDS PEABO BRYSON/Capitol 4694 (WB/Peabo, ASCAP)	
137	—	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS) (Seven/Ba-Dake, BMI)	
138	136	DISTURBING THE PEACE T.M.G./Atco 7069 (E.B. Marks, ASCAP)	
139	142	HERE COMES THE HURT AGAIN MANHATTANS/Columbia 3 10921 (Stone Diamond/Sho Nuff, BMI)	
140	138	FOLD OUT GIRL PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI)	
141	141	BRIGHTER DAYS VERNON BURCH/Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)	
142	143	ALMOST GONE BARRY MANN/Warner Bros. 8752 (Screen Gems-EMI/Summerhill, BMI)	
143	—	CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint 34003 (London) (Mills & Mills, BMI)	
144	137	ACCIDENTS WILL HAPPEN ELVIS COSTELLO/Columbia 3 10919 (Plangent Visions, ASCAP)	
145	146	IT'S ONLY MAKE BELIEVE ROBERT GORDON/RCA 11471 (Twitty Bird, BMI)	
146	140	WHOLE LOTTA LOVE WONDER BAND/Atco 7099 (Superhype, ASCAP)	
147	145	LIPSTICK TRACES (ON A CIGARETTE) AMAZING RHYTHM ACES/MCA 12454 (Unart, BMI)	
148	147	SHINE ON SILVER MOON MARILYN McCoo & BILLY DAVIS, JR./Columbia 3 10806 (Don Kirshner Songs, ASCAP)	
149	148	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)	
150	149	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP)	

Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI)	83	I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP)	6
BIG SHOT Phil Ramone (Impulsive/April, ASCAP)	50	I WISH I COULD FLY (LIKE SUPERMAN) R. Davies (Davray, PRS)	95
BLOW AWAY G. Harrison/R. Titleman (Ganga, BMI)	22	JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI)	75
BOOGIE WOOGIE DANCIN' SHOES Korduletsch (Lambada/Lollipop, no licensee listed)	89	JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP)	33
BRIDGE OVER TROUBLED WATER Askey (Paul Simon, BMI)	63	KEEP ON DANCIN' Not listed (Mideb/Eric Matthew, ASCAP)	44
BUSTIN' LOOSE Purdie (Noveau/Ascent, BMI)	69	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP)	1
CALIFORNIA DREAMIN' Beckley/Bunnell (ABC, ASCAP)	62	LADY J. Boylan & Group (Screen Gems-EMI-BMI)	7
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP)	32	LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	46
CRAZY LOVE Tom Dowd (Pangola/Careers, BMI)	49	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI)	71
DANCER Mix Machine (Good Flavor/Shediac/Sons Celeste, ASCAP)	79	LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI)	21
DANCIN' FOOL Zappa (Munchkin, ASCAP)	85	LOVE BALLAD Tommy LiPuma (Unichappell, BMI)	19
DANCIN' SHOES Paul Davis (Canal, BMI)	68	LOVE IS GONNA COME AT LAST Malloy (Joekat, ASCAP)	100
DA YA THINK I'M SEXY? T. Dowd (Riva/WB/Nile Streak, ASCAP)	15	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI)	35
DEEPER THAN THE NIGHT John Farrar (Braitree, BMI)	59	LOVE TAKES TIME Orleans (Orleansongs, ASCAP)	38
DIAMONDS G. Dudgeon (Magnet/Interworld, ASCAP)	76	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	34
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP)	40	MAKIN' IT F. Perren (Perren-Vibes, ASCAP)	73
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	29	MAYBE I'M A FOOL Bruce Botnick (Grajona/Island, BMI)	47
DON'T YOU WRITE HER OFF R. & H. Alpert (Little Bear/Rod Shift, BMI)	53	MUSIC BOX DANCER Frank Mills (Unichappell, BMI)	3
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI)	28	OH HONEY Ken Gold (Screen Gems-EMI, BMI)	51
FEELIN' SATISFIED Tom Scholz (Pure Songs, ASCAP)	67	OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI)	61
FIRE Richard Perry (Bruce Springsteen, ASCAP)	30	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP)	20
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP)	24	RENEGADE Group (Almo/Stygian, ASCAP)	37
GET USED TO IT Ormartian (See This House, ASCAP/Spikes, BMI)	65	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)	10
GIVE ME AN INCH Robertson/Matthews (Ackee, ASCAP)	86	RHUMBA GIRL Ted Templeman (Fourth Floor, ASCAP)	64
GONE LONG GONE Ramone & Group (Polish Prince, ASCAP)	98	ROCK N' ROLL FANTASY Group (Badco, ASCAP)	43
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP)	23	ROLLER Myles Goodwyn (Goody Two Tunes, BMI)	55
GOOD TIMES ROLL Roy Thomas Baker (Lido, BMI)	70	ROXANNE Group (Virgin, ASCAP)	39
HAPPINESS Richard Perry (Warner-Tamerlane/Marsaint, BMI)	42	SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP)	53
HARD TIMES FOR LOVERS G. Klein (Careers, BMI)	77	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI)	14
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP)	2	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP)	12
HEART TO HEART M. Post & E. Phillips (ATV/Mann & Weil, BMI)	99	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP)	74
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI)	27	SHINE Allen Jones (Bar-Kays/Warner-Tamerlane, BMI)	94
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI)	16	SING FOR THE DAY Group (Stygian, ASCAP)	37
HONESTY Phil Ramone (Impulsive/April, ASCAP)	52	(SITTIN' ON) THE DOCK OF THE BAY Hagar/Carter (East Memphis/Time, BMI)	90
HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanne/Buckaroo, BMI)	60	STAR LOVE D. & M. Paich (Colgems-EMI/Jobete, ASCAP)	81
HOT STUFF Giorgio Moroder & Rick Bellotte (Rick's/Stop, BMI)	31	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI)	11
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI)	45	SUCH A WOMAN Robert John Lange (Morning Dew, BMI)	41
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) N. M. Walden/P. Adams (Screen Gems-EMI, BMI)	66	SULTANS OF SWING Muff Windwood (Straitjacket/Almo, ASCAP)	18
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East Memphis/Klondike, BMI)	48	SUPER MANN P. Adams/K. Morris/S. Lucas (Peer, BMI)	36
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI)	26	SWEET LUI-LOUIS Randy Bachman (Survivor, PRO/Uskids, BMI)	56
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP)	25	TAKE ME HOME Bob Esty (Rick's, BMI)	13
I'LL COME RUNNING N. DeCaro (Morgan Creek/Songs of Bandier-Koppelman, ASCAP)	92	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP)	54
I NEED YOUR HELP BARRY MANILOW R. Stevens (Ray Stevens, BMI)	57	THERE BUT FOR THE GRACE OF GOD GO I August Darnel (Nance/Hologram, ASCAP/ITC, BMI)	88
IN THE MOOD Leo Graham (Content/Tyronza, BMI)	96	TOUCH ME BABY J. Salerni & B. Weeden (South Philly, ASCAP)	93
IN THE NAVY Jacques Morali (Can't Stop, BMI)	9	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI)	4
IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI)	78	WALKIN' ON THE FENCE Barri/Lambert/Nichols (World Song, ASCAP)	87
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI)	5	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP)	8
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI)	91	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Haffkine (DebDave, BMI)	97
I (WHO HAVE NOTHING) Fuqua/Sylvester (Yellow Dog/Walden/S.D.R., ASCAP)	80	YMCA Jacques Morali (Green Light, ASCAP)	17
		YOU CAN'T CHANGE THAT Ray Parker Jr. (Raydiola, ASCAP)	82
		YOU SAYS IT ALL H. Banks & C. Brooks (Irving, BMI)	84
		YOU TAKE MY BREATH AWAY C. Calello & S. Lawrence (Laughing Willow, ASCAP)	72

Lee Sues MLO

■ NEW YORK—George Lee filed suit in Supreme Court here two weeks ago over his association with Martin Poll and Saul Steinberg's MLO Productions.

Lee, who recently resigned his post as president of MLO, claims in the fraudulent intent action that Poll and Steinberg misled him about the job for which he left his position as vice president and director of eastern operations for MCA Records in June 1978. The suit alleges that Lee had been promised a partnership in MLO Productions, but that the promise was broken when he joined MLO.

Poll and Steinberg had no comment on the suit.

CTI Names Sherman Production Director

■ NEW YORK—CTI Records chairman Creed Taylor and president Jerald Wagner have announced the appointment of Allen J. Sherman as director of production.

Sherman was formerly director of production and distribution at New World Records. Prior to that Sherman was production manager for Polydor Records.

WEA Names Five To Promo Posts

■ LOS ANGELES—The following appointments to the Warner/Elektra/Atlantic Corporation's promotion staff have been announced:

Lawrence Bole (representing Warner Bros. product, Cleveland); Robert Gellman (representing Atlantic product, Chicago); Wayman Johnson representing Elektra/Asylum product, Charlotte, N.C.); James A. Smith (representing Atlantic r&b product, Baltimore); Anthony Mollica (representing Elektra/Asylum product, Boston).

Blondie LP, Single Gold



The RIAA has certified both the Blondie album, "Parallel Lines," and the single, "Heart of Glass," gold. Pictured from left are: Terry Ellis, president of Chrysalis Records; Sal Licata, senior vice president of Chrysalis; Scott Kranzberg, national promotion director; Deborah Harry; Clem Burke, drummer; Jimmy Destri, keyboardist; Billy Bass, vice president of promotion and creative services; Nigel Harrison, guitarist; Chuck Melancon, national sales manager; Frank Infante, guitarist; Chris Stein, guitarist; Linda Steiner, director of artist development.

Tyrrell Assisting Black Merchandisers

■ PHILADELPHIA—Jim Tyrrell in collaboration with Calvin Simpson under the direction of the Black Music Association has developed a pilot program for black merchandisers assisting them towards the bottom line enhancement of their businesses. Tyrrell until recently was the VP of marketing and merchandising for Epic, Portrait and Associated Labels, while Simpson owns Simpson's Wholesale of Detroit, Michigan.

As a result of the Black Music Association's Board Meeting of March 19-20 in Washington, D.C. a call to action was requested of BMA's four divisions to develop projects for immediate implementation on issues which have been identified as key membership concerns. The survival and effectiveness of small black retailers was identified as a concern by the marketing and merchandising and record divisions of the BMA.

Middag, Keller Join Blume & Associates

■ SAN FRANCISCO — Augie Blume & Associates has announced the addition of Ron Middag and Carol Lee Keller as new partners in their Bay Area national record promotion and marketing company.

Middag's experience includes past work in album promotion for Elektra Records, Stax Records and Shelter Records, as well as work in radio as music director of KPPC Radio in Pasadena and as a jock on KSAN in San Francisco. Keller served for five years as a professional manager and U.S. and Canadian administrator for Shelter Records and their publishing affiliate, Skyhill Publishing Co.

E/A Signs Voyager



Elektra/Asylum Records has signed the British group Voyager, and has scheduled a debut album, produced by Gus Dudgeon, for a tentative June release. Pictured from left: Derek Nicol, managing director, Mountain Records Productions; Steve Wax, E/A president, and Bob Bonis, Voyager U.S. Management.

RCA Has 'Game' Plan for Triumph

By SAMUEL GRAHAM

■ LOS ANGELES—With the release of their second American album, "Just a Game," the Canadian trio Triumph has become the subject of an extensive advertising and marketing campaign on the part of its label, RCA Records. Elements of the campaign include print, radio and television buys and a host of promotional merchandise — mobiles, dart boards, posters and so on—keyed to the "Just a Game" theme.

Triumph's first domestic release, "Rock and Roll Machine," was a composite of material from their previously-issued Canadian albums, which had sold about 25,000 albums per release on an import basis here, according to RCA. "The group's first two U.S. tours were very successful," said Mort Weiner, RCA's director of pop product merchandising. "They sold a lot of records everywhere they toured, which gave us some breathing room to think about the campaign for the next album. Time was on our side."

The current campaign includes advertising in various radio tip sheets, which began some three weeks prior to the April release of "Just a Game," with ads in the three record trades to follow beginning April 14. In addition, said Weiner, "we picked out markets where they had appeared on previous tours—places like Corpus Christi, Texas—for big radio time buys [which include both 30- and 60-second spots, in stereo for the FM band and mono for AM] to announce the new album, since these places had supported the concerts very well." Triumph's next U.S. tour begins June 1.

Visual merchandise is designed to highlight what Weiner called the "very exciting, very theatrical" aspects of the heavy metal trio's concert appeal. Materials include a 20-minute film now in production in Toronto (the band's home city) and intended for domestic

and international use; it will be used both in its entirety and in a 30-second distillation for television. Other merchandise includes dice, a "magic cube" puzzle, T-shirts, baseball caps and a variety of posters, some of them focusing on the band's live presentation.

"Our company is totally keyed up for this album," added Weiner, "especially [national album promotion director] Josh Blardo. This is one of the most extensive and ongoing projects we've ever had—it just keeps on growing."

RCA To Release Digital Bartok LP

■ NEW YORK—RCA's first digital recording scheduled for commercial release will be of the Bartok Concerto for Orchestra to be recorded by the Philadelphia Orchestra, conducted by Eugene Ormandy.

The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, who said the digital recording sessions would be held April 16 at Philadelphia's Scottish Rite Cathedral. The Dr. Thomas Stockham Soundstream Process will be employed during the session. The recording will be produced by Jay David Saks, Red Seal artists and repertoire executive producer.

Shepard plans to release this recording as quickly as it can be prepared.

Windsong Relocates

■ LOS ANGELES—Al Teller, president of Windsong Records, has announced that the company's Los Angeles offices have relocated to 1901 Avenue of the Stars, Suite 740, Los Angeles, California 90067; phone: (213) 557-2100.

Windsong's New York-based offices will remain at their 1345 Avenue of the Americas.

Cover Story:

The Cars Are in High Gear

■ The Cars were formed in Boston in early 1977 and were without a recording contract until March 1978—but they only had to wait until the cusp of 1979 to have their self-titled debut album on Elektra Records certified platinum by the RIAA, and gain them a Grammy nomination for best new artist of the year. They won the Best New Artist of 1978 title from Rolling Stone, as well as from Circus, Creem, Crawdaddy and Performance, and were numbered in years-end Best-Of lists by other trade and consumer publications and in newspapers across the country, including the Los Angeles Times.

The Cars are an idea whose time has come.

The idea was initially that of singer-guitarist Richard Ocasek, who formed the nucleus of the band with long-time musical collaborator, bassist-singer Ben Orr ("He can sing all the stuff that isn't in my range," Ocasek says). The two traveled to Boston and joined forces with left-handed guitarist Elliot Easton, multi-instrumental keyboardist Greg Hakes, and drummer David Robinson, a conceptual artist who acts as visual director for the group. Each had considerable experience with other groups. Though Ocasek is the band's leading songwriter, Easton will point out that the band is "the result of five very different contributions. When we got together, it wasn't based like most bands on mutual affection for a particular sound. There was simply a chemical reaction."

The reaction was swift. The band developed a following at Boston clubs like the Paradise

and got their first major exposure opening in large halls for Bob Seger and J. Geils. A demo tape of "Just What I Needed" soon became the top request item on WBCN and WCOZ, two Boston FMers with an interest in the local band scene. After signing with Elektra/Asylum, the cars recorded their debut album in England with Roy Thomas Baker producing, an experience Ocasek calls "rather ripping. We worked with him because of his wonderful rapport with electronics and people, rather than on the basis of what he'd done before."

"Just What I Needed" was released as a single, and became an immediate add on WRKO. That single was followed, in due course, by "Best Friend's Girl" and "Good Times Roll." And the band's consistency allowed many cuts from the album to be programmed on radio nationally. The band toured constantly to support the album, playing sold-out halls across the United States. A brief tour of Europe, with shows in England, France, Holland, Belgium and Germany led to wide international acceptance. "Best Friend's Girl," released in England in a special playable picture disc, entered the British charts at number 10, jumping to number 3 a week later.

Elektra/Asylum Records backed the Cars strongly with a series of promotions based on the band's name, notably a giveaway of Renault LeCars in tandem with stations WRKO and WPIX. Further interest in the group was spurred by the production of various collectibles, including lapel pins in the shape of vintage
(Continued on page 50)

Cheryl Lynn Gets Gold



Columbia artist Cheryl Lynn was presented with gold plaques for her self-titled lp and single, "Got To Be Real," at the NARM convention in Florida. Pictured from left: Joe Mansfield, VP marketing, Columbia; Jack Craig, Sr. VP and general manager, Columbia; George Souvall, pres., Alta Distributing, southwestern div., and past president of NARM; LeBaron Taylor, VP, black music marketing, CBS Records; Cheryl Lynn; Bruce Lundvall, president, CBS Records Division; Paul Smith, Sr. VP and general manager, marketing, CBS Records; and Ed Hynes, VP, national promotion, Columbia.

Action Music

(Compiled by the RW research department)

■ **Randy Vanwarmer** (Bearsville). Adds this week are KING, KLIF, 13Q, WABC, WRKO. Moves this week are 3-1 KXX/106, 10-4 WKBW, HB-23 WPRO-FM, 27-23 WSGA, HB-29 WBBQ, HB-28 92Q, 39-35 KBEQ, 33-30 WIFE, HB-23 KGW, HB-27 WQXI, 23-16 94Q, HB-28



Donna Summer

WOKY, 33-29 KSLQ, 25-19 WNOE, HB-29 B100, HB-30 WPGC, 26-22 KSTP, 26-24 Z93.

Orleans (Infinity). Adds this week are KIMN, KXOK, 13Q, KVIL, WIFE, WABC, 99X, WHBQ. Moves this week are HB-30 WCAO, HB-28 KXX/106, 28-24 WSGA, 18-15 94Q, 27-24 WOKY, 30-25 KSLQ, 39-32 WTIX, 29-22 WNOE, 40-34 KLIF, HB-28 WKBW, 27-25 KRTH, 29-25 Z93.

Donna Summer (Casablanca). Adds this week are WCAO, WIFI, WPRO-FM, KXX/106, WSGA, WBBQ, 92Q, KBEQ, WIFE, KFI, WQAM, Y100, WQXI, WZZP, WGCL, KSLQ, KLIF, 13Q, CKLW, KVIL, WABC, 99X, WFIL, WRKO, KFRC, WPGC, WHBQ, KHJ, KRTH, 96KX, KRBE, Z93.



Bee Gees

Billy Joel (Columbia). Adds this week are 99X, KSTP, WQAM, KJR, B100, KXX/106. Moves this week are HB-29 99X, 30-27 KXOK, 26-17 WIFI, HB-33 F-105, HB-22 WPRO-FM, HB-24 KING, 30-27 WEFM. Also on 92Q, 13Q, KFRC, WHBQ.

Bee Gees (RSO). Adds this week are 99X, KSTP, WQAM, Y100, WQXI, WLAC, WGCL, KSLQ, KXOK, B100, WKBW, WCAO, F-105, WBBQ, KOPA. Moves this week are 14-9 WSGA, 10-9 KDWB, 29-25 WRKO, 29-26 WPGC, HB-27 KHJ, HB-26 KRTH, HB-28 Z93, HB-24 WPRO-FM, HB-27 KXX/106, HB-29 92Q, 32-24 WIFE, 13-11 KING, 25-22 KGW.

Olivia Newton-John (MCA). Adds this week are 99X, WFIL, 96KX, WQXI, 94Q, WLAC, WZZP, KSLQ, B100, WCAO, KXX/106, WBBQ, WIFE. Moves this week are HB-29 WRKO, HB-30 KRTH.

Capitol Inks Face Dancer



Face Dancer, a five member rock and roll band out of Washington, D.C., has signed with Capitol Records, Inc. Pictured at the signing in Capitol's Hollywood Tower are from left: Mitchell Schoenbaum, director, talent acquisition, east coast; Jeff Adams, the group's lead guitarist; Cary Kress, the group's lead singer; Bob Aiss, the group's manager; Bob Young, vice president, business affairs; Rupert Perry, vice president, a&r; Bill Trainor, the group's drummer; Arne Holland, director, business affairs; David Utter, the group's guitarist; and Scott McGinn, the group's bassist and chief songwriter.

Backstage with Gino



Pictured backstage following Gino Vannelli's recent performance at the Inglewood Forum are (from left): Kunihiro Murai, president of Alfa Records; Vannelli; Jerry Moss, chairman, A&M; Gil Friesen, president, A&M; and Gino's brother, Joe Vannelli.

Arnold Pursues a New Challenge

By LAURA PALMER

■ LOS ANGELES—Having signed label deals with 15 artists, including Capitol's Peabo Bryson, Natalie Cole, Sylvers, Tavares, A Taste of Honey, Sun, Maze, and Arista's Raydio and GQ, Larkin Arnold, senior vice president of Arista Records confidently contends that he is responsible for roughly 25 percent of today's black radio airplay, with nine of these acts selling at gold and platinum levels.

Arnold expanded and generally upgraded Capitol's black product roster, and using the trade magazines' annual chart share listings as proof, he alludes to the fact that Capitol Records jumped from the bottom of the share listings to rivaling the top slot in 1978.

After leaving his position at Capitol, Arnold joined Arista Records six months ago, with another challenge and similar goals for r&b expansion. Arnold's involvement is felt at all levels of artist development, from the inception of a record deal through to marketing, sales and promotion of the product. However, Arnold states that his involvement at Arista is not as critical and necessary on all levels as was the case with Capitol, because of larger and more capable staff.

Arnold cited the primary needs in the re-organization of Arista's artist roster as an "identification of those acts that are viable on the charts, while concentrating on improving and resolving problems that exist between the artists and the company, and secondly establishing a systematic flow of product, with projects completed and scheduled releases on time." Arnold also felt a need to review the promotions and sales area of the company in order to "tighten the overall delivery machine, so that when we have a hit, we have the machinery capable of delivering it to the public."

Arnold signed GQ to Arista in December, '78, resulting in in-

stant, "out-of-the-box" crossover success via their single, "Disco Nights/Rock Freak," certified gold last week. Arnold, who claims to be the only black a&r executive with absolute authority in deciding who to sign, doesn't sign acts that don't have universal appeal; he added that he is looking for the broadest demographic audience possible. "I feel that my taste coincides with a significant number of record buyers, regardless of their race, and I've been fairly successful." When Arnold signs a group to a label deal, he has a general idea of how they are to be portrayed to the public, and he personally makes sure that everyone follows the concept that has been designed for a specific marketing approach.

Williams LP

Arnold most recently signed Linda Williams, who worked as the pianist for Natalie Cole, expecting an album in June. Also adding to Arista's jazz roster, Arnold signed Hiroshima, a Japanese fusion band.

While Arnold's personal preference lies in the area of r&b and jazz, his first signing to the label, GQ, has contributed to a significant rise in disco sales—an area that Arista has not yet departmentalized. Arnold's marketing approach to the development of disco product calls for the use of 12-inch discs only to aid in breaking single release. The disc is generally available in retail shops until the completed album is distributed. "We don't have any segregation of product in the company, regardless of what the nature of product is. Our objective is to come up with the best promotional and marketing plan to promote our artists. Arista is a label to be recognized in the soul and jazz fields for years to come."

Arista's artist roster is expanding, according to Arnold.

Contemporary Returns with New Releases

By SAMUEL GRAHAM

■ LOS ANGELES — Following a hiatus of nearly two years, Los Angeles-based Contemporary Records, self-described as "one of the oldest . . . independent jazz labels," has been reactivated by way of five new releases.

The releases include saxophonist Art Pepper's "No Limit," pianist Phineas Newborn's "Harlem Blues," Hampton Hawes' "Hampton Hawes at the Piano," saxophonist/flutist Chico Freeman's "Beyond the Rain" and bassist Ray Brown's "Something For Lester." According to Contemporary president John Koenig, all five albums are "new to the United States. The Newborn album has been out in Japan for a couple of years, while the Pepper and the Hawes were both released over there in 1978. The Brown and Freeman albums [which were recorded in Los Angeles in 1977] have never been released anywhere." Koenig also noted that "since between 1970 and 1977 we only released nine or ten records, this represents quite a sizeable release for us."

Contemporary's founder, Lester Koenig, died in 1977, at which point his son assumed the presidency. The label's last release until now was Pepper's "The

Trip," issued in the spring of that year. "For about a year after my father died," John Koenig said, "we basically ran out of inventory. We left our L.A. distributor, and as thing ran out we entered what amounted to a state of dormancy." At present, he added, "we are involved in re-stocking and recording some new projects."

Also in the 30-year-old Contemporary stable are the Good Time Jazz label, dedicated to "preserving the traditional jazz heritage;" the Contemporary Composers Series, which "documents contemporary classical compositions" by Ernst Toch, Roy Harris and others; and SFM (Society for Forgotten Music), which is concerned with "the recording of neglected works that have not previously appeared on records." According to Koenig, "we are trying to re-stock some of the Good Time Jazz titles that have been out for a while. It's also my intention to re-stock the other two lines; in fact, I hope to get all of it back in, when I have the time."

In addition to the new offerings by Cables and Henderson, Contemporary will also issue an album of previously-unreleased Ben Webster material.

A Double Dose of Dynamite...

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

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

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

* Conference registration deadline: May 15.

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



The A/C Report

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

Most Adds

LITTLE BIT OF SOAP—Nigel Olsson—Bang (8)
DEEPER THAN THE NIGHT—Olivia Newton-John—MCA (6)
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol (6)
WHEN I DREAM—Crystal Gayle—UA (6)
GOODNIGHT TONIGHT—Wings—Col (6)
SHE BELIEVES IN ME—Kenny Rogers—UA (5)
RHUMBA GIRL—Nicolette Larson—WB (5)
REUNITED—Peaches & Herb—Polydor/MVP (5)
LOVE YOU INSIDE OUT—Bee Gees—RSO (4)
MORNING DANCE—Spyro Gyra—Infinity (4)

WHDH/BOSTON

HEART OF GLASS—Blondie—Chrysalis
REUNITED—Peaches & Herb—Polydor/MVP

WNEW/NEW YORK

ARE YOU SINCERE—Elvis Presley—RCA
MORNING DANCE—Spyro Gyra—Infinity
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol

WIP/PHILADELPHIA

IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)—Barbara Mandrell—MCA
LITTLE BIT OF SOAP—Nigel Olsson—Bang
LOVE YOU INSIDE OUT—Bee Gees—RSO
SHE BELIEVES IN ME—Kenny Rogers—UA
SINCE I DON'T HAVE YOU—Art Garfunkel—Col

WBAL/BALTIMORE

LITTLE BIT OF SOAP—Nigel Olsson—Bang
LOVE TAKES TIME—Orleans—Infinity
MORNING DANCE—Spyro Gyra—Infinity
WHAT'S ON YOUR MIND—John Denver—RCA
WHEN I DREAM—Crystal Gayle—UA

WKBC-FM/

WINSTON-SALEM

MORNING DANCE—Spyro Gyra—Infinity
RHUMBA GIRL—Nicolette Larson—WB
STAR-CROSSED LOVERS—George Deffert—GRR
WHEN I DREAM—Crystal Gayle—UA

WQUD-FM/MEMPHIS

IN A LITTLE WHILE—Art Garfunkel—Col
TAKE ME HOME—Cher—Casablanca

WIOD/MIAMI

IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)—Barbara Mandrell—MCA
SHE BELIEVES IN ME—Kenny Rogers—UA
WHO'S LOVING YOU—Dobie Gray—Infinity

WGAR/CLEVELAND

DEEPER THAN THE NIGHT—Olivia Newton-John—MCA
ELENA—The Marc Tanner Band—Asylum
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)—Barbara Mandrell—MCA
I NEED YOUR HELP BARRY MANILOW—Ray Stevens—WB

WTMJ/MULWAUKEE

ARE YOU SINCERE—Elvis Presley—RCA
HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
LET ME BE GOOD TO YOU—Lou Rawls—Phila Intl.
SHE BELIEVES IN ME—Kenny Rogers—UA
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol

WCCO-FM/MINNEAPOLIS

ALL I EVER NEED IS YOU—Rogers & West—UA
GET USED TO IT—Roger Voudouris—WB
DIAMONDS—Chris Rea—UA

KMOX-FM/ST. LOUIS

ALISON—Linda Ronstadt—Asylum
LOVE YOU INSIDE OUT—Bee Gees—RSO
SHE BELIEVES IN ME—Kenny Rogers—UA
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol

KULF/HOUSTON

IN THE NAVY—Village People—Casablanca
I WANT TO FLY (LIKE SUPERMAN)—Kinks—Arista
GOOD TIMES ROLL—Cars—Asylum
LOVE YOU INSIDE OUT—Bee Gees—RSO

KIIS/LOS ANGELES

DEEPER THAN THE NIGHT—Olivia Newton-John—MCA
JUST WHEN I NEEDED YOU MOST—Randy VanWarmer—Bearsville
LOVE YOU INSIDE OUT—Bee Gees—RSO

KPNW/EUGENE

DREAM LOVER—Rick Nelson—Epic
GOODNIGHT TONIGHT—Wings—Col
IN A LITTLE WHILE—Art Garfunkel—Col
LITTLE BIT OF SOAP—Nigel Olsson—Bang
RHUMBA GIRL—Nicolette Larson—WB
WHAT'S ON YOUR MIND—John Denver—RCA
WHEN I DREAM—Crystal Gayle—UA

KVI/SEATTLE

DREAM LOVER—Rick Nelson—Epic
GET USED TO IT—Roger Voudouris—WB
LITTLE BIT OF SOAP—Nigel Olsson—Bang
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol

Also reporting this week: WSAR, WSM, WSB, WLW, KMBZ. 20 stations reporting.

Retail Rap

By FRANN ALTMAN

■ **PEACHES IN RICHMOND:** Following this year's NARM convention, RR arrived in Richmond, Va. to attend the opening ceremonies of Peaches' 37th store. This 15,000 square foot store, fully owned by Nehi, is the latest link to owner **Tommy Heiman's** superstore chain. The press party, held Thursday eve (3/29), was well attended by press, radio and label reps. Celebrations for the new store were highlighted by one of Peaches' favorite artists (and also a favorite of **J. D. Hass**, regional purchasing and promo man for the chain), **Cindy Bullens**, who cut the store ribbon for opening honors Friday morning. Store director **Marty Feldman**, along with managers **Barbara Kane** and **Gail Vancini**, buzzed around the store as customers began to file in and record sales began.

Aside from the well-planned layout of the store, one particular area caught the eye as I first walked in. In an area clearly marked "cut-outs" (all areas in the store were very clearly marked by wooden signs overhead) there was a large sign titled "What Is A Cut?" This explanation followed: "Cut-outs are excess of eliminated product from a record company's stock. The product is sold to a wholesaler. We then purchase the cut-outs to sell at a very low price. Markings such as holes or cut corners created the term cut-out and identify it as reduced in price. Cut-outs are not defective or repaired. The possibility of a defective is the same as any higher priced album. If defective, it may be exchanged for the same title."

BARNEY'S DANCER: **Don Graham** of Cream Records has brought to light what may be the world's youngest record trend setter. Barney's one-stop, owned by **Willie Barney**, has been relying heavily on the young man who has "gotten up to get down." Word around greater Chicago one-stops and retail stores is that if "Barney's Dancer" (the young man will not be identified) gets up and dances to your record, Barney buys the product and the record "makes it." In the picture Barney's one stop/Chicago salutes the new **Syl Johnson** album, "Uptown Shakedown" on Hi Records. Pictured from left are **Ray Townley**, Cream/Hi; **Syl Johnson**; **Barney's Dancer**; **Joyce Kalmin**, sales rep/Progress Distributors, and **Willie Barney**.



TAKING IT TO THE STREETS: **Derry Johnson**, natl. manager of black music marketing for A&M Records, has asked RR that we alert all retailers and one-stop operators to a new newsletter coming out from A&M Records. Called "Taking It To The Streets" and geared towards the retail community, the newsletter will highlight the haps at A&M. Monthly features will include "Ease On Down The Road" (itineraries), "Single City" (single releases), "Keep It Coming" (lp releases) and a special sketch on the "retailer of the month." This month's issue, due sometime this week, spotlights **Bell and James** and a special story on the A&M/RCA distribution deal. Any information, questions, etc. should be directed to **Derry Johnson's** office, A&M Records, (213) 469-2411.

NEW KID ON THE BLOCK: Ripe Records of Brooklyn, N.Y. spoke with RR last week for the first time. Through that conversation, we learned the new store (9/78) is of good size (4000 sq. feet), already moving product, yet is having a very difficult time getting any display material. The store's forte is rock and jazz, and according to store manager/buyer **Steve Rotter**, Ripe could use merchandising support from most labels.

WEDGE, YOU SAY?: Warner Bros. is making available "the wedge," a three dimensional display piece. As a merchandising aid for WB's
(Continued on page 57)

Retail Report Record World



APRIL 21, 1979

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

SALESMAKER OF THE WEEK



VAN HALEN II
WB

TOP SALES

- VAN HALEN II—WB
- GO WEST—Village People—Casablanca
- EVOLUTION—Journey—Col
- BREAKFAST IN AMERICA—Supertramp—A&M

CAMELOT/NATIONAL

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- EVOLUTION—Journey—Col
- FATE FOR BREAKFAST—Art Garfunkel—Col
- GEORGE HARRISON—Dark Horse
- GO WEST—Village People—Casablanca
- I LOVE YOU SO—Natalie Cole—Capitol
- MUSIC BOX DANCER—Frank Mills—Polydor
- TAKE ME HOME—Cher—Casablanca
- VAN HALEN II—WB

HANDLEMAN/NATIONAL

- BREAKFAST IN AMERICA—Supertramp—A&M
- CLASSICS—Kenny Rogers & Dottie West—UA
- EVOLUTION—Journey—Col
- GO WEST—Village People—Casablanca
- I LOVE YOU SO—Natalie Cole—Capitol
- LET ME BE YOUR WOMAN—Linda Clifford—RSO
- MUSIC BOX—Evelyn Champagne King—RCA
- OUTLANDOS D'AMOUR—Police—A&M
- PARALLEL LINES—Blondie—Chrysalis
- 2 HOT—Peaches & Herb—Polydor

KORVETTES/NATIONAL

- DISCO NIGHTS—GQ—Arista
- GO WEST—Village People—Casablanca
- HAIR—RCA (Soundtrack)
- LET ME BE YOUR WOMAN—Linda Clifford—RSO
- LOOK SHARP—Joe Jackson—A&M
- MUSIC BOX DANCER—Frank Mills—Polydor
- OUTLANDOS D'AMOUR—Police—A&M
- SHEIK YERBOUTI—Frank Zappa—Zappa
- STARS—Sylvester—Fantasy
- TYCOON—Arista

PICKWICK/NATIONAL

- BREAKFAST IN AMERICA—Supertramp—A&M
- CLASSICS—Kenny Rogers & Dottie West—UA
- DISCO NIGHTS—GQ—Arista
- EVOLUTION—Journey—Col
- GO WEST—Village People—Casablanca
- HAIR—RCA (Soundtrack)
- INSPIRATION—Maze—Capitol
- MUSIC BOX—Evelyn Champagne King—RCA
- VAN HALEN II—WB
- WE ARE FAMILY—Sister Sledge—Capitol

RECORD BAR/NATIONAL

- A MOMENT'S PLEASURE—Millie Jackson—Spring
- FIRST GLANCE—April Wine—Capitol
- GAP BAND—Mercury
- GROOVIN' YOU—Harvey Mason—Arista
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- LAND OF PASSION—Hubert Laws—Col
- MANIFESTO—Roxy Music—Atco
- RICKIE LEE JONES—WB
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- WAR: THE MUSIC BAND—MCA

SOUND UNLIMITED/NATIONAL

- EVOLUTION—Journey—Col
- FEEL NO FRET—AWB—Atlantic
- FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
- GO WEST—Village People—Casablanca
- LET ME BE YOUR WOMAN—Linda Clifford—RSO
- MANIFESTO—Roxy Music—Atco
- RANCE ALLEN GROUP—Stax
- SHEIK YERBOUTI—Frank Zappa—Zappa
- SOONER OR LATER—Rex Smith—Col
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

KING KAROL/NEW YORK

- DESTINY—Jacksons—Epic
- DIRE STRAITS—WB
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- GO WEST—Village People—Casablanca
- LEGEND—Poco—MCA
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- LOVE TRACKS—Gloria Gaynor—Polydor
- THREE HEARTS—Bob Welch—Capitol
- 2 HOT—Peaches & Herb—Polydor
- WE ARE FAMILY—Sister Sledge—Capitol

RECORD WORLD-TSS STORES/NEW YORK

- BREAKFAST IN AMERICA—Supertramp—A&M
- GO WEST—Village People—Casablanca
- I LOVE YOU SO—Natalie Cole—Capitol
- MORNING DANCE—Spyro Gyra—Infinity
- RICKIE LEE JONES—WB
- ROCK BILLY BOOGIE—Robert Gordon—RCA
- SOONER OR LATER—Rex Smith—Col
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- TONIC FOR THE TROOPS—Boomtown Rats—Col
- VAN HALEN II—WB

FOR THE RECORD/BALTIMORE

- DISCO NIGHTS—GQ—Arista
- GO WEST—Village People—Casablanca
- I LOVE YOU SO—Natalie Cole—Capitol
- INSPIRATION—Maze—Capitol
- JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow
- LOVE TALK—Manhattans—Col
- ROCK ON—Raydio—Arista
- THE MESSAGE IS LOVE—Barry White—Unlimited Gold
- VAN HALEN II—WB
- WAR: THE MUSIC BAND—MCA

KEMP MILL/WASH., D.C.

- A MOMENT'S PLEASURE—Millie Jackson—Spring
- HOT NUMBERS—Foxy—Dash
- INTIMATELY—Randy Brown—Parachute
- LET ME BE YOUR WOMAN—Linda Clifford—RSO

- LIGHT THE LIGHT—Seawind—Horizon
- MANIFESTO—Roxy Music—Atco
- RICKIE LEE JONES—WB
- ROCK ON—Raydio—Arista
- SHEIK YERBOUTI—Frank Zappa—Zappa
- WAR: THE MUSIC BAND—MCA

WAXIE MAXIE/WASH., D.C.

- I LOVE YOU SO—Natalie Cole—Capitol
- INSPIRATION—Maze—Capitol
- INTIMATELY—Randy Brown—Parachute
- LIGHT THE LIGHT—Seawind—Horizon
- MANIFESTO—Roxy Music—Atco
- MUSIC BOX—Evelyn Champagne King—RCA
- ROCK ON—Raydio—Arista
- THE MESSAGE IS LOVE—Barry White—Unlimited Gold
- WAR: THE MUSIC BAND—MCA
- WE ARE FAMILY—Sister Sledge—Capitol

GARY'S/RICHMOND

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- DESTINY—Jacksons—Epic
- 52ND STREET—Billy Joel—Col
- GOLD—Jefferson Starship—Grunt
- I LOVE YOU SO—Natalie Cole—Capitol
- INSTANT FUNK—Salsoul
- LEGEND—Poco—MCA
- THREE HEARTS—Bob Welch—Capitol
- 2 HOT—Peaches & Herb—Polydor

PLATTERS/PHILADELPHIA

- BELLE DE JOUR—St. Tropez—Butterfly
- BREAKFAST IN AMERICA—Supertramp—A&M
- EVOLUTION—Journey—Col
- I COULD HAVE BEEN A SAILOR—Peter Allen—A&M
- PANIC—French Kiss—Polydor
- REMOTE CONTROL—Tubes—A&M
- SKYY—Salsoul
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- TWO FACED—No Dice—EMI America
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

NATL. RECORD MART/MIDWEST

- DISCO NIGHTS—GQ—Arista
- FATE FOR BREAKFAST—Art Garfunkel—Col
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- KEEP ON DANCIN'—Gary's Gang—Col
- LET ME BE YOUR WOMAN—Linda Clifford—RSO
- RICKIE LEE JONES—WB
- ROCKETS—RSO
- SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista
- TAKE ME HOME—Cher—Casablanca
- VAN HALEN II—WB

MUSIC STOP/DETROIT

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- EVOLUTION—Journey—Col
- FIRST GLANCE—April Wine—Capitol
- MUSIC BOX—Evelyn Champagne King—RCA
- OUTLANDOS D'AMOUR—Police—A&M
- SHEIK YERBOUTI—Frank Zappa—Zappa
- SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista
- THE MESSAGE IS LOVE—Barry White—Unlimited Gold
- VAN HALEN II—WB

RECORD REVOLUTION/CLEVELAND

- BREAKFAST IN AMERICA—Supertramp—A&M
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
- DOWNWIND—Pierre Moerlen's Gong—Arista
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- EVERYBODY UP—Ohio Players—Arista
- MANIFESTO—Roxy Music—Atco
- REMOTE CONTROL—Tubes—A&M
- ROCKETS—RSO
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

ROSE RECORDS/CHICAGO

- BREAKFAST IN AMERICA—Supertramp—A&M
- DISCO NIGHTS—GQ—Arista
- FEEL NO FRET—AWB—Atlantic
- GO WEST—Village People—Casablanca
- I LOVE YOU SO—Natalie Cole—Capitol
- KNOCK ON WOOD—Amii Stewart—Ariola
- LET ME BE YOUR WOMAN—Linda Clifford—RSO
- MUSIC BOX—Evelyn Champagne King—RCA
- VAN HALEN II—WB
- WAR: THE MUSIC BAND—MCA

1812 OVERTURE/MILWAUKEE

- DANGER MONEY—UK—Polydor
- DISCO NIGHTS—GQ—Arista
- FEEL NO FRET—AWB—Atlantic
- GO WEST—Village People—Casablanca
- HOT NUMBERS—Foxy—Dash
- LET ME BE YOUR WOMAN—Linda Clifford—RSO
- RICKIE LEE JONES—WB
- ROCKETS—RSO
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- TYCOON—Arista

EAST-WEST RECORDS/CENTRAL FLORIDA

- BREAKFAST IN AMERICA—Supertramp—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- FEETS DON'T FAIL ME NOW—Herbie Hancock—Col
- INSPIRATION—Maze—Capitol
- MORNING DANCE—Spyro Gyra—Infinity
- ROCK ON—Raydio—Arista
- SHEIK YERBOUTI—Frank Zappa—Zappa
- STRIKES AGAIN—Blackfoot—Elektra
- VAN HALEN II—WB
- WE ARE FAMILY—Sister Sledge—Capitol

POPLAR TUNES/MEMPHIS

- EVOLUTION—Journey—Col
- MUSIC BOX—Evelyn Champagne King—RCA
- OUTLANDOS D'AMOUR—Police—A&M
- ROCK ON—Raydio—Arista
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- THANKS I'LL EAT IT HERE—Lowell George—WB
- TYCOON—Arista
- VAN HALEN II—WB
- WAR: THE MUSIC BAND—MCA
- WAYLON'S GREATEST HITS—Waylon Jennings—RCA

DAVEY'S LOCKER/SOUTH

- DRAWING BOARD—Rubinoos—Beserkley
- EVOLUTION—Journey—Col
- HAVEN'T STOPPED DANCIN'—Gonzalez—Capitol
- I LOVE YOU SO—Natalie Cole—Capitol
- INSPIRATION—Maze—Capitol

- KNOCK ON WOOD—Amii Stewart—Ariola
- SUPER MANN—Herbie Mann—Atlantic
- TAKE ME HOME—Cher—Casablanca
- VAN HALEN II—WB
- WAR: THE MUSIC BAND—MCA

SOUND TOWN/DALLAS

- ANGIE—Angelo Bofill—Arista/GRP
- DANGER MONEY—UK—Polydor
- DESMOND CHILD & ROGUE—Capitol
- HELL BENT FOR LEATHER—Judas Priest—Col
- KEEP ON DANCIN'—Gary's Gang—Col
- LOOK SHARP—Joe Jackson—A&M
- MANIFESTO—Roxy Music—Atco
- MORNING DANCE—Spyro Gyra—Infinity
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- THANKS I'LL EAT IT HERE—Lowell George—WB

SOUND WAREHOUSE/DENVER

- EVOLUTION—Journey—Col
- GEORGE HARRISON—Dark Horse
- GO WEST—Village People—Casablanca
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- IN THE MOOD WITH TYRONE DAVIS—Col
- INSPIRATION—Maze—Capitol
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
- MUSIC BOX—Evelyn Champagne King—RCA
- VAN HALEN II—WB
- WE ARE FAMILY—Sister Sledge—Capitol

CIRCLES/ARIZONA

- A MOMENT'S PLEASURE—Millie Jackson—Spring
- GO WEST—Village People—Casablanca
- LAND OF PASSION—Hubert Laws—Col
- NO ESCAPE—Marc Tanner Band—Elektra
- PARADISE—Grover Washington Jr.—Elektra
- PRETTY GIRLS—Lisa Dal Bello—Talisman
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- THE MESSAGE IS LOVE—Barry White—Unlimited Gold
- TINA MARIE—Gordy
- VAN HALEN II—WB

LICORICE PIZZA/LOS ANGELES

- CHERYL LYNN—Col
- EVOLUTION—Journey—Col
- HAIR—RCA (Soundtrack)
- IF YOU KNEW SUZI—Suzi Quatro—RSO
- LIVIN' INSIDE YOUR LOVE—George Benson—WB
- RICKIE LEE JONES—WB
- SLEEPER CATCHER—Little River Band—Harvest
- SOONER OR LATER—Rex Smith—Col
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

EUCALYPTUS RECORDS/WEST & NORTHWEST

- DANGER MONEY—UK—Polydor
- EVOLUTION—Journey—Col
- FATE FOR BREAKFAST—Art Garfunkel—Col
- HOT NUMBERS—Foxy—Dash
- IN THE MOOD WITH TYRONE DAVIS—Col
- INSPIRATION—Maze—Capitol
- MANIFESTO—Roxy Music—Atco
- MUSIC BOX—Evelyn Champagne King—RCA
- RICKIE LEE JONES—WB
- VAN HALEN II—WB



Record World Albums

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

APRIL 21, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)
 APR. 21 APR. 14



WKS. ON CHART

2 MINUTE BY MINUTE

DOOBIE BROTHERS

Warner Bros. BSK 3193

18 H

2	1	SPIRITS HAVING FLOWN BEE GEES/RSO RS 1 3041	10	H
3	4	2 HOT! PEACHES & HERB/Polydor/MVP PD 1 6172	12	G
4	3	DIRE STRAITS/Warner Bros. BSK 3266	15	G
5	10	BREAKFAST IN AMERICA SUPERTRAMP/A&M SP 3708	4	H
6	7	DESOLATION ANGELS BAD COMPANY/Swan Song SS 8506 (Atl)	5	G
7	5	BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261	18	H
8	6	LIVIN' INSIDE YOUR LOVE GEORGE BENSON/Warner Bros. 2BSK 3277	6	X
9	14	PARALLEL LINES BLONDIE/Chrysalis CHR 1192	17	G
10	22	VAN HALEN II/Warner Bros. HS 3312	2	H
11	26	GO WEST VILLAGE PEOPLE/Casablanca NBLP 7144	2	H
12	12	ENLIGHTENED ROGUES THE ALLMAN BROTHERS BAND/Capricorn CPN 0218	6	H
13	13	LOVE TRACKS GLORIA GAYNOR/Polydor PD 6184	14	G
14	8	52ND STREET BILLY JOEL/Columbia FC 35609	26	H
15	17	CHEAP TRICK AT BUDOKAN/Epic FE 35795	9	H
16	18	WE ARE FAMILY SISTER SLEDGE/Cotillion SD 5209 (Atl)	7	G
17	16	DESTINY JACKSONS/Epic JE 35552	15	G
18	11	BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217	18	G
19	29	THE CARS/Elektra 6E 135	38	G
20	20	INSTANT FUNK/Salsoul SA 8513 (RCA)	10	G
21	9	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	27	G
22	15	BUSTIN' OUT OF L SEVEN RICK JAMES/Gordy G7 984R1 (Motown)	12	H
23	24	GEORGE HARRISON/Dark Horse DHK 3255 (WB)	8	G
24	25	LEGEND POCO/MCA AA 1099	16	G
25	19	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	21	G
26	28	PIECES OF EIGHT STYX/A&M 4724	30	G
27	46	EVOLUTION JOURNEY/Columbia FC 35797	3	H
28	40	MUSIC BOX DANCER FRANK MILLS/Polydor PD 1 6192	4	G
29	21	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	31	K
30	30	YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625	19	H
31	36	KNOCK ON WOOD AMII STEWART/Ariola SW 50054	5	G
32	42	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H	17	G
33	34	FEETS DON'T FAIL ME NOW HERBIE HANCOCK/Columbia JC 35764	6	G
34	32	TOTO/Columbia JC 35317	24	G
35	27	THREE HEARTS BOB WELCH/Capitol SO 11907	7	H
36	23	C'EST CHIC CHIC/Atlantic SD 19209	21	G
37	37	HEAD FIRST BABYS/Chrysalis CHR 1195	13	G
38	31	ARMED FORCES ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709	13	G
39	44	OUTLANDOS D'AMOUR THE POLICE/A&M SP 4753	7	G
40	45	I LOVE YOU SO NATALIE COLE/Capitol SO 11928	3	H
41	33	LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598	13	G
42	43	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	70	K
43	39	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849	9	G
44	48	ANGIE ANGELA BOFILL/Arista GRP GRP 5000	13	G
45	50	SHEIK YERBOUTI FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)	5	L
46	58	DISCO NIGHTS G.Q./Arista AB 4225	3	G
47	52	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	30	G
48	38	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679	20	H
49	35	GREATEST HITS BARRY MANILOW/Arista A2L 8601	21	K
50	65	INSPIRATION MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912	3	G

51	41	FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701	7	G
52	49	BUSTIN' LOOSE CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)	11	G
53	61	TAKE ME HOME CHER/Casablanca NBLP 7133	7	G
54	59	MANIFESTO ROXY MUSIC/Atco SD 38 114	5	G
55	51	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	43	G
56	57	CARMEL JOE SAMPLE/MCA AA 1126	10	G
57	62	FEEL NO FRET AVERAGE WHITE BAND/Atlantic SD 19207	3	G
58	55	McGUINN, CLARK & HILLMAN/Capitol SW 11910	8	G
59	56	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772	5	G
60	47	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	50	K
61	54	THE STRANGER BILLY JOEL/Columbia JC 35987	82	G
62	53	THE BEST OF EARTH, WIND & FIRE, VOL. 1/ARC/Columbia FC 35647	21	H
63	60	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista AB 4186	9	G
64	64	VAN HALEN/Warner Bros. BSK 3075	46	G
65	66	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594	17	G
66	79	LET ME BE YOUR WOMAN LINDA CLIFFORD/Curtom/RSO RS 2 3902	2	J
67	95	RICKIE LEE JONES/Warner Bros. BSK 3296	2	G
68	73	SUPER MANN HERBIE MANN/Atlantic SD 19221	7	G
69	72	BELL & JAMES/A&M SP 4728	12	G
70	77	TYCOON/Arista AB 4215	4	G
71	71	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243	20	G
72	74	PATRICE PATRICE RUSHEN/Elektra 6E 160	10	G
73	75	TIGER IN THE RAIN MICHAEL FRANKS/Warner Bros. BSK 3294	6	G
74	97	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	2	G
75	80	KEEP ON DANCIN' GARY'S GANG/Columbia JC 35793	4	G
76	86	THE MUSIC BAND WAR/MCA 3085	2	G
77	84	IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044	3	G
78	85	FATE FOR BREAKFAST ART GARFUNKEL/Columbia JC 35780	3	G
79	92	ROCK ON RAYDIO/Arista AB 4212	2	G
80	83	ROCK BILLY BOOGIE ROBERT GORDON/RCA AFL1 3294	5	G

CHARTMAKER OF THE WEEK

81 121 SQUEEZING OUT SPARKS

GRAHAM PARKER

Arista AB 4223



82	99	MORNING DANCE SPYRO GYRA/Infinity INF 9004	2	G
83	87	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista AB 4602	9	G
84	78	MIRROR STARS FABULOUS POODLES/Epic JE 35666	6	G
85	90	DANGER MONEY U.K./Polydor PD 1 6194	3	G
86	69	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700	18	K
87	67	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 6E 171	6	G
88	76	A TONIC FOR THE TROOPS BOOMTOWN RATS/Columbia JC 35750	7	G
89	82	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	48	G
90	93	TWILLEY DWIGHT TWILLEY/Arista AB 4214	3	G
91	105	LOOK SHARP JOE JACKSON/A&M SP 4743	1	G
92	68	GOLD JEFFERSON STARSHIP/Grunt BZL1 (RCA)	10	H
93	107	REMOTE CONTROL THE TUBES/A&M SP 4751	1	G
94	125	SOONER OR LATER REX SMITH/Columbia JC 35813	1	G
95	96	LET THE MUSIC PLAY ARPEGGIO/Polydor PD 1 6180	3	G
97	100	AWAKENING NARADA MICHAEL WALDEN/Atlantic SD 19222	2	G
96	124	THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS)	1	G
98	63	DOUBLE VISION FOREIGNER/Atlantic SD 19999	42	G
99	70	HERE, MY DEAR MARVIN GAYE/Tamla T364 LP2 (Motown)	16	X
100	89	ENERGY POINTER SISTERS/Planet P1 (Elektra/Asylum)	14	G

ALBUM CROSS REFERENCE ON PAGE 45

Albums 151-200

- 151 THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705
- 152 SKYY/Salsoul SA 8517 (RCA)
- 153 OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279
- 154 LOVE TALK MANHATTANS/Columbia JC 35693
- 155 FIRST GLANCE APRIL WINE/Capitol SW 11852
- 156 THE ORIGINALS STATLER BROS./Mercury SRM 1 5016
- 157 STUFF IT STUFF/Warner Bros. BSK 3262
- 158 M3000 MANDRE/Motown M7 917R1
- 159 THE BEST OF BARBARA MANDRELL/MCA AY 1119
- 160 ALTON McCLAIN & DESTINY/Polydor PD 1 6163
- 161 SPACE GEORGE BENSON/CTI 7085
- 162 ULTIMATE/Casablanca NBLP 7128
- 163 LET IT ROLL TKO/Infinity INF 9005
- 164 GROOVIN' YOU HARVEY MASON/Arista 4227
- 165 ELECTRIC DREAMS JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
- 166 RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
- 167 FOREVER ORLEANS/Infinity INF 9006
- 168 ICE CASTLES (ORIGINAL SOUNDTRACK)/Arista AL 9502
- 169 DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (Arl)
- 170 GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543
- 171 BRAZILIA JOHN KLEMMER/MCA AA 1116
- 172 IN THE PUREST FORM MASS PRODUCTION/Catillon SD 5211 (Arl)
- 173 ME, MYSELF AN EYE CHARLES MINGUS/Atlantic SD 8803
- 174 FIRE NIGHT DANCE PETER JACQUES BAND/Prelude PRL 12163
- 175 I COULD HAVE BEEN A SAILOR PETER ALLEN/A&M SP 4739
- 176 DOWNWIND PIERRE MOERLEN'S GONG/Arista AB 4219
- 177 WITCH QUEEN/Roadshow BXL1 3312 (RCA)
- 178 STREET SENSE THE SALSOU ORCHESTRA/Salsoul SA 8516 (RCA)
- 179 GLADYS KNIGHT/Columbia JC 35704
- 180 STARS SYLVESTER/Fantasy F 9579
- 181 DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite DSR 9512 (Mercury)
- 182 EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6 RCA AFL1 2255
- 184 JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739
- 185 CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H
- 186 STROKIN' RICHARD TEE/Columbia/Tappan Zee JC 35695
- 187 WHISPER IN YOUR EAR WHISPERS/Solar BXL1 3105 (RCA)
- 188 PARADISE ISLAND LAKE/Columbia JC 35817
- 189 INTIMATELY RANDY BROWN/Parachute RRLP 9012 (Casablanca)
- 190 IRONHORSE/Scotti Bros. SB 7103 (Arl)
- 191 BELLE DE JOUR ST. TROPEZ/Butterfly Fly 016 (MCA)
- 192 WILD AND PEACEFUL TEENA MARIE/Gordy G7 986R1 (Motown)
- 193 TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)
- 194 STRIKES BLACKFOOT/Atco SD 38 112
- 195 2 FACED NO DICE/Capitol ST 11925
- 196 HERMAN BROOD & HIS WILD ROMANCE/Ariola SW 50059
- 197 BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722
- 198 THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/A&M SP 4761
- 199 CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221
- 200 HIGH AND OUTSIDE STEVE GOODMAN/Asylum 6E 174

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

Album Cross Reference

ALLMAN BROTHERS BAND	12	RONNIE LAWS	127
ARPEGGIO	95	LITTLE RIVER BAND	47
AWB	57	CHERYL LYNN	119
BABY	37	McGUINN, CLARK & HILLMAN	58
BAD COMPANY	6	MELISSA MANCHESTER	63
BEE GEES	2	CHUCK MANGIONE	86
BELL & JAMES	69	BARRY MANILOW	49
BADFINGER	139	HERBIE MANN	68
GEORGE BENSON	8	STEVE MARTIN	118
BLONDIE	9	MAZE	50
BLUES BROTHERS	18	MEATLOAF	117
ANGELA BOFILL	44	PAT METHENY	123
BOOMTOWN RATS	88	MILESTONE JAZZ STARS	144
BEACH BOYS	115	STEVE MILLER	116
BREAKWATER	141	FRANK MILLS	28
CHUCK BROWN	52	MOLLY HATCHET	114
PEABO BRYSON	111	EDDIE MONEY	41
BOBBY CALDWELL	126	ANNE MURRAY	43, 128
CARS	19	OLIVIA NEWTON-JOHN	25
CHEAP TRICK	15	OHIO PLAYERS	107
CHER	53	ORIGINAL SOUNDTRACK:	
CHIC	36	GREASE	60
CHOCOLATE MILK	148	SATURDAY NIGHT FEVER	42
ERIC CLAPTON	106	HAIR	125
LINDA CLIFFORD	66	GRAHAM PARKER	81
NATALIE COLE	40	PEACHES & HERB	24
JUDY COLLINS	87	POCCO	3
ELVIS COSTELLO	38	POINTER SISTERS	100
TYRONE DAVIS	145	POLICE	39
DELEGATION	105	SUZI QUATRO	77
DESMOND CHILD & ROUGE	103	QUEEN	140
NEIL DIAMOND	30	RAYDIO	79
DIRE STRAITS	4	KENNY ROGERS	32, 147
DOOBIE BROTHERS	1	ROCKETS	129
GEORGE DUKE	51	ROLLING STONES	122
EARTH, WIND & FIRE	62	LINDA RONSTADT	138
ENCHANTMENT	134	ROXY MUSIC	54
FABULOUS POODLES	84	PATRICE RUSHEN	72
STEVE FORBERT	120	JOE SAMPLE	56
FOREIGNER	98	DEVADIP CARLOS SANTANA	108
FOXY	131	SEAWIND	143
MICHAEL FRANKS	73	BOB SEGER	89
GARY'S GANG	75	SISTER SLEDGE	16
ART GARFUNKEL	78	LONNIE LISTON SMITH	113
MARVIN GAYE	99	GINO SOCCIO	130
GLORIA GAYNOR	13	REX SMITH	94
G.Q.	46	SPYRO GYRA	82
ANDY GIBB	112	ROD STEWART	31
LOWELL GEORGE	102	AMII STEWART	9
ROBERT GORDON	80	BARBRA STREISAND	48
CHICK COREA & HERBIE HANCOCK	110	STYX	26
HERBIE HANCOCK	33	DONNA SUMMER	29
GEORGE HARRISON	23	SUPERTRAMP	5
HEART	132	MARC TANNER BAND	149
HORSLIPS	142	T-CONNECTION	133
PHYLLIS HYMAN	83	GEORGE THOROGOOD & THE DESTROYERS	104
IAN HUNTER	109	TOTO	34
INSTANT FUNK	20	TUBES	93
JOE JACKSON	91	DWIGHT TWILLEY	9n
MILLIE JACKSON	150	TYCOON	70
JACKSONS	17	UK	85
BOB JAMES	65	VAN HALEN	10, 64
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AL JARREAU	121	NARADA MICHAEL WALDEN	97
JEFFERSON STARSHIP	92	WAR	76
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RICKIE LEE JONES	67	TIM WEISBERG	137
JOURNEY	27	BOB WELCH	35
JUDAS PRIEST	101	WINGS	124
EVELYN CHAMPAGNE KING	74	BARRY WHITE	96
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HUBERT LAWS	146		

Record World Albums 101-150

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- | APR. 21 | APR. 14 | |
|---------|---------|---|
| 101 | 102 | HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706 |
| 102 | 127 | THANKS I'LL EAT IT HERE LOWELL GEORGE/Warner Bros. BSK 3194 |
| 103 | 106 | DESMOND CHILD AND ROUGE/Capitol ST 11908 |
| 104 | 98 | MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024 |
| 105 | 111 | PROMISE OF LOVE DELEGATION/Shadybrook SB 010 (Janus/GRT) |
| 106 | 88 | BACKLESS ERIC CLAPTON/RSO RS 1 3039 |
| 107 | 119 | EVERYBODY UP OHIO PLAYERS/Arista AB 4226 |
| 108 | 109 | ONENESS DEVADIP CARLOS SANTANA/Columbia JC 35686 |
| 109 | — | YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC IAN HUNTER/Chrysalis CHR 1214 |
| 110 | 108 | AN EVENING WITH HERBIE HANCOCK & CHICK COREA Columbia PC 2 35663 |
| 111 | 116 | CROSSWINDS PEABO BRYSON/Capitol ST 11875 |
| 112 | 91 | SHADOW DANCING ANDY GIBB/RSO RS 1 3034 |
| 113 | 94 | EXOTIC MYSTERIES LONNIE LISTON SMITH/Columbia JC 35654 |
| 114 | 81 | MOLLY HATCHET/Epic JE 35347 |
| 115 | 103 | L.A. (LIGHT ALBUM) THE BEACH BOYS/Caribou JZ 35752 (CBS) |
| 116 | 104 | GREATEST HITS 1974-1978 STEVE MILLER/Capitol SOO 11872 |
| 117 | 114 | BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974 |
| 118 | 110 | A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3228 |
| 119 | 129 | CHERYL LYNN/Columbia JC 35486 |
| 120 | 101 | ALIVE ON ARRIVAL STEVE FORBERT/Nemperor JZ 35538 (CBS) |
| 121 | 122 | ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229 |
| 122 | 115 | SOME GIRLS ROLLING STONES/Rolling Stones COC 39109 (Arl) |
| 123 | 123 | PAT METHENY GROUP/ECM 1 1114 (WB) |
| 124 | 126 | WINGS GREATEST/Capitol SOO 11905 |
| 125 | — | HAIR (ORIGINAL SOUNDTRACK)/RCA CBL2 3274 |
| 126 | 112 | BOBBY CALDWELL/Clouds 8804 (TK) |
| 127 | 118 | FLAME RONNIE LAWS/United Artists UA LA 881 H |
| 128 | 120 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 |
| 129 | — | ROCKETS/RSO RS 1 3047 |
| 130 | 140 | OUTLINE GINO SOCCIO/Warner/RFC 3309 |
| 131 | — | HOT NUMBERS FOXY/Dash 30010 (TK) |
| 132 | 117 | DOG & BUTTERFLY HEART/Portrait FR 35555 |
| 133 | 137 | T-CONNECTION/Dash 30009 (TK) |
| 134 | 138 | JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA) |
| 135 | 113 | REED SEED GROVER WASHINGTON, JR./Motown M7 910R1 |
| 136 | — | PARADISE GROVER WASHINGTON, JR./Elektra 6E 182 |
| 137 | 147 | NIGHT RIDER TIM WEISBERG/MCA 3084 |
| 138 | 130 | LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155 |
| 139 | 150 | AIRWAVES BADFINGER/Elektra 6E 175 |
| 140 | 133 | JAZZ QUEEN/Elektra 6E 166 |
| 141 | 142 | BREAKWATER/Arista AB 4208 |
| 142 | 134 | THE MAN WHO BUILT AMERICA HORSLIPS/DJM 20 (Mercury) |
| 143 | — | LIGHT THE LIGHT SEAWIND/Horizon SP 734 (A&M) |
| 144 | 139 | MILESTONE JAZZ STARS IN CONCERT/Milestone M 55006 (Fantasy) |
| 145 | — | IN THE MOOD WITH TYRONE DAVIS/Columbia JC 35727 |
| 146 | — | LAND OF PASSION HUBERT LAWS/Columbia JC 35708 |
| 147 | 145 | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H |
| 148 | — | MILKY WAY CHOCOLATE MILK/RCA AFL1 3081 |
| 149 | 143 | NO ESCAPE THE MARC TANNER BAND/Elektra 6E 168 |
| 150 | — | A MOMENT'S PLEASURE MILLIE JACKSON/Spring SP 1 6722 (Polydor) |

Software Technology

By LEN FELDMAN

■ **NEW PRODUCT ELIMINATES RECORD STATIC CHARGES PERMANENTLY:** In a previous column in *Record World* I described the problem of static-charge build-up on record surfaces and how such charges attract dust, cause "crackles and pops" during record playback and generally degrade record reproductions. In that column, I listed the several products then available to reduce such static charges, including ion-guns, carbon fiber brushes, humidifying fluids and the like. When I wrote the column I was already aware of a new product which, according to tests I had seen, seemed to provide a better answer to the problem of static build-up on records than anything available. Unfortunately, my lips were sealed at the time and I couldn't reveal its name or origin. Now, the lid is off and I can tell you about it. It is called Permostat, and it was originally developed by scientists who work for a British based firm known as Milty Products. I had been asked to test the product for Milty some months earlier (it has been enjoying success in the British and European markets for some months, now), as that company sought to introduce it in the United States.

Now, distribution of Permostat has been undertaken by Stanton Magnetics, the well known maker of phono cartridges and turntables based in Long Island, New York and, at a recent press conference, we were shown just how effective the product is. In a dramatic demonstration, a specially designed "dust chamber" was built to conduct accelerated dust pick-up tests.

Three records were suspended vertically within the chamber, one untreated, one exposed to other anti-static products and one treated with Permostat. The method of treatment with Permostat is quite simple. The Permostat fluid comes in a three-ounce bottle (enough to treat approximately 25 to 30 lp records). A pump-spray nozzle is substituted for the sealing bottle cap. The nozzle is of the hand-pump type, involving no "aerosol" principle. You simply depress the nozzle head several times and a fine spray mist is directed at the surface of the record to be treated. When the record has been coated with this fluid (both sides must be treated for proper neutralization of static charges), you "buff in" the solution with a felt-like pad supplied.

Simulated dust particles consisting of two oppositely charged fluorescent pigments with an average size of 2.5 to 3.0 microns were circulated parallel to the plane of the records by two evenly positioned fans, creating, in effect, a dust storm within the chamber. Once the dust had settled, the records were examined for dust pick-up. The dramatic results are clearly visible. An untreated record showed an average static charge reading prior to the experiment of 15,000 volts (yes, static charges in records can easily run that high) attracted a considerable amount of dust. The record which had been treated with other anti-static products including "guns," fluids, cloths, humid pads and conducting brushes showed much lower static charge. Dust attrac-

tion was considerably reduced, but some evidence of dust adherence to the surface of the record is still clearly visible.

Finally, the record treated with Stanton's new Permostat product was tested for electrostatic charge and showed a reading of zero. It exhibits no trace of dust pickup after the experiment.

According to Stanton's engineers, leaving an untreated record for a day or so in a normal domestic environment resulted in an appreciable accumulation of dust and debris on the surface of the disc. Under identical conditions, however, a record treated with Permostat remained virtually free of dust and what dust there was on the surface was easily shaken off, since there was no static voltage present on the surface of the disc to attract it.

Permostat is said to last indefinitely, so that re-application should not be necessary. The only exception might be if you wash a record in water, which Stanton admits, will wash off the anti-static fluid as well. Identification tabs are supplied with the kit, which will retail for \$19.95 and includes the Permostat fluid, the pump sprayer, record buffer and instruction sheet. Refills of the fluid alone will be available for \$15.95.

Stanton's engineers also showed us two photographs, taken with their own scanning electron beam microscope. These showed vastly magnified record grooves (5000 times actual size) and revealed that a Permostat treated record played 100 times with an elliptical stylus at three grams tracking force exhibited far less visible record groove wear than a similar untreated record played the same, number of times. Apparently (and this was unexpected, even by Stanton), the Permostat solution also reduces stylus friction in some manner, thereby reducing long term record groove wear as well.

Concert Review

Willie Nelson Charms Passaic

■ **NEW YORK** — Willie Nelson set the tired industrial town of Passaic alive for two-and-a-half hours last week as Jersey kids and New York City closet cowboys hooted and screamed about booze, cheating women and making love under the moonlight.

The performance was Nelson's only New York City-area appearance of his current tour; it has been over two years since the singer has performed in the city itself. (Nelson has played in New Jersey's Meadowland Stadium and Long Island's Nassau Coliseum recently.) This apparent skirting of New York City gave the evening the feeling of a pilgrimage—as in "if you're not going to come to us, we'll come to you."

Nelson is, arguably, this country's greatest folk singer, in that he sings about the American experience—past and present—with a conviction and warmth unequalled in popular music. His tales are rich with the images and emotions of our culture. Nelson is wonderfully American: part cowboy, part Indian, part honky-tonk minstrel, part Las Vegas showman, part Broadway balladeer, party hippy and part favorite uncle.

Given this, the show at the Capitol was a little disappointing in that the crowd wanted to hear only up-tempo boogies. The slow songs — where Nelson is most touching — were met with impatient movement and requests. (A tiny sound system didn't help either.) But this may be nit-picking, and from the audience's response, the show was a smash.

The fact that young people are listening to Willie Nelson — for whatever reason—can only be encouraging.

Nelson's show included material from every part of his career.

He sang virtually every one of his standards ("Bloody Mary Morning," "Whiskey River," "Stay All Night," "Shotgun Willie," "Funny How Time Slips Away," "Funny Life"), a moving segment from the "Red Headed Stranger" album, and a dreamy medley of oldies from the "Star-dust" album.

As an extra attraction, Nelson's band included a jovial and charismatic Leon Russell on piano. Russell was featured on his "Song for You;" he sang a few duets with Nelson and turned in some fine Tulsa-flavored piano solos throughout the evening.

The rest of the band (Jody Payne, guitar; Mickey Raphael, harmonica; Bea Spears, bass; Chris Ethridge, bass; Rex Ludwig, drums; Paul English, drums; Marty Greb, saxophone), played the perfect blend of country, blues and swing that has become Nelson's trademark.

Jeffrey Peisch

Worldwide Biggies Inks Dean Friedman

■ **NEW YORK** — Dean Friedman has signed with Worldwide Biggies, Inc. for exclusive personal management representation. Alan Hecht of Worldwide Biggies will be responsible for the direction of Friedman's career.

Friedman will begin recording his third album for Lifesong Records this summer.

Japan in Hollywood



Ariola/Hansa recording group Japan recently added the final touches to their upcoming single, "Life In Tokyo," at Hollywood's Rusk Studio with Oscar winner Giorgio Moroder. The single precedes their third album, which will tentatively be titled "European Son." Pictured during the final mix (from left, standing): Japan's drummer, Steve Jansen; Japan's keyboardist, Rich Barbieri; Japan's bassist, Mick Karn, and Japan's guitarist, Rob Dean. Seated at the board are Giorgio Moroder and Japan's lead vocalist, David Sylvian.

Record World Black Oriented Music

Soul Truth

By KEN SMIKLE

■ Thank you to the many well-wishers who welcomed me to my new post at RW last week. I intend to keep open—and increase—the lines of communication established by my predecessor, Basil Nias, with all of you working in areas concerned with black music. Having always played a key role in defining and influencing American culture, black music today is at the height of its importance within the music industry. And while there are good feelings about its increased popularity, there are also numerous concerns about what the future may hold for black artists and their output. In the weeks to come changes will be introduced in this column that will reflect the developments in the music itself. I hope to provide you with useful information that will help us all in pushing black music in the right direction—upward. Towards that goal, I welcome any reactions from our readers.

Sister Sledge's "We Are Family," was certified gold last week, the group's first. The mastefminds behind that success, **Nile Rogers** and **Bernard Edwards**, picked up double platinum for **Chic's** lp, "C'est Chic," and the single, "Le Freak," the biggest selling single in Atlantic's history. Sister Sledge and Chic are both currently on national tours.

Isaac Hayes and **Millie Jackson** have teamed up to record a single for Spring Records that's due in June. The single features cover versions of **Anne Murray's** "You Need Me" and **Peter McCann's** "Do You Wanna Make Love." In anticipation of the new duo's success, an album is now in the works. Hayes himself will release a new lp on Polydor in June.

Sylvester, who is currently climbing fast with "I (Who Have Nothing)" (Fantasy), will be making his first New York appearance at Roseland on Memorial Day, May 28th. Promoters **Ralph Mercado** and **Ray Aviles**, who have presented Latin music in various theatres around New York, including **Santana** and **Tito Puente** at Roseland, are now moving into the disco arena under the banner of Rainbow Productions.

Melba Moore has announced the formation of Eptembe-Enterprises, Inc. (ASCAP), a publishing arm for her Hush Productions management firm, to be headed by **Jerry Silverhardt**. The company will handle all of Melba's original material and will also be looking for new composers to add to its stable. Mr. Silverhardt will operate out of Hush office at 231 W. 58 St., NYC; phone: (212) 582-0195.

Black Ivory has signed with Buddah Records and is releasing a 12-inch single entitled "Mainline." **Lenny Adams** will produce the group's lp, scheduled for a May release.

Elektra/Asylum Records has changed the name of its jazz/fusion division to fusion music to represent more accurately the broader range and diversity of the music the division offers, according to divi-

(Continued on page 49)

Disco File (Continued from page 25)

around Wilson's still-marvelous voice (you'll remember his "Show and Tell" of some years back) as a percussive top and a hot, trebly mix make the rhythm track move. The beat is rather loose and easy, but the bass and percussion builds, late in the cut, provide lots of kick.

Last, **Bonnie Pointer's** "Heaven Must Have Sent You" (Motown) has undergone major change from its album version; the latter had reprised the mid-sixties Motown sound, while the new disco disc version, timing 5:12, is high energy disco. It is identified by the company as a "remix," but it surely is a mostly new production by **Jeffrey Bowen** with a lolloping bass line, whiplash handclaps and a ragged, heavily edited and extremely exciting string and percussion break.

P.S.: We'd like to note that, first-pressing label credits to the contrary, **Ron Tyson** produced **First Choice's** current smash, "Double Cross," along with **Norman Harris**, whom we credited a few weeks ago; also, **Melvin** and **Mervin Steals** should be credited along with **McKinley Jackson** for production of "Love Thang."

Black Oriented Album Chart

APRIL 21, 1979

- 2 HOT!**
PEACHES & HERB/Polydor/MVP PD 1 6172
- WE ARE FAMILY**
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- DFSTINY**
JACKSONS/Epic JE 35552
- BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- INSTANT FUNK**
Salsoul SA 8513 (RCA)
- DISCO NIGHTS**
G.Q./Arista AB 4225
- I LOVE YOU SO**
NATALIE COLE/Capitol SO 11928
- KNOCK ON WOOD**
AMII STEWART/Ariola SW 50054
- INSPIRATION**
MAZE FEATURING FRANKIE BEVERLY/
Capitol SW 11912
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- MUSIC BOX**
EVELYN "CHAMPAGNE" KING/RCA
AFL1 3033
- C'EST CHIC**
CHIC/Atlantic SD 19209
- LET ME BE YOUR WOMAN**
LINDA CLIFFORD/Curtom/RSO RS 2 3902
- ROCK ON**
RAYDIO/Arista AB 4121
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- THE MUSIC BAND**
WAR/MCA 3085
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- THE MESSAGE IS LOVE**
BARRY WHITE/Unlimited Gold JZ 35763 (CBS)
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- IN THE MOOD WITH TYRONE DAVIS**
Columbia JC 35727
- PROMISE OF LOVE**
DELEGATION/Shadybrook SB 010 (Janus/GRT)
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- IT'S ALRIGHT WITH ME**
PATTI LABELLE/Epic JE 35772
- GO WEST**
VILLAGE PEOPLE/Casablanca NBLP 7144
- JOURNEY TO THE LAND OF ENCHANTMENT**
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- KEEP ON DANCIN'**
GARY'S GANG/Columbia JC 35793
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- LOVE TALK**
MANHATTANS/Columbia JC 35693
- EVERYBODY UP**
OHIO PLAYERS/Arista AB 4226
- SPIRITS HAVING FLOWN**
BEE GEES/RSO RS 1 3041
- SKYY**
Salsoul SA 8517 (RCA)
- FEEL NO FRET**
AWB/Atlantic SD 19207
- WHISPER IN YOUR EAR**
WHISPERS/Solar BXL1 3105 (RCA)
- HOT NUMBERS**
FOXY/Dash 30010 (TK)
- STARS**
SYLVESTER/Fantasy F 9579
- BELL & JAMES**
A&M SP 4728

PICKS OF THE WEEK

THE MESSAGE IS LOVE

BARRY WHITE—Unlimited Gold JZ35763



Barry White's latest release lives up to all the expectations generated by the current single, "Any Fool Could See." As always, the production and arrangements have a polish and consistency that have become his trademark. The lp is a pleasant mix of ballads and up-tempo numbers with future potential for singles action with "It Ain't Love, Babe."

LOVE TALK

THE MANHATTANS—Columbia JC35693



The sound of seasoned pros is sweet indeed, and this album is a cinch to follow in the steps of their previous chart climber. The near-perfect quality of this album's production is a tribute to the joint efforts of Bert deCoteaux and the Manhattans themselves. "That's Not Part of the Show" and "After You" are definitely hot.

LIVE AT THE BOTTOM LINE

PATTI AUSTIN—CTI 7086



On her third album, Patti shows herself to be a versatile and entertaining performer in concert. There's a good mix of material here and she's solidly backed up by some of the best sessions musicians available, including Michael Brecker and Leon Pendarvis. Leading tracks are "Love Me By Name," which she earlier waxed with Quincy Jones, and "Jump For Joy."

RAW SILK

RANDY CRAWFORD—WB BSK 3283



On her third Warner album, Randy has chosen a solid selection of songs that showcase her vocal skills. Producer Stephan Goldman has done an exceptional job on this package of ballads, gospel-inspired tunes and blues numbers, including some cover tunes that recaptured the originals and bring them back to life. Pay special attention to "I Stand Accused."

Black Oriented Singles

APRIL 21, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 2 DISCO NIGHTS (ROCK FREAK) G.Q. Arista 0388	11
2 5 REUNITED PEACHES & HERB/Polydor/MVP 14547	6
3 1 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	14
4 4 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	17
5 7 LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	8
6 6 I WANT YOU LOVE CHIC/Atlantic 3557	11
7 3 HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	14
8 9 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	10
9 12 HOT NUMBER FOXY/Dash 5050 (TK)	9
10 11 IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	11
11 8 KNOCK ON WOOD AMII STEWART/Ariola 7736	11
12 14 IN THE MOOD TYRONE DAVIS/Columbia 3 10904	8
13 10 OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	17
14 13 DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	13
15 20 STAND BY NATALIE COLE/Capitol 4960	7
16 15 I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	14
17 25 FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	7
18 16 SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	24
19 19 LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	24
20 18 HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	14
21 23 SHINE BAR-KAYS/Mercury 74048	7
22 30 YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	6
23 24 STAR LOVE CHERYL LYNN/Columbia 3 10907	7
24 28 TAKE ME HOME CHER/Casablanca 965	7
25 27 DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury)	6
26 17 BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	19
27 33 HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum)	4
28 22 KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	14
29 31 HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	8
30 34 IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50659	6
31 35 SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/ Tamla 5429 (Motown)	7
32 41 I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	2
33 48 SHAKE GAP BAND/Mercury 74053	3
34 38 BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA)	5
35 39 THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista/GRP 2500	5
36 40 ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546	5
37 45 SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK)	4



38 21 DANCIN' GREY & HANKS/RCA 11469	14
39 29 I'M SO INTO YOU PEABO BRYSON/Capitol 4656	22
40 43 HERE COMES THAT HURT AGAIN MANHATTANS/Columbia 3 10921	5
41 49 IN THE NAVY VILLAGE PEOPLE/Casablanca 973	4
42 44 ANYWAY YOU WANT IT ENCHANTMENT/Roadshow 11481 (RCA)	5
43 55 GOOD, GOOD FEELIN' WAR/MCA 40995	3
44 46 I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	6
45 50 CROSSWINDS PEABO BRYSON/Capitol 4694	4
46 58 ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS)	2
47 53 I (WHO HAVE NOTHING) SYLVESTER/Fantasy 855	3
48 51 WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	4
49 57 DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	4
50 56 READY OR NOT HERBIE HANCOCK/Columbia 3 10936	3
51 54 BRIDGE OVER TROUBLED WATER LINDA CLIFFORD/Curtom/ RSO 921	4
52 52 WOMAN IN LOVE THREE DEGREES/Ariola 7742	6
53 65 AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	2
54 61 DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	3
55 26 FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	15
56 62 CAN'T SHAKE THE FEELING BECK FAMILY/Le Joint/London 34003	3
57 64 YOU SAYS IT ALL RANDY BROWN/Parachute 523 (Casablanca)	2
58 66 MR. ME, MRS. YOU CREME D'COCOA/Venture 106	2
59 60 STRAIGHT TO THE BANK BILL SUMMERS/Prestige 768 (Fantasy)	3
60 63 KEEP YOUR BODY WORKIN' KLEER/Atlantic 3559	4
61 67 AM I TOO LATE GLADYS KNIGHT/Columbia 3 10922	2
62 68 WALK ON BY AWB/Atlantic 3563	2
63 70 DANCER GINO SOCCIO/Warner/RFC 8757	2

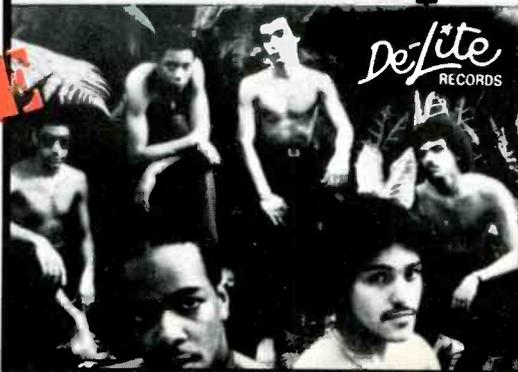
CHARTMAKER OF THE WEEK

64 — NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT MILLIE JACKSON Spring 1 6722 (Polydor)	1
65 — HOT STUFF DONNA SUMMER/Casablanca 978	1
66 59 THERE BUT FOR THE GRACE OF GOD GO 1 MACHINE/ Hologram/RCA 11456	4
67 — RAISE YOUR HANDS BRICK/Bang 8 4802 (CBS)	1
68 69 BABY, YOU REALLY GOT ME GOIN' BROTHERS BY CHOICE/ Ala 104	3
69 47 (EVERYBODY) GET DANCIN' BOMBERS/West End 1215	7
70 72 YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	2
71 — PICK ME UP, I'LL DANCE MELBA MOORE/Epic 8 50663	1
72 — I'M IN TOO DEEP JAMES BRADLEY/Malaco 1056 (TK)	1
73 42 BRIGHTER DAYS VERNON BURCH/Chocolate City 017 (Casablanca)	7
74 71 DON'T YOU WANNA MAKE LOVE SHOTGUN/MCA 12452	9
75 74 CUT LOOSE HAMILTON BOHANNON/Mercury 74044	3



**WARNING:
HIGHLY
COMBUSTIBLE**

Kay Gee's Burn Me Up



**"Burn Me Up,"
The sizzling new
disco album from
the Kay Gees.**

"Produced by Patrick Adams for Patrick Adams Productions, Inc."



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WRITE OR CALL YOUR LOCAL POLYGRAM DISTRIBUTION SALES OFFICE FOR DISPLAYS AND OTHER PROMOTIONAL ITEMS

Record World Jazz

By ROBERT PALMER

■ Contemporary Records of Los Angeles, one of the pioneering independent jazz labels of the fifties and sixties, was basically a one-man operation, and that man was **Lester Koenig**, who kept up the highest standards of musical quality, sound quality and packaging, even though he was working on an independent budget and recording an exceptionally broad range of styles. Koenig made some of the first New Orleans revival records of the forties, and he was the first to record **Ornette Coleman** at the end of the fifties. His label was a haven for uncompromising bop pianists like **Phineas Newborn** and **Hampton Hawes** and for experimentalists like **Sonny Simmons** and **Prince Lasha**.

Koenig died in 1977, but Contemporary, 30 years old now, has just put out five new albums, the beginning of a new phase under the direction of Lester's son **John Koenig**. It's a typically eclectic Contemporary release, and typical in terms of quality as well. There's a new **Art Pepper** album, "No Limit," four long tracks featuring the alto saxophonist in a quartet setting. **Chico Freeman**, the formidable young tenor saxophonist who has been turning heads in New York the past few years, has a succinct date, "Beyond the Rain," featuring **Hilton Ruiz** and **Elvin Jones**. There are albums of previously unreleased and excellent material by Contemporary's two great pianists of the fifties and sixties, **Phineas Newborn** ("Harlem Blues" with **Ray Brown** and **Elvin Jones**) and the late **Hampton Hawes** ("At the Piano," with **Brown** and **Shelly Manne**). And **Ray Brown** has his own date, "Something for Lester" (Koenig, of course), with **Elvin** and **Cedar Walton**.

Arista certainly can't be accused of pussyfooting around when it comes to building a jazz catalogue. The company's latest jazz release—and that's hard jazz, with little if any funk fusion—totals seventeen discs. On the Arista label are "**Ben Sidran Live at Montreaux**" and "**Blue Montreaux**," featuring live performances by various combi-

Soul Truth (Continued from page 47)

sion general manager **Don Mizell**. The term jazz/fusion will not be dropped. "We are still actively developing the music and roster on that area," Mizell said. "Now that we are moving more aggressively in expanding our presence in the total contemporary black-oriented marketplace, we feel that jazz/fusion doesn't fully indicate the wide variety of commercial main-stream music we are releasing."

From L.A., **Laura Palmer** reports: Source Records' first major chart success, **Chuck Brown and The Soul Searchers'** single, "Busting Loose," was certified gold last week. During the BMA and RIAA meeting held last week in Washington, D.C. native Washingtonians **Brown** and the **Soul Searchers**, along with Source mentor **Logan Westbrook**, were honored by the Mayor and City Council, Congress and the American Association of MESBICS, along with black caucus members . . . Tar Productions is celebrating a new publicity service headed by **Arghus Julliard** . . . Fee Records out of Detroit has begun an umbrella management company under the guidance of **Coqui Cox**—at the moment Fee's roster includes **The Floaters**, **ADC Band**, **Beverly & Duane**, plus a new group signed to Ariola, **Chapter 8** . . . E/A's recent release of **Dee Dee Bridgewater's** "Bad For Me," produced by **George Duke**, is a hot number on which Dee Dee intended each song to represent a different character, and intends to act out these roles on stage (she created the role of the Good Witch in "The Wiz" on Broadway) . . . **John Owens**, president of South Breeze Music Group and Filmworks, has announced the appointment of **Kossi Gardner** to director, disco/r&b division . . . WBMX-FM's **Ray Cooper** was presented with an award from T.D. Productions of Chicago, naming him the top Black Male DJ in Chicago on April 14.

Little Darlin' Sets Jazz Line

■ NASHVILLE — Little Darlin' Records has announced the reactivation of its progressive jazz line and the addition of an economy line.

The jazz line will begin with summer releases by **Charlie Parker**, **Cecil Payne**, **Sly Hampton**, and **All-Star Big Band**. The

line will be enhanced by a major fall release.

Also planned for fall release is the inception of an economy line retailing for \$3.98. The line will commence with five albums, and an additional five albums will be released every 90 days until a full catalogue is realized.

nations of the **Brecker Brothers**, **Warren Bernhardt**, **Mike Mainieri** and **Larry Coryell**. The Novus series has produced some significant new sides, including "Gifts" by guitarist **Michael Gregory Jackson**—a lovely album that could get some crossover airplay; saxophonist **Henry Threadgill** in his first solo outing outside the group **Air**, a stimulating session featuring four reeds, four basses, and a vocalist called "X-75 Volume One;" "Shine!" by the excellent **Oliver Lake** and his group; "Nexus," a hard-blowing duo and trio album by **John Klemmer**; and "Floating," solo piano by **Warren Bernhardt**. Savoy's reissues are "Ladies Sing the Blues," the fifth volume in the "Roots of Rock 'N' Roll" series, featuring performances by **Big Maybelle**, **Little Esther**, and **Linda Hopkins**; "New Music: Second Wave," a collection featuring early work by **Archie Shepp** and **Paul Bley**, among others; "Brothers and Other Mothers, Vol. 2," more Lester Young-ish tenor saxophonists; "Coleman Hawkins Meets the Bix Sax Section;" "Dance of the Infidels" by pianist **George Wallington**; and "Hard Bop" by a **Hank Mobley** quintet with **Kenny Clarke**.

The latest additions to the Inner City catalogue are "The Motive Behind the Smile" by guitarist **Cam Newton**; "Concierto de Aranjuez," a solo guitar album by **Laurindo Almeida**; "Ceccarelli" by the European fusion drummer of the same name; and on the Classic Jazz label, "Good for What Ails You" by the masterful trumpeter **Doc Cheatham**; "Three Little Words" by **Teddy Wilson**; "A Smooth One" by pianist **Ellis Larkins**; and "Cat Speaks," a rare album as a leader from the bravura trumpet screamer (and sensitive ballad interpreter, as he proves on this set) **Cat Anderson** . . . The Pausa label (9255 Sunset Blvd., Los Angeles, California 90069) has released five new sets: "Jazz Crystallizations" by **Shelly Manne** and group; "On the Trail" by an all-star group including **Zoot Sims** and **Flip Phillips**; "Midnight Mood" by vocalist **Mark Murphy**; "Muses for **Richard Davis**," recorded in 1969 in Europe with **Freddie Hubbard**, **Roland Hanna**, and others; and "**Thad Jones/Mel Lewis & Manuel de Sica** and the Jazz Orchestra."

Hopefully Inner City will soon pick up "The Fourteen Bar Blues," a new release on the European Enja label by the exceptional saxophonist **Bennie Wallace** with **Eddie Gomez** and **Eddie Moore**; it's a fine album and should get a hearing in the U.S. . . . More new ones from Pablo: "Chops" by **Joe Pass** and **Niels Henning Orsted Pedersen** in duet; "The Gifted Ones" by **Dizzy Gillespie**, **Count Basie**, **Ray Brown** and **Mickey Roker**; "Fine and Mellow, an **Ella Fitzgerald** jam with a customarily top-notch Pablo crew; and "Tatum/Hampton/Rich . . . Again!," another in the series of **Art Tatum** group recordings from the fifties.

The Jazz LP Chart

APRIL 21, 1979

- LIVIN' INSIDE YOUR LOVE**
GEORGE BENSON/Warner Bros. 2BSK 3277
- FEETS DON'T FAIL ME NOW**
HERBIE HANCOCK/Columbia JC 35764
- FOLLOW THE RAINBOW**
GEORGE DUKE/Epic JE 35701
- CARMEL**
JOE SAMPLE/MCA AA 1126
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
- MORNING DANCE**
SPYRO GYRA/Infinity INF 9004
- TIGER IN THE RAIN**
MICHAEL FRANKS/Warner Bros. BSK 3294
- ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
- PARADISE**
GROVER WASHINGTON, JR./Elektra 6E 182
- LIGHT THE LIGHT**
SEAWIND/Horizon SP 734 (A&M)
- STUFF IT**
STUFF/Warner Bros. BSK 3269
- NIGHT RIDER**
TIM WEISBERG/MCA 3084
- AWAKENING**
NARADA MICHAEL WALDEN/Atlantic SD 19222
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- THE JOY OF FLYING**
TONY WILLIAMS/Columbia JC 35705
- EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia JC 35654
- AN EVENING WITH HERBIE HANCOCK & CHICK COREA**
Columbia PC 2 35663
- SUPER MANN**
HERBIE MANN/Atlantic SD 19221
- LAND OF PASSION**
HUBERT LAWS/Columbia JC 35708
- BRAZILIA**
JOHN KLEMMER/MCA AA 1116
- ELECTRIC DREAMS**
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- CHAMPAGNE**
WILBERT LONGMIRE/Columbia/Tappan Zee JC 45754
- STROKIN'**
RICHARD TEE/Columbia/Tappan Zee JC 35695
- GROOVIN' YOU**
HARVEY MASON/Arista AB 4227
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- TO TOUCH YOU AGAIN**
JOHN TROPEA/Marlin 2222 (TK)
- MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
- ME, MYSELF AN EYE**
CHARLES MINGUS/Atlantic SD 8803
- RED HOT**
MONGO SANTAMARIA/Columbia JC 35696
- LIVE**
RETURN TO FOREVER/Columbia JC 35281
- CITY SLICKER**
AURACLE/Chrysalis CHR 1210
- MICHEL COLOMBIER**
Chrysalis CHR 1212
- JUST BEFORE AFTER HOURS**
HILARY/Columbia JC 35547
- SPACE**
GEORGE BENSON/CTI 7085
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- MAKE YOUR MOVE**
JOE THOMAS/LRC 9327 (TK)

Oaks at Anaheim



MCA recording artist The Oak Ridge Boys are pictured backstage after their recent performance to a full house at Anaheim Convention Center; from left: Oak's Richard Sterban and Dwayne Allen; MCA's vice president of marketing, Stan Layton; Oak's Bill Golden and Joe Bonsall.

Theater Review

'Carmelina' Has the Slows

■ NEW YORK — "Carmelina" needs a shot of adrenalin. The elements of a bright musical comedy may be present, but the production is so sluggish that they never really take effect.

The Alan Jay Lerner-Joseph Stein book draws on "Buona Sera, Mrs. Campbell," a sixties film that starred Gina Lollobrigida. It involves an Italian war widow and her several suitors, three cases of mistaken parenthood, and a lot of cliché small-town Italian life.

Georgia Brown has returned to Broadway to play the title role, supported by Cesare Siepi, also returning after a long absence, as her principal pursuer. Whether it

is Jose Ferrer, the director, or the two leads themselves who must be blamed for their performances, they are never convincing as lovers or as people. The supporting players don't do much better.

Burton Lane has written some pleasing if old-fashioned pop tunes for the show, but Lerner's lyrics let him down time and again. Oliver Smith's set is adequate if unexciting. The chorus members seemed to have been cast for their voices rather than for their dancing, and were unable to perform the dances choreographed for them by Peter Genaro.

All a lover of musical comedy could say after one act was "Basta!"
Marc Kirkeby

WEA Names Four To Sales Posts

■ LOS ANGELES—Don Dumont, WEA Boston branch manager, has announced the promotion of Manuel Rodriguez from field merchandiser to sales representative in the Hartford market.

Mike Spence, WEA vice president/Cleveland branch manager, has announced the appointment of Mark Spuzillo as a sales representative in the Cincinnati market.

George Rossi, WEA Los Angeles branch manager, has announced the promotion of Linda Allison from inventory/sales to sales representative in the Denver market. Darrel Lloyd joins WEA as an inventory/sales representative in the Denver market.

West End Moves

■ NEW YORK — West End Records has expanded and moved into new offices in The Fisk Building, 250 W. 57th Street, New York, N.Y. 10019, Suite 1925. The phone numbers remain 212-757-0695, 800-223-0363/4.

Steve Forbert Builds a Following

By STEVEN BLAUNER

■ NEW YORK — Steve Forbert has emerged from virtually nowhere, two years ago working in an auto shop in Meridan, Mississippi, to strong and almost universal critical acclaim, wide radio acceptance, and solid sales interest. Several weeks ago, Forbert's album "Alive On Arrival" was the most requested record on WNEW-FM in New York, the album was one of the major sellers in the Pittsburgh area, and the New York Post began an article on Forbert's appearance at the Bottom Line with "Tonight Steve Forbert moves into the big time."

For an artist whom no one had heard of previous to his album release in September 1978, Forbert's career has picked up speed quickly. Many members of E/P/A (Forbert's album is on Nemperor) voiced their specific personal interest in Forbert's career, echoing the comment of Tony Martell, VP and general manager of E/P/A: "Steve touches me in a place that few others can." Forbert, despite being new, an "outsider," and having a novel approach and attitude, including sometimes performing solo with guitar and harmonica, is beginning to build a national following.

Al DeMarino, VP of artist development at E/P/A, helped to diagram Forbert's radio action and tour direction. The earliest "buzz," he said, began in the northeast and Cleveland, and the record started to receive airplay in the first week of November at WNEW-FM in New York, WIOQ-FM in Philadelphia, WHFS-FM in Washington, D.C., as well as in Chicago, Austin, Memphis, Houston, Milwaukee and Madison. Forbert had an immediate impact in "college" areas, such as Madison, which in addition to regular AOR stations, also had independent college stations that were giving Forbert heavy airplay.

Radio was also stimulated by Forbert's live appearances, many of which were broadcast over local AOR stations, a major tactic in the early push. With the mobility of a solo performer, DeMarino said "Steve could be put on a plane with just a guitar and sent to where the action was hot."

While clubs were an important part of the touring strategy, early on it was discovered that Forbert could perform solo in a traditional rock and roll setting, opening a 3,000 seat hall for Southside Johnny and the Asbury Jukes in Seattle, and get an electric response, stirring up the audience. This showed that Forbert could be marketed in the broad "rock" category rather than as

an esoteric folk-rock performer. "What Steve does," says Danny Fields, Forbert's manager along with Linda Stein, "is American rock and roll, rock and roll and kids. He grew up on Led Zeppelin as well as Jimmie Rogers." While carrying certain elements of the folk tradition, an interest in the rural music of the American experience, and the tools, acoustic guitar and harmonica, Forbert in performance suggests the excitement of early rock and roll. Images of Gene Vincent and Buddy Holly often seem more relevant than the "laid-back" attitude of some folk-rock performers, Forbert putting across his songs with an intensity recalling the recordings of Robert Johnson. "To me," Forbert says, "folk and rock and roll are the same thing. Chuck Berry is one of our greatest folk artists..."

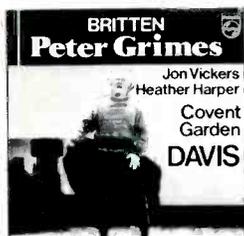
In late January, Forbert put together a permanent band, rather than a collection of session men to reproduce the sound of the album. The next step, according to DeMarino, was to maintain the audience they had, and spread the performance base. The tour went for the first time to California, suiting the logistics and expenses of traveling, as well as coinciding with the radio stations there, going on the album. DeMarino called New York a "bastion" upon Forbert's return, including dates at the Bottom Line. He then would be opening major venues in the northeast, including New York's Palladium. Ahead is work on a second album in June, and a solo tour of Europe. "I know what an international buzz is," says Fields, who used to edit 16 Magazine, "and Steve's hot in England, France, all over the continent, and in Japan."

Forbert's background, while being upretentious, has the elements of a Romantic quest. From semi-rural beginnings, Forbert and his songs saw the major part of their development in New York City. The blend of these experiences may have led to the combination of "romanticism and cynicism" that Tony Martell feels enables Forbert to communicate on a unique, deep level. Forbert's attitude would seem to guide him to a large audience, and his principles would seem to assure that he will be honest, and have something to say. "I love the innocence of the old music, the 50's, some of the songs in the 60's. That's really what I see missing in a lot of music today, that innocence, and it makes me sad." Forbert's stance is both enthusiastic and realistic, a positive asset for a performer, now 23, who could become a major force in the music of the 80's.

Classical Retail Report

APRIL 21, 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
- GERSHWIN: SONGS**—Morris, Bolcom—Nonesuch
- MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI**—Pavarotti—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Muti—Angel
- PACHELBEL: KANON**—Muenchinger—London
- ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel
- PROKOFIEV: SCYTHIAN AND LT. KIJE SUITES**—Abbado—DG
- STRAUSS: ARIADNE AUF NAXOS**—Price, Gruberova, Kollo, Solti—London
- TCHAIKOVSKY: VIOLIN CONCERTO**—Stern, Rostropovich—Columbia

KORVTTES/EAST COAST

- ANNIE'S SONG**—RCA
- BEETHOVEN: PIANO CONCERTO NO. 5**—De Larraccha, Mehta—London
- BEETHOVEN: SONATAS**—Brendel—Philips
- BEETHOVEN: SYMPHONY NO. 7**—Muti—Angel
- MASCAGNI, LEONCAVALLO: CAV & PAG**—London
- MOZART: PIANO CONCERTO**—Brendel—Philips
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Angel
- PACHELBEL: KANON**—London
- PERLMAN: VIRTUOSO**—Angel
- STRAUSS: ARIADNE AUF NAXOS**—London

CUTLER'S/NEW HAVEN

- BACH: SUITES**—Collegium Aureum—Quintessence
- BEETHOVEN: PIANO CONCERTO NO. 3**—Pollini, Boehm—DG
- BRITTEN: PETER GRIMES**—Philips
- GRIEG: COMPLETE PEER GYNT**—Dreier—Unicorn (Import)
- MARTINU: SYMPHONY NO. 1**—Neumann—Supraphon
- PROKOFIEV: SUITES**—DG
- PUCCINI: TOSCA**—Freni, Pavarotti, Milnes, Wescigno—London
- SCHUBERT: SYMPHONY NO. 9**—Furtwaengler—DG
- TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia
- VIVALDI: FOUR SEASONS**—Telefunken

KING KAROL/NEW YORK

- ANNIE'S SONG**—RCA
- BRITTEN: PETER GRIMES**—Philips
- GRIEG: COMPLETE PEER GYNT**—Dreier—Unicorn (Import)
- MASCAGNI, LEONCAVALLO: CAV & PAG**—London
- MOZART: DON GIOVANNI**—Milnes, Boehm—DG
- ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN DUETS FOR VIOLIN**—Angel
- PUCCINI: TOSCA**—Freni, Pavarotti, Milnes, Wescigno—London
- STRAUSS: ARIADNE AUF NAXOS**—London
- TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia
- TOMITA: BERMUDA TRIANGLE**—RCA

RECORD AND TAPE

COLLECTORS/BALTIMORE

- ANNIE'S SONG**—RCA
- BACH: ST. MATTHEW PASSION**—Jochum—Philips Festiva
- BRITTEN: PETER GRIMES**—Philips
- MOZART: PIANOS CONCERTOS NOS. 17, 20**—Ashkenazy—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Angel
- PENDERECKI: VIOLIN CONCERTO**—Stern, Skrowaczewski—Columbia
- PROKOFIEV: SUITES**—DG
- SCHUBERT: LIEDER ANTHOLOGY**—Fischer-Dieskau—DG
- SHOSTAKOVICH: QUARTETS NOS. 9, 10**—Fitzwilliam Quartet—L'Oiseau Lyre
- TCHAIKOVSKY: SYMPHONY NO. 5**—Rostropovich—Angel

RADIO DOCTORS/MILWAUKEE

- BEETHOVEN: SYMPHONY NO. 7**—Muti—Angel
- A TRIBUTE TO E. POWER BIGGS**—Columbia
- BRITTEN: PETER GRIMES**—Philips
- MASCAGNI, LEONCAVALLO: CAV & PAG**—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Angel
- PACHELBEL: KANON**—London
- STRAUSS: ARIADNE AUF NAXOS**—London
- TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia
- UP IN CENTRAL PARK**—Sills, Milnes, Rudel—Angel
- VIVALDI: FOUR SEASONS**—Harnoncourt—Telefunken

TOWER RECORDS/SEATTLE

- BACH: TOCCATAS**—Pinnock—DG Archiv
- JULIAN BREAM AND JOHN WILLIAMS LIVE!**—RCA
- BRITTEN: PETER GRIMES**—Philips
- HOROWITZ PLAYS CHOPIN, VOL. III**—RCA
- GERSHWIN: SONGS**—Nonesuch
- PACHELBEL: KANON**—London
- PROKOFIEV: SUITES**—Abbado—DG
- RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia
- SATIE: MONOTONES**—Lanchberry—Angel
- VIVALDI: MOTETS**—Ameling—Philips

*Best Sellers are determined from the listed above, plus the following: Sam Goody/East Coast, Discount Records/Washington, D.C., Specs/Miami, Sound Warehouse/Dallas, Rose Discount/Chicago, Tower/San Francisco, Tower/Los Angeles, Odyssey Records/San Francisco and Tower Records/San Diego.

Philips' Peter Grimes

By SPEIGHT JENKINS

■ NEW YORK — The Philips' *Peter Grimes* (this week's Classic of the Week) is as wonderful a recording as everyone has hoped. That in a nutshell is all that need be said, for no recording has been anticipated as this one has. Ever

Classical Retail Tips

■ Angel Records celebrates April with a large release covering a wide span of repertory. An extremely important addition to operaphiles will be the first version of one of Shostakovich's most popular operas, *Lady Macbeth of Mtsensk*. As *Katerina Ismailova*, a more acceptable version to the Soviet government, the opera was performed at the New York City Opera in the late '50s and '60s, but the first version has yet to be heard in New York. Angel has at the helm Mstislav Rostropovich, which guarantees not only a Russian feeling but a personal connection to the composer. Rostropovich's wife, Galina Vishnevskaya, should be a natural for the *Lady Macbeth* role, which is both lyrical and very dramatic, and the rest of the cast includes Nicolai Gedda, the up-and-coming bass Auge Hauglend, Robert Tear and Dmitri Petkov.

Moving closer to home, Angel is furnishing us with a new pressing of Britten's Spring Symphony with Dame Janet Baker and Robert Tear among the soloists. Andre Previn will conduct the London Symphony, and this important work of Britten should have quite a bit of popularity. In the piano area, Alexis Weissenberg unites with Carlo Maria Giulini for two Mozart piano concertos. The first is the C major concerto, famed still as the one heard in the film "Elvira Madigan," and the E-flat (K. 271). The combination of the men's possibly divergent feelings about Mozart should make for arresting, unpredictable listening. And finally for the army of flute enthusiasts, Ransom Wilson can be heard on four flute concertos of Vivaldi. The supporting group is the Koto Ensemble, led by Youshikazu Fukumura.

since Jon Vickers made an enormous success at the Metropolitan Opera in February, 1967 in the title role of Britten's most popular opera—and followed it with success at London's Covent Garden and virtually every other major theater in the world—the public and the critics have been asking for Vickers' Grimes on disc. Interpretations of infinitely less originality, scope and importance found their way on record, but this memorable reading of perhaps the most popular opera composed since World War II could not be heard.

Now, however, the new version sounds fresh and has all the interpretive ability that the 13 years of performance have given Vickers. As a matter of fact, I listened to my broadcast tape from 1967 of several major scenes, and I find that though Vicker's voice sounds fresher in the earlier performance, his grasp of the role in the recording is much deeper.

We have had *Peter Grimes* in New York at the Metropolitan four seasons, beginning in 1967. In the first two—when the public had not yet taken to the opera—Colin Davis matched Vickers' in his shatteringly moving orchestral interpretation. Since then with the public finally appreciating the opera and Vickers' performance, the conductors have been less good. Fortunately, Philips has Davis at the helm, and Britten's grandest opera has all of its stature.

Grimes is such a wonderful work because it speaks with the original tongue of Britten, yet has all the trappings of "standard" opera which certainly include abundant melodies, good lines for soprano and baritone and stirring selections for chorus, which has as important a role in this opera as it does in *Boris Godunoff*. The focus of the work of course depends on the reading of Peter. A loner, miserable and disaffected, Grimes neurotically believes that he can "fish the sea dry" and so gain acceptance with money in a community that has always viewed him as an outsider. His sensitivity alternates with sadistic brutality, and his isolation causes him to wreak havoc on much of what he touches.

Jon Vickers not only grasps every facet of Grimes' personality

(Continued on page 56)

Godfather of Soul Makes a Departure



Polydor recording artist James Brown held a press conference in New York last week to discuss his upcoming album, which will mark a departure from his previous works. Introducing Brad Shapiro as the first producer he has ever worked with, Brown stated that his new album would "give everyone something else to copy from from now on." Shown with Brown are, from left: Rick Stevens, vice president, a&r, Polydor Incorporated; Sonny Taylor, vice president, special markets, Polydor Incorporated; Fred Haayen, president, Polydor Incorporated; Dick Kline, executive vice president, Polydor Incorporated; James Brown; Werner Vogelsang, president, Polydor International; and Brad Shapiro, producer.

The Coast (Continued from page 20)

the classic lick on the **Gerry Rafferty** record and was sitting in with the Rats for this gig; and lead singer **Bob Geldof's** emergence as a true populist. When Geldof couldn't persuade the concerned Frederick's proprietors (who were no doubt anticipating theft, vandalism and other rudeness) to let more people in, he took his microphone outside and serenaded the assembled multitudes in person. Good show, guys—here's hoping your proposed stops at McDonald's Hamburger University and other exotic venues will be as successful.

PARALLEL UNIVERSE—Rock'n'roll has experienced pangs of déjà vu in the past, but this is ridiculous:

We're told Radar Records' **Andrew Lauder** has unearthed a British single, cut in 1962, with more than a familiar ring to it. The track's featured artists were a long forgotten Bristol ensemble named the **Eagles**, a fact we might have written off to coincidence until Deep Ear, source of this and other press-stopping COAST revelations, clued us in to the title: "Desperado."

Rod Serling, where are you when we need you?

ZAPPER, ZAPPEE—Meanwhile, back in the here and now, **Frank Zappa** is scheduled to tape a television special in Vienna on June 13, where he'll be performing with the 120 member Vienna Symphony, conducted by **Fritz Cerha**, in a program of Zappa originals. Slated for the show are "Pedro's Dowry," "Bogus Pomp" (actually a suite comprising several songs from "200 Motels"), "Sad Jane" and some chamber pieces composed by the former grand Mother.

Lest anyone think he's ascended to a new sphere of respectability, though, Zappa has generated his latest Stateside furor via "Jewish Princess," a scathing little romp from "Sheik Yerbouti" that some listeners don't find very funny: the Jewish Anti-Defamation League has filed a formal complaint with the FCC, attacking the lyrics as offensive to all Jews regardless of gender. Zappa's reply: "Who the hell is going to be playing it anyway?"

With at least one L. A. station already disproving that rejoinder, Zappa argues further that no one raised objections to Jewish stereotypes used by Philip Roth in "Portnoy's Complaint," and wraps his defense with the rhetorical query, "Would they like me better if I converted?"

BOTTOM LINES — Devotees of the thankfully hypeless "Guitar Player" monthly have long been treated to articles and columns penned by axemeisters ranging from **Howard Roberts** and **Larry Coryell** to new age rockers like **Jeff Baxter**.

Now "GP's" publishers have launched "Frets," a new mag aimed at that instrument's somewhat less popular stringed sisters, and, true to form, they've lined up some superb players to contribute editorial ideas. Latest to sign on as a columnist is acoustic bass king **Ron Carter**, whose presence should help diminish early assumptions that "Frets" would confine itself to bluegrass.

Meanwhile, already contributing to that book are fiddler **Byron Berline**, dobro ace **Mike Auldridge**, and COAST fave and mandolin monster **David Grisman**.

New York, N.Y. (Continued from page 16)

him in all of his moods—in other words, it shows him angry, sad, happy, playing the folk hero, and all that."

Rieman added that Daley's family had expressed some concern about the project, but upon hearing the record had expressed gratitude for "really showing how human a person the Mayor was."

Highlights of "Mayor Daley on the Record": "Chicago policemen are not here to create disorder; they're here to preserve disorder." (a comment made by Daley at the 1968 Democratic convention); "What keeps people apart is the inability of getting together." (Daley's comment concerning the often-sensitive nature of negotiations); "Write what he means, not what he says." (Daley's advice to reporters.)

Jimmy Carter and Illinois Governor **James Thompson** are also heard on the album; but overshadowing all else is the cut recorded during a ceremony in which **Bobby Vinton**—Daley's favorite performer—was presented with the key to the city. A reporter asks Vinton to sing a few bars of his latest hit, and no sooner had Vinton done so than did he find himself dueting with "Old Golden Throat" Daley. Now we know why Daley chose a career in politics over one in music.

FYI: Rocket Records in England is planning the release of a three track **Elton John** single in 12" format to be titled "The Thom Bell Sessions '77." The disc will have a running time of 18 minutes and will include "Are You Ready For Love," (a song that is the current **Spinners** single), "Three Way Love Affair" and "Mama Can't Buy You Love." Elton recorded the tracks with **Thom Bell** and members of the Spinners prior to the "A Single Man" sessions. There is no word of an American release date for the record, but key MCA personnel including **Ray "Pops" D'Ariano** were spotted flying to England last week . . . **The Who**, as of this writing, are scheduled to appear in Paris on May 12 to coincide with the Cannes Festival in which they entered their two movie ventures, "The Kids Are Alright" and "Quadrophenia." . . . Atlantic's **Judy Lebow** has asked us to say goodbye to "the little guys." . . . **Randy Roberts** and **Rick Bleiweiss** have circulated their challenging Singles Trivia Contest. N.Y., N.Y. is willing to trade the answer to any of its 90 questions in return for the answer to #8.

JOCKEY SHORTS: Following the lead of New York, N.Y.'s Negative Ion Generator of the Year **Mike Falcon**, Big Sound Records has installed negative ion units in its offices and studio. According to a Big Sound release, "the ions promote creativity, reduce smoke and dust, and have a generally tonic effect on the mental and physical health of the Big Sound staff and artists" . . . **Ken Page**, most impressive on stage here in "Guys and Dolls," "The Wiz" and "Ain't Misbehavin'," will open "A Little Travelin' Music," his new cabaret act, at Les Mouches on May 3 . . . On the first night of their tour, the **Allman Brothers** played for two and a half hours in Jacksonville, Florida. "Ramblin' Man" was enlivened by the presence onstage of **Gary Stewart**, who joined in on the vocal; and jamming with the group during its second encore, "Southbound," was **Lynyrd Skynvrd's Gary Rossington**, famed bionic guitarist . . . **Carol Hall**, composer/lyricist of the 1979 Texas Arts Award in the "Professional" category for her "outstanding music and lyrics." . . . **Carly Simon** and the **Cars** were voted "most desired" acts by the student body of Bowling Green State in Ohio . . . Tulsa-born **David Tanner** has joined **Delbert McClinton's** band; he plays keyboards. And do the name **Frosty** strike a familiar chord? He's now McClinton's drummer.

R.I.P.: Some of the most memorable movie music of recent years was composed by **Nino Rota**, whose haunting score for "The Godfather" ranks among the finest examples of soundtrack writing. Rota also scored most of **Federico Fellini's** films, and numerous other films by Italian directors, including **Zeffirelli's** "Romeo and Juliet." Nino Rota died in a Rome clinic of a blood clot, April 10. He was 68 years old. At the time of his death, he was working on the music for Fellini's new film, "Women's City."

MOVING ON UP: **John Betancourt** and **Chuck Thagard**, both of RCA Records, both of whom have been appointed to vice presidencies in the promotion department.

SOFTBALL NEWS: Having separated the wheat from the chaff in three weeks of intensive spring training, the Flashmakers appear sound as the day of the big exhibition clash with Cashbox draws near. Following last Saturday's brisk workout in 40-degree weather, RW chalked up a 9-2 win over Collegiate Prep (minus JFK, Jr.), a team of young upstarts that seemed to delight in making sideways comments about the opposition's advancing age (as in "C'mon, take a swing grandpa!"—an exhortation directed repeatedly at one **Steven Baker**). Nevertheless, experience prevailed, as the Flashmakers' leak-proof infield scooped up everything in sight and **Gary Kenton**, making his first mound appearance of the season, hurled four shutout innings.

California Fest (Continued from page 6)

Although promoter Jim Rissmiller was unavailable for comment at press time, having departed for what a firm source called "a breather" after the extensive preparations for the April 7 and 8 shows (RW, March 24, 1979) label sources representing the acts featured concurred that attendance both days was around 40,000—less than half of the 90,000 patrons originally projected for the 100,000 capacity venue.

Bad Weather Blamed

Total attendance for both days was thus pegged at between 80,000 and 90,000, with Rissmiller reportedly pegging losses as a result of the poor turnout at approximately \$200 thousand. Although some observers linked the reduced attendance to fears of another bust of the magnitude seen during the Pink Floyd incident, in which over 400 concertgoers were arrested, primarily for possession of drugs, unseasonably cold weather and the threat of rain also dampened box office receipts.

But the Los Angeles Police Department's warning that it would assign a large surveillance force, including some 250 undercover police instructed to enforce any violations did not lead to confrontations of the scale seen during numerous early '70s bookings there. In contrast to the massive displays of force made by the L. A. P. D. during those shows, including the employment of heavily equipped riot squad personnel, last week's show found police assuming a lower profile.

In all, 191 attendees were arrested for various violations during the entire two-day promotion.

That shift in police strategy,

along with the apparent success of the promoters' own security force in avoiding conflicts, is thus being touted as a major success auguring future rock promotions. With the city itself interested in shoring up Coliseum revenues through renewed pop and rock bookings, and the first test of police strategies since the Pink Floyd incident supporting that commitment, the shows could still be the first step toward restoring regular stadium-sized promotions in the heart of the L. A. metropolitan area.

Black Comm. Meet

(Continued from page 16)

plan of merchandising tools for seeking communications careers. He added that the conference encouraged students whose range of involvement in communications was otherwise confined to spinning discs to explore other areas of the industry, such as sales, marketing and engineering.

According to Jelks, the goal of this annual conference is to ensure black colleges' involvement in the communications explosion, with the goal of eventually forming an association with industry professionals that directly supports black college radio stations and communications departments.

Awards

Awards for outstanding support of black college radio were given to A&M, Arista, Atlantic, Bang, CBS and Warner Bros. Howard University's radio station, WHUR-FM, received the Station of the Year Award, while awards were also given for Broadcasters of the Year to FCC commissioner Tyrone Brown, Black Radio Exclusive published Sidney Miller and Jack "the Rapper" Gibson.

Smith Outlines Elektra/Curb Link

(Continued from page 4)

son, Hank Williams, Jr. and top-selling Japanese pop duo Pink Lady, whose U.S. single debut ships shortly. "No other acts are being considered."

While the move thus splits the artist roster originally tied to Warner Bros. via the original Warner/Curb association, the E/A pact represents a reunion for Smith and Mike Curb, founder of the Curb label and now lieutenant governor of California, a post that has transferred active supervision of Curb's label interests to his top management while he holds his new post in Sacramento. "My own relationship with him goes back a long time," explained Smith. "I did the Warner/Curb deal while I was still with Warner Bros."

Initially, Elektra's involvement with the Curb roster was to be restricted to selected country acts. "Warners was having some problems with those artists," said Smith, "and it was suggested that they might be placed elsewhere." Both Curb management and Warner Bros. reached an amicable split governing Allanson and Williams, he added. "There was a mutual agreement that he could go elsewhere within Warners."

Curb also requested special identification, leading to the current use of an Elektra label which also carries the bold-face Curb logo.

Pink Lady was then signed to Elektra, following an earlier tie to Curb via the group's U.S. manager, programming veteran Paul Drew.

Good Guess



Hilltak recording group the Guess Who recently appeared at Los Angeles' Starwood as part of their current U.S. tour. The group's debut album on Hilltak (distributed by Atlantic) is "All This For A Song." The group began their first U.S. tour in several years in January '79 and their itinerary has now been extended to the end of April. Shown backstage at the Starwood are, from left: (top row) Guess Who members Vance Masters, Jim Kale, (bottom row) Hilltak president Hillery Johnson, Guess Who members David Inglis, Ralph Watts, and Don McDougall, Hilltak chairman Tom Takayoshi.

Lifesong Publishing (Continued from page 21)

signed recently to Lifesong via Mel Tillis Productions. West will act as executive producer on their lp. Henry Gross is currently in the studio, with Ed Meshel and Tony Battaglia producing, and West has just begun work on an album by established country songwriter Ed Bruce in Nashville. Dion's new album is due out later this month and Lifesong artist

Sesame Street

(Continued from page 12)

stressed that "Our concern is education and entertainment. We feel that they go hand in glove. Every song has a point."

Although no actual advertising of the album will be included, special programming — "the years of Sesame Street"—will be shown throughout 1979, along with live appearances by various cast members, who will travel around the country to major cities bringing the Sesame Street cast to the people.

Instrumental tracks are cut in a recording studio, with vocal tracks added in the television studios during performance. Seven of the 11 songs were written by Sesame Street writers David Axelrod, Carol Hall, Tony Geiss, Jeff Moss, Sam Pottle and Joe Raposo.

Shimkin spoke of a forthcoming album, which is being prepared for 1980. "The album is called 'In Harmony.' We've given 20 or more top artists a challenge. We've said to them, 'If there was one child in the world you adored more than any other, and you were given the opportunity to write and perform only one song to that child, what would it be?' You'd be amazed at the responses we've gotten. It's a challenge very few people can reject."

Joey George has just completed his new lp. Another West production, the artist Nina Kahale, will be released shortly.

Lifesong also has the wholly owned Sweet City Songs in Australia and New Zealand. The catalogues are sub-published by Nada Music in Holland, Air Music in Scandinavia and Edition Intro GEBR in Germany, Austria and Switzerland.

Cashman and West have been song writers and performers since the '60s and, because of their personal expertise, decided against aligning their catalogues with a major publisher. Esposito joined the company for the same feeling of independence.

"Lifesong has a small roster but a lot of activity," Esposito said. "As a label and a publishing company, we can relate on all levels."

"When Bob became available it was a godsend," Cashman explained. "We never thought we'd get someone as qualified and creative. Now we can truly direct our publishing as far as acquisition and exploitation is concerned."

TNI Inks Lieberman

■ LOS ANGELES—Herb Belkin, president, TNT Management, has announced the signing singer-songwriter Lori Lieberman for exclusive management representation.

Mercury Signs McCaslin

■ CHICAGO — Bob Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Mary McCaslin to a long-term, worldwide recording contract with the label.

McCaslin's debut album, entitled "Sunny California," will be released in late April.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Roberto López se presentó oficialmente como el nuevo Presidente de EMI Cápitol de México. Los antecedentes de López, lucen profesionalmente satisfactorios. Su vida como directivo discográfico, comenzó a ser notoria en CBS argentina-según información que me proporcionaron en Buenos Aires-, y posteriormente en Odeon de Chile, sus conocimientos llegaron a la plenitud. Con estas cartas de presentación, **Roberto López** ha tomado la responsabilidad de EMI Cápitol, pero, considero que tendrá que emplear todos sus recursos é inventar algunos, ya que la imagen de la compañía que dirigió hasta fines del año pasado el inglés **Robert Ascott**, has descendido al extremo de convertirse en una empresa inoperante. Por este motivo, gran parte de su elenco artístico prácticamente huyo, en busca de otras grabadoras que exhibieran sistemas más idóneos con la época y el medio. Así mismo, algunos de sus muy escasos valiosos ejecutivos que integraban el staff Cápitol, también tomaron otros rumbos, siendo el más reciente, al salida de **Chamin Correa**, quien fungía como gerente general de la dirección artística. En la actualidad, EMI Cápitol necesita todo, empezando por elenco artístico nacional, ejecutivos de primer nivel y directores artísticos; y lo difícil es, que todo lo que necesitan, es precisamente lo que hace falta en México, por lo que la tarea de **Roberto López** se presente complicada. ¡Bienvenido Roberto, y que haya mucha suerte!

Como en su época dorada, **Enrique Guzmán** aparece como fuerte candidato a colocarse en primer lugar de popularidad con el "cover" "El amor está en el aire" (Love is in the air)—versión en español-gracias al agresivo trabajo promocional que está desarrollando el sello Orfeón. La difusión es aplastante en toda la República, y tanto las emisoras de mayor rating, como las cadenas de discotecas más importantes, tienen la versión de "El amor está en el aire," como uno de los temas más solicitados.

Veronica Castro

¡Que sorpresa la de **Verónica Castro!** Primero fué su hitazo "Yo quisiera señor locutor," con el cual Peerless superó las 200 mil copias vendidas y ahora su tema "Soy celosa," comienza a consolidarse interesantemente... Grandes esfuerzos en RCA, con la finalidad de que sus producciones logren la difusión que se merece una compañía importante. **Bernardo Garza**, titular de Promoción y Publicidad, lucha diariamente tratando de que los sistemas promocionales del sello del "perrito," sean atractivos para los programadores radiales. Los resultados, lentamente van notandose... Un buen intérprete y mejor autor, tiene Musart en su artista **Joan Sebastian**, quien surge como una de las revelaciones de la presente temporada. Sus dos creaciones, "Y las mariposas" cañonazo indiscutible con gigantescas cifras agotadas y su más reciente lanzamiento "Jilguero," lo colocan como un autor-intérprete de gran futuro.

Latin American Album Picks



UNTOUCHABLE

TITO ALLEN—Alegre JMAS 6020

Con grandes arreglos salseros y en producción de Louie Ramirez, Tito Allen hace amplia demostración de sus facultades en "Vivan tus ojos verdes" (Roberto Romero), "Flores Blancas y Negras" (J. L. Romero), "Busca ambiente" (P. Alvarez) y "El Sabio" (T. Rodríguez).

■ With superb salsa arrangements and produced by Louie Ramirez, Tito Allen is at his best in this package of up-tempo tunes and mellow boleros. "Como tú ninguna" (J. Bermudez), "Flores Blancas y Negras," "El Deseo de Amar" (J. Bermude), "Vivan tus ojos verdes" (R. Romero) and "Guancona" (Tito Puente).

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Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ En su presentación para firmar autógrafos en la tienda Sears Boyle Heights de Olympic y Soto de la Ciudad de Los Angeles, **Cepillín** de Mexico logró reunir el mes pasado más de 20,000 personas en las facilidades de la tienda, donde solamente pudo saludar y dirigirse a sus fanáticos desde un estrado improvisado en el techo de la tienda. Es también muy importante que el acontecimiento fué filmado por la Cadena de Televisión americana ABC T.V. Network, con la nota

conducida por **Fred Anderson** y televisada a todo Estados Unidos, con el comentario expreso de la inmensa popularidad con que cuenta **Cepillín**, entre sus fanáticos latinos. El evento fué promovido por Orfeón Records Inc. de Los Angeles en combinación con **Agustín Gurza** de Pickwick International. Fué muy importante la colaboración de **Estela López** y **Fred Anderson** para que ABC llevara esta noticia a características nacionales. ¡Un excelente trabajo promocional que merece felicitaciones!... **Danny Cabuche** (RCA) está actuando en Rio de Janeiro y grabando su primer long playing en portugués... **Barbara y Dick** de Argentina iniciarán en breves días

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Van triunfando **Los Kenton** de República Dominicana con sus interpretaciones rítmicas de merengue moderno acompañadas por sus rutinas de baile, que ganan cada día más adeptos entre la juventud bailadora. "Los Melones" ha sido uno de sus éxitos más espectaculares y sus recientes actuaciones en el Radio City de Nueva York reafirmaron su popularidad. Han realizado programas televisivos en los últimos días con "Jueves de Gala" de **Eddi Miro** y **Marisol Malaré**, "Noche de Gala" de **Chucho Avellanet** y otros especiales con gran audiencia en la costa este de Estados Unidos. Celebran **Los Kenton** un aniversario como grupo, por lo cual se les rendirá un homenaje en el "Club Caribeño" de Santo Domingo al cual asistirán **Luis "Perico" Ortiz**, **Johnny el Bravo**, **Ralph Mercado**, **Jose A. Tejada**, **Roberto Geronimo**



Fred Munnings

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Kaminsky y Simone

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(Continued on page 55)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Hartford

By WRYN (O. AGUILERA/W. MARTINEZ)

1. **ME OLVIDE DE VIVIR**
JULIO IGLESIAS—Alhambra
2. **DESEO**
RALPHY SANTI—TR
3. **LOS MELONES**
BONNY CON KENTON—Algar
4. **LA SUEGRA**
JOHNNY VENTURA—Combo
5. **MI AMANTE AMIGO**
ROCIO JURADO—Arcano
6. **LA BODA DE ELA**
BOBBY VALENTIN—Bronco
7. **DE QUE ME SIRVE**
EVA TORRES—Audio Latino
8. **COMO TU**
LUPITA D'ALESSIO—Orfeon
9. **ME LAS PAGARAS**
LOUIE COLON—El Sonido
10. **EL POBRE Y EL RICO**
JOE RODRIGUEZ—Fuentes

Los Angeles

By KWKW (HERNAN QUESADA)

1. **MOTIVOS**
JOSE DOMINGO—Melody
2. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
3. **AMOR EN EL AIRE**
LA EDAD—Fama
4. **SOY YO**
LOS YONICS—Polydor
5. **PASION Y VIDA**
LOS ANGELES NEGROS—Internacional
6. **REGRESA**
GRUPO ROCA BLANCA—Orfeon
7. **CUANDO YO MUERA**
REGULO ALCOCER—Yuriko
8. **PARA TODA LA VIDA**
ESTELA NUNEZ—Ariola
9. **QUERER COMO DIOS MANDA**
SANDRO—Internacional
10. **UNA SOLA CAIDA**
LOS MUECAS—Caytronics

Puerto Rico

By WTTR (MAELO MENDEZ)

1. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
2. **DEL MONTON**
TOMMY OLIVENDEZ—TH
3. **LA BODA DE ELA**
BOBBY VALENTIN—Bronco
4. **SIEMBRA**
RUBEN BLADES/WILLIE COLON—Fania
5. **EL PROGRESO**
APOLLO SOUND—Fania
6. **PERDONAME**
JOHANNA ROSALY—Velvet
7. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
8. **VICIO**
SOPHY—Velvet
9. **COMO DIOS MANDA**
ANTONIO MARTELL—Microfon
10. **EL GUABA**
CELIA & JOHNNY—Vaya

Mexico

By VILO ARIAS SILVA

1. **AMIGO**
ESTUDIANTINA MIGUEL ANGEL—Musart
2. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon
3. **MOTIVOS**
JOSE DOMINGO—Melody
4. **NOCHES DE VERANO**
RAUL VALE—Melody
5. **SEÑORA CORAZON**
JOHNNY LABORIEL—Orfeon
6. **LO PASADO, PASADO**
JOSE JOSE—Ariola
7. **CAMAS SEPARADAS**
YOLANDA DEL RIO—RCA
8. **HOY TE VAS**
JOSE BARETTE Y EL MIRAMAR—Accion
9. **RASPUTIN**
GRUPO LATINO—Peerless
10. **SI AMANECE**
ROCIO JURADO—RCA

Ventas (Sales)

New York

1. **LA BODA DE ELA**
BOBBY VALENTIN—Bronco
2. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
3. **PLASTICO**
RUBEN BLADES/WILLIE COLON—Fania
4. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
5. **UN DIA TU, UN DIA YO**
JULIO IGLESIAS—Alhambra
6. **LA SUEGRA**
JOHNNY VENTURA—Combo
7. **FLOR DE MAYO**
CELIA & JOHNNY—Vaya
8. **EL PERICO**
BONNY CON KENTON—Algar
9. **ME VOY AHORA**
ISMAEL MIRANDA—Fania
10. **JULIAN DEL VALLE**
LUIS "PERICO" ORTIZ—New Generation

Puerto Rico

1. **LA BODA DE ELA**
BOBBY VALENTIN—Bronco
2. **WILFRIDO, DAME UN CONSEJO**
WILFRIDO VARGAS—Karen
3. **SIEMBRA**
RUBEN BLADES—Fania
4. **LA COSQUILLITA**
RAPHY LEAVITT—Borinquen
5. **VICIO**
SOPHY—Velvet
6. **EL GUABA**
CELIA & JOHNNY—Vaya
7. **PEDRO NAVAJA**
RUBEN BLADES—Fania
8. **LA SUEGRA**
JOHNNY VENTURA—Combo
9. **COMO DIOS MANDA**
ANTONIO MARTELL—Microfon
10. **EL PROGRESO**
APOLLO SOUND—Fania

Chicago

1. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ—Caytronics
2. **TOMAR Y LLORAR**
LOS HUMILDES—Fama
3. **NO LASTIMES MAS**
ROCIO DURCAL—Pronto
4. **LAS CUENTAS CLARAS**
CHELO—Musart
5. **MI ULTIMO BESO**
REGULO ALCOCER—Yuriko
6. **LOS MANDADOS**
VICENTE FERNANDEZ—Caytronics
7. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR—Melody/Mericana
8. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO—Pronto
9. **EL TAMBU**
LOS TIGRES DEL NORTE—Fama
10. **Y LAS MARIPOSAS**
JOAN SEBASTIAN—Musart

Mexico

By VILO ARIAS SILVA

1. **AMIGO**
ESTUDIANTINA MIGUEL ANGEL—Musart
2. **MOTIVOS**
JOSE DOMINGO—Melody
3. **EL AMOR ESTA EN EL AIRE**
ENRIQUE GUZMAN—Orfeon
4. **SEÑORA CORAZON**
JOHNNY LABORIEL—Orfeon
5. **NOCHES DE VERANO**
ANGELICA MARIA Y RAUL VALE—Melody
6. **LO PASADO, PASADO**
JOSE JOSE—Ariola
7. **CAMAS SEPARADAS**
YOLANDA DEL RIO—RCA
8. **HOY TE VAS**
JOSE BARETTE Y EL MIRAMAR—Accion
9. **CENTINELA DE LA PLAZA DE ROMA**
TEHUA—Polydor
10. **TENGO SED**
LUCIA MENDEZ—RCA

Nuestro Rincon (Continued from page 54)

de Latin New York y otras personalidades. ¡Felicidades amigos! . . . El compositor del momento, y desde hace bastante tiempo, **Manuel Alejandro**, de viaje por México y Miami, en compañía de nuestro corresponsal en España, **José Climent**. **Manuel Alejandro** producirá varios long playings con sus temas, para artistas RCA de México . . . Bella la grabación larga duración que IRT lanzó en Chile de **Navah** (En Inglés) . . . El maestro **Toño Fuentes** acaba de ser lanzado por Fuentes en su serie "Cuerdas que lloran" en un long playing titulado "Añoranzas" y en el cual se destacan "Tú me haces falta," (A. Cabrera) "Plazos Traicioneros," (L. Marquetti) "No me quieras tanto" (R. Hernandez) y "Sin un amor" (Gil-Navarro) entre otros grandes temas del ayer . . . Y hablando de Fuentes, parto esta semana para Columbia atendiendo una invitación de la firma, para dar los últimos toques a la Edición Especial en conmemoración del "35 Aniversario" de Dscos Fuentes.

Cepellin from Mexico appeared at the Sears Boyle Heights Store of Olympic & Soto in Los Angeles, in order to sign autographs, and a crowd of more than 20,000 showed up. The event was taped by ABC-TV under the direction of **Fred Anderson** and aired nationally, informing the audience about the immense popularity of this Mexican comedian-singer, among Latin fans. The event was promoted by Orfeon Records, Los Angeles, and by **Agustín Gurza** from Pickwick International. It's important to notice the great job done by **Estela Lopez** and **Fred Anderson**, without whom this event could not have been possible. My congratulations to all involved! . . . **Danny Cabuche** (RCA) is performing in Rio de Janeiro and also recording his first package is Portuguese . . . **Barbara & Dick** will tour Peru, Chile, Ecuador, Colombia, United States & Spain in a few weeks . . . **Fred Munnings**, who is enjoying a heavy promotion through "Song of Songs" (**Teddy Randazzo**), has just been awarded with the "Timothy Award 1978" in Nassau, Bahamas, for his rendition of "A Rose is a

Rose" (**Teddy Randazzo**), classified as "Best Contemporary Song of the Year" . . . **Norberto Kaminsky** from Microfon, Argentina, presented a gold record in Buenos Aires to **Franco Simone**, Ri Fi artist, who is on a tour in Argentina, accompanied by **Gianfranco Simone** of Ri Fi . . . **Jorge Vargas** will receive the "Globo de Oro" award at the Sports Arena in Los Angeles, for his performances on Mexican TV. The award is for "Best Male TV Artist of the Year." Jorge, who is also a singer, has obtained top sales for his latest hit, "Sabor Amor," theme from the TV soap opera "Pasiones Encendidas" . . . **Palito Ortega** has just finished an lp at Criteria Sound Studios, Miami.

Los Kenton from the Dominican Republic keep increasing their acceptance for their renditions of "merengue" accompanied by a very creative dancing routine, which is causing an increase in their popularity. "Los Melones" has been one of their latest hits, and their recent performance at the Radio City Music Hall has reassured their fame. They taped several TV programs in Puerto Rico recently, such as "Jueves de Gala," hosted by **Eddi Miro & Marisol Malaret**, and "Noche de Gala," hosted by **Chucho Avellanet**, which enjoys a great TV audience along the east coast of the states. **Los Kenton** will be honored at the Club Caribeño, Dominican Republic, on the occasion of their first anniversary as a trio, with the assistance of **Luis Perico Ortiz**, **Johnny El Bravo**, **Ralph Mercado**, **Jose A. Tejada**, **Roberto Geronimo** from Latin New York and others . . . **Manuel Alejandro**, the well-known composer, is travelling to Mexico and Miami, accompanied by our correspondent in Spain, **José Climent**. **Alejandro** will produce several lps with his tunes for RCA Mexico . . . A very nice package in English was released by IRT in Chile by their exclusive artist, **Navah** . . . **Maestro Toño Fuentes** has just been released by Discos Fuentes on another lp from his series "Cuerdas Que Lloran," entitled "Añoranzas," with great hits like "Tu Me Haces Falta" (A. Cabrera), "Plazos Traicioneros" (L. Marquetti), "No Me Quieras Tanto" (R. Hernandez) (R. Hernandez) and "Sin Un Amor" (Gil Navarro).

Phonogram Signs Terry Mace



Robert Sherwood, president of Phonogram, Inc./Mercury Records, has announced the signing of Terry Mace to an exclusive worldwide record contract. Mace is based in Los Angeles, but he is currently in England recording his debut album for Mercury. The album, as yet untitled, is tentatively set for a late May release. Seen at the signing are, seated from left: Terry Mace and Robert Sherwood. Standing are Mickey Shapiro, Mace's attorney, and David Werchen, director of law for Phonogram/Mercury.

Album Analysis

(Continued from page 8)

time, now at #45 with a bulleting single that should only help matters; and G. Q. (Arista) is at #46 bullet with a #1 BOS single and steadily spreading retail action.

In the fifties, Maze with Frankie Beverly (Capitol) has shown very steady moves from the outset; this lp, which shows up in the top ten at the Record Bar and in the top five in Washington, D.C., is now at #50 bullet with good retail and early racks.

Also bulleting in the fifties are Cher (Casablanca), at #53 with racks and retail; Roxy Music (Atco) at #54; and the Average White Band (Atlantic) at #57.

Clifford Strong

Linda Clifford (Curtom/RSO) is now at #66 bullet; although her single has lost its bullet this week, the album is showing well at retail and one-stops, especially in the midwest and through the northeast corridor. At #67 bullet, Warner Bros. appears to have a new artist of real merit in Rickie Lee Jones, whose debut album is doing well at retail in N.Y. Boston, Phoenix, L.A., Dallas, Florida and Cleveland.

Tycoon Moves Up

Tycoon (Arista) leads off the seventies with a bullet at #70 on the basis of retail strength. Evelyn "Champagne" King is at #74 bullet with retail/one-stop moves out of Chicago, Detroit, N.Y. Philadelphia and elsewhere, followed by War (MCA), at #76 bullet with retail solid in Phoenix, Indianapolis, Chicago and Washington; Suzi Quatro (RSO) at #77 bullet; Art Garfunkel (Col) at 78 bullet; and Raydio (Arista) at

#79 bullet with a strong single and retail action in Washington, Milwaukee, Orlando, Phoenix, and Indianapolis.

Parker Is Chartmaker

This week's Chartmaker is Graham Parker (Arista), which enters the top 100 at #81 bullet on the basis of solid breakout action in L.A., N.Y., Cleveland and elsewhere, while Spyro Gyra (Infinity) is at #82 bullet with retail action in Denver, N.Y., Phoenix, and Boston. Rounding out the bullets in the top 100 are Joe Jackson (A&M) at #91, a new artist showing heavy retail action in New York and Boston; the Tubes (A&M), at #93 also with retail; Rex Smith (Col), at #94 with retail in N.Y., L.A., Florida and St. Louis; and Barry White (Unlimited Gold at #96).

Philips' Peter Grimes

(Continued from page 51)

but he has changed the character from its quite sensitive origins to a rough fisherman who varies from one mood to the other with the speed of a summer storm. To hear a Vickers performance as Peter Grimes has been one of the most moving experiences of my operagoing life; Philips has now allowed us to enjoy it on disc for all time.

Other Singers

The other singers — Heather Harper as Ellen, Jonathan Summers as a too young Captain Balstrode and the marvelous secondary singers and chorus of Covent Garden—live up to what is expected.

Singles Analysis

(Continued from page 8)

mover, up 18 spots to #59 bullet on a second big week of radio adds.

Also moving well this week on radio additions are: Foxy (Dash), added at WGLC, WQAM and CKLW, #60 bullet; Bob Seger and the Silver Bullet Band (Capitol), added at WBBQ, Z93 and WPGC, #61 bullet; Roger Voudouris (WB), added at WOKY and KBEQ, #65 bullet; Narada Michael Walden (Atlantic), #8 bullet BOS and added at WHBQ at #26, #66 bullet here; Nigel Olsson (Bang) #71 bullet; Chris Rea (UA) #76 bullet; Gino Soccio (WB/RFC), still #1 on the Disco File Top 50 and #63 bullet BOS, selling pop for #79 bullet; Cheryl Ladd (Capitol) #81 bullet; Frank

Zappa (Zappa) #85 bullet; Machine (Hologram), added at WABC, #88 bullet and Claudja Barry (Chrysalis) #89 bullet.

Other new additions to the chart this week are: Billy Joel (Col), added at WFIL, KDWB, KSTP and KRTH among others and moving up on initial lp play, on here at #52 bullet; Rex Smith (Col) #72 bullet; David Naughton (RSO) #73 bullet; Kenny Rogers (UA) #74 bullet; Raydio (Arista) #82 bullet; McFadden & Whitehead (Phila. Intl.) #83 bullet; Randy Brown (Parachute) #57 bullet BOS, on here at #84 bullet; Cheap Trick (Epic) #91; Kinks (Arista) #95; Chicago (Col) #98; Errol Sober (#1 Record Co.) #99 and Badfinger (Elektra) #100.

Latin American Album Picks

(Continued from page 54)

EL AMOR CONTINUA

CHICO NOVARRO—Microfon LMS 76123

Cada grabación de Chico Novarro es siempre algo nuevo, tanto en composición como en interpretación. Bellos arreglos adornan este paquete en el cual resaltan "Yo que tú me enamoraba" (Ch. Novarro M. Rivas), "Balada para encontrarte" (Ch. Novarro), "La palabra fin" (Ch. Novarro) y "Que fuiste para mí" (Ch. Novarro).



■ Chico Novarro stays at the top as a composer and performer. Here he offers new compositions such as "La palabra fin," "Te apuesto siete noches" (Novarro) "Un pueblo para los dos" (Ch. Novarro) and more. Superb orchestrations.

AMIGO MIO CUENTA CONMIGO

ANGELA CARRASCO—Pronto PTS 1048

Con su interpretación de "Callados" (C. Blanes) que interpreta con Camilo Sesto en el tope de popularidad en varias áreas, Angela Carrasco se va situando en el mercado latino internacional. Otros hermosos temas son "Si te vas" (de la Calva-Arcusa), "No, no hay nadie más" (L. Fierro) y "La otra orilla" (Pérez Botija).



■ With "Callados," which she performs with Camilo Sesto in a duet, Angela Carrasco is starting to move nicely internationally. Other key tunes here are "Dos Cuerpos" (Piccoli-Vandelli-Bembo), "Es más que amor" (T. Rice-A. Lloyds Webber) and "No te vayas" (F. Asunción Gasca). Arrangements by Guerin, Arcusa and Monroy.

... Y EL ROMANCE HABLADO

JORGE LAVAT—RCA MKS 2143

Con arreglos de Pocho Perez, Ch. Ferrer, de Senneville y O. Toussaint, la gran voz dramática de México, Jorge Lavat interpreta poéticamente grandes temas románticos, tales como "Mi amante amiga" (M. Alejandro-A. Magdalena), "Lo pasado, pasado," (J. Gabriel), "Como tú" (L. de la Colina) y "Motivos" (J. D. Castaño-A. Alcalde). Una gran realización de Jaime Ortíz Pino.



■ With arrangements by Pocho Perez, Ch. Ferrer, de Senneville and O. Toussaint, the great voice of Jorge Lavat, one of the top actors from Mexico, performs great songs in his own style. "Quieres eres tú" (N. Ned), "Motivos," "Solamente una vez" (A. Lara) and "Mi amante amiga."

NARM Study Shows Rock Sales Lead

(Continued from page 3)

percent, middle-of-the-road 5.0 percent, jazz 3.8 percent, classical 3.4 percent, children's 2.6 percent, comedy 1.3 percent, and other styles 1.4 percent.

These figures must be taken as approximations because of the difficulty in categorizing music—where, for instance, does one draw the lines between disco, soul and jazz?

Record sales accounted for 61.6 percent of NARM members' volume last year; pre-recorded audio tapes represented 30.6 percent; blank audio tapes 1.8 percent; audio equipment 2.3 percent; video equipment 0.2 percent; musical instruments 0.3 percent; and other sales 3.2

percent.

Albums made up 89.7 percent of NARM-member record sales, with singles, including 12-inch discs, accounting for the other 10.3 percent, a slight gain for the single market. Eight-track tapes accounted for 64.9 percent of the pre-recorded tape market, compared with 35.1 percent for cassettes, a slight gain for cassette sales.

Budget product, both records and tapes, made up 8.0 percent of NARM members' business, down from 1977.

Over 55 percent of NARM-member retail stores, rack jobbers and one-stops had sales of over \$3 million in 1978.

Retail Rap (Continued from page 42)

rockers **Van Halen**, two of the three fitted wedge sides will feature band members. The third side will be printed like the lp jacket's art work. The three jacket-sized squares fit into each other, side-by-side, and the two remaining triangular-end-fittings will be printed with the **Van Halen** logo. This merchandising tool will be available in limited quantity on **Van Halen** and **Rickie Lee Jones** The "wedge" was put together through the combined efforts of **Adam Somer**, **Hale Milgrim** and **Ellen Greenberg**, all of WB.

MADE TO BE PLAYED: **Alan Niven**, U.S. representative for Caroline Exports (part of the Virgin Group/England) is making available seven-inch picture disc EPs featuring three cuts per side. Playing time is approximately 15 minutes and Niven expected to have available discs in limited quantity (about 5000 each) on artists **Ian Matthews**, **Steve Hillage** and **Captain Beefheart**. A **Judas Priest** picture disc is also due soon. The "6 pack" is scheduled out within the next couple of days. Niven is headquartered out of MJS Entertainment Corp/Miami, Florida.

READ THE LABEL, MABEL: A new four-color front and back disco disc jacket with center die cut is in the works at Atlantic Records, according to label sources. Two jackets, one for commercial sale, the other for promotional use only, will be printed utilizing the new format. The promo jacket will carry yellow borders, with clear identification noting "promotional/not for sale." Labels for the new jackets will be the same as Atlantic's current 12" label. The new jacket is manufactured by Ivy Hill Litho.

ALL FOR ONE, AND ONE FOR ALL: Dirt Cheap Records (Nebraska) is sending some of their staff to the Community Business Training Midwest Session presented by the New School for Democratic Management. The seminars focus on cooperative management, opportunities for democratic management, financial and organizational techniques as well as awareness to the American economy today. The dates are April 29-May 4. This cooperative venture is being examined as owners **Terry and Linda Moore** of Dirt Cheap assume a low profile in the management of the store. For info on new school phone (415) 543-7973.

BUENA SUERTE: **Vicki Fortson** at WB . . . **Dawn Livingston** at RSO . . . **Alan Coffin** of Record Bar is promoted to position of national supervisor. He will work closely with each of RB's ten district supervisors . . . Budget Tapes and Records opened their first store in Wisconsin last month. The store is located in the city of Superior, Good luck.

MAKING AMENDS DEPARTMENT: Correction to a misprint which ran in last week's (4/14) merchandising story on NARM awards. **David Lieberman** should be quoted as saying, "A lot of our strength comes from each of our branches knowing their individual market's characteristics as well as the fact that we consider ourselves a music company. We don't look at records as just another commodity that could just as soon be tooth brushes or watchbands or shoelaces."

WHAT'S NEW: Not only is the **Supertramp** album breaking out all over the country, but their live performance is also one to be seriously noted. RR had the opportunity to hear the band at the Fabulous Forum in Los Angeles April 3 at what appeared to be a full house. The sound was clear, clean and crisp and was accompanied by a well thought out visual-and-lights show. Catch them if you can.

Chrysalis Signs Serry



Terry Ellis, president of Chrysalis Records, has announced the signing of John Serry to the label as a solo artist. Serry began his association with Chrysalis as a member of the jazz band Auracle. His debut album, entitled "Exhibition," is due for release in May. Pictured from left are: Roger Watson, national a&r director; Terry Ellis, president of Chrysalis Records, Inc.; John Serry; Cristy Rundquist, manager, and Thom Trumbo, a&r manager, west coast.

Jem Expansion (Continued from page 3)

fective in the early stages of its operation with albums like the "Rocky Horror Picture Show" soundtrack on Ode which has sold over 400,000 copies to date and Cheap Trick's gold "Live At Budokan" which sold in excess of 205,000 units as a Japanese import within three weeks and prompted Epic to assign it for domestic release after the label had originally hesitated. Jem has also enjoyed some success with albums by Eno, Ultravox and A Roomful Of Blues on Island's Antilles label and recent imports by Flash and the Pan, Rachel Sweet and Bob Dylan, all three of which have recently been scheduled for an American release based on their popularity as imports.

"Jem is prepared to make it evident that it is able to fulfill the distribution needs of any label and make it possible for them to release whatever they want knowing that there is a vehicle of distribution for this product. The problems of quantity versus quality need not apply. We feel that we are contributing a system whereby the record industry will be allowed to realize the potential of a record even if it is a limited sale. The same system of distribution can also be applied to current or catalogue titles or as a test for new product."

Scott sees the Jem distribution setup as a move toward what Stan Cornyn called in his recent keynote speech at NARM, a means to get the music into the marketplace in the wake of the industry's spiralling affluence. "Our success need not be measured only by how many, we have the clear opportunity to do something about the quality of life around us . . ." Cornyn said.

Scott is in total agreement with the Warner Bros. executive VP when he urged "the preserving (of) America's musical heritage and supporting music that is good on its own merits, not its sales potential."

"The inherent low profit per copy margin of the independent distributors and the intense competition that exists for the same sale makes it unfeasible for them to make a living dealing with orders of ones and twos from individual stores," Scott said. "The records they sell must have a higher sales potential out of the box. Because of the very nature of Jem Records, we are able to generate excitement and develop a record from the street level on up much quicker than the majors. If we ship ten copies of a record directly to a store, the feedback we will get from them as far as sales and re-order patterns will be much quicker than if that information was gong back to a major."

Scott also cited the growing importance of Jem as an outlet for self-produced and manufactured singles, eps and albums. "At any given time, Jem will be handling 50-100 different titles out. "Since we sell so many of these records, it is not unlikely to find that some of them will takeoff and the group will sign to a major label with these records serving as the vehicle to prime future sales." Among the groups with "homemade" records Jem has handled in recent months are the Shoes (recently signed to Elektra), Devo and the B-52s.

To accommodate this growth and burgeoning distribution arm which will also encompass Jem's own Visa and PVC labels, Jem is planning the physical expansion into a second warehouse/office building in South Plainfield, New Jersey and has just opened a new, larger plant in Reseda, California. Scott is also looking forward to the imminent computerization of Jem West and its integration into the fully computerized Jem East operation for the eventual analysis of sales on a national level which Scott promises to have the potential of 'unparalleled sophistication."

Germany

By JIM SAMPSON

■ MUNICH—Last year, the German recording market passed two milestones: over two hundred million records and tapes were sold, a value in excess of two billion marks. Total quantitative sales grew 15 percent in stores, 23 percent through clubs, for an overall gain of 16 percent over 1977. Extrapolating from the figures just released by the industry association Phonoverband, which represents 93 percent of all local record firms, a total of 221 million records and tapes were sold in 1978. Retail outlets grossed 2.26 billion marks (nearly \$1.2 billion) on recording sales. According to the Phonoverband, Germany is now clearly the second largest music market in the eastern world.

The Phonoverband figures show steady gains in virtually all sectors of the market. For the first time, sales of singles, lps, and cassettes rose at an equal rate. Previously, singles had stagnated while cassettes boomed. The softest market sector is budget, especially budget pop cassettes. **Dr. Norbert Thurow**, Phonoverband's director, attributes these drops to the rise of home cassette taping. The Phonoverband and GEMA are mounting a lobby to win support for a royalty on blank tape. German research on this growing international problem has been the basis for similar drives in Japan, Sweden and now in California.

POST MORTEM—EUROVISION: Although his song placed fourth, Munich's **Ralph Siegel** really won this year's contest. In the major Euromarkets, his **Genghis Khan** group is given as good a shot at the charts as the fine Israeli winner **Milk and Honey**. With 300,000 singles sold in Germany already, Genghis is the biggest Eurovision seller here in several years. Siegel says U.S. rights to the master and publishing are still open. DG/Polydor getting good response for Milk and Honey, as is Teldec for **Betty Missiego's** Spanish runner-up.

POST MORTEM—ABC: The story of how ABC Records expired will someday be the subject of a fascinating case study. Perhaps the National Lampoon would be interested. We have it from reliable sources that two German companies tried to buy ABC Records. For different reasons, both attempts failed. When MCA finally succeeded, the death throes of the ABC label were among the shortest on record. Eventually, Polygram did get ABC, because MCA is licensed to its Metronome subsidiary in Germany. To make the transfer complete, former licensee Ariola has agreed to sell its remaining ABC product to Metronome, thus waiving the six month sell-out option. The loss of ABC leaves Ariola without a major U.S. label in Germany. Expect a change in that situation shortly.

Prime Time



Randy Bachman, leader of Scotti Brothers Records group Ironhorse, recently met Canadian Prime Minister Pierre Trudeau at the Juno Awards in Toronto's Harbor Castle Convention Center. Bachman was at the nationally televised event to present a Juno to his former Guess Who cohort Burton Cummings, and to launch his new group and Scotti Brothers Records (distributed by Atlantic) album "Ironhorse." Shown from left are: (seated) Canadian Prime Minister Pierre Trudeau, WEA Canada executive vice president Ross Reynolds, Randy Bachman.

England

By VAL FALLOON

■ LONDON—Three major record companies have broken new ground by collaborating with others on TV compilations. This decision is expected to lead to further joint deals between former rivals, now that the big five are getting their teeth into the TV LP stakes. Phonogram and Polydor (part of the Polygram group, though separate companies here) have set up a section called Polygram Television. The first set is a 16-track disco set titled "Boogie Bus" with tracks by **Village People** ("YMCA," probably the most-advertised title on TV now) **Gloria Gaynor** ("I Will Survive,") **Alicia Bridges** ("I Love The Nightlife,") and other top titles. EMI has announced "A Monument To British Rock," 20 classics derived from various labels, going out on the Harvest logo. Titles include **John Lennon's** "Imagine" and **George Harrison's** "My Sweet Lord," with ELO's "Roll Over Beethoven" and other British greats. EMI says it will continue to collaborate with other majors . . . Retailers here looking forward to some big albums for the spring after a quiet few months in this market. Scheduled is product by **Yes, Boney M, Abba, Fleetwood Mac, the Eagles** and **Stevie Wonder**. Of the local product, **Wings** new LP looks the best bet . . . Elton John is gambling on a 12-inch three tracker titled "The Thom Bell Sessions '77". None are written by him and were cut before the LP "A Single Man." The artist has had rave reviews for his UK dates and is definitely back on form, and proved that his musicianship and his songwriting does not need the supershow trimmings. His tour involved only his piano, occasionally a harmoniser back up, and top percussionist, Ray Cooper, for the second half. The duo is expected to play in Moscow next month if promoter **Harvey Goldsmith's** negotiations are successful. **Wings**, too, may be there next year, **Paul McCartney** has revealed that the band has been invited to play immediately before the Moscow olympics.

THE BEAT GOES ON: Two more companies are cashing in on disco with new labels—RCA launches Solar Records with **Carrie Lucas's** "Dance With You" and RK records starts another label, Contact . . . **Chris Parry**, former Polydor a&r man has started Fiction Records, backed by Polydor. So far he has signed one act, the **Cure** . . . Spartan will distribute a new London radio productions label called LRP with "CIAO Bambino" by the **Softrock**. Company boss Tim Hollier has also set up a publishing outlet, Softrock music. Label is aimed at the MOR pop market . . . Arista UK has signed **Nona Hendrix** for the world

(Continued on page 59)

France

By GILLES PETARD

■ Following the nomination of **Louis Hazan** at the head of Polygram, the board elected **Jacques Caillart** as president and general manager of the Phonogram Society . . . **Pascal Farcouli**, former general manager of CBS, took over the same function with Disc'AZ . . . EMI-Publishing signed up the **Paul McCartney** catalogue for France (formerly with Chappell) . . . **Raphael Giraud** joined Pathé-Marconi for disco-promotion. Pathé launched a new collection, "Espaces," with the release of 18 albums by top artists in luxurious sleeves.

Barclay has two important releases, one by **Patrick** ("I Love America") **Juvet** in the disco vein, and another by **Léo Ferré**, recorded in Italy and titled "Il est six heures ici et midi à New York" . . . **The Bee Gees'** latest album is selling 15,000 copies daily and has already passed the 300,000 mark . . . The musical "Starmania," by **Michel Berger** and **Luc Plamondon**, is opening up at the Palais des Congrès on April 10. Excerpts by French and Canadian artists such as **France Gall, Daniel Balavoine, Diane Dufresne** and **Fabienne Thibeault** have been receiving heavy airplay and are way up in the hit parade.

Future concerts in Paris include **Lou Reed, White Snake, Manfred Mann** and **Ted Nugent** . . . The French-Canadian disco artist **L'Indien** comes up with "I Wouldn't Give You Up" created in the U.S. by **Ecstasy, Passion & Pain** . . . **Iggy Pop** (Arista) came through Paris on a promo tour.

England (Continued from page 58)

outside the US with first single from the former **Labelle** singer out on April 27. The company has increased its sales by 40 percent in the past year and this month releases 13 LPs from American and British artists, including **Lou Reed's** "The Bells" and the debut of Scottish signing **Simple Minds**, titled "Life In A Day" . . . UA launches the Australian group **Skyhooks** with a single "Women In Uniform" out April 27. Red faces this week at Electric Records as 2,000 copies of the **Gordon Giltrap** picture disc "Fear Of The Dark" pressed with the wrong B sides. Yet another cover of "My Way," but this time by the boys of **St. Paul's Cathedral Choir** on Different records . . . A track from the new **Vangelis** album "China" will have vocals added by the **Twickenham Infant School Choir** (all 6 or under) with proceeds going to UNICEF . . . **Earth Wind and Fire** star in a new series of concert programmes made by Granada television, titled "On The Road." Future concert shows will feature **Kate Bush**, **Tina Turner**, and **David Essex** . . . Easter screening for the BBC Swiss special with **Abba**, **Kate Bush** and many more.

Gold disc for **Gloria Gaynor's** "I Will Survive" presented to the artist by Polydor after her Palladium concert . . . And surprise gold for **Bill Haley** from Pickwick for 650,000 sales of his LP "Rock Around The Clock" on the budget label . . . Singer and UK Records' boss **Jonathan King** definitely standing for Parliament in the forthcoming general election. He's an independent candidate for Richmond, a borough near London.

THE BEAT GOES ON: TWO STAR TURNS: The live scene is cheering up in the UK, the usual spring sales rundown needing all the help it can get. Big names here of late included **John Denver**, **Gloria Gaynor** and of course **Elton John**. Coming soon are **Dusty Springfield** (though poor ticket sales caused cancellation of all but the three London dates in the artist's planned UK comeback tour), **Neil Sedaka**, **Natalie Cole**, with other US visitors including **Rush** with **Max Webster**, **Joe Ely**, while **Bonnie Tyler** goes on her first Scandinavian tour following chart success there. GTO act **Heatwave** have, however, had to cancel their European spring tour because of **Johnnie Wilder's** injuries after a car crash . . . A&M mounting promotion around the **Police** live show to be screened on BBC2 this week as LP charts here . . . The band is the first UK new wave act to make real impact on the American charts . . .

Another British band to make it in the US first are **Dire Straits**, the Phonogram act produced by **Muff Winwood** and rumoured to have been turned down by CBS, ironically Winwood's new employer: he is head of A&R . . . Putting their trust in British talent are **Miracle** records, the Gull offshoot which scored hits here with US imported masters. The new policy, brought about by huge US advance demands, is to find and promote local talent. Even American singers would be welcomed . . . Egg, the offshoot of France's Barclay records, is to launch the label in Japan with artist **Tim Blake** touring there for the promotion of the catalogue . . . Under the slogan "Crack Egg Now" . . . now that the "Clean," under 16's version of "Saturday Night Fever" is ready, sales of the film's soundtrack expected to receive another boost. It's thought that there are another four or five hundred thousand more buyers in Britain for the double album . . . **Chrysalis** music has signed Irish band the **Bogey Boys** for a worldwide publishing deal. Musical chairs: **Roger Brooke** appointed to the board of EMI Ltd. from June 4 and will also be group managing director from a background of industry and book publishing.

BBC, EMI Songs Pact



Celebrating the signing, after four years of negotiations, of a historic deal between the British Broadcasting Corporation and EMI Songs are (from left): Alan Bilyard (head of BBC Records, manager, BBC Music), Bryon Parkin (BBC Enterprises GM), Ron White (MD, EMI Music Publishing) Kay O'Dwyer (director and GM, standard and MOR, EMI Music), and Roy Tempest (director and GM, EMI Music). The deal, which resulted in the formation of BBC Music, means titles commissioned by the BBC can be signed to BBC Music and exploited by EMI worldwide. Though there is not automatic signing of all new works or TV themes/background music, it is hoped that composers will wish to sign to the new company.

England's Top 25

Singles

- 1 BRIGHT EYES ART GARFUNKEL/CBS
- 2 COOL FOR CATS SQUEEZE/A&M
- 3 I WILL SURVIVE GLORIA GAYNOR/Polydor
- 4 IN THE NAVY VILLAGE PEOPLE/Mercury
- 5 SOMETHING ELSE SEX PISTOLS/Virgin
- 6 SILLY THING SEX PISTOLS/Virgin
- 7 SOME GIRLS RACEY/Rak
- 8 I WANT YOUR LOVE CHIC/Atlantic
- 9 SULTANS OF SWING DIRE STRAITS/Vertigo
- 10 HE'S THE GREATEST DANCER SISTER SLEDGE/Atlantic
- 11 THE RUNNER THREE DEGREES/Ariola
- 12 TURN THE MUSIC UP PLAYERS ASSOCIATION/Vanguard
- 13 THE STAIRCASE (MYSTERY) SIOUXSIE & THE BANSHEES/Polydor
- 14 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic
- 15 DON'T STOP ME NOW QUEEN/EMI
- 16 LUCKY NUMBER LENE LOVICH/Stiff
- 17 OLIVER'S ARMY ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 18 VALLEY OF THE DOLLS GENERATION X/Chrysalis
- 19 CAN YOU FEEL THE FORCE THE REAL THING/Pye
- 20 WOW KATE BUSH/EMI
- 21 STRANGE TOWN JAM/Polydor
- 22 QUESTIONS & ANSWERS SHAM 69/Polydor
- 23 MONEY IN MY POCKET DENNIS BROWN/Lightning
- 24 KEEP ON DANCIN' GARY'S GANG/CBS
- 25 THE LOGICAL SONG SUPERTRAMP/A&M

Albums

- 1 GREATEST HITS VOL. 2 BARBRA STREISAND/CBS
- 2 THE VERY BEST OF LEO SAYER/Chrysalis
- 3 C'EST CHIC CHIC/Atlantic
- 4 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 5 SPIRITS HAVING FLOWN BEE GEES/RSO
- 6 MANILOW MAGIC BARRY MANILOW/Arista
- 7 DIRE STRAITS DIRE STRAITS/Vertigo
- 8 PARALLEL LINES BLONDIE/Chrysalis
- 9 THE GREAT ROCK & ROLL SWINDLE SEX PISTOLS/Virgin
- 10 ARMED FORCES ELVIS COSTELLO/Radar
- 11 A COLLECTION OF THEIR 20 GREATEST THREE DEGREES/CBS
- 12 DISCO INFERNO VARIOUS/K-Tel
- 13 COUNTRY PORTRAITS VARIOUS ARTISTS/Warwick
- 14 LIONHEART KATE BUSH/EMI
- 15 MANIFESTO ROXY MUSIC/Polydor
- 16 GOLDEN COLLECTION MARTY ROBBINS/Lotus
- 17 DESOLATION ANGELS BAD COMPANY/Swan Song
- 18 BAT OUT OF HELL MEATLOAF/Epic
- 19 FEEL NO FRET AVERAGE WHITE BAND/RCA
- 20 IMPERIAL WIZARD DAVID ESSEX/Mercury
- 21 SQUEEZING OUT SPARKS GRAHAM PARKER & THE RUMOUR/Vertigo
- 22 52ND STREET BILLY JOEL/CBS
- 23 EQUINOXE JEAN MICHEL JARRE/Polydor
- 24 LOVE TRACKS GLORIA GAYNOR/Polydor
- 25 JEFF WAYNE'S WAR OF THE WORLDS/CBS

(Courtesy: Record Business)

Bloodstone Visits VIP



As a part of the promotion on their new Motown album, "Don't Stop," Bloodstone made an in-store appearance at V.I.P.'s Inglewood store for an autograph party and champagne reception. Standing (from left are) Harry Williams, Jr., Willis Draffen, Jr., Charles McCormick, Harold Evans of V.I.P. Records, Steve Campfield of Record Merchandising, Charles Love, Craig Redix of V.I.P. Records, and Kenny Thomas of Motown's marketing team. Kneeling are Steve Ales, single sales and retail account manager for Motown, and Hank Wylie, west coast sales manager of Motown.

Jet Convention Set (Continued from page 10)

and in-store displays marketed around the cover art work will be given by the album's art director, Paul Gross of Gribbitt! Information in the form of video and printed displays, press kits and music will be presented by Jet to the attendees.

On the evening of the 28th, there will be a special dinner featuring live performances by four

Jet acts: Trickster, Magnum, Alan Price, and Violinski featuring Mike Kaminski, who is ELO's violinist.

The evening will also include record awards to be presented by David Arden, president of Jet, U.K. and Ronnie Fowler, Jet Records U.K. label chief. Also involved in the proceedings will be Maurice Oberstein, CBS Records U.K. president.

Disco Rules First Quarter UK Charts

(Continued from page 3) of the chart titles make the top. Curiously, new wave music has more power here now than in the punk boom of two years ago, with artists like Ian Dury, Elvis Costello and the Boomtown Rats emerging as massive sellers.

Blondie On Top

And in the January-to-March quarter, the star of the charts was Blondie with the top single, "Heart Of Glass" and top album "Parallel Lines." This established Chrysalis, a relatively small company here, as the number two label in both markets, beaten only by EMI in both areas and leaving other majors way behind. Stiff, too, came into its own as a fourth singles label. Singles sales have boomed here of late with platinum sellers becoming commonplace, creating heavier competition as sales evened out down the chart and resulting in the top companies' market shares being very close.

In the quarter survey, in which 355 singles and 131 lps were analyzed, sales returns supplied to record business chart research came up with the following breakdown. Top lps: "Parallel Lines" (Blondie, Chrysalis), "Armed Forces" (Elvis Costello, Radar) "Don't Walk, Boogie" (Various disco, EMI). Top labels: EMI, Chrysalis, CBS and RSO. Top Companies: EMI (16.8 percent),

WEA (15 percent), CBS (12.7 percent) and Chrysalis (11.2 percent).

Top singles were "Heart of Glass" (Blondie, Chrysalis), "Hit Me With Your Rhythm Stick" (Ian Dury, Stiff), Y.M.C.A. (Village People, Mercury). Top labels were CBS, Chrysalis, Polydor and Stiff. Companies: WEA (16.6 percent), CBS (15.8 percent), EMI (14.5 percent) and Polydor (11.6 percent).

In the quarter, 38 percent of hits were disco/soul, 35 percent pop/mainstream rock and 19 percent new wave—the first time the music has had such a large slice of chart action. The album chart, however, showed a completely different sales pattern. Disco took only 11 percent, pop/rock 57 percent, new wave 13 percent, MOR 6 percent, and the remainder split between heavy rock, country and soundtracks.

Despite the massive increase in TV lp spending—and approximately 22 lps will get the TV treatment next month—several million pounds worth of airtime—the quarter showed that only 39 percent of lp chart titles had been TV advertised, with this broken down into one-third TV merchandisers and two-thirds major record companies, demonstrating that the British majors are cutting right into the area once dominated by the specialists, of whom K-Tel is the only one holding on to its lead.

Pressers Look to Second Quarter

(Continued from page 3)

first quarter. Even though he described the plant's level of activity as "really very good," however, he said business was "about the same" as it was a year ago.

MCA's pressing business has reversed for the better, according to MCA Distributing president Al Bergamo. "We're working at full capacity, and the reason for that is our acquisition of ABC Records," he said. Without that purchase, we probably would've been in a similar position to other pressers."

Bergamo estimates 1979's first quarter generated about 45 percent more pressing volume than the same period a year ago. Right now, MCA's two plants in Pinckneyville and Gloversville are at "maximum capacity on singles and tapes, and about 80 percent on albums."

Bergamo notes that MCA's gains have coincided with his earlier insistence on reducing the company's reliance on outside clientele. At the time of the ABC purchase, the MCA distributing chief asserted he would no longer solicit custom pressing business. "We're not pressing anything for outside clients, nor are we negotiating with anyone," he said.

"We are pressing Christmas records for Firestone instead of our own hits," he continued, recalling MCA's stance a year earlier. "So we were making six cents and losing a dollar. I don't want our pressing plants to ever be a really important part of our profit picture; I want to make profits from selling records, and the pressing of those records should really be viewed as a necessary service tied to that goal."

The alternate approach, he feels, is perilous, "especially in a business that's always changing. To assume that there wouldn't be mergers, that an A&M wouldn't enter a deal with RCA, is foolish." Meanwhile, MCA's current capacity is likely to continue, since Bergamo says the company's plants are already involved in press-ahead programs covering scheduled product promotions for the rest of the year.

If the trend toward absorption of small record labels by music conglomerates has hurt the majors' custom-pressing business, it has had an even greater impact on independent pressers. "Business stinks," Nate DuRoff, president of Monarch Record Manufacturing, said succinctly. "Every plant in the country will say the same thing."

Monarch bought 50 automated pressing machines in response to the boom market of 1977-78, some of which are now sitting idle. "We invested, expecting a

continuation of the surge, and didn't get it," said Monarch's Bob Barone. "We're doing the same amount of pressing, but we need a lot more than we did before in order to run to capacity." Monarch has laid off more than 130 people since last fall, and has lost business from A&M (to RCA) and ABC (to MCA). From his three shifts-seven days a week schedule of a year ago, DuRoff is now running one shift five days a week.

Hugh Landy, president of PRC, confirmed that his business is also down from last year, but declined to name his present clients, saying, "Business is so bad, people will read about who we have and try to steal them."

The Warner Communications purchase of Specialty Corporation "hasn't changed our business yet," according to Jack Williams, vice president of the company. "Hopefully it will. We're still doing the same labels." There have been layoffs at Specialty since Christmas, Williams said. His company also stands to lose ABC business.

Joe Talbot, co-owner of United Pressing in Nashville, seems to be bucking the trend. "We had the best quarter in our company's history," he said. "Our particular clients are doing very good business right now."

"We've lost some accounts and gained some," he continued. "I think there is a trend toward splitting business between several pressers. Labels are afraid to have all their business with one presser; they don't want to get caught with no product."

Is help indeed on the way? Most of the pressers are counting on the release of some superstars' albums during the second quarter to boost business, and label announcements have promised that such records will be forthcoming. The pressers may have to wait until late summer, however, for a return to the peak business to which they have become accustomed in the past two years.

For the future, majors and independents alike have the issue of record company consolidation to ponder: if nearly all of the big labels give their pressing exclusively to one major or another, where will new custom-pressing clients come from? Talbot once again sounded an optimistic note. "Even though the industry is in a lull, it's still a growing business. And there are only so many pressing plants—they're expensive to build. Someone has got to do the pressing. There will be work."

(Sam Sutherland contributed additional reporting for this article.)

Twitty at the Silverdome



MCA artist Conway Twitty recently closed the show at what was billed as "the largest country show in the world" at Pontiac, Mich. 50,000 persons watched 14 artists perform at two shows. Pictured from left are David Levitt, MCA Detroit promotion; Denise Mancl, MCA regional midwest promotion; Twitty; and Bob Walker, MCA country regional promotion.

'Last Dance', 'Buddy Holly' Win Oscars

(Continued from page 3)

of course, were scored by Casablanca Record and FilmWorks, whose film "Thank God It's Friday" (a Casablanca-Motown co-production) featured Donna Summer's rendition of Best Original Song winner "Last Dance;" Summer also performed the song at the Awards presentation, held last Monday (9) at the Dorothy Chandler Pavilion and broadcast nationally via ABC television. In addition, Giorgio Moroder's music for the Casablanca film "Midnight Express" was named Best Original Score. "Midnight Express" also received an Oscar for Oliver Stone's screenplay adaptation of Billy Hayes' book.

Sweet Victory

The success of the Grammy-winning "Last Dance," a song generally regarded as a disco "anthem," may temper some of the bitterness that lingers over the failure of RSO's "Saturday Night Fever" to garner even a single musical nomination for last year's Academy Awards. "Last Dance" got the nod over several more traditional romantic offerings, including the Marvin Hamlisch/Alan and Marilyn Bergman collaboration "The Last Time I Felt Like

This" and Charles Fox and Norman Gimble's "Ready To Take A Chance Again."

As for Moroder, the significance of his award is two-fold. Not only is his "Midnight Express" score largely electronic in both conception and execution—still a rarity, despite such precedents as Walter (now Wendy) Carlos' "A Clockwork Orange" and Tangerine Dream's "Sorcerer" scores—it also represents Moroder's first venture into movie music.

Renzetti's "Buddy Holly" adaptation faced some stiff competition in its category from Quincy Jones' "The Wiz" and Jerry Wexler's "Pretty Baby." In his acceptance speech, Renzetti noted that Gary Busey (a Best Actor nominee for his performance in the title role) and the other actors did their own singing and playing, not with the luxury of overdubbing but actually on camera, a factor that played no small part in the level of musical authenticity and spontaneity that pervaded the film.

In the Best Sound category, the winner was "The Deer Hunter," one of five Oscars collected by that film.

Trucking Strike Ends (Continued from page 3)

For the music industry, the end of the strike meant the resumption of product deliveries ahead of a major crisis in retail record stores. Although accounts were generally well-fortified against a short-term action (see *Record World* April 14th), cessation of PolyGram and A&M deliveries put retailers on edge and undercut the moment evident in the marketplace of late. Fred Traub, head buyer of Record Bar, said that the chain might have sold three times as many copies of Styx' "Pieces of Eight" album had shipments arrived as expected. Similarly, sales of the Village People's "Go West" album, while

brisk, were visibly affected by the lack of product at a time of peak demand. (When queried, most retailers felt the A&M situation was more typical of the problems ensuing from a switch in distribution than it was indicative of the effects of the trucking strike.)

Album On Ice

Most gratified of all about the settlement, perhaps, was the Dallas retailer who told RW that a shipment of Polydor product had finally arrived at his store—marked "food" in a refrigerated Safeway Supermarkets truck. "Well," sighed the retailer, "at least the records won't be warped."

Tennis Tourney Set

■ NASHVILLE — The sixth annual Music City Tennis Invitational has been scheduled for May 22-24 at the Nashville Raquet Club here. As in previous years, the tournament will be divided into three categories and two classifications for the doubles play.

Category 1 is for pairs with both partners in the music business. Category 2 is open with one or both partners in the music business, and Category 3 is mixed with either partner in the music business. All categories are divided into the Sharps (above average players) and Flats (average players) categories.

Chairmen

Chairmen for the event are Helen Farmer of the CMA and Wesley Rose of Acuff-Rose. Frances Preston of BMI is honorary chairman. Suites have been reserved at the Spence Manor for out-of-town players.

Entry fee for the tournament is \$75 with proceeds going to benefit the Children's Hospital of Vanderbilt University.

NARAS Schedules Ovation Showcase

■ NASHVILLE — The Nashville chapter of NARAS has scheduled a showcase May 8 at the Stage Door Lounge at the Opryland Hotel here featuring artists on Ovation Records. Included on the show are The Kendalls, Joe Sun, Sheila Andrews and the Cates.

The show is open to the public, and proceeds will go to the chapter to fund its educational activities.

Little Darlin' Sets

Cameo Series Release

■ NASHVILLE — Little Darlin' Records has created a new line of catalogue releases consisting of hit singles by the original artists. This line will be known as the Cameo Series and will carry a gold label.

The series will begin with the release of four singles: "Jukebox Charlie" by Johnny Paycheck, "My Special Angel" by Bobby Helms, "I Love You Because" by Clyde Moody, and "Funny How Time Slips Away" by Jimmy Elledge.

Country Radio

By CINDY KENT

■ MOVES: **Johnny Randolph** is the new PD at WMPS, Memphis, replacing **Bob Knight**, who recently resigned. Randolph has served as GM, KTOW, Tulsa, and PD, WAKY, Louisville . . . **Dennis Bookey** is the new music director at KGA, Spokane, replacing **Pete Hicks**, who has moved to KZUN, also in Spokane . . . There's an open 6-midnight slot at WPNX, Columbus, Ga., according to MD **Jim Bell** (tapes and resumes).

GENERAL NEWS: Starting April 7, KENR, Houston, began broadcasting live from Gilley's every Saturday night. KENR MD **Bruce Nelson** acts as host of the live performances from the famous nightclub.

WFRB-AM, Frostburg, Md., began broadcasting with a 4000-watt power increase April 15, according to president and general manager D.C. Loughry, and MD **Joe Evans**. Although WFRB has been broadcasting country since 1962, the AM facility operated under 1000 watts, until the recent power increase to 5000. According to Loughry, the extent of the new coverage includes Columbus, Ohio, and Baltimore, Md. Two new transmitters have been installed to coincide with the increase. WFRB also operates a 13,000 watt FM outlet, both owned by Western Maryland Broadcasting Company, Inc.

WFMP, Fitchburg, Mass., was sold March 1, and changed to a contemporary format after programming country for 12 years. **Gene Laverne**, former air personality with the station, has moved on to the PD slot at WLMS, which serves Fitchburg, Clinton, and Leominster, Mass.

How does it feel to appear in an Academy Award winning movie? Ask **Jane Disko**, WHK/Cleveland programming assistant, who had a small speaking role in the "Deer Hunter," just voted Best Picture (and several other awards) by the Academy of Motion Picture Arts and Sciences. Jane told RW it was doubly exciting that the picture won, because she wasn't sure until the film came out that her scenes weren't on the cutting room floor. "I appear as a supermarket check-out girl in two scenes near the film's end," Disko says. "It took them over 12 hours to film just those scenes—but it was exciting because **Robert DeNiro** kisses me in that scene, and by the time they had re-shot it for several hours, we wound up kissing about 30 times." Disko has enjoyed acting as a sideline for about 10 years, both in Cleveland and in Boston, and got the "Deer Hunter" part when local auditions were held for scenes filmed in Cleveland.

First Quarter Shows Spring Has Sprung: Nashville's Studios Are In Full Bloom

By WALTER CAMPBELL

■ NASHVILLE — Nashville studio activity is now in full swing following the annual winter slowdown, and if first quarter business is any indication, 1979 looks like the busiest year yet. Even with more acts going on the road with the improving spring weather, a number of studios in Music City report near or full capacity time bookings and significant increases over last year.

Several studios took advantage of the usual lack of business over the Christmas season, temporarily shutting down for renovations and installation of new and improved equipment. "The slowest time we have is around Christmas, from Thanksgiving until Christmas," explained Sarah Stein of Jack Clement Studios. "At that time we were doing our renovation, so we only had one studio open. It was probably the best time we could have chosen to do it."

Clement Studios have been booked at about 85 percent capacity since the first of January, Stein said, constituting an increase since the renovation. "For this year from the first of March until the 11th of April we've had 188 sessions," she said. "For the same period last year we had 143, so that means we're up about 35 percent over last year." Many of the records out at Clement are now filling up the country charts, including work by Kenny Rogers, Dottie West, Don Williams, Moe Bandy, Roy Clark, Rex Allen Jr., and Charlie Rich.

First quarter business at Columbia Studios in Nashville is up 19 percent over the same period last year, according to studio manager Norm Anderson. Artists recording there during that time period include Con Hunley,

Margo Smith, Vern Gosdin, John Anderson, Glenn Sutton, Johnny Duncan, Janie Fricke, Johnny Rodriguez, Johnny Cash, Tammy Wynette, Joe Stampley, George Jones, Narvel Felt, and Marty Robbins. "Artists plus additional mastering clients have recently given us approximately 25 percent of the Country Singles Chart for records recorded and/or mastered at Columbia Studios," Anderson said. "A new Spere Eclipse C console complete with automation has been ordered for Studio A, and other changes are planned for the near future. We expect to compete for more of the pop market in Nashville, and these changes are directed to that goal."

Woodland Sound Studios is also experiencing its best year yet, according to Rex Collier. "We have

(Continued on page 26)

Fan Fair Plans, Awards Key CMA Meet

■ NASHVILLE—The board of directors of the Country Music Association held its second quarterly board meeting for 1979 at the Westward Look Hotel in Tucson, Ariz, April 4-5. Among items of top priority discussed were the upcoming events for Fan Fair and October activities, including the CMA Awards.

Television committee acting chairman Frances Preston began the committee reports with a wrap-up of plans for the 1979 CMA Awards Show. Membership committee chairman Bill Lowery reported on the ideas for additional benefits suggested for CMA members.

Talent Seminar

Jim Halsey confirmed that the 1979 Talent Buyers Seminar would be held Oct. 8-10 at the Radisson Hotel in Nashville. Promotion

ASF Announces Plans For Country Competition

■ NASHVILLE—The Los Angeles based American Song Festival will hold its country music songwriting competition here in August. The judging will be done by 30-40 area publishers, producers and executives in three rounds of competition to select final winners from an initial 100 entries.

Last year the festival conducted the second round of judging here for the first time and favorable impressions led to relocating this year's entire country music category judging.

Awards

The festival awards prize money to songwriters in pop, rock, country, gospel and folk categories. The entrance fee is \$13.85 for hearings from two judges and a written critique. Each winner in the ten categories will receive \$2000 and two grand prize winners receive an additional \$8000. Entry deadline is June.

Warners Plans Spring Campaigns

■ NASHVILLE—Warner Bros. Records' country division is planning a number of major campaigns this spring following a planning meeting in Las Vegas April 5-6 with Andrew Wickham, WB country division vice president; Stan Byrd, WB director of country sales and promotion; Bob Kirsch, WB country division general manager, and the Warner country promotion staff.

The campaigns are centered around new album releases by Emmylou Harris, Rex Allen, Jr., Con Hunley, Al Downing, and Buck Owens.

Emmylou Harris and Buck Owens, the more established artists of the group, will be the object of the most ambitious retail campaign ever undertaken by Warner Country, according to Byrd, and will include a stand-up cut-out of Emmylou as well as postcards with photos of her forthcoming "Blue Kentucky Girl" album cover and contests with the prize being free trips to the 1980 Kentucky Derby. Contests among WEA sales personnel, which will also include Rex Allen, Jr.'s upcoming lp, will involve incentives for sales, sales penetration and displays, Byrd said. Buck Owens, who does a duet with Emmylou on a single called "Play Together Again, Again," is included in the promotional efforts and will visit radio stations around the country.

Two new artists, Con Hunley and Al Downing, are the subject of another effort. Hunley is doing a number of showcase appearance for radio personnel, including dates in Dallas, Atlanta, Chicago, New York, Nashville, Los Angeles and Philadelphia. Downing, the first black artist to hit top 20 in the country charts since Charley Pride, is going on the road to visit radio stations in the southeast, southwest and midwest.

committee chairman Joe Smith told of his committee's recommendations: that CMA invite talent buyers from the major TV syndicated and talk shows to the October convention; and that CMA encourage the use of country artists in public service and institutional spots to various organizations.

Registrations

Plans for Fan Fair (June 4-10) were outlined by committee chairman Bud Wendell, who stated that registrations for Fan Fair already total more than 11,000. Softball committee chairman Bill Denny reported on the committee's re-evaluation and restructure of the Fan Fair softball tournament, with emphasis on eligibility requirements for participants.

Norro Wilson spoke on the

(Continued on page 63)

PICKS OF THE WEEK

SINGLE TOMMY OVERSTREET, "I'LL NEVER LET YOU DOWN" (prod.: Bob Millsap) (writer: D. B. Payne) (Gary S. Paxton, BMI) (3:24). The debut single from Overstreet's first Elektra lp is a strong offering in all respects—material, performance and production. The melody and its memorable hook quickly catch the attention to make this a must add for playlists. Elektra 46023.

SLEEPER FRANK MYERS, "MY FINGERS AND YOU" (prod.: Aubrey Mayhew) (writer: F. Myers) (Dream City, BMI) (2:17). A smooth vocal treatment by Myers plays this love song for a potential winner, and is supported by an interesting lyric hook and guitar touches. An infectious toe-tapping beat adds to the appeal. Little Darlin' 7914.

ALBUM WAYLON JENNINGS, "GREATEST HITS." Waylon's first greatest hits package, dating back as early as 1968, includes some songs that were never released as singles but got radio play and critical acclaim anyway. The 11 songs constitute only a small sampling of his outstanding works, but that's only because there are so many of them. RCA AHL1-3378.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Kenny Rogers — "She Believes In Me"
Ronnie Milsap — "Nobody Likes Sad Songs"
Joe Stampley — "I Don't Lie"
Ronnie McDowell — "World's Most Perfect Woman"
Susie Allanson — "Two Steps Forward and Three Steps Back"



Michael Murphey

ate acceptance to "Chain Gang" at KERE, KENR, KVOO, KSSS, KRMD, KLLL, WFAI, KD JW.

Ronnie McDowell's debut disc on Epic, "World's Most Perfect Woman," is a mover at WMC, WTOD, WPNX, KBUC, KSO, WUNI, WBAM, KRAK, KTTS, KKYX, KAYO, WFAI, WXCL, KERE, WWOK, KCO. Hugh Moffatt's



Olivia Newton-John

"Love and Only Love" showing in Roanoke, Wichita and San Antonio.

Mundo Earwood showing strongly with "My Heart is not my Own" at KBUC, WDEN, KSOP, WBAM, WPNX, KFDI, WSLC, KKYX, KTTS, KIKK, KRMD, KVOO, KSO.

Karen Wheeler is building strength with "Ain't No Mountain High Enough."

Ditto for Jimmie Peters & Linda K.

Lance's "First Class Fool."

Hugh X. Lewis draws early adds at WIRE, KVOO, KFDI, WPNX, WIVK, WRRD on "What Can I Do."

Monster Movers: T. G. Sheppard, Razzy Bailey, Kenny Dale, Elvis Presley, Stella Parton.

Dawn Chastain's "Love Talks" starting at KVOO, KFDI, WFAI. Rick Nelson is building on national charts with "Dream Lover;" believers include KMPS, KCKC, WHOO, WFAI, WMC, KENR, WBAM, WPLD, KAYO, WJQS, WHK.

LP Interest: Statler Brothers — "Here We Are Again" (KRMD), "Counting My Memories" (WSDS); The Kendalls — "Love Seeds" (KWKH), "Just Like Real People" (WOKO); Anne Murray — "You've Got What It Takes" (WFAI).

Big Al Downing is making strides with "Touch Me" at KIKK, WGTO, KTTS, WSDS, WESC, KSOP, WINN, WPNX, KRMD, KERE, KVOO, WSLC, KSO, KD JW, KBUC. Olivia Newton-John is seeing action in the southeast with "Deeper Than The Night."

SURE SHOTS

The Kendalls — "Just Like Real People"
Susie Allanson — "Two Steps Forward and Three Steps Back"

LEFT FIELDERS

Rodney Crowell — "A Fool Such As I"
Frank Myers — "My Fingers and You"
James Marvell — "One Heck of a Mistake"
Lee Dresser — "Let's Love Tonight"

AREA ACTION

Steve Goodman — "The One That Got Away" (WDEN, KSSS)
Paul Evans — "Disneyland Daddy" (WEMP, KVOO)
Dalton Henderson — "Right Time, Right Place" (KFDI)

Nashville Report

By RED O'DONNELL



■ Johnny Cash tells me his contract with CBS Records expires July 1. The logical questions: Is he going to re-sign? "I don't know what I'm going to do," was his surprise answer. "I haven't made up my mind," he added.

Cash, who has been with the label for 20 years, meanwhile is preparing to release a single of "Riders in the Sky," (an oldie sometimes referred to as "Ghost Riders in the Sky"). Written by the late Stan Jones—who concentrated on cowboy-western songs—it was a major hit for Vaughan Monroe in 1949.

"It's a song that I've wanted to do for 24 years," Cash said. It was produced by Brian Ahern, husband of Emmylou Harris, at Jack Clement's studio. "I'm excited about its potential," said Cash.

Cash has just taped a TV special that will be aired next month on CBS. "I think it is going to be the best thing I've done on TV. I was working with my friends. I felt real comfortable around Waylon Jennings, George Jones and Martin Mull."

Elektra artist Stella Parton is back in Nashville after two weeks in Hollywood where she filmed a guest-starring role in the "Dukes of Hazzard" teleseries. Scheduled for airing Friday (20), the show marks Stella's first dramatic acting experience.

(Continued on page 66)

CMA Meeting (Continued from page 62)

findings of the awards criteria committee, suggesting that publishers of "Song of the Year" nominees should be listed on the ballots for the CMA Awards, and should be named when the winner is announced. Songwriters' full names would also appear on the ballot. Although there is no category mentioned for "Comedian of the Year" on the ballot, there will be a statement reminding voters that many comedians might be nominated in the "Album of the Year" category. A change in wording in the criteria for "Instrumentalist of the Year" was also presented as follows: "This award is for an individual artist known primarily as an instrumental performer, either on records or in person, who may or not have musical accompaniment."

A report on the activities of the Country Music Foundation was given by CMF executive director Bill Ivey.

Joe Talbot reported on the findings of the convention study committee. Wesley Rose, co-chairman of the international committee, told the board that acts from seven countries—Canada, Czechoslovakia, England, Germany, Holland, Ireland and Sweden (alternates: Norway and Australia)—have been chosen to appear on the Fan Fair International Show. The show will be co-hosted by Roy Clark, and an as-yet unnamed female artist. CMA and Music Week magazine will co-host a press luncheon during the Wembley Festival in London, in honor of the stars of Wembley and members of the press. It was also voted to invite CMA development committee chairmen from ten countries to at-

tend the international committee meeting at the third quarterly board meeting in Calgary, Alberta, in July.

CMA executive director Jo Walker gave reports of Willie Nelson's appearance (presented by CMA and CBS Records) at the luncheon show on March 27 at the NARM convention in Miami.

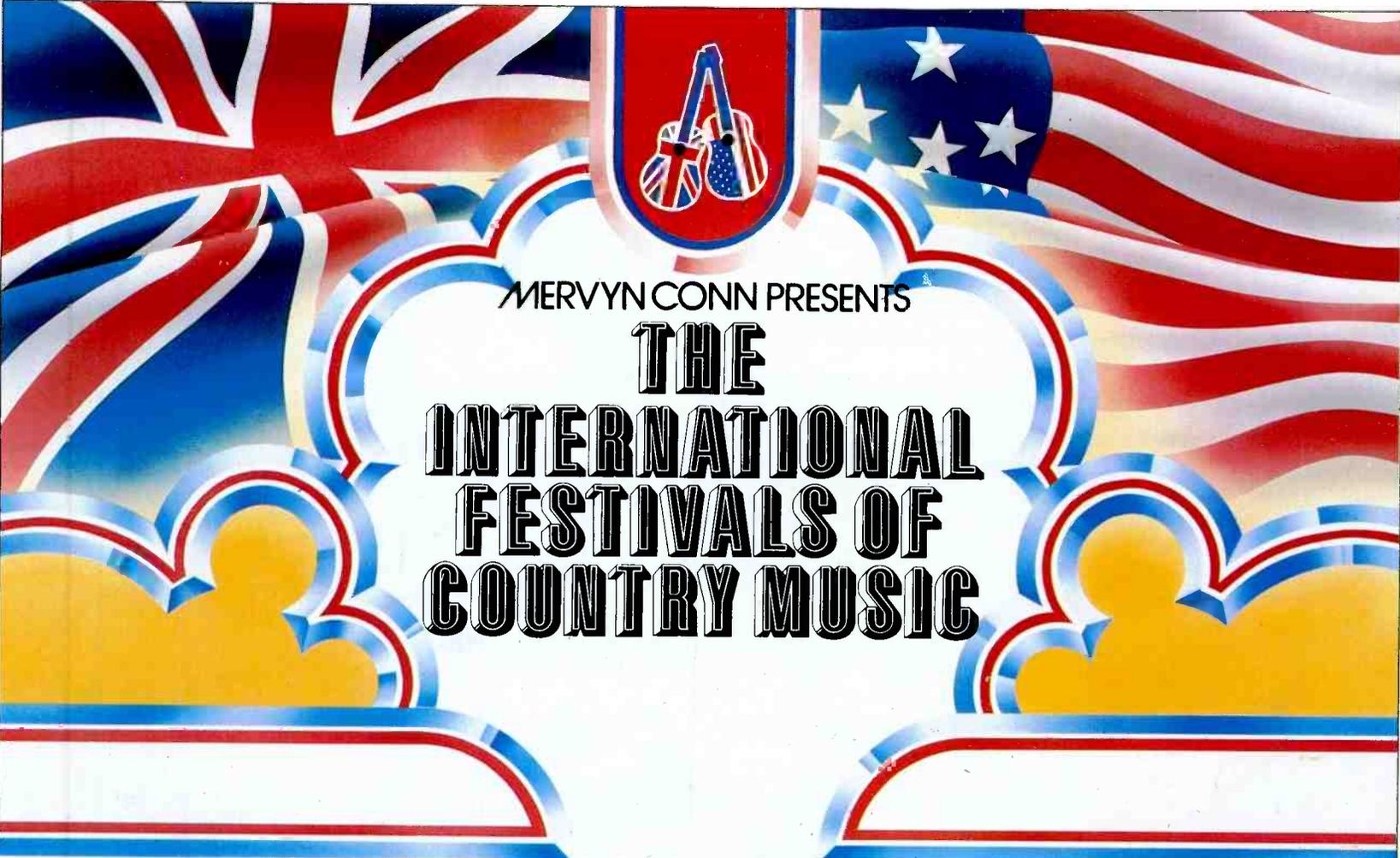
Bob Austin reported on the activities of the PR committee, including the possibility of CMA providing country talent for the NAB convention in 1980. Frances Preston spoke on the plans decided upon by the meetings and arrangements committee in regard to 1980 board meetings. The first three board meetings for 1980 will be held in Montego Bay, Jamaica; Chicago; and Lake Tahoe. (The fourth quarterly meeting is always held in Nashville.)

Frank Jones reported on the joint meeting of the membership, PR, DJ, and promotion committees, in which it was decided to formulate a new concentration on increasing CMA's membership.

Radio committee chairman Dan McKinnon spoke about the plans already underway for the Awards Show simulcast and a potential pre-show, which will possibly be offered this year.

Mr. and Mrs. Jim Slone (KCUB Radio/Tucson) hosted a reception at their desert home. Several board members were featured on various Tucson media during the week in order to gain maximum visibility for country music and CMA.

The third quarterly board meeting for 1979 will be held July 10-12 in Calgary, Alberta, Canada; the fourth quarterly board meeting will take place October 9 in Nashville.



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Ronnie Milsap
Moe Bandy
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APRIL 21, 1979

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

APR. 21	APR. 14		WKS. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (13th Week)	19
2	2	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849	10
3	3	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2 34326	21
4	9	CLASSICS KENNY ROGERS & DOTTIE WEST/United Artists LA 946 H	2
5	4	STARDUST WILLIE NELSON/Columbia JC 35305	50
6	6	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	18
7	7	THE OAK RIDGE BOYS HAVE ARRIVED /MCA AY 1135	3
8	5	TNT TANYA TUCKER/MCA 3066	22
9	19	SWEET MEMORIES WILLIE NELSON/RCA AHL1 3243	11
10	10	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279	6
11	11	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739	9



CHARTMAKER OF THE WEEK

12 — **THE ORIGINALS**
THE STATLER BROTHERS
Mercury SRM 1 5016



13	13	THE BEST OF BARBARA MANDRELL /MCA AY 1119	11
14	18	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979	28
15	15	PROFILE/BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258	21
16	16	JIM ED AND HELEN JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3258	6
17	17	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 25776	4
18	8	JOHN DENVER /RCA AQL1 3075	13
19	12	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779	5
20	14	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	43
21	—	HEART TO HEART SUSIE ALLANSON/Elektra 6E 177	1
22	32	GARY GARY STEWART /RCA AHL1 3288	6
23	41	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105	23
24	—	JERRY LEE LEWIS /Elektra 6E 184	1
25	26	SEE YOU WHEN THE SUN GOES DOWN JOHNNY DUNCAN/ Columbia KC 35775	3
26	20	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	23
27	31	CON HUNLEY /Warner Bros. BSK 3285	4
28	36	HALF AND HALF JERRY REED/RCA AHL1 3359	2
29	23	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	36
30	21	EXPRESSIONS DON WILLIAMS/MCA AY 1069	32

31	40	LOVE NOTES JANIE FRICKE/Columbia KC 35774	3
32	33	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	66
33	45	THE AMAZING RHYTHM ACES /MCA AA 1123	11
34	—	YOU'VE GOT SOMEBODY VERN GOSDIN/Elektra 6E 180	1
35	39	VARIATIONS EDDIE RABBITT/Elektra 6E 127	55
36	42	MOODS BARBARA MANDRELL/MCA AY 1088	27
37	48	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	44
38	34	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743	62
39	30	A WOMAN MARGO SMITH/Warner Bros. BSK 3286	7
40	44	DOWN ON THE DRAG JOE ELY/MCA 3080	7
41	46	ARE YOU SINCERE MEL TILLIS/MCA 3077	8
42	37	TEX MEX FREDDY FENDER/MCA AY 1132	4
43	35	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	20
44	29	LADIES CHOICE BILL ANDERSON/MCA 3075	11
45	54	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	28
46	62	LEGEND POCO/MCA AA 1099	3
47	25	THE PERFORMER MARTY ROBBINS/Columbia KC 35446	5
48	24	THE SONGS WE MADE LOVE TO MICKEY GILLEY/Epic KE 35714	5
49	60	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065	25
50	50	BEST OF DOLLY PARTON /RCA APL1 1117	151
51	59	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443	38
52	61	TEAR TIME DAVE & SUGAR/RCA APL1 2816	32
53	47	LOVE LIES CRISTY LANE/LS 8029	5
54	—	THERE'S ALWAYS ME RAY PRICE/Monument MG 7633	1
55	27	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444	21
56	53	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696	64
57	49	NATURAL ACT KRIS & RITA/A&M SP 4690	10
58	55	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993	80
59	51	THE FIRST NASHVILLE GUITAR QUARTET CHET ATKINS/ RCA AHL1 3288	5
60	22	RODRIGUEZ WAS HERE JOHNNY RODRIGUEZ/Mercury SRM 1 5015	5
61	68	LIVE AND PICKIN' DOC & MERLE WATSON/United Artists LA 943 H	5
62	56	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	23
63	38	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 3073	11
64	73	DIAMOND CUT BONNIE TYLER/RCA AFL1 3072	10
65	52	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	85
66	72	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011	16
67	28	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	168
68	58	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	54
69	69	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	85
70	57	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	174
71	66	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	78
72	43	BASIC GLEN CAMPBELL/Capitol SW 11722	20
73	63	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	85
74	64	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623	24
75	65	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	53



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AND SHOVE IT!"

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Nashville Studio Business Up

(Continued from page 62)

a new Neve console in Studio A, and business has been up since it has been installed," he said. "It's steadily getting better every year that we've been in business, but since we've gotten this new Neve it's really jumped. I've talked with people at some of the other studios around, and they're pretty busy, too. So it seems like business is up all over town."

Collier said Woodland has been running four sessions a day in both of its rooms as well as all-night and weekend sessions. "There have been a lot of times when we could have warranted having a third room here," he said. The Charlie Daniels Band, Eddie Rabbitt, Wood Newton, Stella Parton, Barbara Mandrell, The Oak Ridge Boys, Conway Twitty and Randy Barlow are some of the artists recently doing sessions at Woodland. "And we just did a session here that was a first for Nashville," Collier added. "We did a digital session with some Sony equipment brought in just for the session. It was a jazz session with Tommy Sims producing Ferrel Morris. So the studio has just been moving along with all kinds of folks in and out. Not all of them are country any more; it's a pretty broad section. Jeff Glixman, who produced Kansas here, is booking some time back in doing some things

on some other acts." Along with the new console, Woodland has redecorated its studios and control rooms in recent months.

Quadrafonic Studio is also staying busy with three sessions usually booked every day, according to Anne Reiner. Artists currently doing sessions there include the Pousette D'Art Band, Gene Cotton, Leo Kottke, the Little River Band and Sonny Throckmorton.

Also in the pop market is Creative Workshop with sessions by Michael Johnson, Dave Loggins, Michael Clark, Hotel and Steve Gibb. "We were running really heavy in 1978," said bookkeeper Monte Winfrey, "so I would say we're doing about what we were doing last year. We've got one studio, and there's only so much time you can book, and our rates haven't gone up. Until we get another studio built, we really can't book any more than we're booking right now."

Bradley's Barn has also been booked solid. "Better than average," according to Michael Bevington who books studio time, "plus there has been a lot of activity because of the filming of 'Coal Miner's Daughter' by Universal." Artists recording at the Barn include Sissy Spacek and Beverly D'Angelo (for the movie), J. J. Cale, Loretta Lynn, Peggy Sue, The Winters Brothers Band, Cal

Smith and Tommy O'Day. Music City Music Hall (formerly RCA's studios) is also very busy, according to Bevington. "We're doing an incredible amount of business there lately," she said. "We've had four sessions a day every day for the past ten weeks. That's 20 sessions a week, and a good week is usually 12 sessions."

A computerized digital mixer was recently installed in Music City Music Hall, Bevington said, and the studio has a Neve console. Artists recently booked there include Brian Collins, Gary Stewart, Jewel Blanch, Stella Parton,

Del Reeves, Charley Pride, Dickey Lee, Randy Gurley, Dave & Sugar, Sanchez Harley, Mychael and Sylvia Allen.

The Sound Lab also reports business is up. "It is definitely up," said Jean Roberson. "January dropped off a little, but February and March were booked pretty solid," with Sandy Posey, Billy Robinson, the Thrasher Brothers, Chris LeBoux and Micki Fuhrman among those cutting tracks. Producer Ron Haffkine has also been in the studio with a new group called City Streets, Roberson added.

Nashville Report

(Continued from page 63)

"It was fun," she said. "The segment was filmed all over the city—we were everywhere. Regular members of the cast—**John Schneider**, Tom Wopat (the "Dukes" boys) and veteran character actors **Denver Pyle** and **James Best**—were wonderful to me."

Chet Atkins' sister, **Billie Rose** (Mrs. Roy) **Shockley**, a licensed practical nurse (LPN), has recorded two gospel songs, "Land Beyond the Starry Skies" and "Praise His Name" for the Lam label. The songs were written by one of Billie Rose's patients, **J. C. Carroll**, and her son, Mike Shockley, produced the session.

The Tennessee State Legislature has voted 95-0 that the flattest stretch of highway in Sevier County should be named "**Dolly Parton** Parkway." The 2.6 miles of U.S. 411 is near Dolly's home in Sevierville. By the way, the resolution met some discussion before the unanimous vote. One waggish legislator quipped, "I think this bill is a big bust."

Bill Anderson postponed a scheduled benefit show at U. of Georgia's School of Journalism (his alma mater) until next fall.



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