

Dedicated to the Needs of the Music/Record Industry

# Record World

APRIL 14, 1979 \$2.25

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UNLIMITED GOLD RECORDS  
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STUDIO CITY, CA.  
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## A Salute to Kenny Rogers

### SINGLES

**DONNA SUMMER, "HOT STUFF"** (prod. by Moroder-Bellotte) (writers: Bellotte-Faltermeier-Forse) (Rick's/Stop, BMI) (3:47). Her "Bad Girls" lp is previewed with this splendid rock/disco tune in her now fully developed style. It's a top 10 contender for sure. Casablanca 978.

**BILLY JOEL, "HONESTY"** (prod. by Phil Ramone) (writer: Joel) (Impulsive/April, ASCAP) (3:50). This third single from the "52nd Street" lp is a major AOR cut. It's a big ballad featuring Joel's sensitive vocals and piano style. The title is more than apt. Columbia 3-10959.

**OLIVIA NEWTON-JOHN, "DEEPER THAN THE NIGHT"** (prod. by Farrar) (writers: Snow-Vastano) (Brain-tree/Snow, BMI) (3:35). The second single from "Totally Hot" features a wailing guitar line and a strong rock beat. Newton-John's vocals are given full rein. For Top 40 & a/c. MCA 41009.

**LINDA RONSTADT, "ALISON"** (prod. by Asher) (writer: Costello) (Plangent Visions, ASCAP) (3:20). Elvis Costello's best known tune gets the distinctive Ronstadt treatment here and the effect is just right. It suits pop, adult and country playlists with class. Asylum 46034.

### SLEEPERS

**DR. HOOK, "WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN"** (prod. by Haffkine) (writer: E. Steven) (DebDave, BMI) (2:58). This Even Steven tune has a touch of disco in the beat and lots of pop in the hook. Strong vocals are the key here. For pop and a/c. Capitol 4705.

**SARAH DASH, "(COME AND TAKE THIS) CANDY FROM YOUR BABY"** (prod. by Gold-Siegel-Allan-Knight) (writer: Allan-Knight) (Kirshner/Kirshner, ASCAP/BMI) (3:20). Her "Sinner Man" was a major disco hit and this new tune has pop and BOS potential as well. Kirshner 4281 (CBS).

**STEVE GOODMAN, "THE ONE THAT GOT AWAY"** (prod. by Goodmar) (writer: same) (Big Ears/Red Pajamas, ASCAP) (3:29). Goodman's talents as a musical storyteller are especially well-placed here. Nicolette Larson adds able support on the vocals. Asylum 46012.

**CHANSON, "I CAN TELL"** (prod. by Williams-Jamerson) (writers: same) (Kichelle/Jamersonian/Cos-K, ASCAP) (3:32). Kettle drums set the mood for this slick new disco tune with a superb production. The group is already known in the field and this should continue their growth. Ariola 7743.

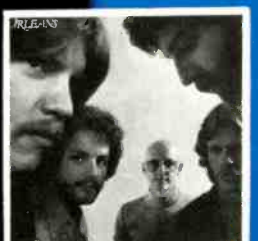
### ALBUMS

**GROVER WASHINGTON JR., "PARADISE."** The saxophonist has hit consistently on the pop and jazz charts with his distinctive fusion music and this label debut could prove to be one of his biggest lps to date. His backing group, which includes a violin, creates rich textures. Elektra 6E 182 (7.98).

**IAN HUNTER, "YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC."** Hunter with cohort Mick Ronson and three members of the E Street Band rock with confidence. Highlights of his post Mott the Hoople career can be heard on "Cleveland Rocks" and "Just Another Night." Chrysalis CHR 1214 (7.98).

**ORLEANS, "FOREVER."** John Hall may no longer be a member of the group, but they do not lack for crafty pop tunes, strong vocal harmonies or excellent guitar work. "Love Takes Time" and "Don't Throw Our Love Away" should be the latest successors to their many hits. Infinity INF 9006 (7.98).

**SUSAN, "FALLING IN LOVE AGAIN."** The Boston quartet has a straightforward two guitar power pop sound that shows the influence of groups like the Raspberries and Stories. The effervescent quality of "I Was Wrong" or "A Little Time" could connect with a top 40 or AOR audience. RCA BXL1 3372 (7.98).





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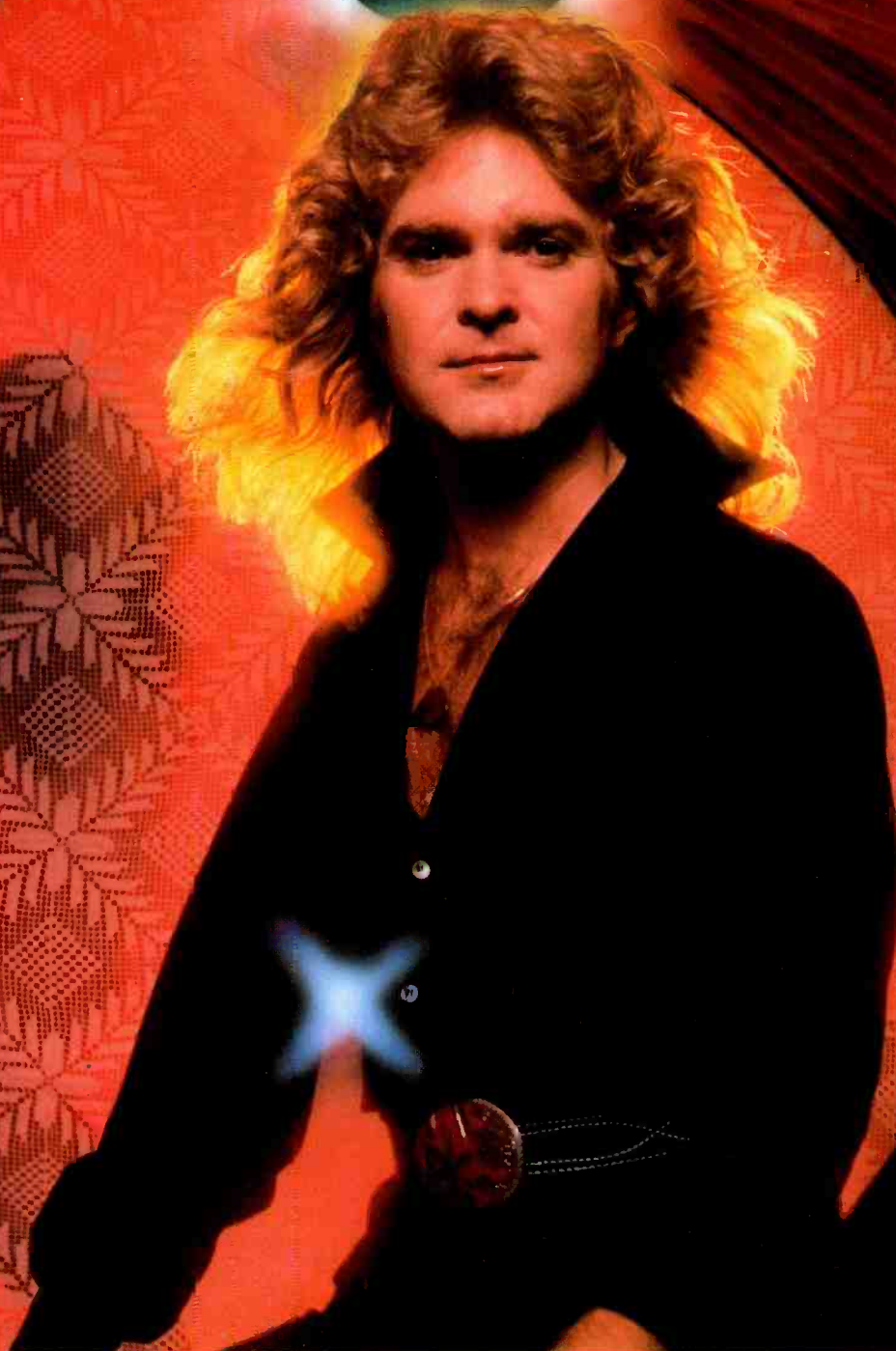
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# Record World



APRIL 14, 1979

## Industry Hurt, But Not Crippled, By Nationwide Teamsters Strike

By DAVID McGEE and SAM SUTHERLAND

■ NEW YORK—In response to a selective strike and lockout called against 73 major trucking companies last week by the International Brotherhood of Teamsters, the nation's record manufacturers and retailers began employing alternative means of transport to avoid the prospect of empty bins at a time when the industry appeared to be recovering slightly from its first quarter doldrums.

By week's end, airlines, UPS and non-union trucks were all carrying recorded product, thus easing the panic that had ensued in the wake of the union's announcement at 12:01 a.m. Sunday (1) upon the expiration of the Master Freight Agreement.

The union is asking for a 35 percent increase in wages and benefits over the three years of a new contract, in addition to a

shortened work week. (At press time a tentative agreement between the two sides had been reached for a \$1.50-an-hour raise over three years and an approximately 30 percent increase in benefits — health and insurance, pension, etc. — over the same period.)

Shipping delays were most serious on the west coast in general, and in the Pacific Northwest in particular, where accounts reported receiving no product at all from California. Tom Keenan of Everybody's Records in Portland, Oregon says the chain is running low on a number of CBS hits, and adds that the shortage could become critical within a week. "We're not getting product from anyone," says Keenan, "except the indies. On our top five or six albums we're doing okay, but on the others we're low because we don't stock them in the same quantities. The strike really hasn't hurt us too much yet, but we're

(Continued on page 96)

## Black Sales Rise, Help Offset Slump

By SOPHIA MIDAS

■ NEW YORK—Despite the sluggish sales that have characterized the post-Christmas buying season, a growing number of retailers, particularly those in strong black markets, are reporting a significant sales increase in black product. Compensating somewhat for the lull in white sales, this pick up in black product is viewed by many retailers as a redeeming and pleasant surprise.

According to Ken Dobin, lp and tape buyer for Waxie Maxie, the sudden increase in black

(Continued on page 84)

## Broadcast Bills Multiply In Congress

By BILL HOLLAND

■ WASHINGTON — In broadcast circles here, there is an early spring sprouting that rivals the brand-new cherry blossoms: communications bills.

Up on Capitol Hill, three of them have appeared—a "rewrite of a rewrite" in the House and two new bills in the Senate.

In fact, early bill watchers were surprised recently when

## Canadian Product Worries Labels; Retail Interest Seems to Increase

By FRANN ALTMAN & SAM SUTHERLAND

■ LOS ANGELES — The proliferation of Canadian-manufactured hit product in U. S. retail bins is looming as a new trade controversy in the wake of the 21st NARM Convention, where U. S. and Canadian distributors handling the lower-priced goods were actively soliciting orders from American retailers, racks and one-stops.

An RW survey of label marketing chiefs, retailers, racks and one-stop operators indicates the trend, while in evidence during the final months of last year, may be on the rise in the wake of recent soft business quarters.

Fueling the conflict and attracting new American retail customers are a myriad of economic factors leading to the savings available to purchasers. With imbalances in the relationship between U.S. and Canadian import/export duties, along with a shift in list pricing north of the border, the bottom line for worried U. S. label executives and American

customers is a sharp undercutting of American wholesale prices by their new Canadian competitors—a gap ranging from 25 cents to a dollar or more per unit, enabling willing retailers to shore up strained profit margins with dramatic gains to purchasing power.

Yet the majority of retailers and distributors queried on the spread of this traffic, while noting the competitive edge attained through those orders, remained critical of the practice. Cited as new problems created with significant buys of Canadian pressings of current domestic hits were inconsistencies in returns policy and credit and dating agreements, as well as the potential loss in co-op advertising support and label merchandising input due to the reduced volume of goods ordered from American vendors.

By the mid-point of last week's NARM Convention, which concluded March 27 in Hollywood, Fla., the visibility of sales reps offering the lower-priced product had become the focal point for both formal and casual concern among delegates. Although absent from the presentation agenda and the exhibition booths, the

(Continued on page 93)

## 'Woodstock II' Seeks N.Y. Site

By MARC KIRKEBY

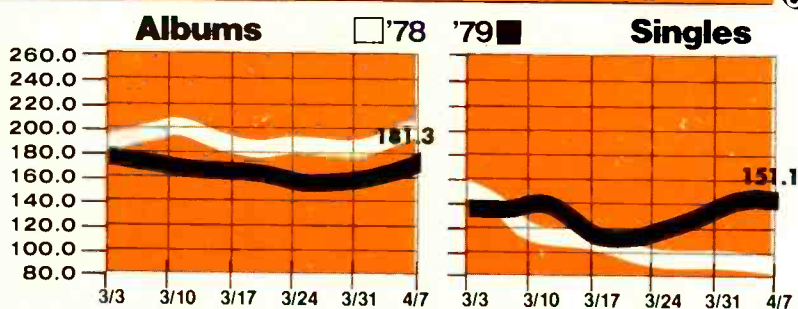
■ NEW YORK—There will be a gigantic rock music festival August 15-17, the 10th anniversary of the Woodstock festival, if the promoters can find a community in which to hold the event.

Several sites in New York State and in western states were under consideration last week, including Bethel, N.Y., where the Woodstock festival was held, but no formal offer has been made to any town, according to "Woodstock II's" promoters, John Morris and Michael Wadleigh.

"We want to be in a community that wants us," Wadleigh said at a news conference last Thursday (5). "New York seems to want us; we'll find a com-

(Continued on page 96)

## 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.

In this regard, it would appear that Rep. Van Deerlin's bill, H.R. 3333, would be a bit ahead of the field. His subcommittee, after all, has brought a first draft to the public already, and has had time to change, re-focus and eliminate many aspects which bothered initial witnesses.

However, there is one key aspect of the Van Deerlin bill that still bothers broadcasters, and that's the license fee based

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■ **Opposite page 34.** Kenny Rogers, on the eve of his first network TV special, is celebrating his 20th anniversary in show business, and as RW's special salute to Rogers shows, those 20 years have covered a variety of musical styles. The special highlights Rogers' Texas roots, his years with the First Edition, his move into country music and his present mainstream popularity.



■ **Page 71.** Howard Hesseman never dreamed that his sixties stint as a disc jockey for KMPX in San Francisco would be just the preparation he needed for an acting role—now, as morning man Dr. Johnny Fever, he is easily among the funniest characters on network television, and a key reason why "WKRP in Cincinnati" looks like a ratings-war survivor.

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## Powerhouse Picks

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

**Randy Vanwarmer** (Bearsville) "Just When I Need You Most."

Major adds continue to come in as the record takes solid moves up station charts. Breakout sales are being reported.

## RW Names Smikle Black Music Editor

■ **NEW YORK**—*Record World* has announced the appointment of Ken Smikle to the position of black music editor for RW. Smikle will be responsible for coordinating editorial and feature material for the black-oriented music section and maintaining a liaison with the industry. Based in New York, he will work closely with RW assistant editor Laura Palmer, who works out of the west coast office.



Ken Smikle

Prior to joining RW, Smikle was arts editor for the New York Amsterdam News and editor/publisher of Easy magazine in New York.

## Jay Morgenstern Named Infinity Music VP/GM

■ **NEW YORK**—Ronald A. Alexenburg, president of Infinity Records, has announced the appointment of Jay Morgenstern to the post of vice president and general manager of the Infinity Music Group, Infinity's worldwide music publishing division.



Jay Morgenstern

Prior to joining Infinity, Morgenstern was simultaneously president of the ABC Music Publishing Companies, and vice president and general manager of ABC Records International.

Morgenstern will be based at Infinity Music's New York headquarters.

## Lundvall Elected RIAA Chairman

■ **NEW YORK**—Bruce Lundvall, president of CBS Records, has been elected chairman of the board of the Recording Industry Association of America.

# Record World

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VOL. 35, NO. 1657



# FLASHMAKER.

“GRAHAM PARKER'S **SQUEEZING OUT SPARKS** IS GOING TO BE THE ONE ALBUM AGAINST WHICH EVERYTHING ELSE THIS YEAR WILL HAVE TO BE JUDGED.

“A rock 'n' roll *tour de force*: Songs that rip across the surface of our consciousness; performances that will leave you breathless; and Parker's voice dominating every moment, every move.”

—*Melody Maker* (3/17/79)

“**SQUEEZING OUT SPARKS** is one of the most important rock albums ever released. The sound is pure, unadulterated, 'give me more and more and more rock 'n' roll!' Roaring, screeching guitars: A pumping, thumping bass; frantic keyboards. Pounding drums kicking your skull wide open. And Graham's pleading, soulful vocals miked right up front like an exposed electrical wire, all high voltage and lethal.

“An urgent, melodic, commanding, bitchy, rockin', devastating piece of vinyl. It is music that will make you re-assess your whole life. It is music that will make you tap your foot. It is music to grow old with. Graham Parker is no ordinary man.”

—Jon Marlowe,  
*Miami News*

“**SQUEEZING OUT SPARKS** is Parker's toughest, most decisive album, and the melodic hook infusion helps to humanize its toughness. His lyrics also have a new sense of purpose. Graham Parker has found himself.”

—*Village Voice*

“This is high-level, high-energy rock... Parker is a consummate rocker.”  
*Circus*

**FLASHMAKER  
OF THE WEEK.**  
*Record World* (4/2/79)

**NATIONAL BREAKOUT.**  
*Billboard* (4/2/79)

Graham Parker's  
**SQUEEZING OUT SPARKS.**  
His remarkable new album.  
And his first...  
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“**SQUEEZING OUT SPARKS** is Graham Parker's best album in a while. The lyrics are interesting and trenchant, and the music can be tough and rocking, or softer and more overtly tender, than Parker has allowed himself to be before.”

—John Rockwell,  
*New York Times*

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**DEBUTS!**  
**RW: 121\* / BB: 146\* / CB: 156\***

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## Mottola Bows New York Intl. Records: RCA Will Distribute Label Worldwide

By PAT BAIRD

■ NEW YORK—RCA Records president Bob Summer and Champion Entertainment president Tommy Mottola this week announced the formation of New York International Records to be headed by Mottola and distributed by RCA worldwide.

According to Mottola, the new label is "a natural extension of our relationship with RCA. We've had tremendous success with the company and because of our knowledge of their branch operation, and such departments as merchandising and advertising, as well as our ability to plug into them with our own promotion and publicity, it seemed like a natural way to become more sophisticated and still give us our own identity."

New York International Records will issue new albums by such artists as Ellen Shipley, Cory Daye (former lead singer of the Savannah Band) and Odyssey. The debut album by the group Susan was recently released under the RCA banner because of problems with clearing the name of the new company but all future pressings of that lp will be under the New York International logo.

## Columbia Names Geller East Coast A&R VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Gregg Geller to vice president, contemporary music, east coast a&r, Columbia Records.



Gregg Geller

In his new capacity, Geller will be responsible for the development and direction of Columbia's east coast a&r staff and artist roster, as well as seeking out, evaluating and acquiring new talent. He will report directly to Mickey Eichner, vice president, a&r, east coast, Columbia.

Since 1977 Geller has been director of Columbia Records' east coast a&r. From 1972 until 1977 Geller was with Epic Records a&r, first as east coast director, then as west coast director.



Summer, Mottola

An album by Dutch Robinson is currently being produced by Bunny Sigler with Instant Funk on backup.

Records by Daryl Hall and John Oates, who are managed by Mottola will continue to be released on RCA Records. According to Mottola, however, Hall and Oates, as well as Champion producer/writer Sandy Linzer, will play an active role in the creative side of the new label.

In announcing the new agreement, Summer stated: "Tommy Mottola is among the most creative individuals in the music business. Our association with him includes success with such artists as Daryl Hall and John Oates, Odyssey and the Savannah Band. We look forward to this association with Tommy's new label, a natural extension of our relationship."

New York International will work closely with RCA in developing the marketing and merchandising campaigns for its artists.

In addition to expanding their New York office, a West Coast office is soon to be established by New York International and staff appointments will be announced shortly. The existing London office, headed by Ian Wright, will oversee the releases of product in the U.K. and Europe.

## Howard Bloom Org. Bows Coast Office

■ NEW YORK — The Howard Bloom Organization, Ltd. has announced the establishment of a west coast office at 7410 Santa Monica Blvd., Los Angeles, California 90046.

Laurie Hersch

The west coast operation will be headed by Laurie Hersch. Hersch comes to the Bloom organization from Cream Records, where she has been director of publicity for three years. Hersch entered the record industry eight years ago as FM promotion and creative service coordinator for United Artists Records.

## GRT Fires Nine Janus Staffers, Leaving Label's Future in Doubt

By SAM SUTHERLAND

■ LOS ANGELES—In an apparent management streamlining move, GRT Corp. dismissed nine Janus Records staffers from the subsidiary label's offices here two weeks ago, triggering a series of conflicting — and confusing — reports on the future of that operation.

News of the firings, which came late last Friday (30), were initially interpreted as Janus' death knell, with several film and entertainment journals reporting the departure of the employees — including Janus president Ed DeJoy — as the outcome of GRT's decision to withdraw from the rock marketplace.

But chief executives reached at GRT's Corporate base in Sunnyvale, Calif., quickly challenged those assertions, as well as other predictions that GRT would quickly jettison its remaining Janus acts, Kayak and Charlie, via sale or lease to another label.

At midweek, GRT corporate president Gordon Edwards explained the firings as designed to consolidate GRT's overall record operations in Los Angeles and Sunnyvale. "This reorganization is designed to reduce our costs, improve our efficiency in handling both record and tape sales, and more closely match our records staff to our needs," said Edwards in an official statement released to the press.

Edwards also dismissed reports of the impending sale of either the Janus label or the remaining acts as "completely unfounded," adding that "absolutely no discussions or negotiations are underway."

Business affairs VP Jim Levy echoed Edwards' comments during a separate conversation with RW, stressing that both Kayak and Charlie remain under contract to GRT, with a current Kayak lp said by Levy to be very much a push project. He also reported that a third Janus album by British rockers Charlie is completed, with the company now readying its market plan.

Both Edwards and Levy stressed further that GRT's sales, promotion and marketing field staffs remain intact, with the March 30 cutbacks here representing the sole outcome of the reported streamlining.

"We've historically had two sales forces, one for tapes, one for records, and we'll now consolidate," explained Levy. "In essence, we've been re-scaling our record operations to the size company that we have . . ."

"We had three record company presidents," he continued al-

luding to DeJoy, Records Group president Larry Welk, and Shadybrook label chief Joe Sutton. "There'll be no more major layoffs of any size."

Others dismissed included a&r VP Allan Mason, a&r staffer Marla Banks, west coast album promotion rep Michael Plummer, field sales rep Tom Benjamin, marketing staffers Carol Fleischer and Janice Blair, and publicity chief Leslie Rosen and her assistant.

### Revamp in Question

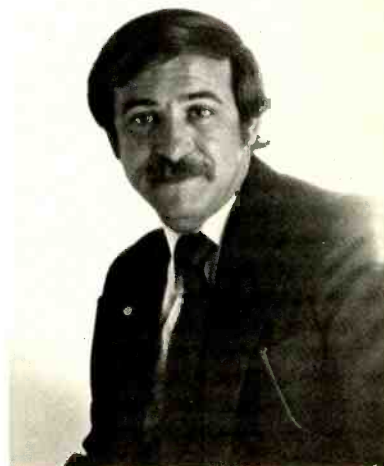
If Levy was adamant in his dismissal of the rumored sale of Janus, the GRT executive did admit the corporation was not planning to revamp that label. While reaffirming GRT's intention of continuing its involvement with both Kayak and Charlie, Levy said, "On the other hand, if you were to ask me if we'll aggressively go out and seek six new rock bands, the answer is probably "no. I can't tell you that we're going to make new signings [to Janus], because that depends on the material that's brought to us."

Even so, he was unprepared to verify earlier printed reports that the Janus firings indicate GRT's intention of abandoning the rock market to concentrate on its disco, r&b and country acts via other, still active label arms including Shadybrook, Ranwood, Barnaby, Soundbird, LS and the

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## RCA Names Gallagher Sales Vice President

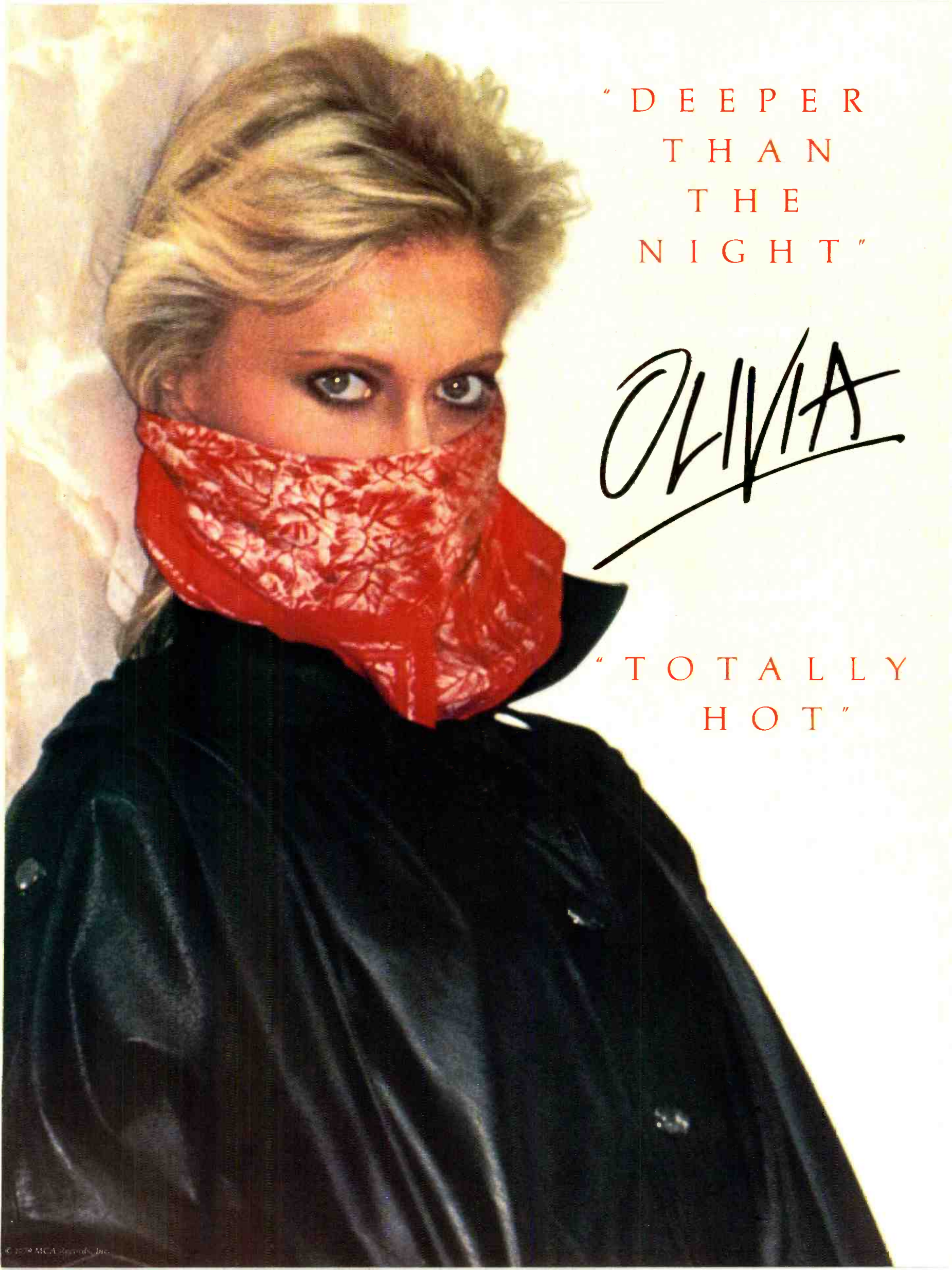
■ NEW YORK—The appointment of Larry Gallagher as division vice president, national sales, RCA Records, has been announced by Bob Fead, division vice president, sales and distribution.



Larry Gallagher

For the past two years, Gallagher had been director, national accounts, sales, first in Chicago and subsequently in New York.



A close-up portrait of Olivia Newton-John. She has blonde hair styled in a voluminous, feathered look. She is wearing a black jacket and a red scarf with a white floral pattern. Her eyes are looking directly at the camera with a slight, enigmatic smile. The background is a soft, out-of-focus light color.

"DEEPER  
THAN  
THE  
NIGHT"

*OLIVIA*

"TOTALLY  
HOT"



# Chart Analysis

## Mills Instrumental Tops Singles Chart; Amii Stewart, Blondie, Chic Also Strong

By PAT BAIRD

■ This week's RW Singles Chart reflects sudden and significant sales growth on the top part of the chart, in some cases where airplay has already begun to taper off.

Frank Mills (Polydor) moved up to #1 bullet this week with an overwhelming sales margin between it and the rest of the top 10. The record is also bulleting at #43 on the Country Singles Chart and was added at WABC. Amii Stewart (Ariola) also had an excellent sales week and scored #1 spots on a number of radio stations. She also maintained her steady BOS and disco action.

### Top 10

Blondie (Chrysalis), new to the Top 10 this week, continued to fill in airplay holes (96KX) and

had a strong sales gain for the second week for #6 bullet. Chic (Atlantic), added at KHJ and 96KX, increased sales off last week's breakout action and took strong moves at the radio level for #9 bullet.

### Village People, Cher

Two records just under the Top 10 made huge sales gains this week. The Village People (Casablanca) took a 20-point jump to #12 bullet on big sales figures, particularly at the rack accounts. While radio play is behind sales at this point, the record filled in some holes this week with adds at WQAM and KRBE among others. It's also bulleting at #49 on the Black Oriented Singles Chart. Cher (Casablanca), at #17 bullet, is in basically the same position with sales ahead of airplay. The record was added this week at CKLW and took healthy moves where played. It's #28 bullet BOS and #3 on the Disco File Top 40.

Still in the Top 10 this week are: The Bee Gees (RSO) #3; Doobie Brothers (WB) #4; Gloria Gaynor (Polydor) #5; Little River Band (Harvest) holding at #7 and Rod Stewart (WB) #8.

### Newton-John Chartmaker

Olivia Newton-John (MCA) is this week's Chartmaker at #77 bullet on immediate radio adds.

Suzi Quatro & Chris Norman (RSO) continued to fill in radio gaps and took steady moves on charts and sales for #14 bullet while Peaches & Herb (Polydor), #5 bullet BOS and an add at WABC, moved into the Top 5 in San Francisco and Memphis and sold for 15 bullet. The Jacksons (Epic), #1 bullet BOS and added at WLS, KLIF and others, continued upward movement for #16 bullet. Sister Sledge (Cotillion), already Top 3 BOS and #2 disco, moved to #18 bullet on a good sales/airplay combination. George Benson (WB), was added at 96KX and took significant moves elsewhere for #21 bullet and George Harrison (Dark Horse) an add at Y100, made radio gains for #25 bullet. Wings (Columbia) continued strong radio movement

and sales off airplay for #26 bullet.

Still moving well on the next part of the chart are: The Police (A&M), spreading into several new markets for #39 bullet; Randy Vanwarmer (Bearsville), this week's Powerhouse Pick on adds at WFIL and several other majors as well as two back-to-back good sales weeks, #41 bullet; Styx (A&M) #42 bullet; England Dan & John Ford Coley (Big Tree), added this week at WABC, 99X, KHJ, and 13Q for #43 bullet; Orleans (Infinity), added at WNBC and Z93 with breakout sales reports, #45 bullet; Tycoon (Arista) #46 bullet and G.Q. (Arista), last week's Powerhouse Pick and #2 bullet BOS, spreading off their BOS base for #47 bullet and Bad Company (Swan Song), added at KHJ and KRBE, #49 bullet.

Continuing to make chart gains this week on radio action are: The Pointer Sisters (Planet), #33 bullet BOS and an add at KHJ and KRBE, #51 bullet; Barbara Mandrell (MCA), #2 bullet country, #54 bullet here; The Allman

(Continued on page 88)

## Doobie Bros. Close in on Bee Gees Album; Van Halen Takes Chartmaker at 22 Bullet

By SAMUEL GRAHAM

■ Even as the Bee Gees (RSO) chalk up their eight consecutive week in the #1 spot, the Doobie Brothers (WB) continue to narrow the margin between the top two positions. Rack action on the

latter's #2 "Minute By Minute" album is the principal factor in the steady, narrowing of that gap.

Elsewhere in the top 10, Dire Straits (WB) remains very solid but well behind the Bee Gees and Doobies at #3; Peaches and Herb (Polydor/MVP) picks up a bullet at #4 with the help of two hot singles; Bad Company (Swan Song) moves to #7 bullet on the basis of significant jumps at the rack level; and Supertramp (A&M), in only its third week on the chart, moves to #10 bullet largely on the strength of retail, with racks also taking excellent strides this week.

Other bullets in the top twenty include Blondie (Chrysalis), now at #14 with a top 10 single ("Heart of Glass"), very good retail where reported and solid

racks as well; Sister Sledge (Cotillion), at #18 primarily on the basis of retail and one-stop action; and Instant Funk (Salsoul), at #20 with retail, some rack and a bulleting single.

In the twenties, two records entered the chart with bullets in their first week. Van Halen (WB) is this week's Chartmaker at #22, with some moves at rack but mainly with retail (reports out of Milwaukee and Baltimore/Washington show it at #1 in those markets), while the Village People (Casablanca), although slowed somewhat by shipping delays, shows enough retail action to earn a bullet at #26 (with some #1 reports out of Memphis). In the thirties, Herbie Hancock (Col) shows a bullet at #34, with retail very steady in New York, Denver, Baltimore/Washington, Memphis and Boston, followed by Amii Stewart (Ariola) at #36 bullet, fueled by a #2 single and upward movement at both rack and retail levels.

In the forties, bullets include Frank Mills (Polydor) at #40, with this week's #1 pop single ("Music Box Dancer") and significant strength at racks (with retail also

solid where reported); Natalie Cole (Capitol) at #45; and Journey (Col) at #46, the latter two on the basis of retail. In the fifties, G.Q. (Arista) is at #58 bullet with good retail action in Milwaukee, Washington/Baltimore,

Phoenix and upstate New York.

Cher (Casablanca) regains a bullet this week, now at #61 with a combination of rack and retail and a steadily moving single. Maze featuring Frankie Bever-

(Continued on page 88)

## Albums

## Regional Breakouts

### Singles

#### East:

George Harrison (Dark Horse)  
Wings (Columbia)  
Randy Vanwarmer (Bearsville)  
Tycoon (Arista)  
G.Q. (Arista)  
McGuinn, Clark & Hillman (Capitol)

#### South:

Cher (Casablanca)  
Peaches & Herb (Polydor/MVP)

#### Midwest:

Wings (Columbia)  
Randy Vanwarmer (Bearsville)  
Styx (A&M)  
Orleans (Infinity)  
Bad Company (Swan Song)  
Supertramp (A&M)

#### West:

G.Q. (Arista)  
Supertramp (A&M)

### Albums

#### East:

Van Halen (Warner Bros.)  
Village People (Casablanca)  
Linda Clifford (Curtom/RSO)  
War (MCA)  
Raydio (Arista)  
Rickie Lee Jones (Warner Bros.)

#### South:

Van Halen (Warner Bros.)  
Village People (Casablanca)  
Linda Clifford (Curtom/RSO)  
Raydio (Arista)  
Rickie Lee Jones (Warner Bros.)  
Evelyn "Champagne" King (RCA)

#### Midwest:

Van Halen (Warner Bros.)  
Village People (Casablanca)  
Linda Clifford (Curtom/RSO)  
War (MCA)  
Rickie Lee Jones (Warner Bros.)

#### West:

Van Halen (Warner Bros.)  
Village People (Casablanca)  
Linda Clifford (Curtom/RSO)  
Spyro Gyra (Infinity)  
Evelyn "Champagne" King (RCA)

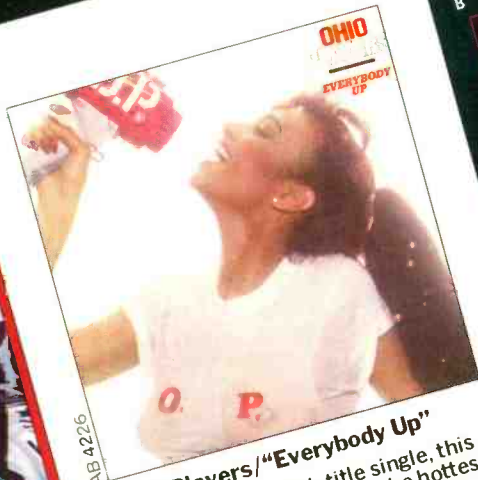


# ARTISTS DOWNVIEW.

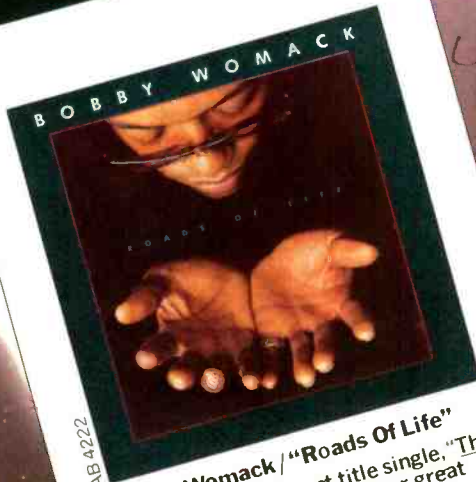
Just released:



**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 4226**  
**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 show-case 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/GRP 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.





# NARM Resolution Backs Bar Codes

By SAM SUTHERLAND

■ HOLLYWOOD, Fla.—Product bar coding for records and tapes, first raised as an industry issue during a NARM mid-year regional meet in Chicago, garnered its most vocal support yet from retailers, rack jobbers and distributors during the recent 21st annual NARM Convention. With the NARM board presenting a formal resolution calling for industry-wide implementation of product coding, Tuesday's (27) morning business session saw a blue-ribbon panel of retailers, rack jobbers and manufacturers reviewing the potential benefits, as well as the initial pitfalls, posed by the laser-readable codes.

Opening the session was outgoing NARM president John Cohen, head of Disc Records, who presented the organization's resolution as one of his last, but potentially most important, duties as head of the NARM board. The proposal seeks rapid implementation of the printed laser/manual code on product packaging within the coming year, in order to hasten effective extraction of accounting, inventory, and ultimately marketing data at wholesale, resale and warehouse sites.

Then NARM bar code committee chairman Lou Kwiker of

Music Stop, Inc., alluded to current market ills, and how the broadened data base and greater speed and efficiency in tabulating product movement could assist in reacting to such market conditions as those plaguing the industry in recent sales periods.

Another facet of NARM's support for bar coding—which led from its original regional convention stance two and a half years ago to the formation of the joint NARM/RIAA committee that subsequently hammered out a basic ten-digit format and aided in securing approval for that code from the United Product Code Council, which administers the UPC code since adopted—came with the introduction of outside consultant Lee Humphrey of Boston Associates, Inc.

Humphrey told delegates that NARM has recently completed separate rack and retail bar code implementation manuals, designed to assist members in utilizing the advantages offered by the code. The manuals were developed via interviews with major rack and retail outlets, including Integrity Entertainment, Pickwick International, Music Plus, Fathers and Sons, and Stark, among others, as well as through meetings with bar code hardware

firms.

Summarizing the basic economic gains was a special color audio-visual presentation, prepared for NARM by the UPC Council, and slated for subsequent instructional use during the coming year at NARM regional and local functions.

With that background established, Kwiker turned to his panel for individual commentary. Participating were David Crockett of Fathers and Sons, Integrity Entertainment president Lee Hartstone, Lieberman Enterprises VP and former NARM/RIAA bar code committee member Harold Okinow, Pickwick International president Chuck Smith, and Paul Smith, senior VP, marketing, CBS Records.

Integrity's Hartstone forecast the impact of bar coding in terms of projected bottom line savings for his Warehouse retail chain. Allowing that full extraction of benefits will be contingent on  
(Continued on page 89)

## One-Stops Target 'Creative Expansion'

By FRANN ALTMAN

■ HOLLYWOOD, Fla.—Opening NARM's Friday (23) one stop meeting, chairman Ernie Leaner, Ernie's One-Stop, cited the rapidly changing distribution patterns and the dwindling of the "supply arena" to a "precious few" distributors as reasons for the creative expansion of the one stop in the marketplace.

The meeting, the first being offered dealing with the problems of the one-stop operation, zeroed in on the operator being a strong supplier to the retail community in terms of product, credit and advertising. Leaner noted that a 'One Stop Advisory Committee' is being set up by NARM to deal with the changes being faced by the 'sub-distributors.'

Sharing the panel, "Today's Creative One Stop: Expanding the Marketplace," were Noel Gimbel, Sound Unlimited, Evan  
(Continued on page 89)

## MCA Expands Black Music Role

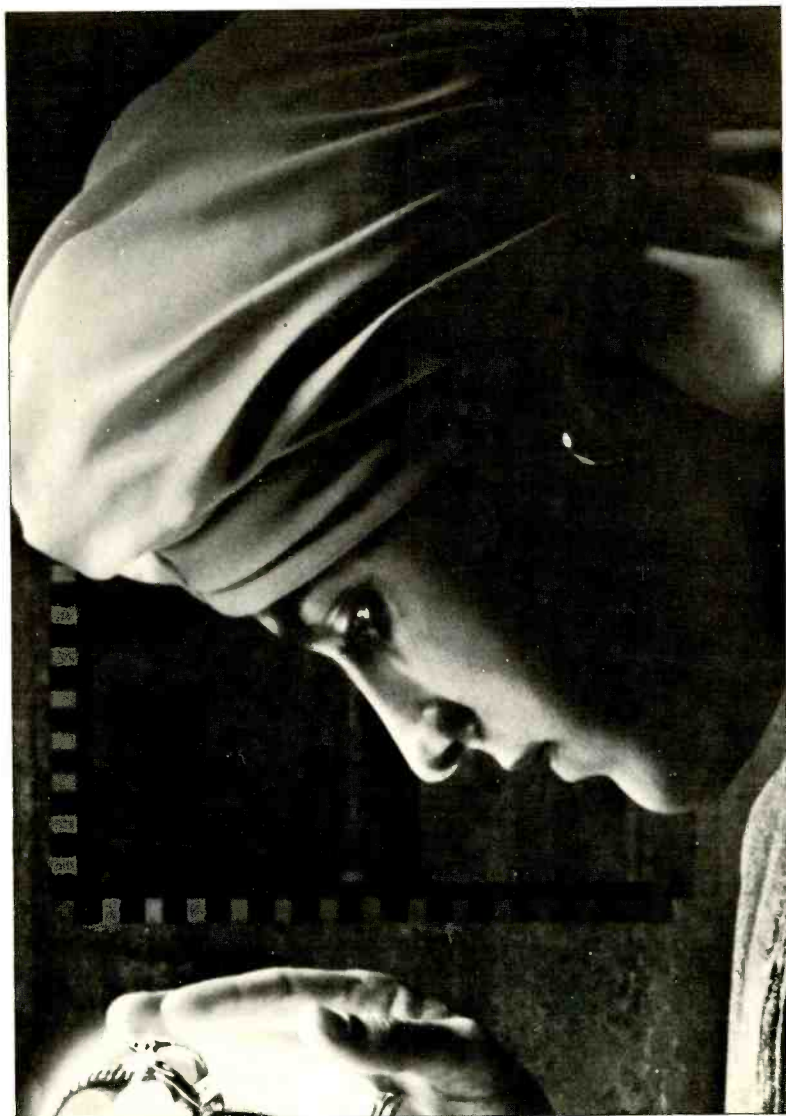
By LAURA PALMER

■ LOS ANGELES — Through the acquisition of ABC Records, and the appointment of John Smith as VP of black product, MCA's black artist roster has expanded to include 26 acts, strengthening the label's position as a major competition in the field of black oriented music.

"MCA needed to understand how to treat black music," Smith told RW last week. "It used to be treated as an extension of pop marketing, whereas now we've formed a black marketing division. I was hired to perform a specific function, and from day one I've had the support of MCA's top management, enabling me to become involved in every aspect of marketing MCA's black product."

MCA's black music division has established national promotional positions—Jan Barnes, national director of promotions, based in Los Angeles, and Earl Sellers, national lp director, based in New York. The staff includes five regional managers: Michael Kidd northeast regional promotion manager; Bill Williams (southeast); Bernie Hayes (midwest); Adolph Washington (southwest), and Laura Mims (west coast), as well as six local promotion spots, Rachel Cortez, New York; Wanda Dunn, Atlanta; Martha Thomas, Florida; Step Johnson, New Orleans; Larry Farmer, Cleveland, and John Hudson, Detroit, comprise that local promo staff.

MCA has also formed an as-  
(Continued on page 83)



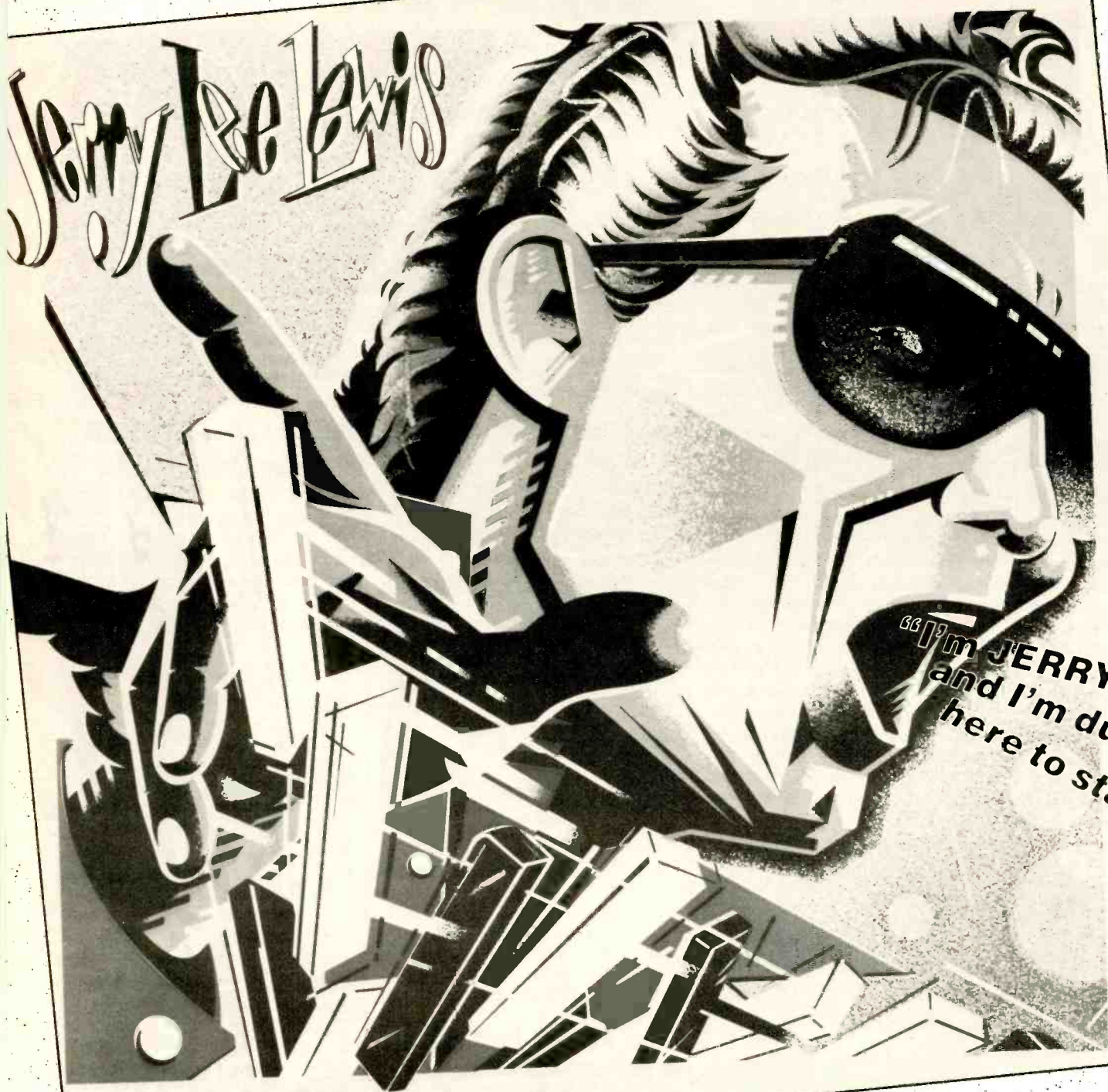
## McCoo and Davis Perform at RIAA Dinner



Columbia artists Marilyn McCoo and Billy Davis Jr. recently appeared at the RIAA dinner in Washington, D.C. Pictured following their performance are, from left: Bruce Lundvall, president, CBS Records Division; Billy Davis Jr.; Leon Huff, Philadelphia International Records; Kenny Gamble, PIR; Marilyn McCoo; Paul Smith, Sr. VP and gen. mgr., marketing, CBS Records; LeBaron Taylor, VP, black music marketing, CBS Records; and Henry Brief, RIAA.



# Jerry Lee Lewis



**"I'm JERRY LEE LEWIS,  
and I'm durned sure  
here to stay!"**

A brand new album on Elektra Records and Tapes.

**JERRY LEE LEWIS... Rita May's Number One  
Lovin' Man, wishing I Was Eighteen Again, asking  
Who Will the Next Fool Be? Every Day I Have  
to Cry, when I'm Rockin' My Life Away, but I Like It  
Like That. And when you're a Rocking Little Angel,  
and You've Got Personality, you just Don't Let Go.**



Exclusive management: Jerry Lee Lewis and Company, Inc., Robert Porter, President.

6E-184



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## Martell Foundation:

# Music Industry Funds Research

By JEFFREY PEISCH

■ NEW YORK — "This is our beautiful, new baby-blue laboratory that we built from contributions," said laboratory assistant Julia Robos, as she opened the door to the new room of the T.J. Martell Memorial Research Laboratory at the Mount Sinai Medical Center in New York City.

The T.J. Martell Foundation for Leukemia Research was founded in 1975 by a group of music industry executives in memory of T.J. Martell, son of CBS Records vice president Tony Martell. The foundation is the only charity founded by and totally supported by the music industry.

For the last three years the foundation has held a dinner in honor of a record company executive as a means of raising money. In the past Bruce Lundvall and Ahmet Ertegun have been presented the foundation's humanitarian award. This year, Gil Friesen, president of A&M Records, is being honored at a dinner at the Waldorf Astoria on April 21.

The dinner raised \$300,000 last year. According to the foundation's director of development Muriel Max, they expect to raise \$500,000 this year. Max and

A&M's Kathy Schenker have been doing much of the coordinating for the dinner.

Dr. James Holland, chairman of the department of Neoplastic Diseases, of which the Martell Research lab is a part, recently conducted a tour of the Martell facilities.

Holland took great pride in showing off the shiny labs and new equipment that was bought with money from the Martell foundation. Of particular interest were the four Laminar air flow chambers used to fight leukemia in its early stages. Dr. Holland is a world leader in the research involving this method.

In the past, the majority of the money for the foundation has been raised at the annual dinners. According to Ms. Max though, the foundation is attempting other means of fundraising also. Some of the profits from the Charlie Daniel Band's Volunteer Jam are donated to the foundation annually. Recently, Herb Alpert organized a jog-a-thon to raise money. Several artists and producers have made individual contributions to the fund.

## Claudja Barry to Chrysalis



Chris Wright, president of Chrysalis Records, Ltd. has announced the signing of disco artist Claudja Barry to an exclusive United States contract. Her debut album, "Boogie Woogie Dancin' Shoes," is being released in May. Pictured from left are: Jeff Aldrich, manager, east coast a&r; Claudja Barry; Chris Wright, president, Chrysalis Records, Ltd.; Jurgan Korduletsch, Claudja Barry's producer; Doug D'Arcy, managing director, Chrysalis Records, Ltd.

## Davis Butterfly VP

■ LOS ANGELES—A. J. Cervantes, president of Butterfly Records, has announced the promotion of John Davis to the position of vice president of promotion.



John Davis

Davis has been with Butterfly Records since early 1978, first assuming the post of national director of singles promotion. Prior to joining Butterfly, Davis was general manager for Marcelino and Larsen Productions, a record production company.

## Dire Straits Platinum

■ LOS ANGELES—"Dire Straits," the debut album by the group of the same name has been certified platinum by the RIAA.

## 'Hair' Deluxe



The exact fare was "Hair" when RCA sales staffers took a special deluxe bus to the streets and picked up some deluxe passengers too, including RCA Records president Robert Summer. Travelling in the special bus, the RCA New York branch sales staff visited 20 accounts in a two-day period, inviting key personnel from those accounts in for a "Hair" listening session and film-footage viewing. From left: Ben Karol, secretary-treasurer of King Karol; Morris Weissman, executive vice president of King Karol; Phil King, president of King Karol; Bill Reilly, director, commercial sales, eastern region for RCA; RCA Records president, Robert Summer; and Mary Beth Connors, manager, branch sales, for RCA in New York.

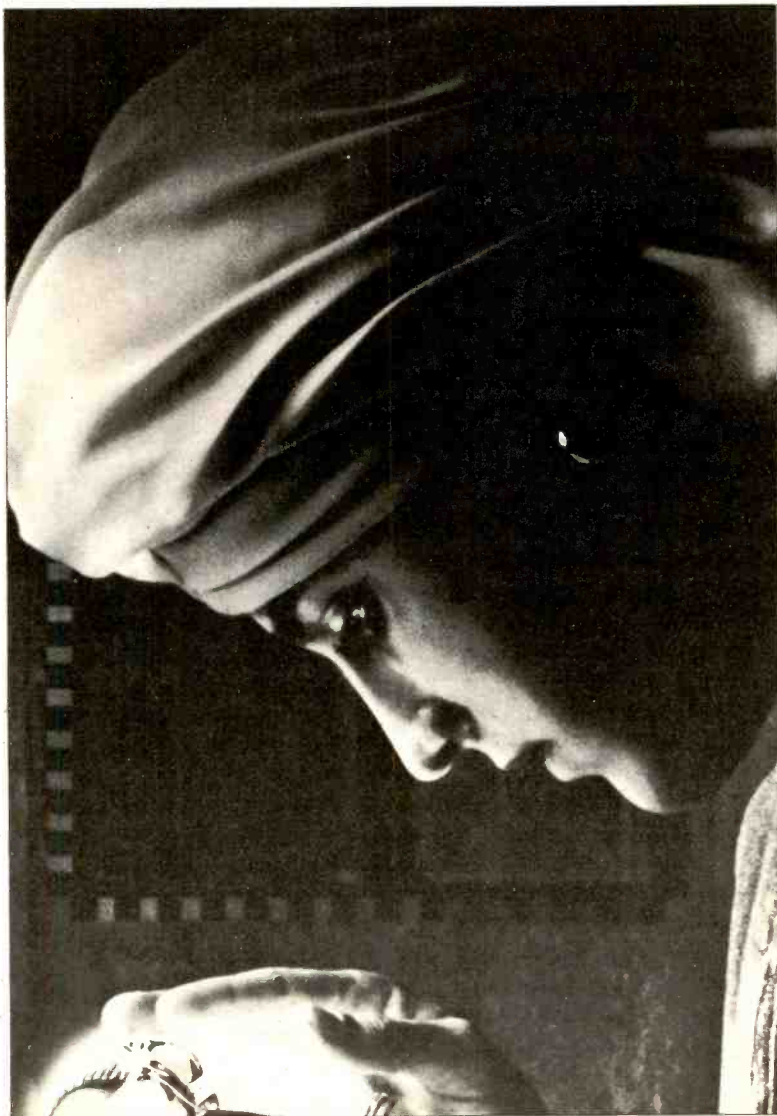
## Ragona To Millennium As Sales/Mktng. Dir.

■ NEW YORK — Bobby Ragona has been appointed to the position of director of national sales and marketing for Millennium Records. The announcement was made by the company's vice president and national promotion director, Don Jenner.



Bobby Ragona

Ragona has held managerial positions in promotion, sales and marketing. He served as director of national promotion for Pickwick International and as VP of sales and marketing for Bareback Records. In 1972, he formed Ebony Sound Records, which was distributed by The Buddha Group.





# NARM AWARD: BEST-SELLING COUNTRY GROUP

**THE**

**STATLER**

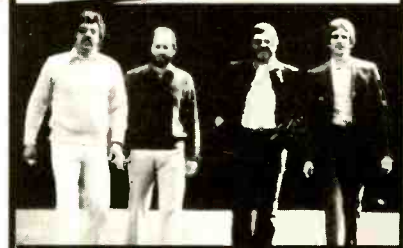
**BROTHERS**

"Best of the Statler Brothers" —PLATINUM  
 "Entertainers . . . On and Off the Record" —GOLD  
 "The Originals" —DESTINED FOR HEAVY GOLD

Now's the time to let the best-selling country group in '78 make you a great-selling year in '79.



SRM-1-1037



SRM-1-5007



SRM-1-5016

Produced by Jerry Kennedy

ON MERCURY RECORDS AND TAPES

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

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



## Crusaders Take MCA Move in Stride

By SAMUEL GRAHAM

■ LOS ANGELES—While the possibility of getting lost in the so-called corporate shuffle during MCA Records' absorption of ABC Records may be a very real one for some acts, manager George Greif is attempting to ensure that such a fate does not befall keyboardist Joe Sample, a member of the Crusaders. Greif's efforts, and the efforts of both labels, appear to have been successful: Sample's "Carmel" album is currently riding at #50 bullet on The Album Chart and at #4 on The Jazz LP Chart.

"We lost some momentum in the transition to MCA," Greif noted in a recent interview. "Airplay definitely abated some for a few weeks, although it has remained quite strong. But this is something that happens—it's nothing deliberate. MCA is preparing a huge campaign for Joe now," he added, "including a tremendous radio buy. I'm really knocked out by their interest, their pride in having the Crusaders. In fact, they told me that having the Crusaders was a major consideration in the ABC purchase."

By the same token, however, the Crusaders were one of the very few acts to give ABC a vote of confidence when the sale was

first rumored. "I didn't know the sale would happen so fast when we did that, Greif said. "In a way, I think ABC was a little premature—they were getting hot at the time. I would have eliminated the independent distribution right then, and sold six months later." In any case, he added, "MCA has kept some of the team we had going at ABC, like [newly appointed vice president of black product] John Smith. Give me five guys, not 50, who know what they're doing, and I'll be happy. To me, small is big—otherwise, you can overdose on people."

### Loss of Momentum

Greif admitted that not much could have been done to prevent that slight loss of momentum. "I suppose we could have brought in some independent promotion, but I don't know how much that would have done. What I mainly did was spend time in meetings, orienting MCA towards just what the Crusaders' product is all about. Remember, MCA had never been into jazz, although I consider the Crusaders to be basically a pop group now."

If Greif has his way, all of the Crusaders—Stix Hooper, Wilton Felder and Sample—will be the subjects of individual MCA videodiscs in the not-too-distant future. "The quality of videodiscs is very high," he said, "a first generation type of thing. MCA is a forerunner in this—I think it can help them be a very hot record company."

Greif mentioned his surprise at hearing Sample's previous album, "Rainbow Seeker," in a European discotheque. "They didn't know who he was, but it was used as a changeup, like after-midnight pro-

(Continued on page 92)

## E/A Names Two To Fusion Posts

■ LOS ANGELES—John Howard Brown has been named to the newly-created post of national director of disco development and promotion for Elektra/Asylum Records, it was announced by Don Mizell, music fusion general manager. Don Ringold will replace Brown as east coast regional marketing coordinator for music fusion.



John Howard Brown

Before joining E/A as marketing coordinator for fusion, Brown had been national r&b promotion director for ABC Records.

Ringold, new to E/A, was previously an air personality on WHAT radio in Pennsylvania and has also been east coast regional promotion manager for Mercury Records.

In a related move, Harriet Gilstrap has been promoted to national disco coordinator. For five years she had been assistant regional promotion rep for New York and prior to joining E/A had worked for Fantasy and Bell Records. Based in New York, she will report directly to Brown.

### Jet Promotes Hansen

■ LOS ANGELES—Marcia Hansen has been appointed to the position of a&r coordinator for Jet Records. She will also monitor all studio activities on Jet acts.

## Dream Express Signs with MCA

■ LOS ANGELES—MCA Records has announced the signing of the group Dream Express to the label for worldwide release. Brought to MCA by Rick Frio, president of Carousel Records, the producers on the debut "Midnight Dream" single are Al De Lory and Wes Farrell.

## E/A LPs Set

■ LOS ANGELES—Elektra-Asylum Records has announced that it will release fourteen albums in April.

The titles include: "Paradise" by Grover Washington Jr., "Love Ya" by Stella Parton; "No. 1 In Heaven" by Sparks; "Hurricane," scored by Nino Rota; "Fly With Me" by Supermax; "Unbreakable Hearts" by Hargus "Pig" Robbins.

April 25 will see the release of "Turn You To Love" by Terry Collier; "Feel The Night" by Lee Ritenour; "Bad For Me" by Dee Dee Bridgewater; "High Contrast" by Tim Moore; "Night" by the group Night; "Between The Lines" by Bobby Bradock; "Love-line" by Eddie Rabbit, and "Family Tradition" by Hank Williams Jr.

## Tape Pirate Sentenced

■ CHICAGO—David Heilman, president of E-C Tape, was sentenced to six months in prison and fined \$9,000 after being found guilty on 18 counts of copyright infringement for wilfully duplicating recordings of copyrighted musical compositions.

Judge John F. Grady of the U.S. District Court here imposed a six-month jail term on each of the 18 counts and ordered that they be served concurrently. He also imposed a fine of \$500 per infringement for a total of \$9,000.

## Chrysalis Ups Steiner

■ LOS ANGELES—Sal Licata, senior vice president at Chrysalis Records, has announced the appointment of Linda Steiner to director of national artist development.



Linda Steiner

Steiner, who most recently was director of east coast artist development and publicity, has been with the company for eight years.

**RCA**  
RECORDS  
BRAZIL

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

Our new address is:

RCA Eletrônica Ltda.  
R. Santa Clara No. 50  
Cobertura 01  
Copacabana  
Rio de Janeiro, Brazil  
CEP 22041  
Tel: 255-7225  
Telex: (21) 22425  
RCAE BR

## Syl in Chicago



Syl Johnson visited 17 stores and one-stops in Chicago, his home town, as part of a salute to the artist in support of his new Hi album, "Uptown Shakedown." The visits were planned and coordinated by Ray Townley, midwest director for Cream/Hi, and Progress Distributors, which handles Cream/Hi in Chicago. Shown at one stop on the tour are (from left) Joyce Kalmin, Progress sales rep; Fred Fletcher, owner of Fletcher's One-Stop; Syl Johnson and Ray Townley.



# Tycoon. The hot rock debut.



The charts tell the story.  
Tycoon's album and single have  
been bulletted every week on every chart  
since the day of their release.

The album "Tycoon":<sup>AB 4215</sup>  
RW 85\*-77\*/BB 167\*-117\*  
CB 110\*-86\*

The single "Such A Woman":<sup>AS 0398</sup>  
RW 46\*/BB 47\*/CB 34\*

"Tycoon."  
Their electrifying debut album.  
Featuring the hit single  
"Such A Woman."

On Arista Records  
and Tapes.





# THE DISEASE YOU CAN'T SEE.

# THE COMMITMENT YOU CAN.

## **Leukemia, the invisible problem.**

You can't see cancer of the blood on the outside. But it usually looks like a killer on the inside. It can appear at almost any time, at virtually any age. But tragically, it's most likely to strike the same demographic group that buys the records and tapes we sell.

## **The Foundation, the visible solution.**

**(The Music Business Charity.)**

Today, the leukemia fight is at the very fore-front of all cancer research. And today, The T.J. Martell Memorial Foundation For Leukemia Research is THE music business charity. The only such organization totally supported by our own contributions.

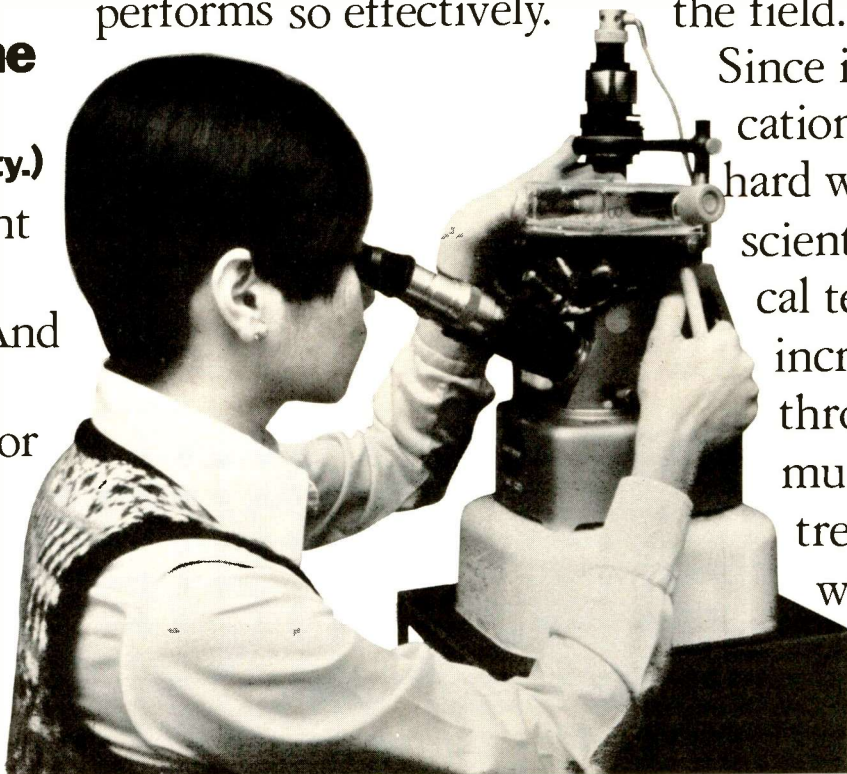
## **A visible return on the donated dollar.**

The money we raise to support The Foundation goes right to the fight. Through the generosity of industry-donated services—and the efficiency of Foundation-run solicitation—total fund raising costs are held to 3%. No other national charity performs so effectively.

## **A visibly-dedicated research staff.**

Based in New York's Mt. Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the nation's leading leukemia specialists. His staff of cancer research pioneers includes several internationally-recognized authorities in the field.

Since its opening dedication in 1976, this hard working medical/scientific/technological team has made incredible strides through chemoimmunotherapy—treating leukemia with experimental drugs in a germ-free environment.







## A visible investment in the hardware of hope.

The Foundation's fight continues with the development and deployment of state-of-the-science equipment. Cell-growth incubators and centrifuges. Microscopes in the lab that look up instead of down. The laminar air-flow room (an ultra-sterile "bubble" chamber). Examples as expensive to operate as to plan for and purchase.



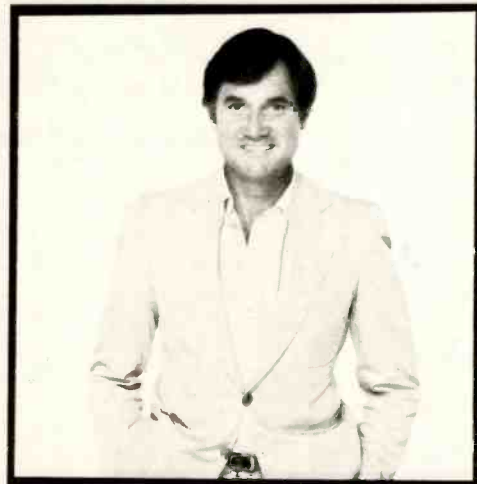
## The commitment and the hope continues...

With your help. For The Foundation's fight is our fight. The fight against leukemia.

## PLEDGE YOUR SUPPORT FOR OUR ANNUAL CHARITY DINNER:

A&M Records President Gil Friesen will receive The Foundation's annual honor at this year's Humanitarian Awards Dinner, the organization's fund-raising focal-point.

He joins past Award-winners — CBS Records President Bruce Lundvall and Atlantic Recording Corp. Chairman of the Board Ahmet Ertegun — in soliciting your much-needed and much appreciated support.



## PLEDGE YOUR SUPPORT WITH A GIL FRIESEN RESEARCH FELLOWSHIP

A donation category earmarked for new research personnel makes its Foundation bow this year.

The Gil Friesen Fellowships will support The Foundation's efforts to train new specialists in all related fields, enabling a growing staff to meet the expanding demands of its continuing work.

Each \$5,000 contribution helps bring a new mind to work on an old problem—the conquering of leukemia.

And each and every donation will bring The Foundation's combined fund-raising totals to its first million-dollar plateau.



Gil Friesen

Dr. James F. Holland

So please mark down the date:

**Saturday evening,  
April 21, 1979  
New York's  
Waldorf Astoria**

And call The Foundation for all the details:

Muriel Max,  
Director Of Development  
T.J. Martell Memorial  
Foundation For  
Leukemia Research  
1370 Ave. Of The Americas  
New York, N.Y. 10019  
(212) 245-1818

## HELP THE FOUNDATION GO GOLD.

T. J. MARTELL MEMORIAL  
LEUKEMIA RESEARCH LABORATORY

## PLEDGE YOUR SUPPORT NOW.



# Radio World

## Radio Replay

By NEIL McINTYRE



■ Much of radio's thinking this week was concentrated both in news form, and wonderment surrounding the problems in the Harrisburg area. Most of the east coast was trying to figure out what to do "if;" fortunately, the "if" didn't happen. **Scott Robbins**, program director of WFEC-Disco 14 in Harrisburg, had his hands full (see separate story in this issue).

On the ratings front, the radio business is preparing itself for the next ARB, beginning this month.

**MOVES:** **Bob Christy** has been named PD at WHDH/Boston, filling the vacancy left when **Al Brady** became PD at WRQX-FM/Washington. Christy is familiar with the Boston market, having worked at WVBF. Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WIBC/Indianapolis . . . **E. Alvin Davis** has resigned as national program director for Affiliated Broadcasting . . . WMET/Chicago is changing formats from top 40 to AOR . . . WTWR/Detroit is going top 40 from Rock/Disco format . . . **Brute Bailey** new PD at WIGO/Atlanta . . . **Jay Stone** moves back into radio, leaving Millennium Records to do mornings at 96KX/Pittsburgh . . . **Frank Lewis** named PD at WKXX/Birmingham . . . **Frank D. Tenore** named VP/GM at WHUE AM&FM/Boston from WFI/Philadelphia . . . **Don Berns** replaces **Bob Dearborn** in afternoon drive at WTAE/Pittsburgh . . . **Eli Zaret** begins daily sports programs for the ABC FM network on April 16. Zaret is currently doing sports for WRIF-FM/Detroit . . . I recently talked to **Gloria Johnson**, formerly PD at KSFX/San Francisco. Gloria is very interested in securing another PD job on the west coast. She had worked for over six years with American Broadcasting and the last year as PD at KSFX. Contact (415) 332-7853 . . . WOKY/Milwaukee is looking for a production director; send tapes/resumes to PD **Jeff Ryder**, 3500 N. Sherman Blvd., Milwaukee, Wis. 53216 . . . Portia at RW west reports: **Mike Phillips** is the new PD at KYUU/San Francisco from KGW/Portland . . . **Jay Blackburn** named GM at KZOK/Seattle from WLUP/Chicago . . . **Rick** ("Disco Duck") **Dees** to do mornings at KHJ/Los Angeles from WHBQ/Memphis . . . **Tom Straw** named PD at KVI/Seattle from KSD/St. Louis. Straw replaces **Mike O'Shea**, who's programming KPOL/Los Angeles . . . KDAY/Los Angeles is looking for talented air personality; send tapes/resumes to **Steve Woods**, 1700 North Alvarado, Los Angeles, Calif. 90026 . . . Send your moves, changes and station pictures to either Portia at RW west or in the east to Neil (Bloomfield) McIntyre.

**THE WAR IS OVER:** Many programmers, songwriters and radio personalities don't seem to be aware that what we're fighting is inflation. The free-form radio stations which grabbed the ratings on FM in the late sixties have been losing a lot of ground to formatted FM album stations and other forms of music in the late '70s. What these stations have become is oldies stations, but oldies for albums produced by rock artists in the late sixties and early seventies. The reason some of the ratings could be dropping is because that music doesn't mean much during peacetime. The biggest deterrent is the presentation of the music; people are listening to the radio now for entertainment, they're not there to be preached to about how the times are bad. If it's that bad, they know it. They're listening for the music, something happy, not the air personality who cheers you down instead of up. The opinions of those who play the music sometimes get in the way of enjoying what the music has to offer. The style of presentation should be more in line, if these stations want to be successful in gaining a new audience, rather than having their loyal listening audience being picked apart by the music specialists who have a new, fresh approach to the selection and the presentation of the music.

(Continued on page 71)

## Harrisburg PD Weathers the Crisis

By NEIL McINTYRE

■ NEW YORK—Our man in Harrisburg had a busy week: some of his staff didn't show up, several disc jockeys have quit, and a lot of his radio audience left town.

Scott Robbins is the program director of WFEC-AM, Disco 14 in Harrisburg, an RW music reporter. In the last week, Robbins has become a news reporter for the country, as many radio stations have called for news feeds about the Three Mile island nuclear crisis. The radio station is located 12 miles from the power plant, in downtown Harrisburg, and broadcasts to the surrounding area, which includes Middleton, where most of the population has moved because of the concern over radiation.

Robbins' wife Emily, the business manager for the radio station, has gone back to New York, and Robbins' bags are packed if he needs to leave in a hurry.

"It started last Wednesday with the initial report of a problem down there," he recalled. "I was working on the Record World music survey, and all of a sudden the phones lit up with

the network and radio stations calling for a report, because the wire had reported a problem." The listening audience wasn't that concerned at first, but on Friday, when another on-site emergency was declared, tension increased.

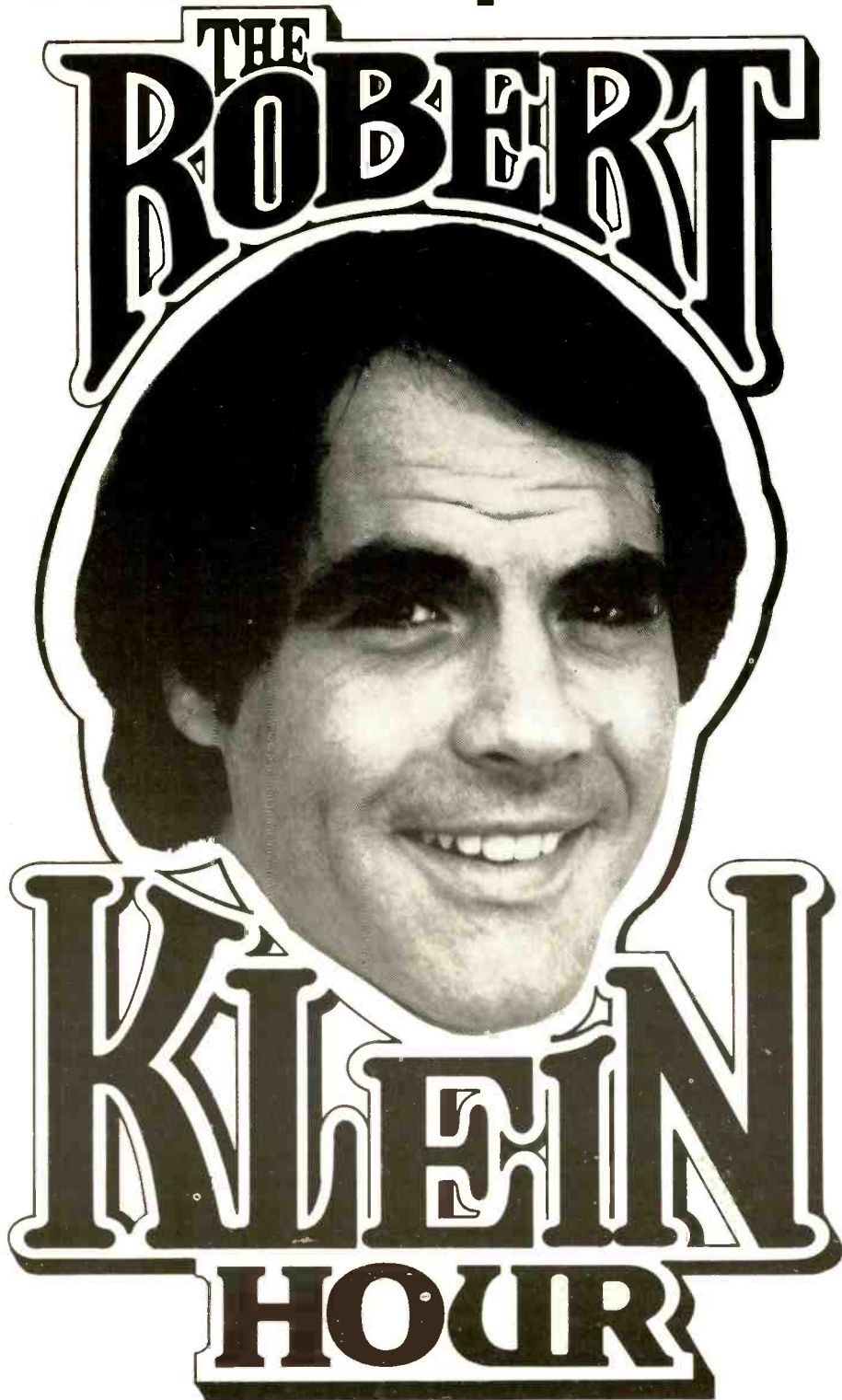
"That's when the place went crazy," Robbins said. "It was just unbelievable, because people started getting into states of panic. We were getting all kinds of calls from different media again. After the second emergency came up, is when we started losing some air talent at the station. Middletown is virtually empty, and a lot of businesses in Harrisburg are closed. Our station is located in a basement, so it is a fallout shelter of some sort, with cans of water and stale crackers in the back. It's been very exciting, but very hectic."

The WFEC plans were to shut the station down if there was a call for evacuation, after the on-the-air announcement was made, because the primary radio station in the area, CBS-affiliate WHP, (Continued on page 71)





Budweiser presents



The week of April 15, 1979

BERNIE TAUPIN & JANE FONDA

Join Robert Klein and his guests Jane Fonda and Bernie Taupin for an hour of music, comedy and some very special insights. The Robert Klein Hour also features Dennis Elsas of WNEW-FM doing a countdown of the top twenty selling albums as compiled by RECORD WORLD magazine. Don't miss the Robert Klein Hour as he features the top names in contemporary

entertainment every other week on these stations, with stars such as: Mick Jones of Foreigner, Meat Loaf, Joe Cocker, Blondie's Deborah Harry, and Robin Williams, to mention a few. For further information, contact Bob Meyrowitz, Peter Kauff or Paul Zullo at DIR Broadcasting Corp., 445 Park Avenue, New York, New York 10022, (212) 371-6850.

CHECK WITH YOUR LOCAL STATION FOR EXACT DATE & TIME.

<b>ALABAMA</b> Auburn	WFRI FM 97.7	Kansas City St. Louis Sedalia	KY 102 KSHE FM 94.7 KCBW FM 92.1
<b>ALASKA</b> Anchorage	KGOT FM 101.3	<b>MONTANA</b> Anaconda Billings Missoula	KGLM FM 97.7 Y93 KYL T FM 100.1
<b>ARIZONA</b> Tucson	KWFM FM 92.9	<b>NEBRASKA</b> Lincoln Columbus Omaha	KFRX FM 103 KTTT FM 93.5 KQKQ FM 98.5 (KQ-98)
<b>ARKANSAS</b> Fayetteville Fl. Smith Little Rock	KKEG FM 92.1 KISR FM 93.7 KLPQ FM 98.5	<b>NEVADA</b> Las Vegas Reno	KFMS FM 102 KGLR FM 105.7
<b>CALIFORNIA</b> Carmel Chico Eureka Indio Los Angeles Modesto Sacramento San Bernardino San Diego San Francisco San Jose San Rafael Santa Barbara Santa Maria	KLRB FM 101.7 KCSC FM 95.3 KFMI FM 96.2 KRCQ AM KMET FM 94.7 KHOP FM 104.1 KZAP FM 98.5 KOLA FM 99.9 KGB FM 101.5 KSNAN FM 94.9 KOME FM 98.5 KTIM FM 100.9 KTYD FM 99.9 KXFM FM 99	<b>NEW JERSEY</b> Princeton	WPRB FM 103.3
<b>COLORADO</b> Aspen Colorado Springs Craig Denver Ft. Collins	KSPN FM 97 KILQ FM 94 KRAI FM 94 KAZY FM 106.7 KTCL FM 93.3	<b>NEW MEXICO</b> Alamogordo Hobbs Las Cruces Roswell Taos	KYLO FM 90 K94 KASK FM 103.1 KRIZ FM 97 KXRT FM 101.7
<b>CONNECTICUT</b> Hartford	WHCN FM 105.9	<b>NEW YORK</b> Albany Buffalo Elmira Glen Falls Ithaca New York Poughkeepsie Rochester Utica/Syracuse	WQBK FM 104 WGRQ FM 96.9 WXXY FM 104.9 WYLR FM 95.9 WVBR FM 92.7 WNEW FM 102.7 WPDH FM 101.5 WCMF FM 96.5 WOUR FM 96.9
<b>DELAWARE</b> Georgetown Washington	WSEA FM 93.5	<b>NORTH CAROLINA</b> Canton Charlotte Durham Farmville	WWIT FM 97 WROQ FM 95 WDBS FM 107.1 WRQR FM 94.3
<b>DISTRICT OF COLUMBIA</b> Washington	DC101	<b>NORTH DAKOTA</b> Bismarck Fargo Minot	KYYY FM 92.9 KQWB FM 98.7 KCJB FM 97.1
<b>FLORIDA</b> Ft. Lauderdale Ft. Myers Gainesville Jacksonville Orlando Panama City Sarasota/ St. Peter/Tampa	WSHE FM 103.5 WLEQ FM 96 WGVL FM 105.5 WJAX FM 95.1 WDIZ FM 100.3 WPFM FM 107.9 WQSR FM 107.9	<b>OHIO</b> Athens Bellaire (Wheeling, W. Va.) Bellevue Cincinnati Cleveland Jackson Springfield/Dayton Toledo Youngstown	ACRN FM 99.3 WOMP FM 100.5 WNRR FM 92.1 WEBN FM 102.7 WMMS FM 100.7 WCJO FM 97.7 WBLY FM 103 WLOT FM 104.7 WSRD FM 101
<b>GEORGIA</b> Augusta Dublin Gainesville Jesup Warner/Robins (Macon) Savannah	WAUG FM 105.7 WQZY FM 95.9 WFOX FM 97.1 WIFO FM 105.5 WRBN FM 101.7 WZAT FM 102.1	<b>OKLAHOMA</b> Oklahoma City Ponca City Stillwater Tulsa	KATT FM 100 KLOR FM 99.3 KVRO FM 105 KMOD FM 97.5
<b>IDAHO</b> Boise Ketchum	KBBK FM 92.3 KRMR FM 99.9	<b>OREGON</b> Corvallis Eugene Klamath Falls Portland	KFLY FM 101.5 KZEL FM 96.1 KAGO FM 99.9 KGON FM 92.3
<b>ILLINOIS</b> Carbondale Champaign Chicago Kankakee Peoria Rockford Sterling Taylorville/Springfield	WIDB FM 104 WPGU FM 107.1 WXRT FM 93 WBVG FM 99.9 WWCT FM 105.7 WYFE FM 95.3 WJVM FM 94.3 WEEF FM 92	<b>PENNSYLVANIA</b> Erie Linesville Philadelphia Pittsburgh Scranton/ Wilkes Barre State College	WMDI FM 102.3 WVCC FM 101.7 WIOQ FM 102 WYDD FM 104.7 WEZX FM 107 WXL R FM 103
<b>INDIANA</b> Evansville Indianapolis Lafayette Terre Haute Winchester/Muncie	WKDQ FM 99.5 WVAF FM 93.1 WVZY FM 96.7 WVFR FM 102.7 WUC FM 98.3	<b>SOUTH CAROLINA</b> Anderson Charleston Columbia Myrtle Beach	WAIM FM 101.1 WWVZ FM 93.5 WZLD FM 96 WKZQ FM 101.7
<b>IOWA</b> Ames Carroll Des Moines Iowa City Mason City Muscatine/ Davenport Sioux City	KCCQ FM 107.1 KKRL FM 93.7 KGGG FM 94.9 KICG FM 100.7 KLSS FM 106 KFMH FM 99.7 KSEZ FM 97.9	<b>SOUTH DAKOTA</b> Rapid City Sioux Falls Vermillion Watertown	KGGG FM 100 KLYX FM 93.5 KVRF FM 102.3 KIXX FM 96.1
<b>KANSAS</b> Emporia Garden City Hays Pittsburg Wichita	KLRF FM 105 KBUF FM 97 KJLS FM 103.3 KMRI FM 96.9 WICT FM 95	<b>TENNESSEE</b> Jackson Nashville Oak Ridge/ Knoxville Tullahoma	WKIR FM 104 WKDF FM 103.3 WOKI FM 100.3 WBGY FM 92.3
<b>KENTUCKY</b> Ashland Bowling Green Fl. Campbell Henderson Lexington Louisville Paducah	WAMY FM 94 WLBJ FM 96.7 WABD FM 108 WKDQ FM 99.5 WKQQ FM 98.1 WLSR FM 102.3 WPAD FM 96.9	<b>TEXAS</b> Amarillo Austin Corpus Christi Dallas El Paso Lubbock McAllen/ Brownsville Orange San Angelo Tyler Waco	KY 99 KLBJ FM 93.7 KEXX FM 93.9 KZEW FM 94.5 The Pass KLBK FM 94.5 KBFM FM 104.1 KZOM 104.5 KIXY FM 94.7 KTYL FM 93.1 KNFO 95
<b>LOUISIANA</b> Lake Charles Monroe New Orleans Shreveport Thibodaux	KGRA FM 104 KNOE FM 101.9 WRNO FM 99.5 KROK FM 94.5 KXOR FM 106.3	<b>UTAH</b> Cedar City Logan	KBRE FM 95 KJKJ FM 94
<b>MAINE</b> Lewiston Orono	WBLM FM 107.5 WMEB FM 91.9	<b>VERMONT</b> Stowe	WRFB FM 101.7
<b>MARYLAND</b> Baltimore Easton	98 Rock WEMD FM 96.7	<b>VIRGINIA</b> Appomattox Blacksburg Harrisonburg Norfolk/ Virginia Beach Pennington Gap Richmond	WTTX FM 107.1 WVVV FM 105 WQPO FM 100.7 WMYK FM 94 WSWV FM 105.5 WRXL FM 102.1
<b>MASSACHUSETTS</b> Boston Springfield Worcester	WBCN FM 104.1 WAQY FM 102.1 WAAF FM 107.3	<b>WASHINGTON</b> Bellingham Seattle Walla Walla Yakima	KISM FM 93 KISW FM 99.9 KSXT FM 97 KIT FM 94.5
<b>MICHIGAN</b> Battle Creek Detroit Escanaba Fruit Grand Rapids Houghton Ishpeming Jackson Lansing Marquette	WKNR AM WABX FM 99.5 WFNN FM 104.7 WWCK FM 105.5 WLAJ FM 97 WMTU FM 91.1 WJPD FM 92.3 WJOX FM 106.1 WVIC FM 94.9 WBKX FM	<b>WEST VIRGINIA</b> Bluefield Charleston Morgantown Parkersburg	WKOY AM 1240 WVAF FM 100 WCLG FM 100 WIBZ FM 99.3
<b>MINNESOTA</b> Bernidji Grand Rapids Minn./St. Paul Pipestone	KDRS AM/FM KXGR FM 96.7 KQRS FM 92.5 KLOH FM 98.7	<b>WISCONSIN</b> Appleton/Oskosh Eau Claire Fond Du Lac Green Bay La Crosse Madison Milwaukee Wausau	WAPL FM 106 WBIZ FM 100.7 WFON FM 107 WAPL FM 106 WSPJ FM 95.9 WIBA FM 101.5 93-QB FM WIFC FM 95.5
<b>MISSISSIPPI</b> Hattiesburg Jackson Meridian	WHSY FM 104.5 WZQZ FM 102.9 WALT FM 97	<b>WYOMING</b> Casper Gillette Laramie	KAWY FM 94.5 KOLL FM 93.5 KIOZ FM 102.9
<b>MISSOURI</b> Branson Greenfield/ Springfield Joplin	KIRK FM 106.3 KRFQ FM 93.5 KMRI FM 96.9		



# **The 1,000,000 copies of The **CONSUMER** Record World Music News/Buyers Guide have begun to make their impact in the marketplace.**

**Ben Karol, King Karol,  
New York:**

"It's a real worthwhile contribution to the industry because it's a very fine publication. Certainly, people who come into record stores are interested in records, and to be able to get a publication of that kind without having to pay for it is very desirable. I know our people, our own clerks, all read it, and there's so much information in there that it can't but help make them better clerks, better able to serve the customers!"

**Harvey Hoffner, Sound Town,  
Dallas:**

"Beautiful! I love it! It's a great idea—there are so many options—very imaginative and so much information, and a great look. Especially with the logos."

**Jerry Warren, Strawberries,  
Boston:**

"Great! We're stuffing them right in the bags. We have them displayed at the store also. We find them very informative, and the consumers love them!"

**Steve Nichol, Eucalyptus  
Records, West & Northwest:**

"It's a great publication! The information is good, and it seems to be just what the public wants."

**Tom Keenan, Everybody's  
Records, Portland, Oregon:**

"Nothing could be finer than a free, free giveaway. The articles are good, not too cluttered. I think it's a great idea."

**Wayne Steinberg, Record  
& Tape Collector, Baltimore:**

"The customers' reaction has been extremely positive! The magazine is full of up-to-the-minute information they can relate to—there's no hype. I feel that it will prove to be an excellent tool for the retailer."

**Jim Hughes, Camelot Tyrone  
Square Mall Store,  
St. Petersburg, Fla.:**

"Reaction has been very good so far. People are always coming into our store clamoring for news about the music business, so I'm glad we have it to offer them."

**Lynn Rothman, Music Stop,  
Detroit:**

"Our stores are very excited about the publication. Not only is it a great sales tool, but the consumer is really pleased about receiving the magazine—they feel like they're really getting something. We love the fact that our logo is on it, and we're stuffing it in all the bags and giving it high visibility."

**Ira Rothstein, Record World/  
TSS, New York:**

"I've just made my rounds upstate (New York State), where there are lots of colleges, and the customers seem enthused. They're picking it up. It's informative . . . it highlights the new releases that people wouldn't know about without looking through the bins. My floor people also really like it, and that will help them to help the consumers."

**Dana Gore, Penguin Feather,  
Fairfax, Va.:**

"So far it's doing quite well. We have it displayed in good places, and people are picking it up and showing interest."



**Jeff Cochran, Peaches:**

"Our customers have found the new Record World paper to be informative as well as entertaining. It helps our customers to find out what's really going on with their favorite artists. It's moving out well. We have it in the front of the store and in the window, so people see it as they enter and leave the store."

**Stan Goman, Tower Records,  
San Francisco Store:**

"I love it, and the customers love it! It's really moving out of the store."

**Rich McCartney, Korvettes,  
Roseville, Michigan:**

"Public response is very positive. They enjoy the contents of the magazine plus the fact that it is free."

**Kay Thompson, Sound Warehouse, Okla. City Store:**

"I think it introduces people to new product, and that helps sales. It should also help to break new acts. All of our stores in the Oklahoma City area have it, and they like it very much."

**Shelby Horowitz, Harmony  
Hut Willowbrook Mall  
Store, Wayne, New Jersey:**

"It's a very nice format; informative, really up to date, covering all the new releases and all the baby acts. I feel it will be good for sales, good for the retail industry."

**Manager, Tower Records,  
Seattle Store:**

"Customer response has been phenomenal! It's just what this area needed."

**Paul Jones, Record Bar  
Myrtle Beach Store:**

"We haven't had it but a week now, but it's been good so far. We have it up front in the store, and have had a good response . . . everybody thinks it's a good idea, I think it's done well, and it should continue to be helpful."

**Howard Appelbaum, Kemp  
Mill Records, Wash., D.C.:**

"Reaction is good. We're stuffing them into every bag."

We appreciate the many comments, suggestions and criticisms from the manufacturers and the participants of our retail network. Our next issue will reflect your input and the start of our ongoing development.

**The CONSUMER Record World Music News/Buyers Guide**  
**We go beyond reaching consumers.....**  
**We reach and motivate customers!**



## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **SHOW 'EM HOW WE DID IT:** The week's most interesting new releases are rock-disco efforts that point up how increasingly comfortable the cross of these two forces is becoming and how satisfying this merger can be.

A preview track from **Donna Summer's** soon-to-be released double album, "Bad Girls," appears this week on Casablanca disco disc: "Hot Stuff," written by Pete Bellotte, Keith Forsey and Harold Faltenmeier. It's the rock-and-roll record she promised us in the pages of Newsweek; as such, it is the latest in Summer's series of successive revelations and triumphs. At this point in the development of her talent and career, anything she and producers **Giorgio Moroder** and **Pete Bellotte** attempted was bound to be a trendsetter of impeccable taste and absolute assurance. Summer is well and truly rocking out here, wailing as if she were a sixteen-year-old in front of a garage band, using a raw high register while the Munich Machine provides a roaring back-up of rock guitar chords pushed by a bouncing synthesizer line (listen for it in the sax break) and slugging drumming. It's fully as atmospheric and compelling as "A Love Trilogy" and "I Remember Yesterday" were; its impact can't fail to be as great. **Santana** was never far from the Latin and r&b sounds that spawned disco; neither were the group's current producers, **Lambert** and **Potter** (who have worked with the Four Tops and Tavares, among others). It's no sur-

prise, then, but merely a great pleasure, to see a track from Santana's "Inner Secrets" album (Columbia) remixed by **John Luongo** for disco play. "One Chain (Don't Make No Prison)," a smoothly flowing 7:10, has three strong elements: hot bass and guitar hooks, **Greg Walker's** finessed soul vocal and Luongo's mix, which gives the cut a startling new break of cracking noises and panning "chain" sounds. The cut exudes an ease that's rare in this new gray area between rock and disco. The deepest incursion into rock territory this week is **Rosebud's** "Have A Cigar," a remake of a Pink Floyd song, on Warner Bros. disco disc. As in Summer's track, bass synthesizer provides disco movement to a heavily rock-oriented production led with slightly reedy unison singing. **Michael Graber's** mix lends extra snap and ends on a convenient upbeat.

**NEW MUSIC:** **Bombers** return this week with the album followup to the hit "(Everybody) Get Dancin'," titled "Bombers 2" (West End). This group also achieves a fusion of sounds, these being American r&b and Eurodisco, on four new cuts. Of them, "Pistolero" (5:28) and "Shake" (5:17) bring back a spacey edge that had been much less evident on "Get Dancin'"; also, the solo leads have receded into the chanting choruses that punctuate the cuts' fluid but hard-rocking groove. The best cut, "Disco Galaxy" (8:29), makes full use of the synthesizer's textural possibilities, using it to stand in for horns and lead guitar. Also, lots and lots of stops and changes develop the cut in the way that made "Get Dancin'" so satisfying. Nice moments include a timbales break and an eerie synthesizer and voice solo. "Let's Dance," the fourth new cut, was scheduled to be reworked slightly at press time; we'll comment next week on it. **The Glass Family's** second album, "Crazy," on JDC, lives up to its name in the title cut and a zany, frenetic new cut called "Dancin' Around the World," which, at breakneck speed, attempts to cram both Voyage albums into 5:10. Also: "After the Dance" (7:20), not quite as fast, built around piano, horns and crooning from the group. The most arresting moment on the album, though, is an "Interlude" featuring JDC's **Rosalind Chase**, segueing into a neat jazz version of "Crazy."

(Continued on page 25)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### LEVITICUS/NEW YORK

DJ: **PRESTON POWELL**  
**AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—Phila Intl.  
**BURNING SPEAR/ZAMBESI**—Salsoul Orchestra—Salsoul (lp cuts)  
**DANCER/DANCE TO DANCE**—Gino Soccio—Warner/RFC (disco disc/lp cut)  
**DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista  
**DON'T GIVE IT UP/ONE OF THOSE SONGS**—Linda Clifford—Curton (lp cuts)  
**FOR YOUR LOVE**—Chilly—Polydon  
**HOLD YOUR HORSES**—First Choice—Gold Mind (entire lp)  
**I CAN TELL**—Chanson—Ariola  
**MAKE YOUR MOVE**—Joe Thomas—LRC  
**MUSIC IS MY WAY OF LIFE/IT'S ALRIGHT WITH ME**—Patti Labelle—Epic  
**NO ROMANCE/KEEP ON DANCIN'/SENTIMENTALLY IT'S YOU**—Theo Vaness—Prelude (disco disc/lp cuts)  
**ROCK IT TO THE TOP**—Mantus—SMI  
**TAKE ME HOME/SAY THE WORD**—Cher—Casablanca (disco disc/lp cut)  
**THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA  
**WE ARE FAMILY**—Sister Sledge—Cotillion (entire lp)

### MOODY'S/LOS ANGELES

DJ: **MIKE LUKE**  
**BANG A GONG**—Witch Queen—Roadshow  
**DANCER/DANCE TO DANCE**—Gino Soccio—Warner/RFC (disco disc/lp cut)  
**DANCE WITH YOU**—Carrie Lucas—Solar  
**DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista  
**(EVERYBODY) GET DANCIN'**—Bombers—West End  
**HEAVEN: MUST HAVE SENT YOU**—Bonnie Pointer—Tamla  
**LOVE IS THE ULTIMATE**—Ultimate—Casablanca  
**MY BABY'S BABY**—Liquid Gold—Parachute  
**NO ROMANCE/KEEP ON DANCIN'**—Theo Vaness—Prelude  
**POUSSEZ**—Poussez—Vanguard (entire lp)  
**SHAKE YOUR BODY (DOWN TO THE GROUND)**—Jacksons—Epic  
**STAR LOVE**—Cheryl Lynn—Col  
**THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA  
**WEEKEND**—Mick Jackson—Atlantic  
**WORK THAT BODY**—Taana Gardner—West End

### TODDS/DETROIT

DJ: **DUANE BRADLEY**  
**AT MIDNIGHT**—T-Connection—Dash  
**BANG A GONG**—Witch Queen—Roadshow  
**DANCER**—Gino Soccio—Warner/RFC  
**DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista  
**KEEP YOUR BODY WORKIN'**—Kleer—Atlantic  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**LET'S LOVE DANCE TONIGHT**—Gary's Gang—Col  
**NO ROMANCE/KEEP ON DANCIN'**—Theo Vaness—Prelude  
**ONE MORE MINUTE**—St. Tropez—Butterfly  
**RING MY BELL**—Anita Ward—Juana  
**ROCK IT TO THE TOP/MIDNIGHT ENERGY**—Mantus—SMI  
**STAR LOVE**—Cheryl Lynn—Col  
**TAKE ME HOME**—Cher—Casablanca  
**THERE BUT FOR THE GRACE OF GOD GO I**—Machine—Hologram/RCA  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### ALPHIES/CHICAGO

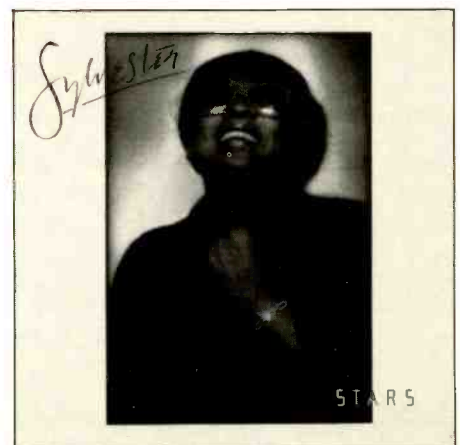
DJ: **PETER LEWICKI**  
**BANG A GONG/IT'S ALRIGHT NOW**—Witch Queen—Roadshow (disco disc/lp cut)  
**DANCER/DANCE TO DANCE/VISITORS**—Gino Soccio—Warner/RFC (disco disc/lp cut)  
**DANCE WITH YOU**—Carrie Lucas—Solar  
**DON'T GIVE IT UP/ONE OF THOSE SONGS**—Linda Clifford—Curton (lp cuts)  
**(EVERYBODY) GET DANCIN'**—Bombers—West End  
**FORBIDDEN LOVE**—Madleen Kane—WB  
**GREAT EXPECTATIONS/DOUBLE CROSS**—First Choice—Gold Mind  
**I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**IT MUST BE LOVE**—Alton McClain & Destiny—Polydon  
**I (WHO HAVE NOTHING)**—Sylvester—Fantasy  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**MUSIC IS MY WAY OF LIFE**—Patti Labelle—Epic  
**NO ROMANCE/KEEP ON DANCIN'/SENTIMENTALLY IT'S YOU/I'M A BAD BOY**—Theo Vaness—Prelude (disco disc/lp cut)  
**WE ARE FAMILY/HE'S THE GREATEST DANCER**—Sister Sledge—Cotillion  
**WHAT A FOOL BELIEVES**—Doobie Bros.—WB

## SYLVESTER'S NEXT STEP-STARS

F-9579

The Fabulous Single: I (Who Have Nothing)  
 Plus: Body Strong, Stars, I Need Somebody to Love Tonight  
 Produced by Harvey Fuqua and Sylvester

ON FANTASY RECORDS AND TAPES





# Disco Dial

## Disco File (Continued from page 24)

Very entertaining, but we'd advise variable speed on it.

Several of the week's new releases are by newer female vocalists; all are absolutely top-notch. **Alma Faye's** "Doin' it" (Casablanca) is becoming one of my very favorite albums of the year so far; the label's disco disc choice is "It's Over," remixed by **Alec R. Costandinos** in two versions, the 7:47 length being noticeably faster than the 8:02. A new instrumental passage is an added; Alma Faye's heartfelt performance and a strong bass hook remains. (Very "Victim.") **Tata Vega** is another vocalist capable of deeply emotional singing; her version of "Love Comes From the Most Unexpected Places" is a gem of faith and warmth. In her first work since 1977's "Totally Tata," her new "Try My Love" (Tamla) again displays uninhibited vocal and emotional range. "I Just Keep Thinking About You Baby" is the prime cut, rather short at 4:21, but irrepressibly joyous when Vega stretches out over **Winston Monseque's** full production. Remix?

**Teena Marie** has been singing back-ups on **Rick James'** albums; her debut, "Wild and Peaceful" (Gordy), was produced by James and **Art Stewart**. On the album's obvious disco pick, a re-working of the Temptations' "Don't Look Back" (7:34), Teena sings a vibrant, gritty double-tracked lead over very James Brownish horns and vocals, and, as in James Browns' work with Lyn Collins, Rick James is a very audible presence. The last half of the cut is a fine jam of vocals and a tax section; the cut begins and ends on a break. Also stepping out front from a group is **Madeline Bell** (uncredited, unfortunately), whose lead is heard on **Space's** "My Love is Music," appearing on Casablanca disco disc in its 6:43 album mix. The boogieing piano and percussion break are quite out of character for Space; so it's Bell's show all the way and she sounds wonderful. **Linda Evans**, whose "Don't You Need" has crossed a lot of playlists lately, appears on a remix of **Chanson's** "I Can Tell" (7:02), singing lead. Mixer **John Luongo's** touches on this Ariola disco disc are obvious: a hot new percussive edge that builds quite a bit of momentum for the tag.

Early word has been very good on two disco discs: **Dee Dee Bridgewater** turns it up on "Bad For Me," fronting a stomping, straight-ahead keyboard and guitar track with hot, higher-and-higher vocals. **Larry Levan** and **Billy Kessler** mixed; they emphasize the simplicity of the arrangement and provide 8:29 and 5:35 versions on Elektra disco disc. **Anita Ward's** pristine "Ring My Bell" (TK) was produced by **Fredrick Knight**, whose own Stax hits were heavily country-flavored. This new release bears no trace of this, being, instead, a pop-oriented cut featuring high lead and harmony voice in glowing, hushed harmony. **Ritchie Rivera** mixed, giving the spare syndrum and guitar arrangement a pleasing, transparent quality.

Other new music includes **Prince Philip Mitchell's** "Let's Get Wet," an Atlantic disco disc. A slow, sexy intro seems to rear back before streaking forward, Mitchell's tense falsetto riding a fast rhythm bolstered with assorted percussion. The heat and fervor generated are quite extraordinary; Atlantic's **Issy Sanchez** mixed. "The Rock" by **East Coast** has been receiving wide club and radio play in just that area as a local release on the Family label from Brooklyn, New York. Picked up by RSO for national distribution, the pressing is much, much better and gives the horn-and-chant arrangement a better chance to stick—and that it does.

**REMIXES:** Key disco disc reappearances are led by a remix of **Charo's** "Stay With Me," from her recent "Ole Ole" album (Salsoul),

*(Continued on page 83)*

**WXKS/BOSTON/** Vinnie Peruzzi  
**#1 DISCO NIGHTS (ROCK FREAK)**  
 —GQ—Arista

**Prime Movers:** **KEEP YOUR BODY WORKIN'**  
 Kleer—Atlantic  
**MY BABY'S BABY**—Liquid  
 Gold—Parachute  
**CUBA**—Gibson Bros.—Mango

**Pick Hits:** **ONE CHAIN**—Santana—Col  
**GO FOR IT**—Billy Preston & Syreeta—Motown  
**BOOGIE WOOGIE DANCING SHOES**—Claudia Barry—Chrysalis

**KFMX/MINNEAPOLIS/** Gary De Maroney  
**#1 DANCE WITH YOU**—Carrie Lucas—Solar

**Prime Movers:** **BOOGIE WOOGIE DANCING SHOES**—Claudia Barry—Chrysalis  
**I (WHO HAVE NOTHING)**—Sylvester—Fantasy  
**IT MUST BE LOVE**—Alton McClain & Destiny—Polydor

**Pick Hits:** **HAVE A CIGAR**—Rosebud—WB  
**THIS IS MY LIFE**—Shirley Bassy—UA  
**WHERE DO I GO**—Hair Soundtrack—RCA (lp cut)

**WKTU/NEW YORK/** Matthew Cienott  
**#1 DISCO NIGHTS (ROCK FREAK)**  
 —GQ—Arista

**Prime Movers:** **ONE MORE MINUTE**—St. Tropez—Butterfly  
**I (WHO HAVE NOTHING)**—Sylvester—Fantasy  
**FORBIDDEN LOVE**—Madleen Kane—WB

**Pick Hits:** **MY BABY'S BABY**—Liquid Gold—Parachute  
**HOT STUFF**—Donna Summer—Casablanca  
**I'M A BAD BOY**—Theo Vaness—Prelude (lp cut)

**KSET/EL PASO/** Chuck Gross

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

**Prime Movers:** **STAR LOVE**—Cheryl Lynn—Col  
**LA BAMBA**—Antonio Rodriguez—Buddah  
**HOT NUMBER**—Foxy—Dash

**Pick Hits:** **MY BABY'S BABY**—Liquid Gold—Parachute  
**MAKIN' IT**—David Naughton—RSO  
**ONE CHAIN**—Santana—Col

**DISCO 14/HARRISBURG/** Scott Robbins  
**#1 DISCO NIGHTS (ROCK FREAK)**  
 —GQ—Arista

**Prime Movers:** **MAKIN' IT**—David Naughton—RSO  
**HANG IT UP**—Patrice Rushen—Elektra  
**WORK THAT BODY**—Taana Gardner—West End

**Pick Hits:** **ARE YOU READY FOR LOVE**—Spinners—Atlantic  
**HAVE A CIGAR**—Rosebud—WB  
**I GOT WHAT I CAME FOR**—Jim Grady—Chanterelle

**KIIS-FM/LOS ANGELES/** Sherman Cohen

**#1 STAR LOVE**—Cheryl Lynn—Col

**Prime Movers:** **BOOGIE WOOGIE DANCING SHOES**—Claudia Barry—Chrysalis  
**LOVE DISCO STYLE**—Erotic Drum Band—Prism  
**MY BABY'S BABY**—Liquid Gold—Parachute

**Pick Hits:** **SATURDAY NIGHT**—T-Connection—Dash  
**MAKIN' IT**—David Naughton—RSO  
**WHAT A FOOL BELIEVES**—Doobie Bros.—WB

All records played are 12" discs unless otherwise indicated.

## The radio stations for "THERE BUT FOR THE GRACE OF GOD GO I" One hell of a disco single

7 inch: PB-11456 12 inch: PD-11457

Produced by August Darnell for ITC Corp. Productions

<b>R&amp;B</b>	WKTU	WXYV-FM	WATV	WVDM	S107	WGFT	WQIC	KSFY	WLYT	WMID	FM97	WNVR
<b>WILD</b>	WUSS	WKYS-FM	WBIL	WEAL	WGCI-FM	WBLK-FM	WTNK	KCBS	WOKV	WFEC	WING	WABC
<b>WYBC-FM</b>	WDAS	WHUR-FM	WJBE	WTOY	WMPP	WUFO	KADO	KLIP	KALE	WBCF	WHYN	WTTS
<b>WBOS</b>	WDAS-FM	WFDR-FM	WXVI	WRAP	WWCA	WDKX	WNSL-FM	KPOP	KIIS-FM	WMJX	WOOS	WENZ
<b>WXKS</b>	WCAU-FM	WJIZ	WPAL	WCIG	WCHB	WDAO-FM	WESY	KJOP	KITT	WRKO	<b>POP</b>	WGLF
<b>WBLS-FM</b>	WHAT	WDDO-FM	WLLC	WEDR-FM	WGPR-FM	KKSS-FM	WNAT	KZFN	KHNY	WVBF	WZUU	WHLM
<b>WWRL</b>	WFEC	WEAS	WSRC	WCKO-FM	WAMM	WESL	KIAZ	KTOY	KIXS	WPRO-FM	WFRL	WZIX
<b>WNJR</b>	WZDD	WGOV	WIDU	WPDQ	WWWS	WHRK-FM	KKTT/KAT	XTC	KOFM	WBZ-FM	WDUZ	WEEX
	WAYV	WENN	WHYZ	WRXB	WLBS	WOKJ	KUTE-FM		WDRQ	WZZD	96KX	WHYL



# MACHINE





# Record World Singles 101-150

APRIL, 14, 1979

APR. 14	APR. 7		
101	112	MAKIN' IT DAVID NAUGHTON/RSO 916 (Perren-Vibes, ASCAP)	
102	102	YOU SAYS IT ALL RANDY BROWN/Parachute 523 (Casablanca) (Irving, BMI)	
103	111	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409 (Davray, PRS)	
104	105	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680 (Screen Gems-EMI/Adult, BMI)	
105	104	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (Arl) (Jobete, ASCAP)	
106	125	I NEED YOU EUCLID BEACH BAND/Epic/Cleveland Intl. 8 50676 (C.A.M.-USA, BMI)	
107	108	KEEP THE CHANGE KAYAK/Janus 278 (Heavy, BMI)	
108	127	HEART TO HEART ERROL SOBER/The Number One Record Company 215 (Arl) (ATV/Mann & Wiel, BMI)	
109	109	THE TREES BUSH/Mercury 74051 (Care, ASCAP)	
110	—	YOU TAKE BY BREATH AWAY REX SMITH/Columbia 3 10908 (Laughing Willow, ASCAP)	
111	113	(EVERYBODY) GET DANCIN' BOMBERS/West End 1215 (Mandingo, BMI)	
112	—	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 1400 (CBS) (My Baby's/Sepe/World Song, ASCAP)	
113	—	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI)	
114	114	HOLD OUT TRILLION/Epic 8 50670 (Little Johna/Together/Blackwood, BMI)	
115	116	PARADISE THE MAX DEMIAN BAND/RCA 11525 (Songs of Bandier-Koppelman/Clonesound, ASCAP)	
116	117	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546 (Mighty Three, BMI)	
117	118	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/United Artists 1276 (United Artists/Racer, BMI)	
118	110	AT MIDNIGHT T-CONNECTION/Dash 5048 (TK) (Sherlyn/Decibel, BMI)	
119	123	DANCE AWAY ROXY MUSIC/Atco 7100 (E.G., BMI)	
120	—	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399 (Raydiola, ASCAP)	
121	—	ONE CHAIN (DON'T MAKE NO PRISON) SANTANA/Columbia 3 10938 (ABC/Dunhill, BMI)	
122	122	DREAMS I'LL NEVER SEE MOLLY HATCHET/Epic 8 50669 (Metric, BMI)	
123	—	LEAD ME ON MAXINE NIGHTINGALE/Windson 11530 (RCA) (Almo, ASCAP)	
124	—	STAND BY NATALIE COLE/Capitol 4960 (Jay's/Chappell/Cole-arama, ASCAP/BMI)	
125	126	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124 (ATV, BMI)	
126	103	YOU AND ME LINER/Atco 7070 (Desert Songs, PRS)	
127	—	THE RIVER MUST FLOW GINO VANNELLI/A&M 2133 (Almo/Giva, ASCAP)	
128	129	I NEVER SAID I LOVE YOU ORSA LIA/Infinity 50004 (Casa David/Chess, ASCAP)	
129	130	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686 (Amazement, BMI)	
130	115	WOMAN IN LOVE THREE DEGREES/Ariola 7742 (Chappell, ASCAP)	
131	—	IN A LITTLE WHILE (I'LL BE ON MY WAY) ART GARFUNKEL/Columbia 3 10933 (Dennis Earl/Mother Pearl, ASCAP)	
132	128	SUNSHINE HOTEL (JUST WALK ON IN) RICHARD T. BEAR/RCA 11470 (Lucky Bear/Billy Hoher, ASCAP)	
133	134	(I LOST MY HEART TO A) STARSHIP TROOPER SARA BRIGHTMAN & HOT GOSSIP/Ariola 7738 (Coconut Airwaves, BMI)	
134	136	JUST ONE WOMAN PETER McCANN/Columbia 3 10899 (ABC/Dunhill, BMI)	
135	137	DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury) (Delightful/ Crown Heights/Cabrini, BMI)	
136	121	DISTURBING THE PEACE T.M.G./Atco 7069 (E.B. Marks, ASCAP)	
137	122	ACCIDENTS WILL HAPPEN ELVIS COSTELLO/Columbia 3 10919 (Plangent Visions, ASCAP)	
138	138	FOLD OUT GIRL PAT TAYLOR/Mercury 74050 (Stafree/Quarter Moon, BMI)	
139	142	IT'S ALRIGHT ME PATTI LABELLE/Epic 8 50569 (Alexscas/Irving, BMI)	
140	119	WHOLE LOTTA LOVE WONDER BAND/Atco 7099 (Superhype, ASCAP)	
141	143	BRIGHTER DAYS VERNON BURCH/Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)	
142	—	HERE COMES THE HURT AGAIN MANHATTANS/Columbia 3 10921 (Stone Diamond/Sho Nuff, BMI)	
143	144	ALMOST GONE BARRY MANN/Warner Bros. 8752 (Screen Gems-EMI/Summerhill, BMI)	
144	150	BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA) (Publisher not listed)	
145	131	LIPSTICK TRACES (ON A CIGARETTE) AMAZING RHYTHM ACES/MCA 12454 (Unart, BMI)	
146	148	IT'S ONLY MAKE BELIEVE ROBERT GORDON/RCA 11471 (Twitty Bird, BMI)	
147	139	SHINE ON SILVER MOON MARILYN McCOO & BILLY DAVIS, JR./Columbia 3 10806 (Don Kirshner Songs, ASCAP)	
148	133	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)	
149	145	DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892 (Bleunig, ASCAP)	
150	135	LOVE HAS COME MY WAY TONY VALOR/Paula 432 (Listie, BMI)	

# Record World Singles Alphabetical Listing

Producer, Publisher, Licensee

A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI)	52	I (WHO HAVE NOTHING) Fuqua/Sylvester (Yellow Dog/Walden/S.D.R., ASCAP)	89
BIG SHOT Phil Ramone (Impulsive/April, ASCAP)	32	I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP)	5
BLOW AWAY G. Harrison/R. Titleman (Ganga, BMI)	25	JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI)	80
BOOGIE WOOGIE DANCIN' SHOES Korduletsch (Lambada/Lollipop, no licensee listed)	97	JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP)	41
BRIDGE OVER TROUBLED WATER Askey (Paul Simon, BMI)	64	KEEP ON DANCIN' Not listed (Mideb/Eric Marthew, ASCAP)	36
BUSTIN' LOOSE Purdie (Noveau/Ascent, BMI)	40	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP)	2
CALIFORNIA DREAMIN' Beckley/Bunnell (ABC, ASCAP)	66	LADY J. Boylan & Group (Screen Gems-EMI-BMI)	7
CAN YOU READ MY MIND M. Lloyd (Warner-Tamerlane, BMI)	75	LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	33
CHASE G. Moroder (Gold Horizon, BMI)	57	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI)	83
CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP)	31	LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI)	20
CRAZY LOVE Tom Dowd (Pangola/Careers, BMI)	55	LOVE AND DESIRE S. Soussan (Aliza-Thora, ASCAP/On Beat, BMI)	78
DANCER Mix Machine (Good Flavor/Shediac/Sons Celeste, ASCAP)	88	LOVE BALLAD Tommy LiPuma (Unichappell, BMI)	21
DANCIN' FOOL Zappa (Munchkin, ASCAP)	93	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI)	43
DANCIN' SHOES Paul Davis (Canal, BMI)	38	LOVE TAKES TIME Orleans (Orleansongs ASCAP)	45
DA YA THINK I'M SEXY? T. Dowd (Riva/WB/Nile Streak, ASCAP)	8	MAYBE I'M A FOOL Bruce Botnick (Grajonca/Island, BMI)	35
DEEPER THAN THE NIGHT John Farrar (Braintree, BMI)	77	MUSIC BOX DANCER Frank Mills (Unichappell, BMI)	1
DIAMONDS G. Dudgeon (Magnet/Interworld, ASCAP)	86	OH HONEY Ken Gold (Screen Gems-EMI, BMI)	48
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP)	47	OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI)	70
DOG & BUTTERFLY Group/Flicker/Fisher (Wilson/Know, ASCAP)	50	PRECIOUS LOVE Carter (Glenwood/Cigar, ASCAP)	23
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	29	RENEGADE Group (Almo/Stygian, ASCAP)	42
DON'T YOU WRITE HER OFF R. & H. Alpert (Little Bear/Rod Shift, BMI)	59	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP)	15
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI)	27	RHUMBA GIRL Ted Templeman (Fourth Floor, ASCAP)	69
EVERY WHICH WAY BUT LOOSE S. Garrett (Peso/Warner/Malkyle, BMI)	53	ROCK N' ROLL FANTASY Group (Badco, ASCAP)	49
FEELIN' SATISFIED Tom Scholz (Pure Songs, ASCAP)	68	ROLLER Myles Goodwyn (Goody Two/Tunes, BMI)	60
FIRE Richard Perry (Bruce Springsteen, ASCAP)	30	ROXANNE Group (Virgin, ASCAP)	39
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP)	24	RUBBER BISCUIT Tisher/Shaffer (Adam Levy & Father, BMI)	62
GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI)	71	SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP)	63
GIVE ME AN INCH Robertson/Matthews (Ackee, ASCAP)	87	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI)	16
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP)	26	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP)	10
GOOD TIMES ROLL Roy Thomas Baker (Lido, BMI)	72	SHINE Allen Jones (Bar-Kays/Warner-Tamerlane, BMI)	94
HAPPINESS Richard Perry (Warner-Tamerlane/Marsaint, BMI)	51	SING FOR THE DAY Group (Stygian, ASCAP)	42
HARD TIMES FOR LOVERS G. Klein (Careers, BMI)	81	(SITTIN' ON) THE DOCK OF THE BAY Haggar/Carter (East Memphis/Time, BMI)	92
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP)	6	STAR LOVE D & M Paich (Colgems-EMI/Jobete, ASCAP)	91
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI)	22	STAY THE NIGHT V. Poncia (Fanaflap, BMI)	76
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI)	18	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI)	14
HIGH ON YOUR LOVE SUITE James Stewart (Jobete, ASCAP)	85	SUCH A WOMAN Robert John Lange (Morning Dew, BMI)	46
HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanne/Buckaroo, BMI)	73	SULTANS OF SWING Muff Windwood (Straitjacket/Almo, ASCAP)	11
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI)	34	SUPER MANN P. Adams/K. Morris/S. Lucas (Peer, BMI)	37
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) N. M. Walden/P. Adams (Screen Gems-EMI, BMI)	74	SWEET LUI-LOUIS Randy Bachman (Survivor, PRO/Uskids, BMI)	61
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East Memphis/Klondike, BMI)	54	TAKE IT BACK J. Wissert (Center City, ASCAP)	84
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) B. Sigler (Lucky Three/Henry Suemay/Six Strings, BMI)	28	TAKE ME HOME Bob Esty (Rick's, BMI)	17
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP)	19	THE GAMBLER L. Butler (Writer's Night, ASCAP)	65
I'LL COME RUNNING N. DeCaro (Morgan Creek/Songs of Bandier-Koppelman, ASCAP)	95	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP)	67
I'LL SUPPLY THE LOVE Group (Hudmar, ASCAP)	44	THERE BUT FOR THE GRACE OF GOD GO I August Darnel (Nance/Hologram, ASCAP/ITC, BMI)	99
I NEED YOUR HELP BARRY MANILOW R. Stevens (Ray Stevens, BMI)	58	TOO MUCH HEAVEN Group/Richardson/Galuten (Music For UNICEF, BMI)	79
IN THE MOOD Leo Graham (Content/Tyronza, BMI)	98	TOUCH ME BABY J. Salerni & B. Weeden (South Philly, ASCAP)	96
IN THE NAVY Jacques Morali (Can't Stop BMI)	12	TRAGEDY Group/Richardson/Galuten (Sigwood/Unichappell, BMI)	3
IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI)	82	WALKIN' ON THE FENCE Barri/Lambert/Nichols (World Song, ASCAP)	90
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI)	9	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP)	4
		WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI)	56
		WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Haffkine (De/Dave, BMI)	100
		YMCA Jacques Morali (Green Light, ASCAP)	13





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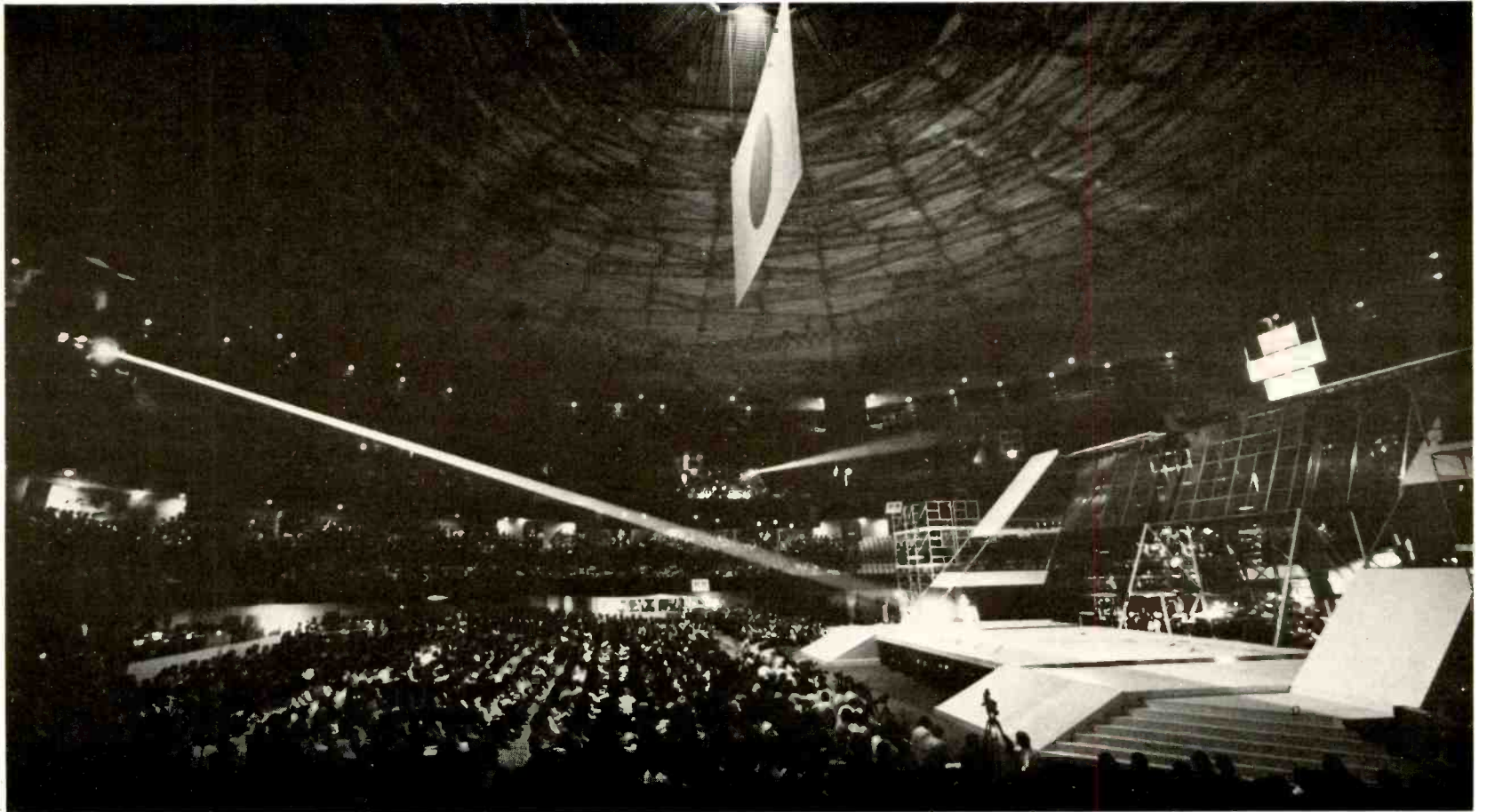
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Popular Song  
Festival  
in Tokyo  
'79

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On November 9, 10 and 11, 1979, the World Popular Song Festival in Tokyo proudly celebrates its 10th anniversary.



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For 10 years of unique, stimulating new sounds in pop music.

For 10 years of entries from almost every country in the world.

For 10 years of leadership in bringing new pop music sounds to Japan.

For 10 years of constantly increasing recognition and prestige.

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 **YAMAHA MUSIC FOUNDATION**

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The entry deadline is July 10th for receipt of your demo tape, music score and lyrics, bio and photo, and completed application form. Write to us today and we'll get the entry form and regulations to you right away.



# Record World Singles



APRIL 14, 1979

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

APR. 14	APR. 7		WKS. ON CHART
1	4	<b>MUSIC BOX DANCER</b> FRANK MILLS Polydor 14517	12
2	5	<b>KNOCK ON WOOD</b> AMII STEWART/Ariola 7736	11
3	2	<b>TRAGEDY BEE</b> GEES/RSO 918	10
4	1	<b>WHAT A FOOL BELIEVES</b> DOOBIE BROTHERS/Warner Bros. 8725	12
5	3	<b>I WILL SURVIVE</b> GLORIA GAYNOR/Polydor 14508	16
6	12	<b>HEART OF GLASS</b> BLONDIE/Chrysalis 2295	9
7	7	<b>LADY LITTLE RIVER BAND</b> /Harvest 4667 (Capitol)	14
8	6	<b>DA YA THINK I'M SEXY?</b> ROD STEWART/Warner Bros. 8724	18
9	14	<b>I WANT YOUR LOVE</b> CHIC/Atlantic 3557	10
10	9	<b>SHAKE YOUR GROOVE THING</b> PEACHES & HERB/Polydor/MVP 14514	18
11	11	<b>SULTANS OF SWING</b> DIRE STRAITS/Warner Bros. 8736	10
12	32	<b>IN THE NAVY VILLAGE PEOPLE</b> /Casablanca 973	5
13	8	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	26
14	18	<b>STUMBLIN' IN</b> SUZI QUATRO & CHRIS NORMAN/RSO 917	11
15	27	<b>REUNITED</b> PEACHES & HERB/Polydor/MVP 14547	5
16	19	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> JACKSONS/Epic 8 50656	13
17	30	<b>TAKE ME HOME</b> CHER/Casablanca 965	10
18	21	<b>HE'S THE GREATEST DANCER</b> SISTER SLEDGE/Cotillion 44245 (Atl)	11
19	17	<b>I JUST FALL IN LOVE AGAIN</b> ANNE MURRAY/Capitol 4676	13
20	15	<b>LIVIN' IT UP (FRIDAY NIGHT)</b> BELL & JAMES/A&M 2069	12
21	24	<b>LOVE BALLAD</b> GEORGE BENSON/Warner Bros. 8759	8
22	10	<b>HEAVEN KNOWS</b> DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	14
23	25	<b>PRECIOUS LOVE</b> BOB WELCH/Capitol 4685	10
24	26	<b>FOREVER IN BLUE JEANS</b> NEIL DIAMOND/Columbia 3 10897	12
25	29	<b>BLOW AWAY</b> GEORGE HARRISON/Dark Horse 8763 (WB)	7
26	33	<b>GOODNIGHT TONIGHT</b> WINGS/Columbia 3 10939	3
27	13	<b>EVERY TIME I THINK OF YOU</b> THE BABYS/Chrysalis 2279	16
28	31	<b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> INSTANT FUNK/Salsoul 2078 (RCA)	9
29	23	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista 0373	22
30	16	<b>FIRE POINTER SISTERS</b> /Planet 45901 (Elektra/Asylum)	22
31	20	<b>CRAZY LOVE</b> POCO/MCA 12439	14
32	22	<b>BIG SHOT</b> BILLY JOEL/Columbia 3 10913	10
33	28	<b>LE FREAK</b> CHIC/Atlantic 3519	27
34	34	<b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	19
35	35	<b>MAYBE I'M A FOOL</b> EDDIE MONEY/Columbia 3 10900	12
36	38	<b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia 3 10884	11
37	42	<b>SUPER MANN</b> HERBIE MANN/Atlantic 3547	13
38	37	<b>DANCIN' SHOES</b> NIGEL OLSSON/Bang 740 (CBS)	18
39	44	<b>ROXANNE</b> THE POLICE/A&M 2096	9
40	36	<b>BUSTIN' LOOSE</b> CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA)	14
41	52	<b>JUST WHEN I NEEDED YOU MOST</b> RANDY VANWARMER/Bearsville 0334 (WB)	4
42	47	<b>RENEGADE/SING FOR THE DAY</b> STYX/A&M 2110	5
43	53	<b>LOVE IS THE ANSWER</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	5
44	43	<b>I'LL SUPPLY THE LOVE</b> TOTO/Columbia 3 10898	11
45	59	<b>LOVE TAKES TIME</b> ORLEANS/Infinity 50006	4
46	51	<b>SUCH A WOMAN</b> TYCOON/Arista 0398	5
47	55	<b>DISCO NIGHTS (ROCK FREAK)</b> G.Q./Arista 0388	4
48	50	<b>OH HONEY</b> DELEGATION/Shadybrook 1048 (Janus/GRT)	12
49	56	<b>ROCK 'N' ROLL FANTASY</b> BAD COMPANY/Swan Song 70119 (Atl)	5
50	39	<b>DOG &amp; BUTTERFLY</b> HEART/Portrait 6 70025	10
51	60	<b>HAPPINESS</b> POINTER SISTERS/Planet 45902 (Elektra/Asylum)	5
52	41	<b>A LITTLE MORE LOVE</b> OLIVIA NEWTON-JOHN/MCA 40975	21



53	54	<b>EVERY WHICH WAY BUT LOOSE</b> EDDIE RABBITT/Elektra 45554	13
54	61	<b>IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT)</b> BARBARA MANDRELL/MCA 12451	5
55	63	<b>CRAZY LOVE</b> THE ALLMAN BROTHERS/Capricorn 0320	4
56	40	<b>WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL/Clouds 11 (TK)	20
57	45	<b>CHASE</b> GIORGIO MORODER/Casablanca 956	12
58	62	<b>I NEED YOUR HELP</b> BARRY MANILOW RAY STEVENS/Warner Bros. 8785	4
59	67	<b>DON'T YOU WRITE HER OFF</b> McGUINN CLARK & HILLMAN/Capitol 4693	4
60	65	<b>ROLLER</b> APRIL WINE/Capitol 4660	7
61	66	<b>SWEET LUI-LOUIS</b> IRONHORSE/Scotti Bros. 406 (Atl)	5
62	49	<b>RUBBER BISCUIT</b> BLUES BROTHERS/Atlantic 3564	6
63	64	<b>SATURDAY NIGHT, SUNDAY MORNING</b> THELMA HOUSTON/Tamla 5429 (Motown)	6
64	71	<b>BRIDGE OVER TROUBLED WATER</b> LINDA CLIFFORD/Curtom/RSO 921	4
65	46	<b>THE GAMBLER</b> KENNY ROGERS/United Artists 1250	21
66	73	<b>CALIFORNIA DREAMIN'</b> AMERICA/American Intl. 700 (Casablanca)	3
67	77	<b>THE LOGICAL SONG</b> SUPERTRAMP/A&M 2128	3
68	74	<b>FEELIN' SATISFIED</b> BOSTON/Epic 8 50677	4
69	78	<b>RHUMBA GIRL</b> NICOLETTE LARSON/Warner Bros. 8795	3
70	81	<b>OLD TIME ROCK &amp; ROLL</b> BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	2
71	72	<b>GET USED TO IT</b> ROGER VOUDOURIS/Warner Bros. 8762	4
72	79	<b>GOOD TIMES ROLL</b> CARS/Elektra 46014	4
73	82	<b>HOT NUMBER</b> FOXY/Dash 5050 (TK)	3
74	80	<b>I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)</b> NARADA MICHAEL WALDEN/Atlantic 3541	3
75	75	<b>CAN YOU READ MY MIND</b> MAUREEN McGOVERN/Warner/Curb 8750	8
76	57	<b>STAY THE NIGHT</b> FARAGHER BROS./Polydor 14533	8

## CHARTMAKER OF THE WEEK

77	—	<b>DEEPER THAN THE NIGHT</b> OLIVIA NEWTON-JOHN MCA 41009	1
78	76	<b>LOVE &amp; DESIRE</b> ARPEGGIO/Polydor 14535	5
79	48	<b>TOO MUCH HEAVEN</b> BEE GEES/RSO 913	22
80	88	<b>JUST THE SAME WAY</b> JOURNEY/Columbia 3 10928	6
81	84	<b>HARD TIMES FOR LOVERS</b> JUDY COLLINS/Elektra 46020	4
82	83	<b>IT MUST BE LOVE</b> ALTON McCLAIN & DESTINY/Polydor 14532	4
83	—	<b>LITTLE BIT OF SOAP</b> NIGEL OLSSON/Bang 4800 (CBS)	1
84	85	<b>TAKE IT BACK</b> J. GEILS BAND/EMI-America 8012	5
85	86	<b>HIGH ON YOUR LOVE SUITE</b> RICK JAMES/Gordy 7164 (Motown)	3
86	—	<b>DIAMONDS</b> CHRIS REA/UA 1285	1
87	—	<b>GIVE ME AN INCH</b> IAN MATTHEWS/Mushroom 7040	1
88	—	<b>DANCER</b> GINO SOCCIO/Warner/RFC 8757	1
89	95	<b>I (WHO HAVE NOTHING)</b> SYLVESTER/Fantasy 855	2
90	—	<b>WALKIN' ON THE FENCE</b> COUCHOIS/Warner Bros. 8749	1
91	96	<b>STAR LOVE</b> CHERYL LYNN/Columbia 3 10907	2
92	—	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> SAMMY HAGAR/Capitol 4699	1
93	—	<b>DANCIN' FOOL</b> FRANK ZAPPA/Zappa 10 (Mercury)	1
94	97	<b>SHINE</b> BAR-KAYS/Mercury 74048	2
95	98	<b>I'LL COME RUNNING</b> LIVINGSTON TAYLOR/Epic 8 50667	2
96	—	<b>TOUCH ME BABY</b> ULTIMATE/Casablanca 966	1
97	—	<b>BOOGIE WOOGIE DANCIN' SHOES</b> CLAUDJA BARRY/Chrysalis 2313	1
98	99	<b>IN THE MOOD</b> TYRONE DAVIS/Columbia 3 10904	2
99	—	<b>THERE BUT FOR THE GRACE OF GOD GO I MACHINE</b> /Hologram/RCA 11456	1
100	—	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> DR. HOOK/Capitol 4705	1



# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **ELVIS UNDER THE GUN:** "It seems it's necessary for me to come here today to make just one statement: I am not a racist." Thus began a hastily-called press conference Friday last at CBS starring none other than **Elvis Costello**. Only a week earlier Costello had figured prominently in a Columbus, Ohio bar brawl reportedly set off by some unkind remarks of a racial nature uttered by Costello in reference to **Ray Charles** and **James Brown** (for which he received a sock in the jaw by **Bonnie Bramlett**. See New York, N.Y., March 31). In a tiny room packed to overflowing with reporters and photographers from the New York Times, Village Voice, Rolling Stone, Amsterdam News, Trouser Press, all three trades and various and sundry other publications, Costello insisted he had been "misquoted, out of context" in published accounts of the fracas, and insisted the whole affair was nothing more than a "trivial feud." In the course of arguing with members of **Stephen Stills'** band on that fateful night in Columbus, said Costello, "it became necessary for me to outrage these people with about the most obnoxious and offensive remarks that I could muster to bring the argument to a swift conclusion and rid myself of their presence. It worked pretty good; it started a fight."

The remainder of the approximately 20-minute session was spent with reporters trying to determine exactly why Costello's comments needed to be of a racial nature and Costello in turn pointing out that everyone, on occasion, is pushed to extremes—"even to the point of saying things you don't believe—ask **Lenny Bruce**."

At one particularly tense point, Costello stressed that he wanted the public to know the real story, not the "third-hand" information that had thus far been doled out. To which **Richard Goldstein** of the Village Voice asserted, "We tried for hours to reach you for comment. You made yourself unavailable. Your entourage made you unavailable." Said Costello: "Well, that's not my responsibility."

Costello added that the press had declined to report the untoward remarks he had made about **Crosby, Stills and Nash**, nor had it printed Bramlett's comment regarding Englishmen's lack of sexual prowess.

"The point of this press conference is," Costello concluded, "to say I'm not a racist, it's to apologize—and I'm not afraid to use the word apologize—to Ray Charles, to James Brown or to anybody who might read what I said and presume that's what my opinion is."

Costello celebrated the April Fools weekend in New York with five shows at four different venues over two nights. New York, N.Y. only managed to catch his first Palladium concert prior to the following evening's whistlestop sets at the Lone Star (6:00 p.m.), the Bottom Line (10:00 p.m.) and Great Gildersleeves (1:30 a.m.) on the Bowery. Word has it that the Bottom Line show was an exceptional display of Elvis' newfound confidence and the manipulative prowess he now exercises over his material. At the Palladium, resplendent in a metallic green sport jacket, he stalked, posed, spoke and even smiled to a receptive audience. His show progressed at a workmanlike pace, dominated by tunes from "Armed Forces" with lighting tricks during "Chelsea" and "Lipstick Vogue" and the obligatory "Alison" and "Watching the Detectives" earning the most enthusiastic response of the evening. It almost seemed that Elvis was trying to be polite as he smirked between songs and tempered his behavior in the wake of the controversy he stirred. One local newspaper reported that Elvis was playing it safe. Maybe so, but his performance left no doubt that he possesses star quality and it has yet to be fully tapped.

A couple of days later, the much talked about **Police** played to four sellout crowds at the Bottom Line with a set that drew equal parts of new wave energy and reggae. Bass player/vocalist **Sting** has star quality and a reedy voice that easily powers the group's material. Drummer **Stewart Copeland** lays down a solid syncopated beat and guitarist **Andy Summers** employs his veteran skills to fill out the sound. At this point, the group can barely do an hour's worth of material and that's with playing "Can't Stand Losing You" twice (opening number and encore); they may be spotty at times, but they have character and the potential to go a long way.

FYI: **Lewis Carroll's** "Photographs Of Nude Children" will be published in May. The Author of "Alice In Wonderland" has long had his photograph collection suppressed. . . . The new **Hollies** album is titled "Five Three One Double Seven Oh Four." If that does not make any sense to you, try punching out those numbers on your calculator

(Continued on page 92)

## Barooga Bash



Capitol recording group Barooga Bandit, who just completed their first nationwide tour with Dire Straits supporting the Baroogas' debut "Come Softly" lp, turned in a strong opening set at the Roxy. Pictured backstage after the first show, second night are (standing, from left): Alto Reed, "Come Softly" co-producer and sax player with Bob Seger's Silver Bullet Band; Rupert Perry, vice president, a&r; Barooga keyboardist Mat de Raad; and John Dixon, Capitol's director of international a&r, here from his base in London. In the center are, from left: Barooga drummer Franz de Raad; Bob Young, vice president, business affairs; Barooga guitarist Bruce Mechan; Punch Andrews, Barooga manager and "Come Softly" co-producer (he's also Seger's producer/manager); and Don Zimmermann, president, Capitol/EMI America/United Artists Records Group. In the foreground is Barooga bassist Don O'Connell.

## Sorkin to Butterfly

■ **LOS ANGELES**—A. J. Cervantes, president of Butterfly Records, has announced the appointment of Don Sorkin to the position of vice president of music publishing and vice president of a&r.

Before joining Butterfly, Sorkin headed up his own Sorkin Music Company, with which he continues to maintain association. From 1971 to 1975, Sorkin served as general manager of the west coast branch of Knollwood Music.

## Guess Exits Voyage

■ **NEW YORK** — Stan Vincent, president, Voyage Records, has announced the resignation of George Guess, VP and director of national promotion. He can be reached at (215) 477-7122.

## Ric Aliberte Named

### Aucoin Management VP

■ **NEW YORK**—William Aucoin, president of Aucoin Management, Inc., has announced the appointment of Ric Aliberte to vice president. Aliberte has worked at AMI for over a year, where he was previously director of promotion.



Ric Aliberte

## Cher Visits Philly



Cher recently visited Philadelphia to personally deliver copies of her new Casablanca Record and FilmWorks lp, "Take Me Home" to various radio stations. Cher is pictured above at WDAS-FM along with: Dianne Brown, WDAS; Cody Anderson, assistant general manager, WDAS; Carl Helm, WDAS; and Maurice Brown, WDAS.





*Record World Presents*

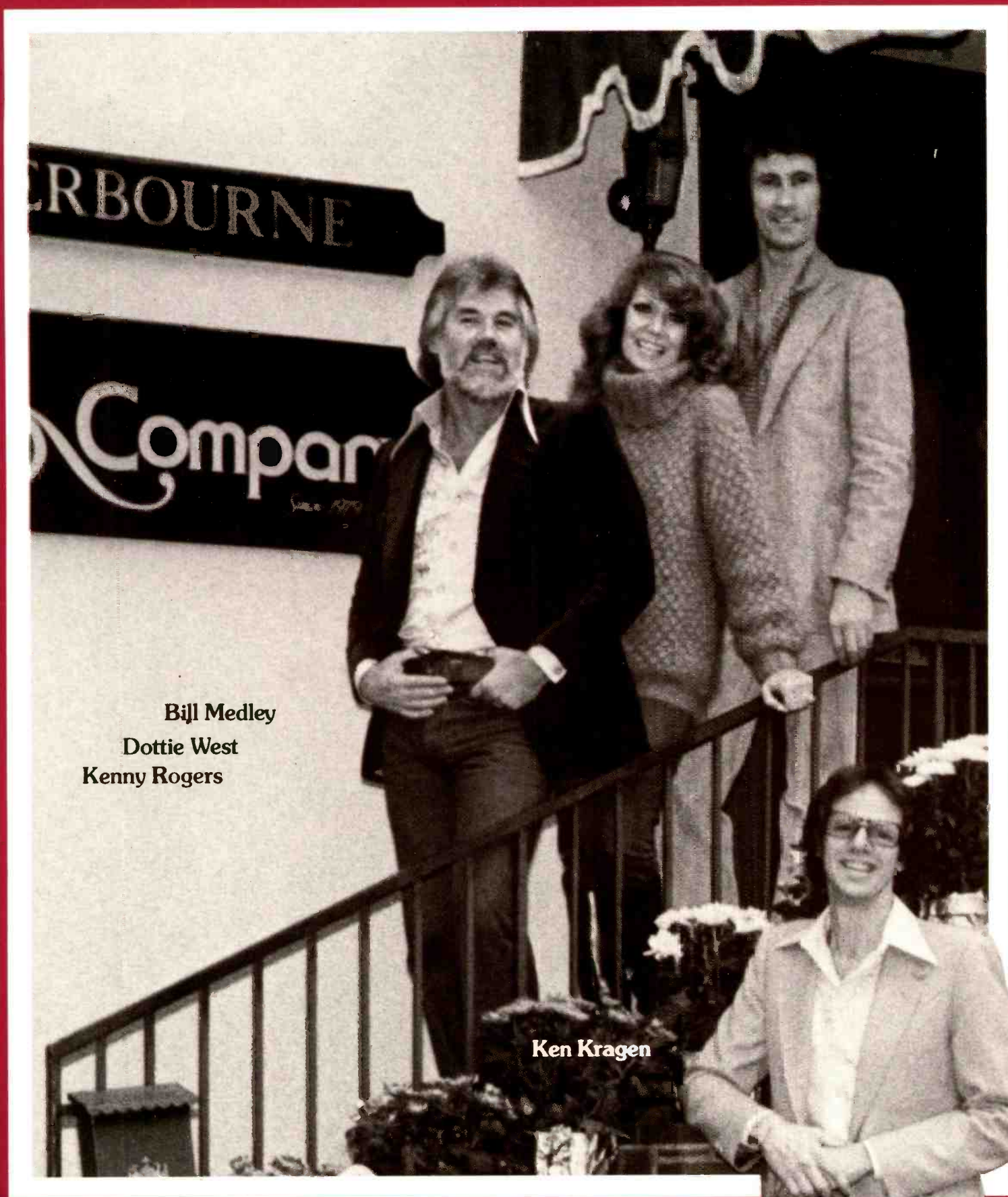
**A  
Special  
Kenny  
Rogers**

*April 14, 1979*





*Always in the best of company.*



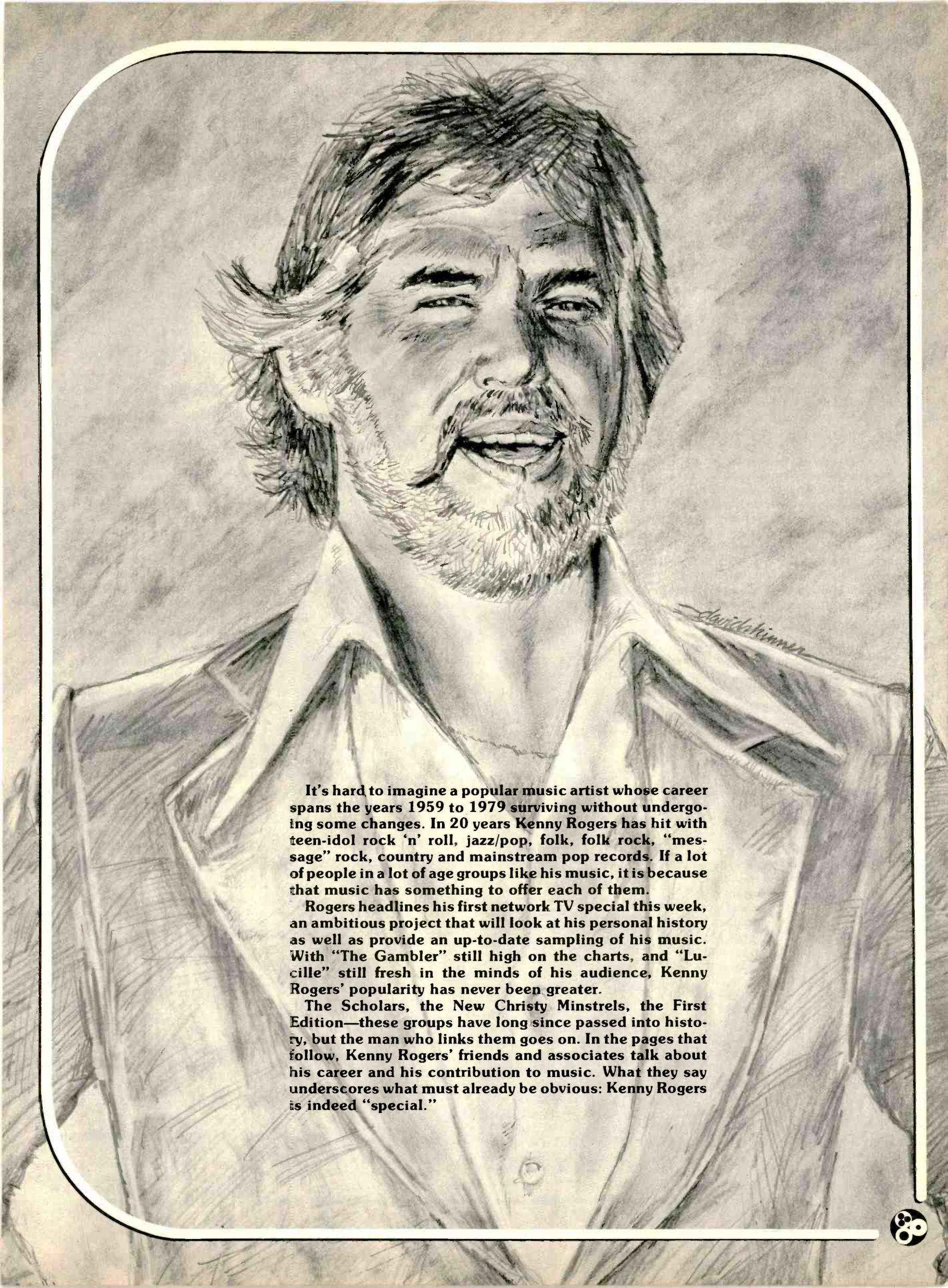
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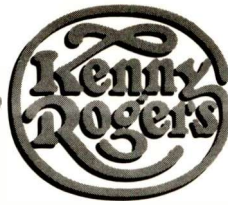


It's hard to imagine a popular music artist whose career spans the years 1959 to 1979 surviving without undergoing some changes. In 20 years Kenny Rogers has hit with teen-idol rock 'n' roll, jazz/pop, folk, folk rock, "message" rock, country and mainstream pop records. If a lot of people in a lot of age groups like his music, it is because that music has something to offer each of them.

Rogers headlines his first network TV special this week, an ambitious project that will look at his personal history as well as provide an up-to-date sampling of his music. With "The Gambler" still high on the charts, and "Lucille" still fresh in the minds of his audience, Kenny Rogers' popularity has never been greater.

The Scholars, the New Christy Minstrels, the First Edition—these groups have long since passed into history, but the man who links them goes on. In the pages that follow, Kenny Rogers' friends and associates talk about his career and his contribution to music. What they say underscores what must already be obvious: Kenny Rogers is indeed "special."





# Kenny Rogers: 20 Years of Unending Growth

By LEN EPAND

■ Anyone wondering how Kenny Rogers remains so unruffled by, and in such firm cool command of, his currently enormous success has only to consider the following quotation from a "Houston Chronicle" feature about Kenny's first pop group dated Sunday, March 10, 1957: "It wasn't rare (a year ago) to hear of the Scholars losing shirts and sport coats to overly affectionate mobs of bobby-soxers." Clearly, this is no flash-in-the-pan phenomenon we're talking about. Kenny Rogers has been relatively successful for a long time, and wasted little time becoming successful, even if at first it was on a local level, when he turned professional in 1956 with his Houston, Texas high school vocal group, the Scholars.

Born during the Depression in 1938 to poor parents living in a bad part of town, Kenny resolved at an early age that he had to escape that mundane, dreary, difficult life. His father, Edward (who died in 1975 at 72), did a variety of odd manual jobs struggling to pay the rent and support a family of 10 (Kenny has 4 brothers and 3 sisters); he drove a fast food delivery truck and later repaired wooden crates for Coca-Cola. On some Saturdays, in fact, Kenny would help his dad. He remembers Coke paid 25¢ a box and he and his father would fix about a hundred for \$25.

## Love of Music

There was another factor constituting Kenny's ambitiousness, however: His love of music. For those not blessed with an oil well or a ranch in Texas, music provided one of the few sources of color and fun. On a typical Sunday his family and relatives would gather on the porch for some pickin' and fiddlin' of familiar gospel and country tunes. Kenny slipped from keen observer to participant when, at 14, an uncle gave him a bulky steel dobro. While it wasn't as hip an instrument as a guitar, it was a start. Within two years he bought a guitar with money earned bussing tables at a restaurant, and found found friends in his school and Baptist church choir to form the Sharps, soon renamed the Scholars. They felt that they could be at least as good as the acts they'd heard in their school's annual talent shows. Also, Kenny

confesses, they realized that you either had to be in football or pop music in their school to impress the ladies.

In one of many fortuitous connections that would help Rogers's career, one of his brothers, Lelan, worked for a record distributor and was friends with Jimmy Duncan, a local songwriter/record distributor/record company (Cue) owner. The Scholars cut several of Duncan's songs on Cue that became hits in Houston—"If You Listen With Your Heart" and "Poor Little Doggie," for example, hokey pop songs produced with only their four voices in harmony and some clicking percussion, emulating the Four Freshmen, the Four Lads, et al. Lelan

became their manager and used another connection to bring the group their highpoint—a trip to Hollywood to cut some sides for Imperial Records, then a major label (and now, ironically enough, owned by Rogers' current company, United Artists). They came home broke but had the time of their lives. That their sole Imperial release stiffed only meant that everyone got music out of his system and could progress with his real life—i.e., go to college.

As with the other Scholars' parents, Kenny's were against music as a career. His father said all the musicians he knew were drunks. Kenny was supposed to become an architect, a field for which he'd showed some aptitude in high

school. Before entering the University of Houston, which he would attend briefly, however, Kenny played piano in a cocktail lounge (songs by Nat King Cole, Ray Charles, etc.), and got himself fired from a day job at the Armco Metal Company for playing his guitar during breaks and distracting other employees.

## Solo Hit

He also got himself a hit record as a solo artist. Now 19, he recorded some tunes by a local DJ Ray Doggett, which Lelan produced for their own Kenlee label marketed by Carlton Records. Incredibly, one song, "That Crazy Feeling," became a million seller and Kenny, who on the record sounds a lot like Rick Nelson and on the label bills himself as Kenneth Rogers (some of his press material billed him as Kenneth Rogers the First!), even landed a prestigious appearance on Dick Clark's American Bandstand. (Kenny sang on a set designed as a malt shop.) Despite the magnitude of the hit, though, royalties were minimal, and Kenny had prepared neither a good followup disc nor an act to play concerts—which is the way one really profits from a hit. Consequently, he wound up back in Houston looking for direction, and did what many people do in that state: he enrolled in college.

In college, Rogers worked nights backing a female guitarist for \$18 a night. He played the acoustic bass, having switched from guitar because "there was more demand for a bad bassist than a bad guitarist." But he soon left her because she denied him a raise. He also decided to face the music by quitting school and joining forces with a fantastic and very hard working blind pop/jazz pianist he'd met in a recording studio, Bobby Doyle.

The Bobby Doyle Trio (with Don Russell on drums) became one of the hottest acts in Houston. Playing an intricate sort of art/pop/jazz that required six hours of rehearsal six days a week to arrange instrumentally and vocally, they provided Rogers with more than a good salary and musical education; the experience also honed his business sense, as he managed that aspect of the Trio's affairs. For instance, he bought himself a new Cadillac, figuring that a successful image

(Continued on page 22)

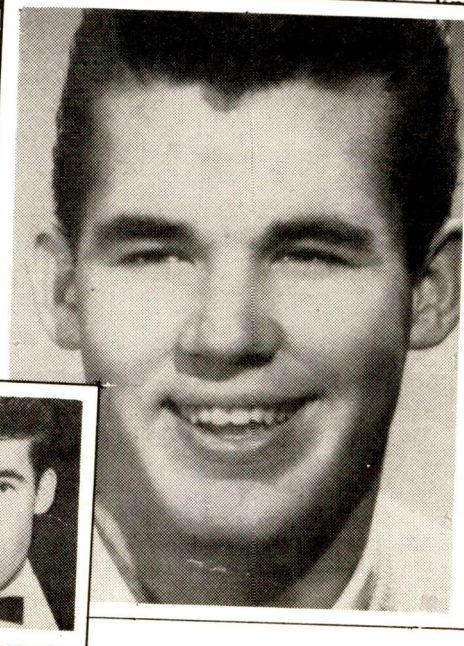
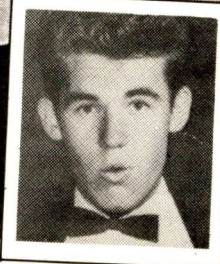
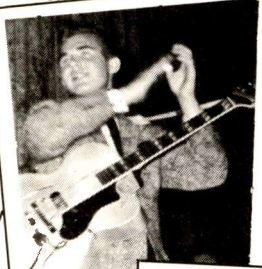


## Kenny Rogers, Local Boy, Is on the Way

BY HOWARD STENTZ  
Chronicle Staff

Kenny is a graduate of  
Jeff Davis High School here

A 19-year-old Houston  
singer, whose tunes  
been setting the records  
circuits on fire with



Some early glimpses of Kenny Rogers (the top photo, with the New Christy Minstrels, shows Rogers on bass).



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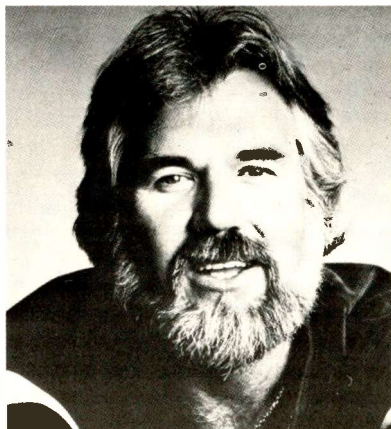




# Talkin' Business with Kenny Rogers

By SAM SUTHERLAND

■ His youngest fans may not appreciate the broad shifts in pop styles since Kenny Rogers made his first national chart splash as a member of The First Edition, but to industry observers, Rogers' career could well serve as a classic contradiction to the five-year plan once presumed to describe the typical star's ride at the top. From his earliest performances to his current peak of acceptance, he has spanned not only varied styles, but different media — yet the artist himself prefers viewing those phases with lows, as well



as highs, in plain view. Long a proponent of the artist's active involvement in his own career direction (most recently, via a new management operation helmed by his own long-time manager, Ken Kragen), Rogers offers an unvarnished perspective on potential pitfalls, as well as peaks, and his interest in guiding new talent, combined with that salty vantage point, last year yielded the publication of "Making It With Music: Kenny Rogers's Guide To The Music Business," written with Len Epan. That same seasoned point of view surfaced during the interview that produced the following Dialogue, tracing Rogers' candid assessment of his own musical growth since his "psychedelic" national chart debut, along with wry observations on sustaining a satisfying career.

**Record World:** One view of yourself you've expressed in the past sidesteps more serious descriptions to stress the role of entertainer, as opposed to guitarist or vocalist or, to use a sometime overworked phrase, artist. I'm interested in that distinction, particularly since your own career took off during a period when a lot of musicians tended to view themselves in more somber terms.

**Kenny Rogers:** Well, I'm not sure there are times when that categorization sounds like a cop-out, but it's not really. I think that because, number one, I don't consider myself a good musician. I consider myself a musician, but not a great one, at least by comparison to, say, Emerson, Lake and Palmer, people with that level of technique. And, number two, I don't consider myself a great singer; I feel I have a limited range. I used to have a phenomenal range when I was doing other types of music, but it's like anything else—if you don't use it, ultimately, it goes.

So now I find myself being more of a stylist in my singing. And I go hear people like Kenny Loggins, who I happen to think is a brilliant singer and a great entertainer, and I say, 'Okay, I can't sing that well. What can I do then?' Basically, I find myself being an entertainer. And I find that my satisfaction comes from other aspects. It would be thrilling to me to have people saying what a great singer this guy is, but it's unrealistic to me.

**RW:** What strikes you as more 'realistic' then?

**Rogers:** I think it's fair to assume that if I do a good show, if I go out and make people laugh some, and sing along some, and have a good time, that people would say, 'I enjoyed that. I got my money's worth.' What I do hope for in the process of my hour on the stage is that, not that 'he's a great singer,' a 'great musician,' but just that it was fun.

**RW:** While you may minimize the effect, you've obviously studied every facet of what your performance can mean for your fans. In your book, you detail that with regard to far more than getting up and playing, and take each step of a given show into close scrutiny.

**Rogers:** It has always been my contention that music falls into the same category as any kind of show, and that it should serve two purposes. Not only should it make me happy, but it should entertain the people listening, and if either one of us isn't having a good time, then it hasn't accomplished its purpose. I think that's crucial, and I think people accomplish it in different ways.

But there was an era of music where people like the Grateful Dead—and I use these groups really with not that much knowledge—were not really concerned with a one-to-one contact with the people. It was more of an ambience they tried to create. Now I'm not saying that that's wrong; in fact, it's right, because it works, and as long as those factors remain, then I think you have a successful show. But I think that if a person comes on stage and entertains only himself, and he and the band laugh at each other and have a great time when the people don't know what the hell's going on, then he's defeated the purpose for his being there. And that is, number one, to fulfill that need that someone felt badly enough to pay eight or nine bucks for a ticket: they didn't come out to see you entertain yourself, they came out to be entertained, and enjoy what they can't catch in a record, which is that live, personal performance.

**RW:** That public undergoes changes in style itself, though. In your own career, you've seen dramatic shifts in pop tastes. How do you see maintaining that balance between a consistent personal style and the need to adapt to those changes?

**Rogers:** Realistically, my tastes change, too. If I had spent 15 years trying to get a direction, and that direction was the one I originally started in, I would be outdated, 'cause music is constantly changing. It's a proven fact that your record-buying audience changes every three years, because a person who is 12 to 15 is not going to buy the same record as a person who is 15 to 18, and a person who is 15 to 18 is not going to buy the same record as someone 18 to 21.

But with me, I have a basic common denominator. If you go back and listen to "Just Dropped In," if you listen to "Ruby," "Reuben James," "Something's Burning," "Tell It All, Brother," and all those records, there's still a common denominator. That common denominator, as far as I'm concerned, is my voice—I don't think it's changed radically. I think I've stayed in a pretty even situation. And then, secondly, the real common denominators are quality songs. You start with a good song. I think the worst mistake that entertainers make in this business is tied to the idea that there are two stages in a career. The first stage is where the song makes the artist, the second is where the artist is so big that he can make any song he does.

What I do hope for in my hour on the stage is that, not that 'he's a great singer,' a 'great musician,' but just that it was fun.

The problem is that most people think they're at the second stage before they really are. Consequently, it starts the demise of what could have been a longer career. I think the trick is to really never get out of that first stage, because it's entertaining. The minute you start testing people by saying, 'Can I make this song a hit, just by virtue of my strength in the business?' it might be a hit, but you've diminished what could've been continuing momentum.

**RW:** There, too, you seem somewhat at odds with recent prevailing views, at least in the early '70s. Most publishers would agree that the emphasis on self-contained singer-songwriters became strong enough to overshadow a lot of interpretive singers. Didn't that trend toward original material sometimes represent an obstacle? Why do you think such artists dominated the field?

**Rogers:** Well, I think people didn't want to hear, as you call them, interpreters, they wanted to hear internal feelings. By example—and please forgive me, Bob Dylan—I've never considered Bob Dylan a great singer, but I think that he's one of the most brilliant people in this business. And he had so damn much to say that everybody didn't care how well he sang, they just wanted to hear what he had to say. Joni Mitchell is the same way. It was a period when the more turmoil there was in the world, the more there was to talk about.

(Continued on page 28)



**Kenny,**

**Sure Love  
To Hear You Sing!**

**Larry Butler**



*Kenny...*

*“All I ever need is you.”*

*—Dottie*









# The Making of 'A Special Kenny Rogers'

By CORT CASADY

■ CROCKETT, TEXAS—It's February 22nd. Kenny Rogers is standing across the street from the Courthouse in the town square of Crockett, Texas, population 8,900, surrounded by curious townspeople, members of his family and the camera crew which is filming segments for his first network television special, "A Special Kenny Rogers" (CBS, April 12, 9 p.m.)

Wearing a down-filled vest over a sports shirt and jeans, Rogers appears to be surprisingly comfortable visiting the town where his mother, Lucille, lives and where he himself spent a lot of time as a kid. Going home is never easy, but Kenny is handling it well and enjoying it.

While the crew prepares for the next sequence of shooting, Rogers goes over and leans against the fender of a parked car.

A pretty young woman wearing lots of make-up walks up to him.

"Keeny," she drawls, "Can I touch you?"

"Sure," says Kenny with an obliging handshake and a smile.

"I've been waitin' all mornin' to see you," she continues nervously, "and now here you are leanin' on my car!"

"In that case, I'll go ahead and sit on it," he says with a laugh.

Ever since he hit town, there's been a never-ending stream of folks, young and old, coming up to Kenny to say hello, to ask for autographs, to ask how long he's going to be in town and, of course, to have their pictures taken with a bona fide celebrity.

At one point, there are so many people taking turns sitting next to Kenny, and so many Instamatics clicking and flashing that Rogers quips, "Boy, if I had a pony, I could be making a fortune here."

But Kenny Rogers hasn't come some 1,500 miles to Crockett "Paradise In The Pines" Texas to make a fortune. (He's already making a fortune from his record sales and concert appearances.) He has come to this small, East Texas town 120 miles north of Houston to do a documentary-style portrait of the community and the people who, more than any other, represent his country roots. He has come "home," so to speak, for a family reunion (six aunts and uncles, seven brothers and sisters), for some fishing (it's a good thing music is his meal

ticket) and, perhaps most importantly, to pay his respects to the world he came from.

Even though his world is now Bel Air (California) and the music business, Kenny has family here. His mother lives in the simple brick house Kenny bought her (complete with a basketball hoop over her garage). And Lucille drives a conspicuous white-over-red Dodge Starsky & Hutch type car around town. The low-slung, two-door sedan has a CB in it to keep Lucille abreast of the latest gossip. As we put Kenny and his mother through the paces for our cameras, it's obvious they get along just fine. Kenny kids her, and she chides him in a nice way.

Of course, a man like Kenny Rogers doesn't just up and go to Crockett, Texas to film a television special without lots of help and advance planning. His manager and the executive producer of the show, Ken Kragen, took producer Rocco Urbisci and co-producer/director Stan Harris to Crockett last summer. Then there were five weeks of pre-production in Los Angeles during which the program's format was defined. And two days before Rogers, his wife Marianne and Kragen finally arrived here, we—a production staff of 12—combed the town looking for the people, places and events we now are filming.

Before we leave Crockett, we will shoot some 13,500 feet of film (about 5 hours worth, unedited), hoping to capture the essence of the town and its people. Obviously, most of what we

shoot will end up on the editing room floor. But the choicest moments are what will make "A Special Kenny Rogers" truly special. For when these moments are woven into the fabric of Kenny Rogers performing in concert (at the Grand Ole Opry in Nashville, March 7-8) with guest stars Ray Charles, Dottie West and The Oak Ridge Boys, the result will be an intriguing close-up of this man and his music. The result also will be an unusual first variety special, because like its host, it will be relaxed, authentic and not too serious.

Back in the town square, the camera is rolling again. Kenny is talking to Chief Deputy Sheriff Gene Mericle, who fondly recalls a conversation he once had with Kenny's father (now deceased) and how they used to have coffee together every day. Suddenly, we hear a horn honk and up drives Kenny's uncle, Ted Smith, in his VW bus. Ted, a kindly-looking man in his 50s, makes a living sharpening saw blades, averaging \$10 to \$15 an hour; and he's unquestionably the best teller of fish stories in these parts.

"When're we gonna go fishin', Kenny?" asks Ted, oblivious to the camera. They decide on Sunday, after the family dinner.

"You all sure are creatin' some excitement in this little town," Ted tells me when the camera isn't rolling. "Why, people here are tickled to death."

I ask Uncle Ted how he came to live in Crockett.

"Well," he says, "I left north-

east Texas with a paste board suitcase and one pair of pants and came here to find a job during the Depression. These people took me in like they'd known me all my life."

It's no wonder. Ted Smith has the kind of smile that makes you want to smile back. His eyes sparkle behind his gold-rimmed glasses.

"You know somethin'?", he says with a sort of confidential tone, "I used to say I'd never go higher than an ear of corn or lower than diggin' potatoes, and then Kenny done gave me a ride in that jet of his!"

When the filming in the town square is finished, we move on to the next location, a market where Kenny, his mother and one of his aunts buy enough food for the family reunion dinner which will mark the culmination of our shooting. In the produce section, Kenny expresses a distinct interest in banana pudding, a Rogers family tradition for some 50 years.

Rogers and the production unit are beginning to function like a well-oiled, if at times unwieldy, machine. But doing a television special entirely on location as we are is not easy. Most variety shows (particularly the first time out) are done on videotape in the security of a well-equipped studio. "A Special Kenny Rogers," however, is a combination of film (in Crockett) and tape (in Nashville) and a mixture of techniques—one camera shooting on-the-run and four cameras shooting a rehearsed concert.

The reason it's working is the staff.

Leading the production pack in Crockett is co-producer Urbisci, ("Midnight Special," "The Richard Pryor Show" and others). Directing the Crockett sequences is New Zealand film director Tony Williams. Surveying the town, conceptualizing and writing the film and concert monologues are writers Rick Kellard, Bob Comfort and myself. Orchestrating the movement of the entire troop and handling the logistics of lodging, feeding, shooting, pre and post-production is associate producer Howard Malley, who also keeps a sharp eye on expenditures. Preparing shooting schedules, run-downs and keeping track of dozens of audio tape and film reel numbers as well as timings and myriad other details essential to

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Kenny Rogers receiving the CMA award for Single of the Year for "Lucille." Co-writers Hal Bynam (left) and Roger Bowling (right) flank Rogers; also shown at right front are Ronnie Milsap and Roy Clark.





Best wishes for continued success







# Ken Kragen's Working Harder than Ever

By SAMUEL GRAHAM

■ As Kenny Rogers' manager of more than ten years, Ken Kragen has played it straight—no mirrors, no tricks up his sleeve, no elaborate scams. Kragen's success with Rogers has instead been based on the deceptively simple combination of talent, hard work and good planning.

"My management success depends on my own enthusiasm and my ability to turn other people on with that enthusiasm and get them excited," Kragen says. "When I first started, I made up for a total lack of experience with just devotion and hard work, and that's always been my key. I've tried not to lose that blush of first love, that enthusiasm you get when you're working on something new. And of course, when you have control of the talent, you can build any kind of career you want, because the talent gives you that kind of leverage."

## Concert Promoter

Kragen's involvement in the music business began when he produced concerts and dances as a high school student in the 1950. Later, as a college freshman at Berkeley, where his father was a professor, he promoted gigs for the Gateway Singers and the Kingston Trio. It was then, in about 1958, that Kragen faced his first major career decision. He wanted to hit the road with the Trio, but he'd also been accepted at Harvard Business School; he chose the latter, and just two weeks after he'd enrolled, the Kingston Trio put themselves on the map with "Tom Dooley." "I figured I'd blown my big chance in life," says Kragen. "I felt that the world had passed me by."

As luck would have it, however, another up-and-coming folk outfit, the Limelighters, were also looking for some help, and Kragen became their manager while still at Harvard. Kragen was green, by his own admission, but it wasn't long before he had his first look at the nature of management. "I went up to their hotel room in Chicago the first day I ever worked with them, and they were breaking up—but what I didn't know was that they would break up nearly every day for the rest of the time that I was with them. I also realized later that they each viewed my in-



Kenny Rogers and manager Ken Kragen.

volvement as a lever against the other two members," an invaluable lesson in diplomacy that has served Kragen ever since.

Luck again proved to be a factor in Kragen's next major move. He signed to manage the Smothers Brothers, who had been longtime friends, on the very day the Limelighters broke up in 1963, and "within the first month, three major network TV shows aired Smothers segments in the same week, a commercial they had made got hot, and they sold out 49 straight concerts. Within a year, they had their own TV show. So you might say I got into that situation at just the right time."

It was while Kragen was still involved with Tommy and Dick Smothers (whom he handled with sometime partner Ken Fritz) that he first heard the First Edition at a club called Ledbetter's. "I flipped over them," he recalls, "became their manager immediately, and put them on the Smothers show within a week." His first impression of Kenny Rogers, however, was not so overwhelming. In fact, "I almost threw Kenny out of the group the first month I was with them—he was having some personal problems that were interfering, and I remember telling him one night outside the Bitter End in New York that unless he could straighten himself out, he'd have to go."

"Kenny wasn't the leader in those days," Kragen continues. "Mike Settle was. But it was Kenny's voice on the hits, like

'Ruby,' 'Rueben James' and so on. We reached a point later on, about three or four years into it, when we had one record out as Kenny Rogers and the First Edition and one just as the First Edition; at that point I began to think that it was a lot easier to market a group if people had one name to identify with, so I sold the group on the 'Kenny Rogers and the First Edition' idea. It created some problems, frankly, but in the long run, it was the right move. Kenny was also the most aggressive businessman, despite his laid-back nature. He had the most drive, and people kind of gravitated towards him."

While the First Edition enjoyed a number of chart successes, there were also some rather lean years—years without hit records—that fully tested Kragen's resources as a manager. "We found other avenues," says Ken. "We played Las Vegas regularly. There was the 'Rollin' TV series out of Canada, which was eventually syndicated in 192 markets at once. I also found a way to get into the fair business. For that we produced two major selling tools: leatherbound portfolios, tailor-made for each fair-buyer, and a record album called 'Sales Hype,' where I got 15 buyers to talk about how great Kenny Rogers and the First Edition was, with their six greatest hits on the other side. Finally, there was New Zealand, where the group played 57 sell-out concerts on three different tours over about a three-year period."

Kragen joined Jerry Weintraub's Management III when the First Edition called it a career some three years ago, and he eventually brought Rogers into the Management III fold. "We struggled for a while," he admits. "Kenny's band wasn't very good at first, he wasn't used to being an opening act . . . it was really the depths. Kenny doesn't get really depressed—he's usually on a pretty even keel—but he was as low as I've ever seen him then. He even wanted to quit."

He didn't, obviously, and their perseverance paid off in style. "Lucille" is most often cited as the big break in Rogers' career, but Kragen contends that "Kenny really started to take off before 'Lucille,' mostly due to a couple of things: John Davidson's insistence that Kenny appear on 'The Tonight Show' when John was a guest host, and Kenny's gigs at the Golden Nugget in Vegas. We didn't really want to play downtown—it seemed like the wrong time. But I did a heavy promotion—special shows for cab drivers, buttons on all the employees, that kind of thing—and we sold out the week before Christmas and the week after, which is the worst time of the year there. So if 'Lucille' hadn't happened, we were already moving."

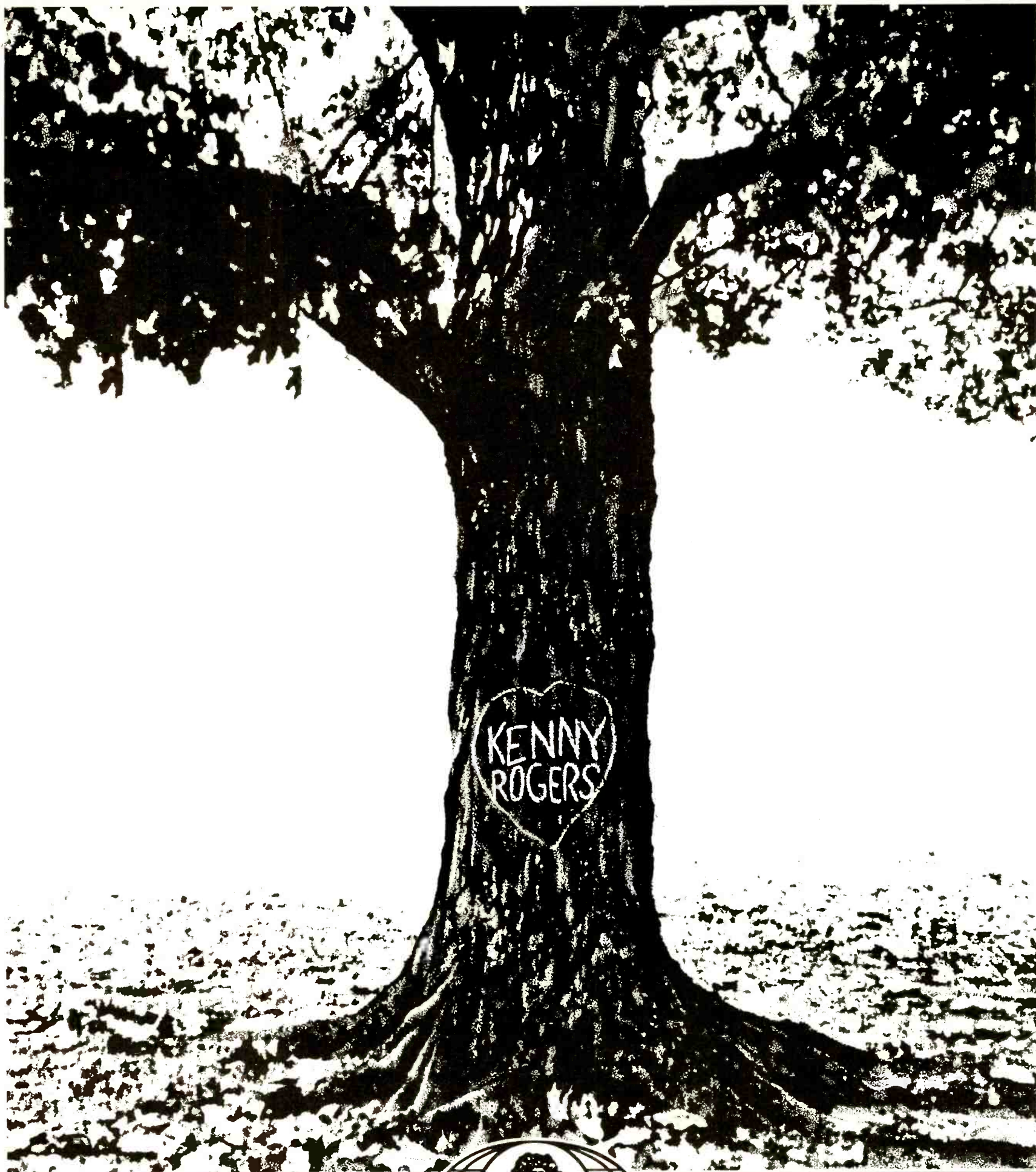
## Basic Theories

These days, of course, Kragen and Rogers have the luxury of "everything coming to us. It's just a question of sitting back and making choices." It is now that Kragen is able to use most effectively what he calls "my three basic theories. One is my momentum theory. It's a lot easier to push hard once you've got a career going than it is to get it started; that means that now, when Kenny's exploding, I'm working doubly hard. This is the time to put the money and effort into Kenny that will move him from a 1-million seller to a 5-million seller."

Second is Kragen's "creation of events" theory, which really crystalized when I was with Management III. Good management involves making a major event out of what would otherwise have been just another nice success. That's what we did recently when Kenny played the Riviera—we pulled out every stop, and we created an event. Finally, there's

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# Jim Mazza: 'Kenny Rogers' Time Has Come'

■ Jim Mazza, former vice president of marketing for Capitol Records and current president of the newly formed EMI-America/United Artists Records, is unabashedly excited about the prospect of Kenny Rogers' future. "Kenny Rogers is an artist whose time has come," states Mazza. "His career has developed over a number of years and the success he's now experiencing is a well deserved reward for the hard work he's put into it. Kenny is not 'an overnight sensation.' He's a sensitive, talented professional whose career is studded with achievement in country, rock 'n' roll and pop music. Our plan is to facilitate Kenny's creative growth by uniting his unique talent with our own collective energy."

## National Audience

As far as Mazza is concerned, Rogers' appeal already encompasses the entire country in a unique way: "Kenny has the ability to transcend rigid demographics. His audience, which is national in scope, continues to expand with each new release and tour. He's a great person and our goal is to see him achieve the plateau of success his artistry deserves."

## Marketing Strategy

To insure maximum exposure for Rogers, EMI-America/United Artists Records has undertaken a comprehensive marketing strategy including a 24-market television advertising campaign covering a three week period culminating in his April 12 CBS-TV Special, national consumer print ads in major publications such as Rolling Stone, People, US, Playboy and TV Guide, and an extensive schedule of local print and radio advertising for Kenny's current tour.

Mazza is proud to continue the fact that "everything possible is now being done to advance the career of Kenny Rogers. We're utilizing every creative resource we have to enhance his career in a unique, qualitative way."

## Platinum LP

Kenny Rogers' current album, "The Gambler," is already platinum and Mazza envisions continued success not only with this lp, but future product as well. "We're currently involved in carrying out a long-range game plan that, as a major priority, is designed to capitalize on "The Gambler" lp as the first corner-

stone in our overall strategy to maximize this artist's potential," he said.

As Rogers' audience continues to expand, Mazza envisions continued success not only with this lp, but future product as well. "We're currently involved in carrying out a long-range game plan that, as a major priority, is designed to capitalize on 'The Gambler' lp as the first cornerstone in our overall strategy to maximize this artist's potential," he said.

As Rogers' audience continues to expand Mazza envisions a simultaneous positive reaction from all sectors of American record buyers. "The Gambler" is Ken-

ny's biggest and fastest selling album to date," states Mazza, "and his new single, 'She Believes In Me,' appears to have the potential to surpass the album's title track."

At this point in his career, Rogers' current tour has broken a number of attendance records previously held by Elvis Presley (case in point: Houston Radio which drew over 100,000 fans) and shows no signs of letting up. From state fair ground extravaganzas to distinguished venues as Carnegie Hall, Rogers maintains an infectious enthusiasm and vitality that wins audiences much in the same way his recorded efforts have earned him Grammy nomi-

nations and awards recently. The charm of Kenny Rogers and Dottie West (both UA artists managed by industry veteran Ken Kragen) has augmented Kenny's stature as a totally versatile artist both on record and in live performance.

## Unlimited Potential

Mazza emphatically states: "Kenny Rogers's potential is unlimited. His genius is undeniable and all of us here at EMI-America/United Artists Records share a common love affair with one of the finest human beings living today. Kenny is indeed special to all of us and our respect and appreciation for his artistry and humanity is something we carry with us always."

# Butler and Rogers: Mutual Admiration

By WALTER CAMPBELL

■ "There is an order of importance in making a hit record," says Larry Butler, "and number one in there is the song. First and foremost is the quality of the song and the emotion it communicates. After that comes the person who sings it, their interpretation of it, and third is whatever the producer puts into it." Using those guidelines, Butler and Kenny Rogers have emerged from the studio with singles which have consistently gone to the top of the country charts and, more often than not, crossed over into pop airplay.

Butler is known as a producer who is very particular and painstaking about the sound he creates on records, including album cuts not necessarily designated to be singles, a quality long neglected on country albums. The result of that care has been five gold albums and two platinum by Kenny Rogers. Formerly head of United Artists' Nashville operations, Butler has produced quite a few artists, but none with the record-selling success of Rogers.

"The first time Kenny and I got together was in Houston," Butler recalls. "I was there with Merlin Littlefield (of ASCAP's Nashville office), and he introduced me to Kenny in a restaurant. I told him that day that somewhere down the line I would like to work with him, that I really enjoyed the way he sang and that I was probably one of his biggest fans. It was one of the few times I had ever sought an artist. Normally a record company will call me and say we've got so-and-so on the label,

and we're having a little problem. But I went out looking for this one because I wanted to produce his records.

"A few months later he called me at UA in Nashville. He came to town, and we sat down one afternoon and put a deal together. I think it was a mutual admiration society, so to speak. He liked the way I cut records, and I liked the way he sang. We put those two together, and that's how it happened. I have Merlin Littlefield to thank for that, and I also have him to thank for getting me a song called 'The Gambler' which Don Schlitz wrote. Marlin was very persistent about that song, and I'm glad he was."

Beginning with "Lucille," a major country crossover single, which launched the success of the latest phase of his career, Kenny Rogers has again become a major recording artist, whatever category one chooses to put him in. His singles move up the country and pop charts, and his albums go gold and platinum, but Butler's view is that Rogers' success and wide appeal doesn't make him any less country than he was before "Lucille" hit. "Kenny's still country," he insists. "He's not one that has jumped on a bandwagon. Kenny is authentically involved in country music, and he's one of the best country writers today. He truly likes country music, and if you think about it, his biggest hits have been country songs, even with the First Edition. He's comfortable doing country songs, being from Texas, but he's done it all. He really has. There was no prob-

lem at all cutting him here in Nashville, cutting country material, but we don't really think about types of music or types of records when we record. We find the best songs we can find, and we cut the best records we can cut."

## Emphasis On Quality

Butler's and Rogers' emphasis on quality, along with the growing appeal of country music, account for much of their success without having to consciously move to more pop-oriented songs. In addition, country music encompasses a wide range of music, all of which is constantly changing, according to Butler. "We're not thinking about a particular audience when we're in the studio," he explains. "We're thinking about people listening to the records, and you might think that's another way of saying we're trying to cut crossover records, but not really. We're trying to cut a good record. I've cut records that I thought would cross over that didn't. I've cut records that I knew there was no way in the world they would, and they did. So I've given up on trying to figure out what's going to cross over and what's going to do what."

"We know sometimes when we're cutting that it might be a little heavy for pure country radio station play, but Kenny's a very versatile artist. He appeals to a lot of different types of people — attorneys, doctors, house-pairmen. It's like a total entertainment when we're doing an wives, farmers, bricklayers, TV re-

(Continued on page 33)



# Kenny Rogers,

Your Friends At The  
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# Artie Mogull on His Years with Rogers

■ To say that Artie Mogull's reminiscences of Kenny Rogers' early career at United Artists Records are fond is perhaps the classic understatement. Mogull, former co-chairman of the board at UA and presently special consultant and member of the board of directors at the newly formed EMI-America/United Artists Records, first became involved with the talented singer/performer just prior to the release of the blockbuster "Kenny Rogers" lp, which featured the Grammy award-winning gold single, "Lucille."

"Kenny always teases me about our first meeting," Mogull recalls. "Apparently I said something diplomatic (winks and smiles), but subsequently we've become very close. Kenny Rogers is more than an artist here, he's a close personal friend. I recall vividly the day the tapes of the "Kenny Rogers" album came in to our Nashville office. It was a week or so before the R&R convention in Dallas, it was freezing outside, and our entire field staff was gathered for a promotion meeting and to hear the new product.

When I heard "Lucille," I flipped, and much to the surprise of our promotion staff, I announced that we were going to make the record a number one smash not only in country but pop, too."

Mogull's instinct that "Lucille" could go the distance began to take tangible form as radio stations in the Southwest and in Texas began adding the record in ever increasing numbers.

"We'd come in at 6:00 in the morning and call the stations back east," Mogull remembers. "Everyone went to work. Then the record

started getting incredible reports from Mobile, Birmingham and Montgomery. We noticed that the minute 'Lucille' went on the air, retailers literally couldn't stock enough records to fill the demand. What's interesting about this particular record is that it sold well all over the country not just in a couple of regions."

"Lucille" hit gold status shortly before the "Kenny Rogers" lp (which subsequently went platinum and earned a Grammy as well) and suddenly the joint efforts of Rogers, UA, manager Ken Kragen and producer Larry Butler had jelled into a major success story.

## Image Campaign

"When 'Lucille' broke big," says Mogull, "we launched one of the most extensive image building campaigns on Kenny in the history of the record business. We spent a substantial amount of money, but it was worth every dollar because Kenny has fantastic instincts for the record business. He is the most cooperative, hardest working artist I've ever met. When Kenny calls up with an idea it's not some crack-pot scheme, it's generally an idea that's right on target whether it relates to merchandising, advertising or promotion."

In essence, the success Kenny Rogers has enjoyed is the result not only of his musical talents, but his business acumen as well. Five gold albums in a row (two of which are platinum), three number one country hits (one with Dottie West) and several Grammy awards, and countless other accolades all bear not only the stamp of Kenny's performing abilities but his insight as well.

## '10 Years'

"You know, the whole concept for the 'Ten Years of Gold' album was Kenny's idea," states Mogull. "A year and a half after its release (the lp is platinum) it's still selling about 3 thousand copies a day. He picked the material, consulted on the packaging, everything. The same is true of 'The Gambler' album (also platinum). That was also Kenny's idea. The whole musical concept and the cover itself, every aspect of each album he does absorbs all of his attention. I've been in the record business a long time and I've yet to meet an artist that combines the talent, business skills and compassion that Kenny Rogers does. He's a very special person."

# Dottie West Credits Rogers' Aid

By WALTER CAMPBELL

■ Although Dottie West has received quite a bit of notice as Kenny Rogers' singing partner, she is no stranger to the recording business and is a well-established artist in her own right. For a number of years she has recorded and toured on her own, often working with other artists along the way. Her first encounter in the studio with Kenny Rogers happened largely by chance, helped along by the fact that the two have the same producer, Larry Butler, and are on the same record label.

"We had never worked together until Kenny walked into the studio in Nashville one night while I was recording," she explains.

"Dottie and I were working on some overdubs that afternoon, and Kenny was scheduled to come in the studio at six o'clock," said Butler. "Well, he came by at 3:30. He didn't have anything to do that afternoon, so he came on over to the studio just to hang out with us. We were sitting in the control room, and Dottie said she had always wanted to do a record with Kenny Rogers. So he said let's do it.

"Dottie and I thought he meant somewhere down the line we would do it, and she started to go back in to sing a song we were working on, and Kenny said, 'Let's do it now. Have you got something we can sing together?' I went through the list of songs that we had done and thought of 'Every Time Two Fools Collide' (which subsequently went to the top of the country chart). What a natural song for two people to do, and they both sang the hell



Kenny Rogers & Dottie West

out of it."

"Then we started to work on this whole thing," Dottie said. "Later on we went back into the studio and really got to work on an album and so forth."

The voices of Rogers and West are similar in many ways and complement each other, observes Butler. "If you listen to some of the things they have done, when they're harmonizing together you can't tell which one's doing the lead and which is doing the harmony. A certain thing happens in there. They work very well together, and they inspire each other."

West credits Rogers for the boost their work together has given to her career. "Kenny has given me so many firsts," she said, "like playing in Reno, Las Vegas, places like Carnegie Hall. He really works hard and is very dedicated." But in her own career, West has helped out a few artists along the way, too, such as Larry Gatlin. "I believe in Larry because there is just so much talent there. I met him when we were working in the same place, and he had just started writing

songs that month. I told him to go home and write some more and put some songs on tape and send them to me, which he did right away. Later on he and his wife Janice moved in at our house for a while, and he played bass in my band. I took him to meet people like the Monument Records people, Kris Kristofferson, and Johnny Cash. Larry is so talented, and he also really appreciates it.

"I like to watch new artists, and I encourage anybody in my band to write because if you have talent enough to play songs by ear, I feel like you can write a song." Her latest discovery is also a young man who played bass in her band, named Steve Wariner, now signed to RCA Records.

West describes herself as a country girl, although her musical tastes run from country to rock and roll to jazz. "I was born and raised very close to the Grand Ole Opry, and I am a country girl," she says, "and the songs that I write, to me they're country, but I like all kinds of music. If the Eagles were in Nashville when they record, would they be called country or pop?" Her own approach is to maintain a country base, where she is well established, like Kenny Rogers, and go from there. "Larry Butler and I feel that I should have a good country record first and let it cross over if it wants to, like 'Lucille' did. That would be nice. But Kenny and I have our second album together coming out, and we're excited about that right now. It's much better than the first one."

West sees her future, both with Kenny and as an individual artist, (Continued on page 33)



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A Special Event  
for  
A Very Special Friend

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**KENNY,**  
Congratulations.

I Love You.

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**BILL MEDLEY**



# Kenny Rogers

The Gambler.

Platinum now and still playing.

Congratulations Kenny.



UNITED ARTISTS RECORDS®









# Kenny Rogers: 20 Years of Unending Growth

(Continued from page 4)

would help bring the band more jobs for more money. And it did. Club owners figured the Trio must be receiving high salaries elsewhere to afford luxury cars, so the Trio must be worth paying extra for. (Kenny's mother, Lucille, with her country common sense never understood this logic. She'd ask, "Why don't you get yourself a nice used Chevy and put that money in the bank, son?")

Maybe she didn't know that Kenny was further augmenting his income by working two other gigs. He played cocktail hour music with singer Joyce Webb (Everly Brothers material), and then joined the Trio for four sets of dance music and later a set or more at an afterhours club. It was an exhilarating time for Kenny, because most of the major show business names playing in town sat in with the Trio, from Tony Bennett and Buddy Greco to Liza Minnelli. One artist, Kirby Stone ("Baubles, Bangles and Beads") liked them so much that he hired them to back his Kirby Stone Four on a national tour. Stone not only taught Rogers the rudiments of good entertaining (how to talk to an audience, tell jokes, pace a show) but he got the Bobby Doyle Trio a Columbia Recording contract—and even put them up in his New Jersey home while they recorded in Manhattan.

The resulting album, "In A Most Unusual Way," though highly regarded within the industry, failed commercially, and pre-empted the Trio's dissolution. Back in Houston and somewhat deflated from their aborted fling with the bigtime, they opened their own afterhours club, the Act Three, but found they were being robbed by the waiters (you can't be onstage and watch the till simultaneously), and their performance was slipping, especially because Doyle was so depressed by the lp's failure.

Having closed the club and broken up the Trio after more than six years together, Rogers and Russell carried on with another pop/jazz vocal group, the Lively Ones, which they formed with Paul (guitar) and Paula (vocals) Massara. This act died in 1966, when Kirby Stone's managers, George Greif and Sid Garris, remembered a good tenor vocalist and bassist named Kenny

Rogers and hired him away for their touring 9-member folk act, the New Christy Minstrels. The Christies' hits—"Green, Green," "This Land Is Your Land"—had happened a couple of years before, but the group represented to Kenny a professional step up into the arena of a national act. Still, accepting the job was problematical. While he was able to negotiate the Christies' offer up to the high salary he was making in Houston, he couldn't convince his wife, whom he'd married at 19, that going on the road and, as she put it, "leaving it all"—a suburban house, a daughter—was worth it. Suddenly seeing that staying in such a happily-ever-after would be spiritual suicide for one with such a larger ambition as he, Kenny was gone four days later, yielding the first of two divorces.

Among the Minstrels were a visionary lot not content to mouth the songs of a fading era. Mike Settle, Terry Williams, Thelma Camacho and Kenny Rogers worked up some songs by Settle that were a contemporary blend of electric rock and folk (interestingly, Settle had roomed for a while in Greenwich Village with one of folk-rock's pioneers, Roger McGuinn), and they presented these to Greif and Garris. You can't change the Christies' established image, they were told, and they quietly laid plans to splinter off on their own.

Actually, Kenny was late in being accepted as a member of Settle's group, the First Edition

(taken from the first page of one of many books Settle read on the road). From the lounge circuit, Rogers' mohair suit/diamond stickpin look and older age seemed wrong. But his talents fit the bill, and being progressive, he changed. He grew a beard and long hair, started wearing jeans.

The First Edition timed their split from the Christies for the first day of sessions for their debut Warner/Reprise album in July 1967. They had been signed to Jimmy Bowen's Amos Productions, after Bowen, Reprise's a&r head, heard the four sing in his office in an audition arranged by his secretary Bonnie Williams—Terry Williams's mother. They'd stood out from many of the new acts of the day whose only selling point was energy. The First Edition not only had energy, they had melodic, meaningful songs and great four-part singing.

Mike Post (later known for his Grammy winning "Rockford Files" and other TV scores) produced "The First Edition," employing such studio pros as Glen Campbell. (The group didn't record all their own instrumental parts until four albums later). Between sessions, they began working in their live act at a now defunct West L.A. club called Lead-betters. Here another personal connection proved crucial to their success. Mike Settle's attorney, Lee Colton, also represented the Smothers Brothers, whose hit CBS-TV series "Comedy Hour" was co-produced by Ken Kragen. Colton persuaded Kragen, Tom-

my Smothers and the show's writer, Mason Williams, to catch them. They did, and sure enough, Kragen became their manager; Tommy adopted them as one of his crusades (he helped them with between-song patter, wrote liner notes for the first lp, put them on his show, and even hosted an industry/press debut party for them at CBS); and Mason fell in love with Thelma—OK, not everything works out.

## First Hit

In the fall, the First Edition's first single stiffed, despite some activity in the midwest, where they began touring, and appearances on "The Tonight Show" and the "Comedy Hour." The next single did the trick, however. "I Just Dropped In (To See What Condition My Condition Was In)" was a song that Rogers had wanted to do for a long time. Written by a high school buddy, Mickey Newbury, it was a pseudo acid-rock song that was so novel that even Dinah Shore singled it out as a potential hit after Kenny had sung it for her on a Christmas tour stop in Vegas. (Quite a testament to Shore's ears, considering how far afield of her frame of reference that song is.) It hit in the winter of '67.

The next year would be filled with activity, tours, television, interviews, etc., but the First Edition grew cold on the charts. While they wisely didn't release singles similar to "Condition," so as not to be irrevocably associated with an ephemeral trend, they hadn't bargained for 1968 to be a washout. It was because of this that Kenny's name would soon be tacked onto the group's, even though the First Edition, like the Christies, was conceived as a democratic showcase for each of the members, and Kenny initially resisted the move, fearing that it would breed jealousies.

When in 1969 they finally scored another chart topper with Mike Settle's "But You Know I Love You," which like "Condition" featured Rogers singing the lead, they figured that next time they would play it safe. They would release another Settle song similar to "But You Know . . ." which they did. However, something most unexpected happened: radio stations all over America jumped onto Kenny's

(Continued on page 26)



The First Edition on an early promotional tour, doing a potato chip commercial.



**We've Come  
A Long Way Baby**

*Thanks  
The Palomino*

**SPECIAL  
WISHES  
TO  
KENNY  
ROGERS  
FROM  
AGI**

CHICAGO NEW YORK LOS ANGELES

**A Special Kenny Rogers**

**Thank You  
For Your Friendship**

*C. K. Spurlock*





# For Terry Williams, Rogers Is 'Right on the Button'

By FRANN ALTMAN

■ Terry Williams, whose relationship with Kenny Rogers as a co-founder (and partner) of the First Edition goes back almost ten years, recalls his introduction to Rogers in late 1966, when Williams was appearing with the New Christy Minstrels at Lake Tahoe's Sahara Hotel.

"The Christies were looking for a bassist who also sang tenor," says Williams, "and I remember them calling Kenny. They had him audition over the phone—at the time he was in a very strange position, in some hallway or something. They kept asking him to sing louder and louder, and he was trying to sing with all these people around, all staring at him while he sang into the phone.

"When we finally met at the Sahara—and at the time Kenny was wearing a real nice gold iridescent suit, with his head done up in pompadour—he looked incredibly slick," Williams continues. "And for some reason, probably since I was a young, 18-year-old punk California surfer, we shouldn't have hit it off, but we did. We got along just great. And I'd never even spoken to anyone from Texas."

This immediate closeness turned into a family relationship. "He was more of a big brother



Partners Terry Williams and Kenny Rogers in the First Edition, early 1970's.

to me than anything else," says Williams. "It was the first time I'd been out on the road, and I guess he realized that. And as I said, our personalities really hit it off. His sense of humor was very close to mine—both really bizarre," he laughs.

"We both enjoyed the same type of music, at least to some degree," Williams adds, "the difference was that I was a little younger than Kenny, so consequently my thinking was a little more contemporary. I was a California boy, raised on the Beach Boys and rock and roll—Kenny

was raised in a total jazz background, playing upright bass."

Somewhat later, Rogers, Williams and Mike Settle (also a member of the Christies) approached George Greif and Sid Garris, the owners of the New Christy Minstrels, with some new material by Settle, thinking that Greif-Garris might decide to move the group into a more contemporary vein. Motion denied—and the trio (and vocalist Thelma Camacho as well) decided to take a chance and move out on their own with the First Edition.

"There weren't very many

groups in '67 who sang really well, so we decided to take a shot at it," explains Williams. "Tommy Smothers started us with Ken Kraegen and Ken Fritz, and things couldn't have been more beautiful. At that time, 'The Smothers Brothers Show' was the hottest thing around.

"We worked up a few numbers while playing at a little hotel on the Sunset Strip called the Sands. It's hard to think back on it, because it all happened so quickly—it was like a dream. We got together in 1967, and six months later we had a number two record. 'Just Dropped In.' It was incredibly quick."

The molding of Rogers' jazz background and Williams' rock and roll style into a sound for their new group was not easy for either player. "It was a tremendously difficult change for Kenneth as well as for me," Williams says, "because we were both in unfamiliar areas with our hits—the first one was kind of psychedelic, but the rest were kind of country. I think that's been Kenny's vein all along. We just happened to have had top 40 hits and they were great songs.

"I think that's one of the reasons why Kenneth is doing so incredibly well now, because he doesn't have me to be harping on him. I was trying to make the group into something it wasn't. But we got along in almost every area, because we respected each other. I think that's one of the reasons we were together for so many years."

Williams feels that Rogers' input was always tremendous. "If we were in Des Moines, Iowa, for example, he'd be at the radio station talking to MDs and PDs. Even if they didn't want him there, he'd be there.

"Kenny always seemed to have his feet on the ground. He has a great business sense about him—he could package and sell ice to an eskimo. And he was definitely the backbone of the First Edition as far as the inner drive, the business dealings were concerned.

"Not only did we perform well together, but Kenny was the best straight man I've ever worked with," emphasizes Williams. "He's got brilliant timing. He's just so gifted right now. His thinking is right on the button, and he's in a fabulous place. He's much happier than I've ever seen him, that's for sure."

## Kirby Stone: 'Kenny Rogers Is A Pro'

By FRANN ALTMAN

■ Kenny Rogers has cited Kirby Stone, on more than one occasion, as one of those people from whom he learned some of his philosophies of showmanship. The two first met in Houston, Texas, back in the early '60s when Stone was gigging with his own group, The Kirby Stone Four ("Baubles, Bangles and Beads") and decided to visit a little jazz club that was featuring the Bobby Doyle Trio. Playing bass and handling some vocal chores for the Trio was none other than Kenny Rogers.

"They had a marvelous group sound," recalls Stone, "very individualistic. Doyle had a sound not unlike Ray Charles; Don Russell was in the Sinatra fashion. Kenny, however, was all over the place. He had a high voice, way the heck up here. They interested us because much of what they did was in a jazz flavor and my group was jazz—but they also did some very fine country."

After going back to see the

Trio six or seven nights in a row, Stone asked them to join him on tour as part of his group's presentation. They agreed, and as the two groups began touring—a relationship which lasted a little over three years, Stone and Rogers developed a friendship.

"I got a little closer to Kenny than the other two in the group, because he had a live sense of humor, which was more or less my stock and trade," says Stone. "The thing about him that was more interesting than anything else was that he was an absolute professional on stage from the day he started with me."

Stone, whom Rogers credits as having taught him such valuable stage lessons as not using jokes in his show that exclude the audience, as well as setting a natural kind of pace, he says "Kenny was always up, always right with you on stage. If he had any personal problems, he left them off stage. And he was a great straight man, too."

He went on to recount a rou-

tine between Rogers, who played the straight man, and Gene Lorenzo, keyboardist of the Kirby Stone Four, who would slip off stage and enter through the audience as a drunk waiter. "Kenny would sing 'Unchained Melody' and Gene would come up on stage, put down a table near him and persist in heckling Kenny. Towards the end, Gene would get more and more involved in Kenny's singing—his facial expressions broke Kenny up. In the end, he was so overcome by Kenny's singing that he would move towards him, bend him over and kiss him. That was really funny because Kenny was about four inches taller than Gene. The audience loved it."

"A similarity between us," continues Stone, "is that in my group, no matter who worked with us, we always gave them a good tasty shot at performing. And Kenny did that with the First Edition. He's one of the easiest people I've worked with in the business. He was and is a pro."





## Looking Back with Mary Arnold

By SAMUEL GRAHAM

■ Mary Arnold — now Mary Arnold Miller, the wife of singer/writer/performer Roger Miller—joined the First Edition in 1969 under the kind of circumstances that can fill an entertainer with both excitement and dread. A long-time friend of the group, she auditioned as a replacement for the departed Thelma Camacho—and the very next day she joined them onstage in Columbus, Ohio.

"It was really unbelievable," says Mary, who had once shared a house with Camacho and had nearly joined the New Christy Minstrels when Thelma, Kenny Rogers, Terry Williams and Mike Settle left to form the First Edition. "I was thrown into it knowing almost nothing—in fact, I only knew one song that Thelma had done. They called me up to the stage in Columbus, and I was just about panic-stricken."

One man in particular helped

Mary Arnold get through her early jitters — Kenny Rogers. "Kenny was always a great friend," she says. "Thelma was young, and a little unreliable; I think they were afraid that I'd be that way, too, but Kenny helped make every-  
(Continued on page 30)

## Bloodline Praises Kenny Rogers

By LAURA PALMER

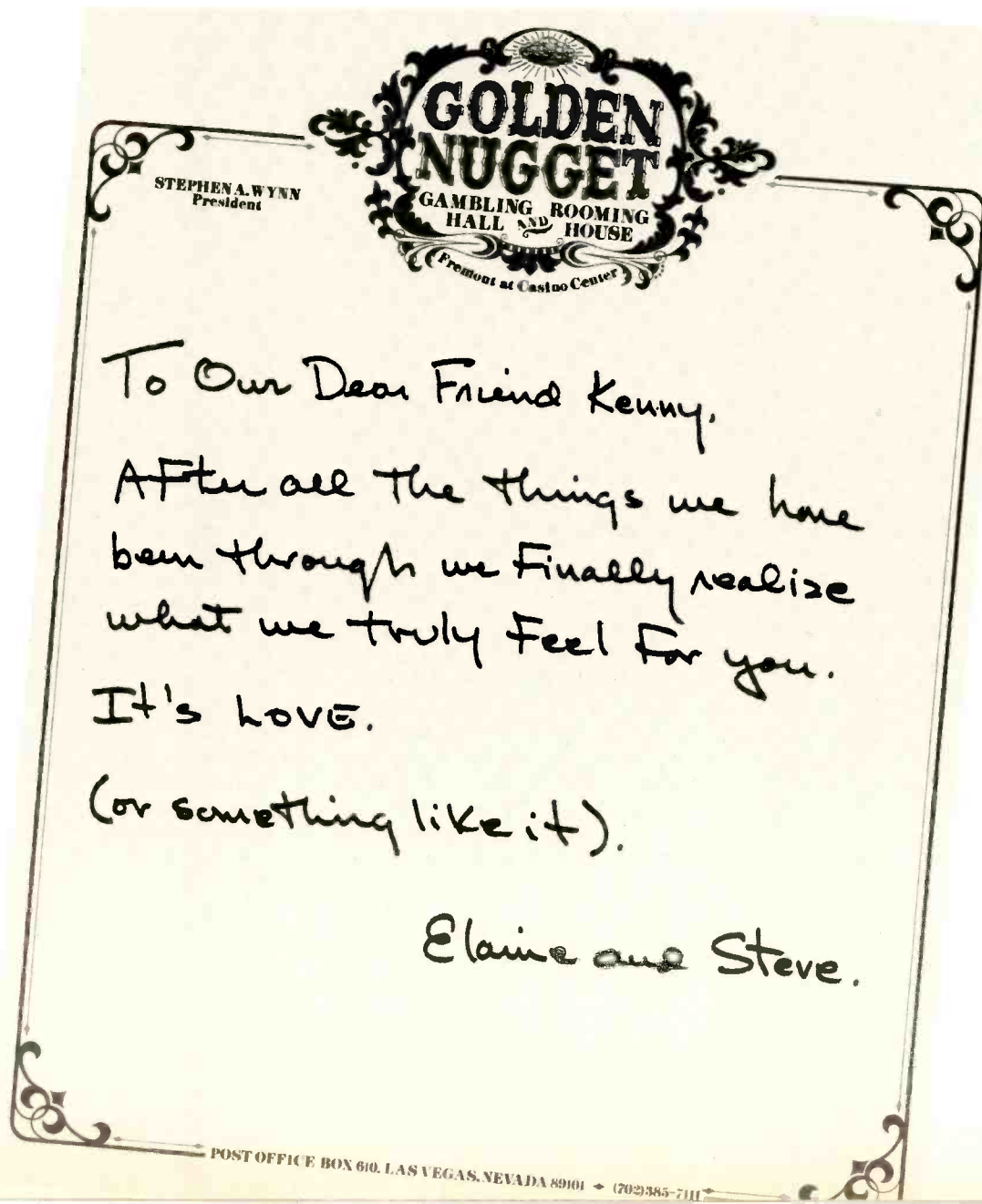
■ After the First Edition disbanded in January, 1976, Kenny Rogers knew he would need a back-up band. Upon returning to Nashville, he discovered a trio consisting of Bobby Daniels (drummer/vocals), Eugene Golden (keyboards/vocals), and Steve Glass-

meyer (keyboards, saxophone, flute, and vocals), then called Turning Point; but having found that name already in use in the New York area, the group re-named itself Bloodline, later adding Ed Struble (keyboards, congas, guitar, conductor, and vocals), Rick Harper (guitars), Randy Dorman (guitars), and newest member Chuck Jacobs (bass). Last month marked the third anniversary of Bloodline's association with Kenny Rogers and his expanded musical style.

Drummer Bobby Daniels recently spoke of Rogers' foresight, saying that "Kenny more or less predicted everything that was going to happen with his career. He felt so strongly about it that when we first met, he drew up a blueprint timetable on his career. The first year we were with him, it was a bit slow, but Rogers said,  
(Continued on page 30)



Kenny Rogers and the First Edition receive a gold record for their "Greatest Hits" album on Reprise. From left: Mary Arnold; keyboardist Gene Lorenzo; Terry Williams; Kenny Rogers; Mickey Jones; guitarist Jimmy Hassell.



STEPHEN A. WYNN  
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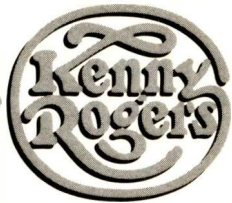
To Our Dear Friend Kenny,  
After all the things we have  
been through we finally realize  
what we truly feel for you.

It's love.

(or something like it).

Elaine and Steve.





# Kenny Rogers: 20 Years of Unending Growth

(Continued from page 22)

version of an old Mel Tillis song on their third album, "Ruby, Don't Take Your Love To Town," which Kenny had found on a Roger Miller album and the group had performed for a year before considering recording. Now, Warner/Reprise executives and Ken Kragen, anxious to keep both records going, convinced them to release "Ruby" as a single by Kenny Rogers and the First Edition. Of course, "Ruby" swamped "Once Again She's All Alone" and became something of an anthem of the Vietnam protest era. And "Kenny Rogers and the . . ." had to be retained on the name so that djs and the public wouldn't think that Kenny—ironically the singer on both singles—had departed.

While Rogers's position in the group solidified, becoming an individual focal point for the audience to recognize and identify with—a factor credited with protracting the group's success—the make up of the First Edition was in flux. First, drummer Mickey Jones (Trini Lopez, Bob Dylan, Johnny Rivers), was hired six months after the group started, to punch up their live sound. Then in 1969, Thelma, disagreeing with the more mainstream turn of the music, left, and was replaced by her roommate, singer Mary Arnold. In 1970 a more elemental change occurred with the departure of guitarist Mike Settle, who had penned much of the group's material. Settle quit to save a marriage failing because of his lengthy on-the-road absences—an occupational hazard of the business. Ironically, the marriage ended a year after he quit anyway. (Mike went on to write songs for Glen Campbell and others.)

Settle's position was given to ex-Backporch Majority guitarist Kin Vassy, and the hits kept coming: "Reuben James," "Tell It All Brother," Vassy's "Heed the Call," and "Something's Burning." All displayed Kenny Rogers and the First Edition's emerging musical stamp—Kenny's tender but powerfully masculine voice, great ensemble vocalizing, and sincere attitude (often directed towards social change) presented in an exciting and fitting country/folk/rock setting. Their style reached its fullest manifestation on a double album pop opera about the



The original First Edition, about six months after their formation in 1967. From left: Mike Settle; Terry Williams; Thelma Camacho; Kenny Rogers; Mickey Jones.

death of a mining town, "The Ballad of Calico." Written by Larry Cansler and Michael Murphey, the opera took them a year to record, using many special recording techniques Kenny devised in his new added role as producer. It was a major disappointment to Kenny, then, when "Calico" proved to be an unmitigated commercial flop, scuttling costly plans to develop it into a Broadway musical.

Rogers believes "Calico" suffered because neither Reprise nor their fans understood it. In any case, it was their last record under their Reprise contract and Rogers made a deal with a company he thought would return them to the charts, MGM. Mike Curb, MGM's president then, gave him a million dollars to sign Rogers' own label (Jolly Rogers Records) with Kenny Rogers and the First Edition as one of its acts.

Kin Vassy left during the label switching, and the First Edition added new members (guitarist Jimmy Hassell and (keyboardist) Gene Lorenzo, both formerly of Kirby Stone's group. However, for a little while before Vassy left, and continuing with the new members for a solid run from 1971 to 1974, the band began an innovative and popular musical TV series which ultimately was syndicated to 192 stations throughout the U.S. and Canada. "Rollin'"—Kragen and their ICM agent Herman Rush's idea to revive the First Edition's popularity—did bolster their box office power, while showcasing unknown acts (Jim Croce, Bill Withers) and those not commonly televised (Kris Kristofferson, B. B. King). Still, Kenny Rogers and the

First Edition's MGM albums ("Rollin'," "Backroads," and "Monumental") and singles didn't sell (though some were major hits in New Zealand). And neither did those acts Kenny signed and produced for Jolly Rogers (Stanley Steamer, for one). Why, Kenny would wonder later, hadn't he researched MGM's situation before accepting all that loot—the company was falling apart and virtually was having its only success with Osmond singles. But Rogers does accept some of the blame. Playing record executive, producer, artist and star of a TV series was simply too much for him. Whatever, those were six cold years on the charts from 1971 to 1977.

Besides "Rollin'," a few things did go right in that period. For one thing, Kenny did inadvertently help create the Eagles, by discovering and bringing to L.A. a Texas group named Shiloh that contained Don Henley and Al Perkins. He put them up at his ranch while recording an album that would have been released on Jolly Rogers had the group not disbanded before it was finished. Perkins went to Manassas, while Henley got together with the future Eagles. But he may not have been able to sign to Asylum Records with the group unless his music publishing was included in the deal. Kenny not only gave him a full release but helped convince ASCAP to grant the Eagles a large advance that was indispensable in developing the act.

When Polydor bought MGM in 1974, Polydor settled to release Jolly Rogers Records. This was a pretty bleak period for Kenny.

He had no record contract, and though he'd made lots of money from MGM, much of it was tied up by the courts in a messy divorce action with his second wife (with whom he'd had a son). "Rollin'" had worn itself out that year and gone off the air. And though they would make fairly good money playing state fairs, disagreements over musical direction (rock vs. their proven country-rock style) between the group's two remaining partners, lead guitarist Terry Williams and Rogers, would lead to Williams' leaving in mid-'75. (An enormously successful 1974 tour of New Zealand that was filmed for a U.S. TV special broadcast in March 1975 couldn't reverse the situation.) Rogers kept the First Edition working until it was obvious to all that it had outlived its reason for existence: It no longer was fun and growing. In shows, Kenny found that he was thinking more about his tennis game than his playing. In January 1976, then, he disbanded the group and found himself on his own for the first time in 17 years.

It was rough times for Kenny when Ken Kragen contacted me in early '75 about collaborating with his client on a book about the music business. ("Making It with Music" was published in October 1978.) Yet curiously enough, I found Rogers amazingly resilient and optimistic (qualities doubtlessly responsible for his ability to survive in music). And creative. Besides making me privy to his theories about the music business with illustrative stories from his career for our book, he was developing a game show concept, learning to play tennis, studying photography, writing songs, and considering a part for a TV series about a hippie detective. He was living in a modest Encino apartment (his wife got the house) and yet didn't seem depressed, a fact I attribute to his beautiful, blossoming relationship with Hee Haw Honey and model Marianne Gordon, who became Kenny's third wife in 1977.

"What's all this stuff on Kenny Rogers?" complained my Harper & Row editor when I turned in a third of the manuscript in early 1977, "Who's gonna care about him?"

"Don't worry," I assured her. "He's had four top ten country hits over 1976 ["Love Lifted Me," "Homemade Love," "While the  
(Continued on page 27)





# Kenny Rogers: 20 Years of Unending Growth

(Continued from page 26)

Feeling's Good," and "Laura"), and it won't be long before he gets a pop hit. Then readers will want to know and expect to find the personal stuff as well as the facts."

My confidence was bolstered by the activity surrounding a certain record from "Kenny Rogers," his second solo lp, about a man picking up a woman in a bar who had walked out on her struggling and devoted husband (seduction songs seem to be Kenny's strongest suit). "Lucille" was catching on in various markets of the country like a brush fire, the record company—United Artists—was spending a lot of money promoting and advertising it, and Kragen was doing an extraordinary job orchestrating the whole thing. This was to be the one to live up to Kenny's 1976 prediction to me that he would have a record that tops the country charts and then crosses over to go top 5 on the pop side—as it did in June 1977.

What had occurred was the

launching of a completely new career, as if Rogers, then 38, was a new artist. Kenny felt that it's easier making it as a new artist than as a resurrected one, because radio and the public enjoy feeling that they've discovered an act. Consequently, he decided to work from the country idiom

(with no steel guitar to inhibit pop play) and even designed his backing group (originally called Turning Point, now Bloodline), which he discovered playing in a Nashville club, to sound and look different than the First Edition (for instance, he didn't add a female singer).



Kenny and his immediate family.

Traveling the fork in the road leading to this new plateau of success was a lot more difficult than it sounds. For the first couple of months of 1976, Kenny left Kragen's management and moved to Nashville to make a deal with a wealthy investor. While that didn't work out, he did make a deal with United Artists Records, choosing them because of the commitment and musical understanding of Larry Butler, U.A.'s Nashville head who went on to produce Kenny and become an independent producer, and U.A.'s president at the time, Artie Mogull. Kenny was so impressed with them, in fact, that he accepted the deal for a lot less than he swore he ever would. (Now, of course, the contract has been twice renegotiated upwards.)

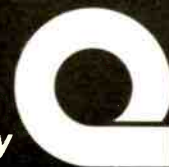
Before the first album, "Love Lifted Me," was recorded in Nashville, Kenny wisely returned to Kragen, among the industry's best managers, who had just become

(Continued on page 30)

# QUEENS LITHO

*Salutes  
Kenny Rogers*

A Queens Group Company







# Talkin' Business with Kenny Rogers

(Continued from page 6)

When there's no war—well, I certainly wouldn't trade great songs for a war, obviously.

Seriously, the truth of the matter is that they fit the period. There are songs that really reflect the history of the time: if you sit down and listen to the songs that were out, there's a reason for those types of songs, for any hit that touches a mass number of people. And what touches a mass number of people is often the social issue of the day. So, with 'Ruby, Don't Take Your Love To Town,' that was a hit because it was a great song, but, more importantly, it was a timely song. That song had been recorded eight or ten times before I did it, but the emotion didn't run as high until I recorded the song. Any one of those other records could've been hits, too, had they come out when my record did. That's another major factor, timing. Some of it you can control, some of it you can't.

**RW:** When you're listening to new material, do you then find yourself consciously testing whether it could strike one of those public nerves?

**Rogers:** I think it has to strike a nerve in me. I think it has to be real to me, because there are certain factors I look for in songs. Number one, I try to find a song that, no matter how bad you sing, you sound good on it. And I'm not just talking about me, I'm talking about the guy who sings along with the radio.

The trick to a hit song is that it has to sound familiar the first time you hear it. I mean, I believe that. Let me also back up a bit, and say

I don't feel qualified to talk about certain types of music; there are songs where there's no way I can explain why it was a hit, so there's a certain element of music where I don't put myself up as being qualified to even discuss it. But there is also a certain element of music that I feel very qualified in saying, 'This is why I think the song works.' That's why I think that Dolly Parton songs have developed as they have. I think she's gotten into that hook thing. Forget the musicians. Forget the people who are musically inclined. I'm talking about the people who go down and put down their money for records: these are people that couldn't care what key the song is in, they don't care if it's three/four or four/four time. It has to strike a nerve in them, and I think that nerve can be, again, familiarity.

I mean, it's a proven fact that you can really sell almost any song you want sold if you can get it played enough on the radio, because after it's played eight or nine times, the most unfamiliar song becomes familiar. All of a sudden, it's no longer strange, it's normal, and it will ultimately sell if it's played enough.

The problem is, a radio station can't take on this as a crusade, and why should it? You look for songs that have an immediate response, because they're trying, basically, to stay in business. They make money from sponsors, who pay money because the station has the most listeners. So it all boils down to competitive dollars. Given that, I guess nothing would thrill me more than to do an aesthetic album, that wasn't commercial, that was also a success.

**RW:** Are there any past projects that you'd place in that uncommercial category?

**Rogers:** I think one of the best albums I've ever recorded, or been a part of, was an album called 'The Ballad of Calico.' The First Edition did this, and I thought it was a beautiful album. I thought it was very timely. And then 'Jesus Christ Superstar' had just come out, 'Hair' was around, and there was an attempt to get into concept albums. We did this one, and I literally put almost a year of my life into it; I produced that album.

**RW:** Even though that project may not have reaped the acceptance you'd hoped for, it does point out the range of styles you've tried. I'm interested in the extent to which you've tried to retain elements of all those styles. Your main room shows in Tahoe and Las Vegas, for example, do suggest a conscious attempt to play to different sectors of your audience—as when you play harder, electric material and joke about the volume, something you note in the book as really a method of gauging volume to make sure you're not turning off one group of listeners while trying to reach another.

**Rogers:** Every show, literally, is a fencing situation with me. I wanted the show in Vegas to be fun, and it was, watching the string players and horn players as, every night, I'd change the show on them. I mean, to watch 36 people scramble to try and reorganize their music was half the fun of the show for me, because the first two or three nights I went out thinking I had no flexibility. And consequently the show wasn't working for me. It may have worked for the audience, but it wasn't working for me.

The thing is, a professional performer who's done it for any length of time should never, ever be bad. There are times when he should be much better than other times, but he should never be bad. It's like a professional tennis player: there's no reason he should ever go out and double-fault consistently, or play really 'poorly.' He may not play his best game, but I think there's a basic standard of professionalism that comes into play.

I think there are nights when I'm much better than that, and nights when I'm never below a certain mark.

**RW:** Did you feel you'd dipped below that mark during those first Vegas shows when you sensed a lack of flexibility onstage?

**Rogers:** My point is, even though for the audience it may have been working, it wasn't for me. So the show wasn't serving its purpose: we weren't both having a good time. I had to find a way to maneuver in that situation, so I started changing songs. I'd try to do as many of them before the show as possible, so that the musicians

(Continued on page 32)



"... a professional performer who's done it for any length of time should never, ever be bad."





Rogers' all-star baseball game vs. the L.A. Dodgers on "Hollywood Stars Night" in 1974. From left: Rogers; Jack Lemmon; Walter Matthau.

### **Bobby Doyle:**

## **A Close Relationship with Kenny**

By LAURA PALMER

■ Before Kenny Rogers achieved fame as a country/rock artist, he was involved in a five-and-a-half-year stint with the Bobby Doyle Trio. Doyle, the pianist, founder and musical director, said, "The Bobby Doyle Trio was better than anything Kenny had been involved with at that time. I worked his butt off, rehearsing as well as performing gigs, six mornings, afternoons, and nights for over five years. That's what I call discipline."

Although when the trio broke up in 1965 there were hard feelings between them, Doyle said, "As a person, Kenny Rogers was extremely good and easy to work with. We had arguments, just like anyone else, but nothing serious. While we were together we worked with the Kirby Stone Four ["Baubles, Bangles, and Beads"], in places like Vegas, Reno and Lake Tahoe. I never asked them [Don Russell and bassist Rogers]

to do anything that I wouldn't do myself. It was a three-way growing experience, and it was good."

The experience Rogers gained from this association later aided his writing and arranging skills. "Kenny was always a pro as far as I could tell," said Doyle. "I never saw anything amateurish about him. If I made any big contribution to Kenny's career, it was the constant work and learning of tunes."

Doyle's definition of success differed from Rogers's in that "Kenny wanted to move to Los Angeles to be close to the industry, and I never was that hot on becoming a success, or so-called success. My definition of success is a little bit different than the standard." He added that he feels as close to Kenny as anybody he's ever worked with. "He's like a brother. Although the work element is gone, we still talk and laugh."

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## Mary Arnold (Continued from page 25)

thing right for me. He worked with me, taught me all the parts and so forth. I definitely couldn't have done without him.

"Kenny encouraged all of us," she continues. "It was his name out front, but we all had an equal say. We were all from such different musical backgrounds, but Kenny would find us songs, and he always pushed us to do our own music within the group."

It was Rogers' fairness that precluded serious personality clashes within the First Edition when Rogers stepped out front, says Arnold. "When 'Ruby' became a hit, there was a little ego involved, but we were all very close, and it never got out of hand—we used to tease Kenny about it. He has a very commercial, unique voice, and it just seemed that we gravitated towards the kind of material that fit him. We were fortunate to have that voice—it fit the leads better than anyone else's, most of the time. And Kenny is very level-headed; he always approached it as a busi-

ness, which we couldn't understand at the time, but his professionalism was just what we needed."

### No Surprise

Mary expresses no surprise at the success that Rogers now enjoys. "I told him the last night the First Edition was together—a very sad night—that he would be a giant. And he deserves it—he's worked hard for it."

## 20 Years

(Continued from page 27)

an associate of Jerry Weintraub's Management III (Kragen formed his own company in 1979, Kragen & Co., which also handles Dottie West and Bill Medley).

Rogers' return to the stage in 1976 in his new solo capacity was even harder on him. First, he had to swallow his pride and go out on tour as a support act.

Second, and even more unnerving, he had to learn how to serve as an audience's sole focal point for an entire set, walking the stage (Continued on page 31)



The First Edition's "Rollin'" TV series. From left: Jimmy Hassell; Gene Lorenzo; Mary Arnold; Mickey Jones (at drums); Terry Williams; Kenny Rogers.

## Bloodline (Continued from page 25)

'Stick to it,' and after that everything started happening like he said it would."

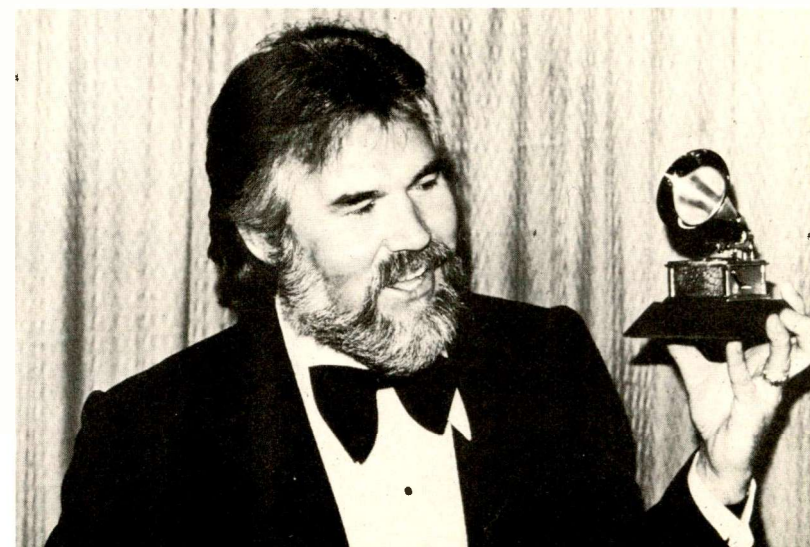
Daniels has a great deal of respect for Rogers, both personally and musically. On the musical side, "Kenny's forte lies in vocal arrangements. He has a keen ear for arranging." But more importantly, "Kenny has upgraded everybody's life in things that count, and is one of the easiest people I've ever had to work with. He has never been one to go back on his word — if he says it, it's written in stone."

When it comes to actual touring, Daniels said, "It's so well organized that all we have to do is play—Kenny adds so many nice touches that he makes it seem as if we're not on the road at all. He

goes a step further for his people."

Daniels added that "Rogers is concerned about the fact that we have families. We worked about 250 days last year, and the year before that close to 300. This year he's cutting down. The year looked something like four weeks on, and three weeks off. This way the pressure of it all doesn't have a chance to build up."

Rogers secured a record deal for Bloodline on United Artists. "He has really helped our career situation," said Daniels. "We've just completed one album, and recently returned to the studio adding some disco material, and we're cutting a jazz album featuring guitarist Randy Dorman. Both albums are produced by Kenny Rogers."



Kenny Rogers receiving a 1977 Grammy for Best Country Male Vocalist after "Lucille."

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# Kenny Rogers: 20 Years of Unending Growth

(Continued from page 30)  
holding only a microphone and tambourine, feeling naked without his bass guitar and eyeglasses (which John Davidson had convinced him to do without). Subsequently, Rogers did a series of engagements in Reno and Las Vegas, working the small lounges for weeks at a time, four sets a night.

The hard work turned out to be good preparation for what lay ahead. For after "Lucille" hit (helped by some key "Tonight Show" appearances), the work really began—albeit a lot more rewarding. Now Rogers and Bloodline had to concertize to exploit the hit, doing about 250 days a year in the U.S., Europe and even Russia, plus fill the rest of the year with TV appearances, press and radio interviews, and recording sessions.

Having hit upon a happening formula, "Kenny Rogers" went gold—the Rogers-Butler combination became a mainstay. They recorded four more albums: The gold "Daytime Friends" yielding a hit with the title tune and containing a classic song by Rogers, "Sweet Music Man," that had been covered by Ann Murray, Dolly Parton, and Millie Jackson among others, (he's not prolific, but when he writes one it's a killer), the platinum "Ten Years of Gold" (complete with fresh recordings of the First Edition's hits), the gold "Love or Something Like It," and his current platinum lp "The Gambler," the title tune of which became a Top 20 hit in early 1979. All this isn't to mention the fact that several of his singles, most notably "Lucille," were huge hits in many

other countries around the world. Additionally, Kenny teamed up with country singer Dottie West in 1978 and scored two number one country hits that also scored high in the pop department, "Every Time Two Fools Collide" and "Anyone Who Isn't Me Tonight."

Much of Kenny's output has won him critical recognition, as well. In 1977, he won a Grammy for Best Male Vocal, Country for "Lucille"; the Academy of Country Music presented him with four awards, and the Country Music Association awarded him two. In 1978 he was nominated for four CMA awards, winning in the duo category for "Anyone Who Isn't Me Tonight," which also yielded Kenny and Dottie a Grammy nomination for Best Vocal By A Duo, Country.

Although one might regard the accoutrements of Kenny's success — private jet, luxurious self-designed homes (see, dad, he has become an architect after all) — and think he fits the greedy pop star mold, closer inspection reveals that he continually pours a lot of money and energy into charity. Annually, for example, he stages a celebrity softball game in Las Vegas for the Nevada Special Olympics for the Mentally Retarded, which has attracted more than 12,000 people and raised \$20,000 a time. (Participants have included Steve Martin, Sally Struthers, Helen Reddy, Karen Carpenter, Alice Cooper, John Denver, etc.)

All this feverish activity is fun for Kenny. But naturally, it's also exhausting and sometimes frustrating when there's little personal time to enjoy the success. Yet Kenny is far-sighted enough to

know that the limelight eventually will focus elsewhere, and he's intent on building a lasting success. He is not going to relive his "That Crazy Feeling" experience —one of the shortest-lived successes in history—and, on a larger level, he's not going to succumb to the impoverished fate of many an ex-star who couldn't see the

end of it, or return to the subsistence existence of his youth.

Whatever it is that drives him, I don't think Rogers has much to worry about. He has already seen a few down times among his 20-plus years of mostly big-time ups, and always he has managed to reemerge even more successful than before.



Kenny entertains at a family gathering.

## Continued Success And Best Wishes

Bill Justis



Kenny Rogers' wedding to Marianne Gordon, 1977. From left: John Davidson; Glen Campbell; Marianne; Kenny; John Denver.

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# Talkin' Business with Kenny Rogers

(Continued from page 28)

had some idea of who they were playing for, if nothing else. Because those string players can go to sleep on you if you're not careful. I mean they do this every night, and to them, they don't get excited about anything. That's not meant as a put-down. But the trick is, if you can keep them on their toes, they won't go to sleep on you.

**RW:** It also keeps it fresh for you.

**Rogers:** Yeah, it's so important to me. Another thing I learned is that after about the fourth night, I have to add one song, or take something out. Otherwise, it gets to the point where I put it on automatic pilot, and I'm thinking about my backhand instead of the audience. So one of us has to stay awake, either me or the band. We can't all sleep and make this thing work.

I finally found tricks that would keep them on their toes. In the middle of the show, I would turn around to the band and say, 'In and Out of Your Heart,' and watch the charts go up in the air and the band going, 'Oh my God.' Ultimately, they learned to laugh about it with me, and as long as I could include the audience in it, it worked. Then there are nights where you get just some great crowds, where you can really do anything and get away with it. Those are the most fun for me, but coincidentally, it's also the most fun for the audience.

**RW:** That added spontaneity is the key?

**Rogers:** 90 percent of it can be pre-programmed, as long as 10 percent is spontaneous, so that people leave thinking they got something other than what the people got the night before.

We did something one night where I started playing a guitar thing and it reminded me of a Bo Diddley lick that I'd heard when I was a kid. So I started saying, 'Boy, it's a shame you guys aren't a black group. I'd just love to do Bo Diddley.'



Rogers and son Kenneth Rogers II during a First Edition tour.

Well, you know no audience is going to let you get away with making a statement like that. They all said, 'Aw, do Bo Diddley.' This is at the Riviera Hotel with 30 musicians behind me. I start singing, 'Bo Diddley, Bo Diddley, have you heard,' then stop.

Then I said, 'Now the only way I'm going to do this is if you people are going to sing with us. We got to the little bridge, and made it a sing-a-long thing where I'd say, 'Hey, Bo Diddley.' And then I said, 'Wait a minute, I'm just not going to do this. I knew this wasn't the right group. I should've saved this for the Apollo. But you guys insisted, so we're going to do it.'

So then they really get into it. And, halfway through this thing, while the audience is singing loud and the band is cranking along, I realize I don't know how the hell I'm going to get out of this. I've never done this before, and you can't just do 'Bo Diddley' until it's time to get offstage; you've got to find an ending.

So we get to the end of the chorus, and I stand straight up on my stool, turn around, and say, 'Take it, strings!'

Well, they didn't know what the hell was going on. First of all, this happened to be the night when we had a relief band, and they had never played the show before. One girl literally dropped her violin and threw her hands in the air—like, 'Oh my God, what have I done?' Another picked up her violin like there was something, somewhere, to be played, she just didn't know what it was.

I mean, the expression is what made it work for the audience. You use things like this, and it includes the audience and keeps the band on their toes.

Three nights later, the same situation, the same feeling comes up, and I thought, 'Well, I'll spring this on 'em again,' because I realized that this was the regular band, not the relief players, and they wouldn't be prepared either. Now in my efforts to keep everybody on their toes, I think, 'Maybe one of the string players has talked to one of the other string players and told them what happened, so I'm going to spring it on the horn players. Now this will really screw them up.'

So I'm up there, and I'm in the middle of this thing, and I say, 'Take it, horn players!' Little did I know that my piano player, who's also an orchestrator, had written out a thing in advance, along the lines of 'Sweet Georgia Brown,' for all the horn players. Like a Billy May Orchestra thing. So the joke was on me. But the audience was still included.

**RW:** If you like pulling those moves, I wonder if you've managed to hold on to all your musicians.

**Rogers:** Well, I've got some of the same band still with me.

But, really, I love it when jokes are played on me that include the audience. I learned that from Kirby Stone. I mean we used to do some things when I was with a jazz group that were really funny to the band. For instance, Kirby Stone, who at best was an average trombone player, but one of the greatest people I've ever met, is, I think, directly responsible for most of the business sense that I've got in the music business. And we used to do things to him that were just rotten; probably one of the reasons that he was just an average trombone player was that after he'd gone through 15 minutes of diligent tuning, we'd take out his mouthpiece and pull it out a quarter of an inch, which would put him down about a half-tone. He could never figure out why he wasn't in tune when the show started. So he finally convinced me. He said, 'Look, I don't mind this. I don't mind you making me look bad, as long as the audience knows what you're doing. You've got to learn to include them in the show, because people get alienated very quickly if we're having a good time and they're not.'

This is one of the things that you learn as you go through life, and as you work with different people. I've tried desperately to instill this in my band. They know I give them full license to say anything they want onstage as long as, number one, it doesn't offend anybody, and, number two, it doesn't step on one of my punchlines. And, number three, it better be funny; if they're gonna commit themselves, they have to do it full force.

It's amazing how much creativity comes out of the situation where

(Continued on page 33)





## Talkin' Business (Continued from page 32)

you allow people to be themselves and have a good time. I mean, that's the whole idea: you're creating an atmosphere. It's not just me singing songs. The trick is to let people really entertain, and to let the audience out there react.

I love it when audiences talk to me. If they just sit there and listen, and clap after each song, it becomes just a series of songs.

**RW:** How do you maintain that balance between spontaneity and pre-planning in a television situation? That would seem to require greater control.

**Rogers:** The way I would consider my show—and the special, you'll find, will have the same thing, I hope—is basically organized chaos, so that it looks unprepared, but is really carefully regimented. I know what I'm going to do; I just don't know when I'm going to do it. In other words, I know the stories and jokes I'm going to tell work, because I've done them a hundred times. The trick is to make them sound spontaneous.

**RW:** Again, your comments point up your efforts to study your relationship with your audience, as well as the commercial consequences of what you do on record or onstage. Apart from the actual performing itself, though, your remarks today, as well as in the book, indicate you pay closer attention, and devote more time, to the business side of your career than pop and rock stars are often characterized as doing. There is a common public image, one some artists actively pursue, that indicates an artist is too 'sensitive' or 'eccentric' or simply disinterested to care.

How do you feel about that model, and about your own approach to business?

**“I'm concerned with surrounding myself with professional people who are capable of knowing the areas that I don't know, and don't have time to learn.”**

**Rogers:** I think a smart man isn't necessarily the one who knows all the answers, but knows where to find them. So I'm not concerned that every single decision be my decision. I'm concerned with surrounding myself with professional people who are capable of knowing the areas that I don't know, and don't have time to learn.

I think one of the things I've done that's most . . . brilliant, for lack of a better term, is exactly that: I've surrounded myself with the very best people at what they do. Ken Kragen, I think, is the best manager in the business. He's got that fine balance between a creative approach and a money approach, where you don't ever let one suffer so much that the other becomes endangered. I have a business manager who really cares where I end up. And Guy Thomas, my publicist, does an element of work I wouldn't know where to begin.

I'm at a point where I make enough money to justify my involvement in this business, but I have other interests too, and finding that balance in there between my personal life and my business life, I enjoy both to the hilt. I enjoy my time off, because it's literally time away from the music business; it's a cleansing period, a purging period.

But three days before a tour, I'm really ready to go out there and perform. And at the end of a tour, I won't want to hear about interviews, I won't want to know about music, I won't care about where the charts are. Again, I'll want time to myself.

Ken understands that, and has enough control over me to the point where, while I am my own person and make my own decisions, I'd surely value his opinion enough in those cases where he goes, 'Look, you can do what you want, but I think it's a mistake.' He knows I'll never go against his better judgement.

So consequently, this has been a building process, and from letter A, there was a game plan. We knew exactly what we wanted to do.

## Jerry Butler (Continued from page 14)

album. We try to entertain everybody."

Rogers and Butler have also resisted the tendency some artists have to go elsewhere to record after hitting with success. All of Rogers' records from "Lucille" to "The Gambler" and more, were recorded at Jack Clement Studios in Nashville. "I can't understand it when people put together a winning combination and then change it. Maybe if they're not doing so hot, but not when they're getting better and better. I've watched people do that, and I've watched them go right down the tubes. They make excellent records in a lot of different places, but I have found a combination that works for me. I've gone — now this is a guess — five or six years consecutively having a record in the charts every week cutting records here. We've got five consecutive gold albums with Kenny. He's got gold albums in other countries, and two platinum, cutting in Nashville. Why go somewhere else?"

Emotion is the most important factor in a song and its interpretation, according to Butler, and in country music that holds as true as it does in any field. "That emotion has to be conveyed eventually on a three-inch car radio speaker or a clock radio or whatever," he says, "so it better

## Dottie West

(Continued from page 16)

as bright as ever. "I know that I have never peaked, so I really have something to look forward to," she said. "The music business has been nice to me, but I never have really given all that I should to the singing business and to my career because I was raising four kids, and I was a mother first. But now that the kids are bigger, and they're really into music too, I'm not tied down, and I feel younger and happier than I ever have before."

## Keith Bugos

(Continued from page 20)

wrought by success, Bugos adds, it is a positive one indeed. "He's always been the type of person who, if he had something to offer someone, was very eager to do it; and now he's very excited about being in a position to help the people he cares about. He definitely looks out for the people around him, now more than ever."

be there, and that's why Kenny is so successful. He can hear the song a couple of times and get the feel of it. Then he'll sing the hell out of it. And that's the way we do it.

"Kenny will come with some songs he has written or found, and I'll have some that I've found," he explains. "Then we'll go over them and decide which ones are best. Usually Kenny learns the song that day and we cut it that night. If a singer has the song too long, it can become too mechanical. So we've found that's the best approach for us. To give you an example, Roger Bowling sang "Lucille" for me the afternoon we went into the studio to cut it. That record also is an example of that emotion factor that works. We've got another one now called "She Believes In Me" by Steve Gibb, who is a great songwriter in Nashville, and it's one of the best records we've ever done emotionally. Now we'll have to wait and see who else agrees."

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# The Making of 'A Special Kenny Rogers'

(Continued from page 10)

post-production are production assistants April Grebb and Lyn McDowell. Simultaneously, Terrell Green (Urbisci's assistant), Annette Lorenz (Malley's assistant) and Jane Catrambone (assistant to the writers) are coordinating numerous other things, including having people available when needed and getting releases and AFTRA contracts signed by all those filmed. Jane also advises the staff on what kind of cowboy hats, boots and shirts to buy. We must be an odd-looking bunch, what with our royal blue Kenny Rogers jackets, Texas hats and French-cut jeans.) Production associate Gary Charles does his bit by covering all the other bases.

In Crockett, this diligent dozen is joined by a first-rate four-man camera crew which includes principal cameraman Steve Petropoulos, whose work for "60 Minutes" and other shows has earned him a reputation as one of the best. In Nashville, for the concert portion, co-producer/director Stan Harris will be calling shots and riding herd on literally dozens of technical personnel there.

## Uncle Ossie

When Rogers has finished shopping with his mother, Uncle Ossie shows up. He's a character—wrinkled face, striped coveralls, a flowered shirt and a brown, felt hat. He puts his arm around Kenny.

"All these people makin' a fuss over you, sayin' they're glad to see you," Ossie says with a devilish grin, "Hell, I'm not glad to

see you!"

Kenny gets a big laugh out of this and Ossie does, too.

And so it goes. We're getting great stuff. The previous day started off well with the filming of Kenny doing a call-in radio program on Crockett's only station, KIVY. One lady asked Kenny to sing a song over the phone, which he did. (Edited together with Kenny singing the same song in concert, this will make a particularly effective moment in the show.) The girls at the Crockett Hospital called to invite him for coffee. A young woman called from the local power and light company. ("Keeny, if you don't come see us, we'll cut your lights off!") And four breathless, excited young girls phoned in to invite Rogers to a pep rally at Crockett High for the school's winning basketball team, the Bulldogs. (Their plea was so effective that the rally, which was scheduled to be shot and then dropped due to lack of time, was promptly re-scheduled.)

## The Mayor Arrives

Also, the Mayor of Crockett, Tommy Driskell, had been happy to step before the camera and welcome us all to his city. Driskell, 32, who ran in a field of three candidates and won a landslide victory from about 1,500 registered voters, arrived wearing his own (or his wife's) make-up. he wasn't, he thought, going to let what happened to Nixon in 1960—bad make-up—happen to him! Gracious but political, Driskell conceded, "I don't know

Lucille (Rogers) personally, but we're certainly proud to have her in the community . . ."

Not to be out-done by the Mayor, Sheriff Morris Minter managed to return from the scene of a murder (the result of a disputed payment for a bull) in time to tell us that Crockett's biggest crime problem is the theft of tractors and other farm machinery.

## Last Day

As Sunday, the final day of shooting approaches, we also have filmed the pep rally; a woman putting a tire on a rim; a local, black Baptist choir singing; a wide assortment of signs and buildings; aerial shots of Crockett; lots of people trying to sing "Lucille"; a cattle round-up, cow roping and branding; a livestock auction at which Kenny bought a calf for \$334; and several colorful town characters sitting around talking at Crockett's favorite meeting place, the Royal Restaurant—Open 24 Hours.

Finally, Sunday brings the only real sunshine we've seen since we arrived. The Rogers family table is piled high with food (complete with banana pudding). Kenny gets everybody together in one spot for a group picture. There's Aunt Dimple and Uncle Ossie, Aunt Bill and Uncle Barton, Aunt Mildred and Uncle Pete, "Aunt" Beula (not actually related) and Uncle Ted and, of course, Lucille. Then there are brothers and sisters—Geraldine, Barbara Jean, Billy, Sandra Kay and Randolph (twins) from Houston and Roy from Georgia. (Only Leland, Kenny's oldest brother who lives in L.A., couldn't attend.) Finally, there are lots of nieces, nephews and cousins whose names I've failed to get.

## Highlights

"Remember, if you can't see the camera, the camera can't see you!" Rogers instructs the assemblage as shutters click. And the family portrait is done.

The highlights from the last day are Kenny singing "There's an Old Man in Our Town," a song he wrote in memory of his grandfather, while his nieces and nephews listen appreciatively, and some remarkable fish stories told by—guess who—Uncle Ted Smith.

NASHVILLE: When Kenny Rogers comes onstage at the Grand Ole Opry, people (mostly young girls) rush the stage—he generates that kind of excitement.

These people love him, his songs, his easy manner and sense of humor. Primed by energetic performances by Dottie West and the Oak Ridge Boys, and capped with a stunning performance by Ray Charles ("It's Not Easy Being Green"), Kenny's Nashville concerts are a resounding success. Thanks to Stan Harris and the Opry-land crew, we're capturing every moment on camera with 24-track sound. We leave Nashville on Friday, March 9 knowing we have a great show "in the can."

## Editing

BURBANK, CALIFORNIA — It's March 14. Harris and Urbisci are sequestered in the space-age environs of Off-line Editing Bay Number 4 at Compact Video, where they will be going through the arduous process of editing for the next several days. There's a feeling of excitement that what we've created—"A Special Kenny Rogers"—promises to live up to its name.

## Ken Kragen

(Continued from page 12)

my 'taco stand theory.'" Kragen here draws a parallel with the fast-food operator who has a hit with one stand; but when the entrepreneur tries to expand it into a franchise, the quality of the product suffers. "We do that in this industry, too" Kragen says. "Size has its advantages, but I feel quality suffers as you get bigger. I try to keep things at a level where I can still do the things I did when I started in management."

## A Willing Client

Kragen's company now includes Bill Medley, Dottie West and a comic named Gallagher, as well as Rogers; he and Kenny are also partners in various projects, including the L.A. office building that houses Kragen's operation. "Kenny's really a participant in his own management. But not long ago—when I wanted him to attend the Grammys in the middle of his vacation—he said to me, 'Look, you know better than I do what's right for my career. At this point in my life, I'm going to resist doing certain things, but when they're right, you've just got to tell me to do them, and I'll do them.' That was a great thing for him to say, and it sort of typifies our relationship."



Kenny Rogers as a solo artist on "The Tonight Show," circa 1977.



**Howard Hesseman:**

# Doctor Johnny Fever Is 'In'

By NEIL McINTYRE

■ NEW YORK — Most radio and record industry people are aware of the struggle of WKRP in Cincinnati. This small-time radio station has gone through changes in format and direction much like those many radio stations have encountered in their history.

The real life at a radio station, of course, doesn't portray the same consistent humor as the half-hour television series on CBS. The program itself had scheduling problems in its beginnings, which caused WKRP to go off the air, and be reassigned in January. The program's new time position and ratings should assure it's return after the summer.

Emerging from the cast of characters in the program as the radio station's conscience and on-the-air leader is the good doctor, Johnny Fever. Howard Hesseman is the actor playing the part, playing the hits, and in one program playing the father of a listener's child. Hesseman's background is in acting. He served his apprenticeship in the San Francisco company The Committee. His on the air experience is limited to an eight-month stint working on weekends for his friend, the late Tom Donahue, at KMPX in San Francisco.

## Radio Response

The response to the Johnny Fever character has been very strong from the radio people. "We received a lot of, 'Gee I know Johnny, I worked with that guy, and he's at our station.' They say about the same thing, about all the characters on the show with the possible exception of the receptionist, Loni Anderson."

## Criticisms

Radio people have been very supportive of WKRP, but are not without criticism of technical points in the show that they say don't depict the real studio environment. One such case is the

## Radio Replay

(Continued from page 20)

TOWERS OF POWER: Well, now that the countdown to meltdown is about over with in Harrisburg, perhaps a release of tensions is due. Yes folks, the Harrisburg jokes are starting to roll in. Here's your starter kit—Do you know what the new Capital of Pennsylvania is? Answer: Dover, Delaware . . . The area is coming out with a new chocolate bar, that glows in the dark and has fifty foot high nuts in it . . . A guy just got back from Harrisburg and said the weather was partly cloudy and the temperature was 100 degrees . . . There's a new bubble gum on the market called Three Mile Island; it's the only bubble that blows you up . . . Now for some appropriate music, try "You Light Up My Life," "Blow Away," "Hot Number," "My Little Town," "Theme From 'Heaven Can Wait,'" "Up Up & Away," and so it goes. We hope in a short period of time everything will be back to some sort of normal in the Harrisburg area, but I'm afraid the humor will continue for some time to come.



Howard Hesseman

use of head phones, or the lack of which. A simple explanation is, if the air staff worked with them on the audience wouldn't hear the music.

The music that is used on the show, and its brevity, is explained by Hesseman: "Generally you hear the opening and closing of a promotion of a song. Unfortunately there's a major problem if you allow the music to play under the entire scene without dumping the pot this would cause problems in post production editing. When they go to edit, if they want to drop a line, then the music would be all out of synch."

## Influences

When an actor is able to depict a character with what seems to be such accuracy, it leads the audience to believe that the character has been copied from real life. That's not the case with Johnny Fever, but there've been major influences along the way. Hesseman said, "The people that I've known in radio in my past have certainly afforded me a little notion who this character might be.

"Actors basically use themselves and extend facets of your own personality, and you add on little observation bits of people that you remember. I have a number of friends in radio around the bay area, Bob McClay, Bobby

Dale, Abe Kesh, and Dusty Street who was one of my engineers at KMPX. I used to listen to Russ (The Moose) Syracuse on the all night show on KYA. I can remember also when I started traveling in the San Francisco in the late 50's, hearing Don Sherwood. There are very few things that in effect I've lifted from these people, that come to mind specifically. It's more a feeling or an attitude that needs to be shared in my observation. I also think there are things about Johnny that are quite different from anything that I could come up with from San Francisco."

## Heavy Early

One time in the program Hesseman did pull a name out of his past. When he was doing the all night show of WKRP, he used the name Heavy Early: this was one of the lead characters in a friend's rock opera. When Hesseman was writing the all-night role for himself, the name Heavy Early seemed to fit, and indeed it did.

The character Dr. Johnny Fever is into rock'n'roll, but the person behind the image, Howard Hesseman, is a jazz freak.

Hesseman said, "Now, I'm getting albums in the mail everyday. A lot of them are really painful to listen to, I'm not a popular music freak, I've been a jazz fan since I was 14, I'm just a bebopper." "In choosing the music for the show," he continued, there are any number of considerations that I hold in focus: Is the tempo and the tone of the music right for the scene? Can I write patter for an intro and outro that will also work in terms of the scene that is coming up? My

## Atlanta Honors Tosh



As part of his recently-completed six-week U.S. tour, Rolling Stones Records artist Peter Tosh played the Capri Ballroom in Atlanta, Georgia. Following the performance, Fulton County Commissioner Michael Lomax (right) presented Tosh with a proclamation naming him an Honorary Citizen of Atlanta. In addition, the Atlanta City Council passed a resolution acknowledging Peter's contribution to the music world, for bringing reggae music to Atlanta, the U.S. and the world.

own tastes hardly figure into it. I want songs that are easily recognizable to the public. Beefheart is perhaps an exception, he's absolutely dynamite. A number of people have said 'God, you're playing Beefheart, that's great but what kind of radio station are you?' Johnny's position is, 'Come on, man, it's KRP-noobody is listening out there, you can play whatever you want'."

## Rescheduling

When WKRP in Cincinnati was taken off the air in the fall by CBS, the cast was assured they would return since the program had held its own in the ratings. Hesseman shares a view similar to many people in radio and television about large corporations and ratings. "I'm a total cynic about network thinking," Hesseman said. "I think if they had run films of cats scratching cat gravel in plastic pans and had scored any kind of ratings, that they would keep it on the air. Somehow the content has little to do with it, in my estimation."

Much of Hesseman's satisfaction from doing the show comes from realizing that the part of Johnny Fever has gained respect from the radio and music business.

## Support

"The industry support is phenomenal," Hesseman concluded. "When we were taken off the air, everywhere I would go I was approached by your average American in the street and told that they really liked the show, and they hated to see it disappear. As per instruction from their radio station, they had written cards to CBS. The main promotional force for this show has been radio, not TV. How gratifying to have a group of people who you are attempting to impersonate or personify like what you're doing, I can't ask for a lot more."

## Harrisburg PD

(Continued from page 20)

would probably move their studios out of Harrisburg and use the facilities of WIOO in Carline, 25 to 30 miles south of Harrisburg.

Through all of the problems and the thoughts of preparation for the rating period, this type of community problem can bring the radio competitors together in a joint effort to keep the public informed. Robbins concluded, "The different news departments have been very open with their information. There's been a lot of camaraderie with different news people. We're all in this together, and we recognize the fact that there's a point where you stop being competitors, and you have to work together, to help everybody out."



# More NARM Highlights . . .



Further highlights of the 21st annual NARM convention in Hollywood, Fla.: (top row, from left) outgoing NARM board members George Souvall, Alta Distributing, Daniel Heilicher, Pickwick, and Jay Jacobs, Knox Record Rack, receiving commemorative plaques from outgoing NARM president John Cohen; NARM executive VP Joe Cohen (center) with Retailer of the Year winners Lou Fogelman (left) and David Berkowitz; Miles David of the Radio Advertising Bureau presenting 1812's Alan Dulberger with NARM's first Radio Advertising Award, shared with Variety Records; Sid Sheinberg of MCA, Joe Cohen, incoming NARM president Barrie Bergman of Record Bar and Ron Alexenburg of Infinity Records; (second row) David Grossman of NARM, Stuart Mintz of Record Rendezvous, Video Unlimited-Sound Unlimited's Jeff Tuckman and Andre Blay of Magnetic Video Corp.; Jim Schwartz of Schwartz Bros.; RW publisher Bob Austin and Joe Cohen; holding MCA videodiscs, Norman Glenn Sr. of MCA Discovision, Ron Alexenburg, Bob Siner of MCA Records and Al Bergamo of MCA Distribut-

ing; Eddie Money (Columbia) and Dan Hartman (Blue Sky) at a seminar; bar coding panelists Chuck Smith of Pickwick, Lee Humphrey of consultants Boston Associates, Harold Okinow of Lieberman Enterprises, Lou Kwiker of Music Stop, Paul Smith of CBS Records, David Crockett of Fathers and Sons and Integrity Entertainment's Lee Hartstone; (third row) Bruce Lundvall of CBS Records; Jim Tyrrell, formerly of E/P/A; Public Service Award winner Pete Seeger; Mel Posner of Elektra/Asylum, accepting a new-artist award for the Cars, with Cher and Geno Simmons; (fourth row) Walter Yetnikoff of CBS Records, accepting for Toto, with Cher and Simmons; Bill Aucoin of Aucoin Management, Simmons, new-artist award winner Meat Loaf (E/P/A), Neil Bogart of Casablanca, Cher and Joyce Bogart, manager; the Village People entertain at a gala; Roger Daltrey is surrounded by characters from "The Wiz"; (bottom row) NARM entertainers Lou Rawls (Epic), Willie Nelson (Columbia), Natalie Cole (in dark dress, Capitol) and Leon Russell (Paradise).

Photo credit: James Fortune



# Retail Report

Record World



APRIL 14, 1979

## SALESMAN OF THE WEEK



**BREAKFAST IN AMERICA**  
SUPERTRAMP  
A&M

### TOP SALES

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**EVOLUTION**—Journey—Capitol  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**VAN HALEN II**—WB  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**WAR: THE MUSIC BAND**—MCA

### CAMELOT/NATIONAL

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**GEORGE HARRISON**—Dark Horse  
**IF YOU KNEW SUZI**—Suzy Quatro—RSO  
**LOVE TALK**—Manhattans—Col  
**MUSIC BOX DANCER**—Frank Mills—Polydor  
**OUTLANDOS D'AMOUR**—Police—A&M

### HANDLEMAN/NATIONAL

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**BUSTIN' OUT OF 7 SEVEN**—Rick James—Gordy  
**CHEAP TRICK AT BUDOKAN**—Epic  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**HAIR**—RCA (Soundtrack)  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**LOVE TRACKS**—Gloria Gaynor—Polydor  
**MUSIC BOX DANCER**—Frank Mills—Polydor  
**PARALLEL LINES**—Blondie—Chrysalis

### KORVETTES/NATIONAL

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**FAST BREAK**—Motown (Soundtrack)  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**MANIFESTO**—Roxy Music—Atco  
**NEW KIND OF FEELING**—Anne Murray—Capitol  
**OUTLANDOS D'AMOUR**—Police—A&M  
**ROCK BILLY BOOGIE**—Robert Gordon—RCA  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**THREE HEARTS**—Bob Welch—Capitol

### PICKWICK/NATIONAL

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**DR. HECKLE & MR. JIVE**—England Dan & John Ford Coley—Big Tree  
**EVOLUTION**—Journey—Capitol  
**FEEL NO FRET**—AWB—Atlantic  
**HAIR**—RCA (Soundtrack)  
**IF YOU KNEW SUZI**—Suzy Quatro—RSO

**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou  
**MUSIC BOX DANCER**—Frank Mills—Polydor  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### RECORD BAR/NATIONAL

**DANGER MONEY**—UK—Polydor  
**DISCO NIGHTS**—GQ—Arista  
**EVERYBODY UP**—Ohio Players—Arista  
**HOT NUMBERS**—Foxy—Dash  
**KEEP ON DANCIN'**—Gary's Gang—Col  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**MESSAGE IS LOVE**—Barry White—Unlimited Gold  
**MUSIC BOX**—Evelyn Champagne—King—RCA  
**ROCK ON**—Raydio—Arista  
**STUFF IT**—Stuff—WB

### SOUND UNLIMITED/NATIONAL

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DANCE LADY DANCE**—Crown Heights Affair—De-Lite  
**DANGER MONEY**—UK—Polydor  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**EVOLUTION**—Journey—Capitol  
**GO WEST**—Village People—Casablanca  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**OUTLANDOS D'AMOUR**—Police—A&M  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**TYCOON**—Arista

### DISC-O-MAT/NEW YORK

**CRUISIN'**—Village People—Casablanca  
**GEORGE HARRISON**—Dark Horse  
**INSTANT FUNK**—Salsoul  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**LOOK SHARP**—Joe Jackson—A&M  
**MCGUINN, CLARK & HILLMAN**—Capitol  
**MESSAGE IS LOVE**—Barry White—Unlimited Gold  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**SPIRITS HAVING FLOWN**—Bee Gees—RSO

### SAM GOODY/EAST COAST

**AIRWAVES**—Badfinger—Elektra  
**CHEAP TRICK AT BUDOKAN**—Epic  
**DESMOND CHILD & ROGUE**—Capitol  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**DISCO NIGHTS**—GQ—Arista  
**MUSIC BOX DANCER**—Frank Mills—Polydor  
**OUTLANDOS D'AMOUR**—Police—A&M  
**OUTLINE**—Gino Soccio—Warner/RFC  
**ROCK BILLY BOOGIE**—Robert Gordon—RCA  
**SHEIK YERBOUTI**—Frank Zappa—Zappa

### CUTLER'S/NEW HAVEN

**ALIVE ON ARRIVAL**—Steve Forbert—Nemperor  
**CROSSWINDS**—Peabo Bryson—Capitol  
**GO WEST**—Village People—Casablanca  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**INSPIRATION**—Maze—Capitol  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**MEI. TORME & BUDDY RICH**—Gryphon  
**MESSAGE IS LOVE**—Barry White—Unlimited  
**MUSIC BOX**—Evelyn Champagne—King—RCA  
**SKYY**—Salsoul

### FOR THE RECORD/BALTIMORE

**DISCO NIGHTS**—GQ—Arista  
**I LOVE YOU SO**—Natalie Cole—Capitol

**INSPIRATION**—Maze—Capitol  
**IT'S ALRIGHT WITH ME**—Patti Labelle—Epic  
**JOY OF FLYING**—Tony Williams—Col  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**LOVE TALK**—Manhattans—Col  
**OUTLINE**—Gino Soccio—Warner/RFC  
**ROCK ON**—Raydio—Arista  
**WAR: THE MUSIC BAND**—MCA

### RECORD & TAPE COLLECTOR/BALTIMORE

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**GEORGE HARRISON**—Dark Horse  
**GO WEST**—Village People—Casablanca  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**OUTLANDOS D'AMOUR**—Police—A&M  
**RICKIE LEE JONES**—WB  
**ROCK ON**—Raydio—Arista  
**THANKS I'LL EAT IT HERE**—Lowell George—WB  
**VAN HALEN II**—WB  
**WAR: THE MUSIC BAND**—MCA

### WAXIE MAXIE/WASH., D.C.

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**FEEL NO FRET**—AWB—Atlantic  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**INSPIRATION**—Maze—Capitol  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**MESSAGE OF LOVE**—Barry White—Unlimited Gold  
**MUSIC BOX**—Evelyn Champagne—King—RCA  
**ROCK ON**—Raydio—Arista  
**WAR: THE MUSIC BAND**—MCA  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### RADIO 437/PHILADELPHIA

**ARCADE**—John Abercrombie Quartet—ECM  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DOWNWIND**—Pierre Maerlen's Gong—Arista  
**INSPIRATION**—Maze—Capitol  
**JOY OF FLYING**—Tony Williams—Col  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**MORNING DANCE**—Spyro Gyra—Infinity  
**NIGHT RIDER**—Tim Weisberg—A&M  
**SKYY**—Salsoul  
**WAR: THE MUSIC BAND**—MCA

### FATHERS & SUN'S/MIDWEST

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**EVOLUTION**—Journey—Capitol  
**GO WEST**—Village People—Casablanca  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**MESSAGE IS LOVE**—Barry White—Unlimited Gold  
**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 MACHINE**—MCA

### NATL. RECORD MART/MIDWEST

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**EVOLUTION**—Journey—Capitol  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**FEEL NO FRET**—AWB—Atlantic  
**GO WEST**—Village People—Casablanca  
**IF YOU KNEW SUZI**—Suzy Quatro—RSO  
**MANIFESTO**—Roxy Music—Atco  
**RICKIE LEE JONES**—WB  
**TRANS-WORLD EXPRESS**—Kraftwerk—Capitol  
**VAN HALEN II**—WB

### RECORD RENDEZVOUS/CLEVELAND

**AIRWAVES**—Badfinger—Elektra  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**HELL BENT FOR LEATHER**—Judas Priest—Col  
**LET IT ROLL**—TKO—Infinity  
**LOOK SHARP**—Joe Jackson—A&M  
**SOONER OR LATER**—Rex Smith—Col  
**SOUND ON SOUND**—Bill Nelson's Red Noise—Harvest  
**THANKS I'LL EAT IT HERE**—Lowell George—WB  
**TWILLEY**—Dwight Twilley—Arista  
**TYCOON**—Arista

### RECORD REVOLUTION/CLEVELAND

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DOWNWIND**—Pierre Maerlen's Gong—Arista  
**EVERYBODY UP**—Ohio Players—Arista  
**EVOLUTION**—Journey—Capitol  
**ROCKETS**—RSO  
**SOUND ON SOUND**—Bill Nelson's Red Noise—Harvest  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista  
**THANKS I'LL EAT IT HERE**—Lowell George—WB  
**VAN HALEN II**—WB  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

### RAINBOW/CHICAGO

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**EVOLUTION**—Journey—Capitol  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**PARALLEL LINES**—Blondie—Chrysalis  
**RICKIE LEE JONES**—WB  
**SOONER OR LATER**—Rex Smith—Col  
**TONIC FOR THE TROOPS**—Boombtown Rats—Col  
**VAN ALLEN II**—WB  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### RADIO DOCTORS/MILWAUKEE

**BRAZILIA**—John Klemmer—ABC  
**EVERYBODY UP**—Ohio Players—Arista  
**INSPIRATION**—Maze—Capitol  
**LAND OF PASSION**—Hubert Laws—Col  
**MESSAGE IS LOVE**—Barry White—Unlimited Gold  
**NIGHT RIDER**—Tim Weisberg—A&M  
**ROCK ON**—Raydio—Arista  
**THANKS I'LL EAT IT HERE**—Lowell George—WB  
**VAN HALEN II**—WB  
**WAR: THE MUSIC BAND**—MCA

### DISCOUNT RECORDS/ST. LOUIS

**BRAZILIA**—John Klemmer—ABC  
**DANGER MONEY**—UK—Polydor  
**DR. HECKLE & MR. JIVE**—England Dan & John Ford Coley—Big Tree  
**GO WEST**—Village People—Casablanca  
**IRONHORSE**—Scotti Brothers  
**LET ME BE YOUR WOMAN**—Linda Clifford—RSO  
**MUSIC BOX DANCER**—Frank Mills—Polydor  
**RICKIE LEE JONES**—WB  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**WAR: THE MUSIC BAND**—MCA

### EAST-WEST RECORDS/CENTRAL FLORIDA

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**EVERYBODY UP**—Ohio Players—Arista

**GAP BAND**—Mercury  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**INSPIRATION**—Maze—Capitol  
**ROCK ON**—Raydio—Arista  
**THANKS I'LL EAT IT HERE**—Lowell George—WB  
**VAN HALEN II**—WB

### SPEC'S MUSIC/FLORIDA

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**EVOLUTION**—Journey—Capitol  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**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  
**NIGHT RIDER**—Tim Weisberg—A&M  
**RICKIE LEE JONES**—WB

### TAPE CITY/NEW ORLEANS

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**EVOLUTION**—Journey—Capitol  
**HEAD FIRST**—Babys—Chrysalis  
**INSTANT FUNK**—Salsoul  
**IRONHORSE**—Scotti Bros.  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**PARALLEL LINES**—Blondie—Chrysalis  
**PROMISE OF LOVE**—Delegation—Shadysbrook  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### INDEPENDENT RECORDS/COLORADO

**AIRWAVES**—Badfinger—Elektra  
**B. BAKER CHOCOLATE COMPANY**—LRC  
**MORNING DANCE**—Spyro Gyra—Infinity  
**MUSIC BOX**—Evelyn Champagne—King—RCA  
**OUTLANDOS D'AMOUR**—Police—A&M  
**REMOTE CONTROL**—Tubes—A&M  
**TRY MY LOVE**—Tata Vega—Tamla  
**VAN HALEN II**—WB  
**WAR: THE MUSIC BAND**—MCA  
**WHISPER IN YOUR EAR**—Whispers—Solar

### MUSIC PLUS/LOS ANGELES

**CHILDREN OF THE SUN**—Billy Thorne—Capricorn  
**DISCO NIGHTS**—GQ—Arista  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**FRAMED**—Dave Lambert—Polydor  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**SOONER OR LATER**—Rex Smith—Col  
**TRY MY LOVE**—Tata Vega—Tamla  
**VAN HALEN II**—WB  
**WARRIORS**—A&M (Soundtrack)  
**WITCH QUEEN**—Roadshow

### EVERYBODY'S RECORDS/NORTHWEST

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**EVOLUTION**—Journey—Capitol  
**LEGEND**—Poco—MCA  
**MORNING DANCE**—Spyro Gyra—Infinity  
**NIGHT RIDER**—Tim Weisberg—A&M  
**ONENESS/SILVER DREAMS GOLDEN REALITY**—Devadip Carlos Santana—Col  
**PARALLEL LINES**—Blondie—Chrysalis  
**REMOTE CONTROL**—Tubes—A&M  
**2 HOT**—Peaches & Herb—Polydor





# 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 14, 1979

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

APR. 14	APR. 7				WKS. ON CHART
1	1	<b>SPIRITS HAVING FLOWN</b>			
		BEE GEES			
		RSO RS 1 3041			9 H
		(8th Week)			
2	2	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros.			17 H
		BSK 3193			
3	3	<b>DIRE STRAITS</b> /Warner Bros. BSK 3266			14 G
4	5	<b>2 HOT! PEACHES &amp; HERB</b> /Polydor/MVP PD 1 6172			11 G
5	4	<b>BLONDES HAVE MORE FUN</b> ROD STEWART/Warner Bros.			17 H
		BSK 3261			
6	6	<b>LIVIN' INSIDE YOUR LOVE</b> GEORGE BENSON/Warner Bros.			5 X
		2BSK 3277			
7	11	<b>DESOLATION ANGELS</b> BAD COMPANY/Swan Song SS			4 G
		8506 (Atl)			
8	7	<b>52ND STREET</b> BILLY JOEL/Columbia FC 35609			25 H
9	9	<b>CRUISIN'</b> VILLAGE PEOPLE/Casablanca NBLP 7118			26 G
10	13	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP/A&M SP 3708			3 H
11	8	<b>BRIEFCASE FULL OF BLUES</b> BLUES BROTHERS/Atlantic SD			17 G
		19217			
12	12	<b>ENLIGHTENED ROGUES</b> THE ALLMAN BROTHERS BAND/			5 H
		Capricorn CPN 0218			
13	10	<b>LOVE TRACKS</b> GLORIA GAYNOR/Polydor PD 6184			13 G
14	18	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192			16 G
15	14	<b>BUSTIN' OUT OF L SEVEN</b> RICK JAMES/Gordy G7 984R1			11 G
		(Motown)			
16	16	<b>DESTINY</b> JACKSONS/Epic JE 35552			14 G
17	15	<b>CHEAP TRICK AT BUDOKAN</b> /Epic FE 35795			8 H
18	23	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion SD 5209 (Atl)			6 G
19	17	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067			20 G
20	26	<b>INSTANT FUNK</b> /Salsoul SA 8513 (RCA)			9 G
21	21	<b>LIVE AND MORE</b> DONNA SUMMER/Casablanca NBLP 7119 30			K



### CHARTMAKER OF THE WEEK

22 — **VAN HALEN II**  
 Warner Bros. HS 3312



23	20	<b>C'EST CHIC</b> CHIC/Atlantic SD 19209			20 G
24	19	<b>GEORGE HARRISON</b> /Dark Horse DHK 3255 (WB)			7 G
25	25	<b>LEGEND</b> POCO/MCA AA 1099			15 G
26	—	<b>GO WEST</b> VILLAGE PEOPLE/Casablanca NBLP 7144			1 H
27	27	<b>THREE HEARTS</b> BOB WELCH/Capitol SO 11907			6 H
28	29	<b>PIECES OF EIGHT</b> STYX/A&M 4724			29 G
29	28	<b>THE CARS</b> /Elektra 6E 135			37 G
30	36	<b>YOU DON'T BRING ME FLOWERS</b> NEIL DIAMOND/			18 H
		Columbia FC 35625			
31	31	<b>ARMED FORCES</b> ELVIS COSTELLO AND THE ATTRACTIONS/			12 G
		Columbia JC 35709			
32	24	<b>TOTO</b> /Columbia JC 35317			23 G
33	22	<b>LIFE FOR THE TAKING</b> EDDIE MONEY/Columbia JC 35598			12 G
34	38	<b>FEETS DON'T FAIL ME NOW</b> HERBIE HANCOCK/Columbia			5 G
		JC 35764			
35	35	<b>GREATEST HITS</b> BARRY MANILOW/Arista A2L 8601			20 K
36	43	<b>KNOCK ON WOOD</b> AMII STEWART/Ariola SW 50054			4 G
37	37	<b>HEAD FIRST</b> BABYS/Chrysalis CHR 1195			12 G
38	32	<b>BARBRA STREISAND'S GREATEST HITS, VOL. 2</b> /Columbia			19 H
		FC 35679			
39	40	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 11849			8 G
40	54	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor PD 1 6192			3 G
41	42	<b>FOLLOW THE RAINBOW</b> GEORGE DUKE/Epic JE 35701			6 G
42	30	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H			16 G
43	44	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS			69 K
		ARTISTS/RSO RS 2 4001			

44	46	<b>OUTLANDOS D'AMOUR</b> THE POLICE/A&M SP 4753			6 G
45	58	<b>I LOVE YOU SO</b> NATALIE COLE/Capitol SO 11928			2 H
46	62	<b>EVOLUTION</b> JOURNEY/Columbia FC 35797			2 H
47	33	<b>GREASE</b> (ORIGINAL SOUNDTRACK)/RSO RS 2 4002			49 K
48	39	<b>ANGIE</b> ANGELA BOFILL/Arista GRP GRP 5000			12 G
49	34	<b>BUSTIN' LOOSE</b> CHUCK BROWN AND THE SOUL			10 G
		SEARCHERS/Source SOR 3076 (MCA)			
50	55	<b>SHEIK YERBOUTI</b> FRANK ZAPPA/Zappa SRZ 2 1501			4 L
		(Mercury)			
51	53	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca NBLP 7096			42 G
52	52	<b>SLEEPER CATCHER</b> LITTLE RIVER BAND/Harvest SW 11783			29 G
		(Capitol)			
53	47	<b>THE BEST OF EARTH, WIND &amp; FIRE, VOL. 1</b> /ARC/Columbia			20 H
		FC 35647			
54	41	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 35987			81 G
55	51	<b>McGUINN, CLARK &amp; HILLMAN</b> /Capitol SW 11910			7 G
56	56	<b>IT'S ALRIGHT WITH ME</b> PATTI LABELLE/Epic JE 35772			4 G
57	57	<b>CARMEL</b> JOE SAMPLE/MCA AA 1126			9 G
58	66	<b>DISCO NIGHTS</b> G.Q./Arista AB 4225			2 G
59	59	<b>MANIFESTO</b> ROXY MUSIC/Atco SD 38 114			4 G
60	49	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista AB			8 G
		4186			
61	67	<b>TAKE ME HOME</b> CHER/Casablanca NBLP 7133			6 G
62	63	<b>FEEL NO FRET</b> AVERAGE WHITE BAND/Atlantic SD 19207			2 G
63	48	<b>DOUBLE VISION</b> FOREIGNER/Atlantic SD 19999			41 G
64	61	<b>VAN HALEN</b> /Warner Bros. BSK 3075			45 G
65	98	<b>INSPIRATION</b> MAZE FEATURING FRANKIE BEVERLY/			2 G
		Capitol SW 11912			
66	50	<b>TOUCH DOWN</b> BOB JAMES/Columbia/Tappan Zee JZ			16 G
		35594			
67	68	<b>HARD TIMES FOR LOVERS</b> JUDY COLLINS/Elektra 6E 171			5 G
68	45	<b>GOLD</b> JEFFERSON STARSHIP/Grunt BZL1 (RCA)			9 H
69	65	<b>CHILDREN OF SANCHEZ</b> CHUCK MANGIONE/A&M SP 6700			17 K
70	60	<b>HERE, MY DEAR</b> MARVIN GAYE/Tamla T 364 LP2 (Motown)			15 X
71	71	<b>NICOLETTE</b> NICOLETTE LARSON/Warner Bros. BSK 3243			19 G
72	69	<b>BELL &amp; JAMES</b> /A&M SP 4728			11 G
73	74	<b>SUPER MANN</b> HERBIE MANN/Atlantic SD 19221			6 G
74	76	<b>PATRICE</b> PATRICE RUSHEN/Elektra 6E 160			9 G
75	75	<b>TIGER IN THE RAIN</b> MICHAEL FRANKS/Warner Bros. BSK			5 G
		3294			
76	78	<b>A TONIC FOR THE TROOPS</b> BOOMTOWN RATS/Columbia			6 G
		JC 35750			
77	85	<b>TYCOON</b> /Arista AB 4215			3 G
78	79	<b>MIRROR STARS</b> FABULOUS POODLES/Epic JE 35666			5 G
79	112	<b>LET ME BE YOUR WOMAN</b> LINDA CLIFFORD/Curtom/RSO			1 J
		RS 2 3902			
80	82	<b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia JC 35793			3 G
81	84	<b>MOLLY HATCHET</b> /Epic JE 35347			3 G
82	77	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET			47 G
		BAND/Capitol SW 11698			
83	83	<b>ROCK BILLY BOOGIE</b> ROBERT GORDON/RCA AFL1 3294			4 G
84	93	<b>IF YOU KNEW SUZI</b> SUZI QUATRO/RSO RS 1 3044			2 G
85	90	<b>FATE FOR BREAKFAST</b> ART GARFUNKEL/Columbia JC 35780			2 G
86	—	<b>THE MUSIC BAND</b> WAR/MCA 3085			1 G
87	86	<b>SOMEWHERE IN MY LIFETIME</b> PHYLLIS HYMAN/Arista			8 G
		AB 4602			
88	72	<b>BACKLESS</b> ERIC CLAPTON/RSO RS 1 3039			21 G
89	64	<b>ENERGY</b> POINTER SISTERS/Planet P1 (Elektra/Asylum)			13 G
90	99	<b>DANGER MONEY</b> U.K./Polydor PD 1 6194			2 G
91	81	<b>SHADOW DANCING</b> ANDY GIBB/RSO RS 1 3034			43 G
92	128	<b>ROCK ON</b> RAYDIO/Arista AB 4212			1 G
93	95	<b>TWILLEY</b> DWIGHT TWILLEY/Arista AB 4214			2 G
94	70	<b>EXOTIC MYSTERIES</b> LONNIE LISTON SMITH/Columbia JC			7 G
		35654			
95	116	<b>RICKIE LEE JONES</b> /Warner Bros. BSK 3296			1 G
96	100	<b>LET THE MUSIC PLAY</b> ARPEGGIO/Polydor PD 1 6180			2 G
97	114	<b>MUSIC BOX</b> EVELYN "CHAMPAGNE" KING/RCA AFL1			1 G
		3033			
98	97	<b>MOVE IT ON OVER</b> GEORGE THOROGOOD & THE			14 G
		DESTROYERS/Rounder 3024			
99	120	<b>MORNING DANCE</b> SPYRO GYRA/Infinity INF 9004			1 G
100	101	<b>AWAKENING</b> NARADA MICHAEL WALDEN/Atlantic SD			1 G
		19222			



# Albums 151-200

- 151 MILKY WAY CHOCOLATE MILK/RCA AFL1 3081
- 152 LIGHT THE LIGHT SEAWIND/ Horizon SP 734 (A&M)
- 153 THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705
- 154 FIRST GLANCE APRIL WINE/Capitol SW 11852
- 155 LET IT ROLL TKO/Infinity INF 9005
- 156 A MOMENT'S PLEASURE MILLIE JACKSON/Spring SP 1 6722 (Polydor)
- 157 THE BEST OF BARBARA MANDRELL/ MCA AY 1119
- 158 HOT NUMBERS FOXY/Dash 30010 (TK)
- 159 M3000 MANDRE/Motown M7 917R1
- 160 OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279
- 161 HAIR (ORIGINAL SOUNDTRACK)/ RCA CBL2 3274
- 162 LOVE TALK MANHATTANS/ Columbia JC 35693
- 163 IN THE MOOD WITH TYRONE DAVIS Columbia JC 35727
- 164 ULTIMATE/Casablanca NBLP 7128
- 165 RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
- 166 LAND OF PASSION HUBERT LAWS/ Columbia JC 35708
- 167 SKYY/Salsoul SA 8517 (RCA)
- 168 GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543
- 169 SPACE GEORGE BENSON/CTI 7085
- 170 WHEN I DREAM CRYSTAL GAYLE/ United Artists UA LA 858 H
- 171 ALTON McCLAIN & DESTINY/ Polydor PD 1 6163
- 172 STUFF IT STUFF/Warner Bros. BSK 3262
- 173 HIGH AND OUTSIDE STEVE GOODMAN/Asylum 6E 174
- 174 ME, MYSELF AN EYE CHARLES MINGUS/Atlantic SD 8803
- 175 ROCK 'N ROLL NIGHTS BTO/ Mercury SRM 1 3748
- 176 DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (A&I)

- 177 FIRE NIGHT DANCE PETER JACQUES BAND/Prelude PRL 12163
- 178 I COULD HAVE BEEN A SAILOR PETER ALLEN/A&M SP 4739
- 179 DOWNWIND PIERRE MOERLEN'S GONG/Arista AB 4219
- 180 WITCH QUEEN/Roadshow BXL1 3312 (RCA)
- 181 ADVENTURES OF CAPTAIN SKY CAPTAIN SKY/AVI 6042
- 182 THE BEST DAYS OF MY LIFE JOHNNY MATHIS/Columbia JC 35649
- 183 ICE CASTLES (ORIGINAL SOUNDTRACK)/Arista AL 9502
- 184 STICKY FINGERS/Prelude PRL 12164
- 185 DANCE LADY DANCE CROWN HEIGHTS/AFFAIR/De-Lite DSR 9512 (Mercury)
- 186 IN THE TRUEST FORM MASS PRODUCTION/Cotillion SD 5211 (A&I)
- 187 EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6
- 188 STROKIN' RICHARD TEE/Columbia/Tappan Zee JC 35695
- 189 WHEN I NEED YOU ROGER Whittaker/RCA AFL1 3355
- 190 HEADIN' HOME GARY WRIGHT/ Warner Bros. BSK 2344
- 191 COUCHOIS/Warner Bros. BSK 3289
- 192 BRAZILIA JOHN KLEMMER/ Arista AB 4164
- 193 EVEN NOW BARRY MANILOW/ Arista AB 4164
- 194 DANCING UP A STORM THE RAES/ A&M SP 4754
- 195 IRONHORSE/Scotti Bros. SB 7103 (A&I)
- 196 JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739
- 197 TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)
- 198 GLADYS KNIGHT/Columbia JC 35704
- 199 STRAIGHT TO THE BANK BILL SUMMERS/Prestige 10105 (Fantasy)
- 200 VILLAGE PEOPLE/Casablanca NBLP 7064

## Album Cross Reference

ALLMAN BROTHERS	12	CHERYL LYNN	129
ARPEGGIO	96	MCGUINN, CLARK & HILLMAN	55
AWB	62	MELISSA MANCHESTER	60
BABYS	37	CHUCK MANGIONE	69
BAD COMPANY	7	BARRY MANILOW	35
BEE GEES	1	HERBIE MANN	73
BELL & JAMES	72	STEVE MARTIN	110
BADFINGER	150	MAZE	65
GEORGE BENSON	6	MEATLOAF	114
BLONDIE	14	PAT METHENY	123
BLUES BROTHERS	11	MILESTONE JAZZ STARS	139
ANGELA BOFILL	48	STEVE MILLER	104
BOOMTOWN RATS	76	FRANK MILLS	40
BEACH BOYS	103	MOLLY HATCHET	81
BREAKWATER	142	EDDIE MONEY	33
CHUCK BROWN	49	ANNE MURRAY	39, 120
PEABO BRYSON	116	OLIVIA NEWTON-JOHN	19
BOBBY CALDWELL	112	OHIO PLAYERS	119
CARS	29	NIGEL OLSSON	146
CHEAP TRICK	17	ORIGINAL SOUNDTRACK:	
CHER	61	EVERY WHICH WAY BUT LOOSE	148
CHIC	23	GREASE	47
ERIC CLAPTON	88	SATURDAY NIGHT FEVER	43
LINDA CLIFFORD	79	GRAHAM PARKER	121
NATALIE COLE	45	PARLIAMENT	14
JUDY COLLINS	67	PEACHES & HERB	4
COMMODORES	132	POCO	25
ELVIS COSTELLO	111	POINTER SISTERS	89
DELEGATION	131	POLICE	44
JOHN DENVER	106	RICHARD PRYOR	141
DESMOND CHILD & ROUGE	106	SUZI QUATRO	84
NEIL DIAMOND	30	QUEEN	133
DIRE STRAITS	3	RAYDIO	92
DOOBIE BROTHERS	2	KENNY ROGERS	42, 145
GEORGE DUKE	41	ROLLING STONES	115
EARTH, WIND & FIRE	53	LINDA RONSTADT	130
ENCHANTMENT	138	ROXY MUSIC	59
FABULOUS POODLES	78	PATRICE RUSHEN	74
STEVE FORBERT	101	JOE SAMPLE	57
FOREIGNER	63	DEVADIP CARLOS SANTANA	109
MICHAEL FRANKS	75	BOB SEGER	82
GARY'S GANG	80	SISTER SLFDGE	18
ART GARFUNKEL	85	LONNIE LISTON SMITH	94
MARVIN GAYE	70	GINO SOCCIO	140
GLORIA GAYNOR	13	REX SMITH	125
G.O.	58	SPYRO GYRA	99
ANDY GIBB	91	ROD STEWART	5
LOWELL GEORGE	127	AMII STEWART	36
GONZALEZ	141	BARBRA STREISAND	38
ROBERT GORDON	83	STYX	28
CHICK COREA & HERBIE HANCOCK	108	ONNNA SUMMER	21
HERBIE HANCOCK	34	SUPERTRAMP	10
GEORGE HARRISON	24	MARC TANNER BAND	143
HEART	117	T.CONNECTION	137
HORSLIPS	134	GEORGE THOROGOOD & THE DESTROYERS	98
PHYLIS HYMAN	87	TOTO	32
INSTANT FUNK	20	TUBES	107
JOE JACKSON	103	TANYA TUCKER	135
JACKSONS	16	NIGHT TWILLEY	93
BOB JAMES	66	TYCOON	77
RICK JAMES	15	UFO	128
AL JARREAU	122	IK	90
JEFFERSON STARSHIP	68	VAN HALEN	27, 64
BILLY JOEL	8, 54	VILLAGE PEOPLE	9, 26, 51
RICKIE LEE JONES	95	NAPADA MICHAEL WALDEN	100
JOURNEY	46	WAR	86
JUDAS PRIEST	102	COVER WASHINGTON, JR.	113
EVELYN CHAMPAGNE KING	97	TIM WEISBERG	147
PATTI LABELLE	56	ROB WELCH	27
LAKESIDE	136	WINGS	126
NICOLETTE LARSON	71	BARRY WHITE	124
RONNIE LAWS	118	FRANK ZAPPA	50
LITTLE RIVER BAND	52		

# Record World Albums 101-150

APRIL, 14, 1979

APR. 14	APR. 7	
101	102	ALIVE ON ARRIVAL STEVE FORBERT/Nemperor JZ 35538 (CBS)
102	103	HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
103	110	L.A. (LIGHT ALBUM) THE BEACH BOYS/Caribou JZ 35752 (CBS)
104	89	GREATEST HITS 1974-1978 STEVE MILLER/Capitol SOO 11872
105	127	LOOK SHARP JOE JACKSON/A&M SP 4743
106	108	DESMOND CHILD AND ROUGE/Capitol ST 11908
107	117	REMOTE CONTROL THE TUBES/A&M SP 4751
108	104	AN EVENING WITH HERBIE HANCOCK & CHICK COREA/ Columbia PC 2 35663
109	73	ONENESS DEVADIP CARLOS SANTANA/Columbia JC 35686
110	87	A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3228
111	113	PROMISE OF LOVE DELEGATION/Shadybrook SB 010 (Janus/GRT)
112	92	BOBBY CALDWELL/Clouds 8804 (TK)
113	109	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1
114	88	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974
115	80	SOME GIRLS ROLLING STONES/Rolling Stones COC 39109 (A&I)
116	106	CROSSWINDS PEABO BRYSON/Capitol ST 11875
117	105	DOG & BUTTERFLY HEART/Portrait FR 35555
118	91	FLAME RONNIE LAWS/United Artists UA LA 881 H
119	130	EVERYBODY UP OHIO PLAYERS/Arista AB 4226
120	96	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743
121	—	SQUEEZING OUT SPARKS GRAHAM PARKER/Arista AB 4223
122	124	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229
123	118	PAT METHENY GROUP/ECM 1 1114 (WB)
124	—	THE MESSAGE IS LOVE BARRY WHITE/Unlimited Gold JZ 35763 (CBS)
125	—	SOONER OR LATER REX SMITH/Columbia JC 35813
126	129	WINGS GREATEST/Capitol SOO 11905
127	—	THANKS I'LL EAT IT HERE LOWELL GEORGE/Warner Bros. BSK 3194
128	94	STRANGERS IN THE NIGHT UFO/Chrysalis CH2 1209
129	126	CHERYL LYNN/Columbia JC 35486
130	119	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155
131	123	JOHN DENVER/RCA AQL1 3075
132	107	GREATEST HITS COMMODORES/Motown M7 912R1
133	125	JAZZ QUEEN/Elektra 6E 166
134	134	THE MAN WHO BUILT AMERICA HORSLIPS/DJM 20 (Mercury)
135	121	TNT TANYA TUCKER/MCA 3066
136	111	SHOT OF LOVE LAKESIDE/Solar BXL1 2937 (RCA)
137	138	T-CONNECTION/Dash 30009 (TK)
138	141	JOURNEY O THE LAND OF ENCHANTMENT ENCHANTMENT/ Roadshow BXL1 3269 (RCA)
139	131	MILESTONE JAZZ STARS IN CONCERT/Milestone M 55006 (Fantasy)
140	148	OUTLINE GINO SOCCIO/Warner/RFC 3309
141	140	"WANTED" RICHARD PRYOR LIVE IN CONCERT/Warner Bros. 2BSK 3264
142	150	BREAKWATER/Arista AB 4208
143	115	NO ESCAPE THE MARC TANNER BAND/Elektra 6E 168
144	133	HAVEN'T STOPPED DANCIN' YET GONZALEZ/Capitol SW 11855
145	135	TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
146	142	NIGEL NIGEL OLSSON/Bang JZ 35792 (CBS)
147	—	NIGHT RIDER TIM WEISBERG/MCA 3084
148	143	EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 502
149	122	MOTOR BOOTY AFFAIR PARLIAMENT/Casablanca NBLP 7125
150	—	AIRWAVES BADFINGER/Elektra 6E 175



# Record World Single Picks

**OAK RIDGE BOYS—MCA 12463**



**SAIL AWAY** (prod. by Chancey) (writer: VanHoy) (Tree, BMI) (3:24)

The group, who already crossed from gospel to country, is starting to cross to pop and this could be the main thrust. Duane Allen takes the lead on this pretty new ballad and the hook, of course, features their rich harmony vocals. In all, a tasty package for country, pop and adult/contemporary programming.

**MADLEEN KANE—Warner Bros. 8799**



**FORBIDDEN LOVE** (prod. by Michaele-P. & L. Sebastian) (writers: same) (Boona/Firehole, ASCAP) (3:33)

The disc was an out-of-the-box disco add at WABC and its unusual instrumentation, with a symphonic piano opening, should arouse equal interest elsewhere. Kane's multitrack vocals are the focal point here and it should appeal to several formats. Also available in 12-inch disc.

**OSMONDS—Mercury 74056**



**YOU'RE MINE** (prod. by Gibb-Klein) (writers: A., W. & M. Osmond) (Osmusic, BMI) (3:29)

The whole Osmond family has grown up and it was never more obvious than on this strong disco outing from the brothers. There's more funk than you'd expect and Maurice Gibb/Steve Klein's production is complimentary and up-to-the minute. This Group penned tune is right for teen and adult listeners.

**ENGELBERT HUMPERDINCK—Epic 8-50692**



**CAN'T HELP FALLING IN LOVE** (prod. by Diamond) (writers: Weiss-Peretti-Creatore) (Intersong/Gladys, ASCAP) (4:02)

The song was a #1 hit for Elvis Presley in 1962 and has been recorded constantly since but Humperdinck here gives it his signature romantic reading with a tempo change into disco. The arrangements are big and energetic and this could be his biggest in some time.

## Pop

**DWIGHT TWILLEY—Arista 0415**

**OUT OF MY HANDS** (prod. by Shark-Max-Twilley) (writer: Twilley) (Skyhill, BMI) (3:32)

Twilley's pop/rock sensibilities are on display here. He's toned down considerably from earlier offerings and his echo-fied vocals and piano work gear this to adult as well as teen listeners.

**THE JAM—Polydor 14553**

**THE BUTTERFLY COLLECTOR** (prod. by Coppersmith-Heaven) (writer: Weller) (Front Wheel, BMI) (3:11)

A Les Paul guitar opens this eery new disc from the U.K. group. It has the sound of the early '60s but with a '70s message. It's for AOR first with Top 40 to follow.

**BILL WRAY—ABC 12449**

**PINBALL, THAT'S ALL** (prod. by Durand) (writer: Wray) (Mel-Bren, ASCAP) (3:00)

Wray gives a good timey rock and roll feeling to this theme from the film "Tilt." The rhythm section is powerful and Wray's strong vocals are the right choice.

## B.O.S./Pop

**MINNIE RIPERTON—Capitol 4706**

**MEMORY LANE** (prod. by Lewy-Rudolph-Riperton) (writers: Riperton-Rudolph-St. Lewis) (Minnie's/Bull Pen, BMI) (3:20)

Riperton's first single for Capitol shows off her high vocal gymnastics to the hilt. It's a smooth and lovely new ballad just right for adult programmers first.

**WITCH QUEEN—Roadshow 11551 (RCA)**

**BANG A GONG** (prod. by Alves-Soccio) (writer: Bolan) (Essex, ASCAP) (3:19) The T-Rex rock classic gets a disco treatment that works surprisingly well, a la "Knock on Wood." The tempo is fast and the studio technique minimal.

**TAKA BOOM—Ariola 7748**

**NIGHT DANCIN'** (prod. by Ryan) (writers: Summerson-Macaluso) (Homewood/Philly West, ASCAP) (3:37)

Chaka Khan's sister wails strong on this mid-tempo disco number. It's the right debut for radio as well with a horn line both insistent and powerful. It has vast appeal.

**LOU RAWLS—Phila. Intl. 3684 (CBS)**

**LET ME BE GOOD TO YOU** (prod. by Gamble-Huff) (writers: same) (Mighty Three, BMI) (3:27)

Rawls' satiny smooth vocals are the centerpiece on this sensual disco outing. It has something for all radio formats and shows his ageless musical qualities.

**REAL THING—Epic 8-50688**

**CAN YOU FEEL THE FORCE?** (prod. by Gold) (writers: C. & E. Amoo) (Tony Hall, ASCAP) (3:40)

The group faithfully re-creates the space feeling in this uptempo disco outing with just a touch of Latin in the rhythm. The punchy instrumentation is on the mark. Available in 12-inch.

**GAIL EASON—Dash 5052 (T.K.)**

**HAVE A GOOD DAY** (prod. by Jerome) (writer: same) (Teeger/Green Menu/Penguin/Robert Glenn, ASCAP) (2:45)

A sultry sax opening keys this sophisticated disco disc by the new artist. The arrangements, featuring conga parts, has the right energy and spark for dancing and the message is memorable.

**LAWRENCE-HILTON JACOBS—MCA 12448**

**LOVE SHOT** (prod. by Perren) (writers: Perren-Ferakis) (Perren-Vibes, ASCAP) (3:27)

"Welcome Back Kotter's" Washington has a good shot at the disco field with this punchy Freddie Perren creation. It has all the right sounds for all the right moves.

**MIGHTY CLOUDS OF JOY—Epic 8050690**

**IN THESE CHANGING TIMES** (prod. by Frank Wilson) (writers: McFadden-Brown) (Jobete, ASCAP) (3:46)

As gospel singers, the group is legendary and here get a crafty John Luongo re-mix for a very commercial BOS outing. The harmony is, of course, the core.

**DEE DEE BRIDGEWATER—Elektra 46031**

**BAD FOR ME** (prod. by G. Duke) (writers: Thomas-Veal) (Hurrah/Chas, ASCAP) (3:22)

A punchy piano chart drives this fast tempoed new outing. The artist is known in BOS circles and this energetic new disc could break her into the pop market.

**TAANA GARDNER—West End 1216**

**WORK THAT BODY** (prod. by Nix) (writer: same) (Sugar Biscuit, ASCAP) (3:05)

The label is big in the disco field and this debut disc from Gardner should give them even more clout. The beat is driving and her powerful vocals are the right compliment.

**GENE CHANDLER—20th Cent. 2404**

**PLEASE SUNRISE** (prod. by Davis) (writers: Record-Acklin) (Warner-Tamerlane/B.R.C., BMI) (5:57)

Chandler came back on the charts with a disco tune but follows it with a big BOS ballad. It shows the Duke of Earl has lost none of his appeal, regardless of format.

**WILBERT LONGMIRE—Tappan Zee 3-10934 (CBS)**

**LOVE'S HOLIDAY** (prod. by James-Chattaway) (writers: Scarborough-White) (Saggifire/Alexscar/Irving, BMI) (3:39)

Longmire gets some prestigious help on this lovely new disc featuring his silky vocals and Bob James' well-known production touches. It's for a/c and BOS radio.

**APOLLO—Gordy 7165 (Motown)**

**ASTRO DISCO PT. 1** (prod. by Singleton) (writers: Gordy-Liles-Greene-Medina-Fletcher-Singleton) (Jobete, ASCAP) (3:39)

This new group shows off all the right disco moves here with a thundering bass line, high and wide vocals and spacey sound effects. It's geared for listening or dancing.

## Country/Pop

**BILLIE JO SPEARS—United Artists 1292**

**I WILL SURVIVE** (prod. by L. Butler) (writers: Fekaris-Perren) (Peren-Vibes, ASCAP) (3:16)

Gloria Gaynor took it to #1 and Spears' version is fairly faithful with a bit less emphasis on the disco beat. The instrumentation is light and right for country and adult play.

**JOE STAMPLEY—Epic 8-50694**

**I DON'T LIE** (prod. by Sherrill) (writers: Rosson-Puett) (Mullet/Darson, BMI) (2:56)

Stampley is already a top charter in country and gives a big pop reading to this romantic ballad. It's fully orchestrated and features his rich baritone.

**THE STATLER BROTHERS—Mercury 55057**

**HOW TO BE A COUNTRY STAR** (prod. by Kennedy) (writers: Reid-Reid) (American Cowboy, BMI) (3:26)

The Brothers here give a tongue-in-cheek reading to a tune that must mention half of the country field. The full harmony vocals are the core of the work and this should get a/c interest.

**R. DEAN TAYLOR—Ragamuffin 5013**

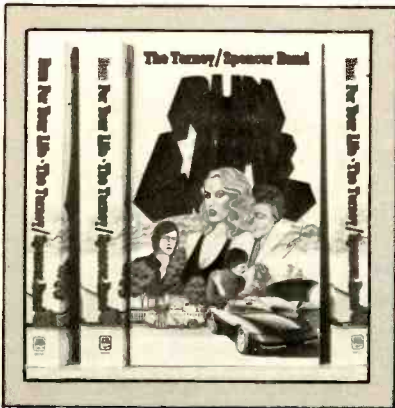
**I'LL NAME THE BABY AFTER YOU** (prod. by Taylor) (writer: same) (Ragamuffin, BMI) (3:20)

Taylor's new disc is a melancholy story-song with breathy female accompaniment. It's right for progressive country with pop to follow.





# Record World Album Picks



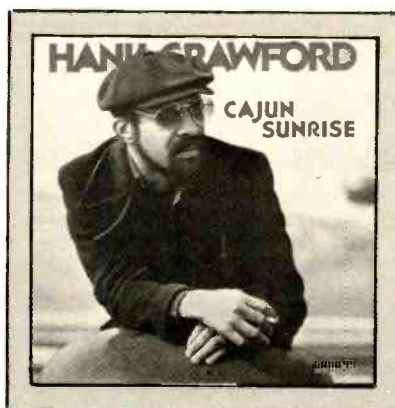
**RUN FOR YOUR LIFE**  
THE TARNEY/SPENCER BAND—A&M  
SP 4757 (7.98)

Alan Tarney and Trevor Spencer are responsible for all of the instrumentation and vocals on their second album with the able assistance of producer David Kershbaum. The talented duo is masterful at creating pop hooks as evidenced by "No Time To Lose" and "Run For Your Life."



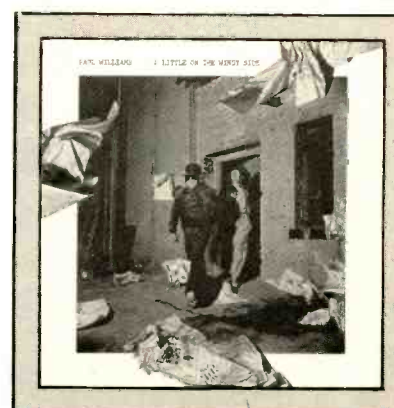
**BRAZILIA**  
JOHN KLEMMER—MCA AA 1116  
(7.98)

On his latest outing, Klemmer draws on his experiences with the Latin bands he played in as a youth in Chicago as he combines the avant-garde energy of his earlier discs with the melodic qualities and intensity of Latin music. His use of electronics is responsible for the distinctive sound.



**CAJUN SUNRISE**  
HANK CRAWFORD—Kudu 39 (CTI)  
(7.98)

Crawford is perhaps best known for his supple alto saxophone work, but on his latest album he takes a stab at becoming a vocalist as well with some satisfying results. The charming ballad, "What a Difference You've Made In My Life," is the highlight. He also tackles "Just The Way You Are."



**A LITTLE ON THE WINDY SIDE**  
PAUL WILLIAMS—Portrait JR 35610  
(7.98)

The multi-talented recording artist is heard in his label debut with a varied set that ranges from the classic "Moonlight Becomes You" to the slight reggae flavor of the title tune. The prolific Williams is best known for his movie scores, but shows a warmth and appeal as a singer in his own right.

**COOL FOR CATS**  
SQUEEZE  
A&M SP 4759 (7.98)



With its second album, the British group has matured considerably, developing a distinct sound

based on pop hooks and electronics. The title track and "Up the Junction" could find its way to top 40 playlists as well as picking up AOR play.

**LAND OF PASSION**  
HUBERT LAWS  
Columbia JC 35708 (7.98)



Laws' distinctive and melodic flute is once again in fine form as he attacks his material in a fervent

fashion that instantly grabs his listener's attention. This should make a strong showing on the jazz charts.

**WATCHA GONNA DO WITH MY LOVE?**

STEPHANIE MILLS  
20th Century Fox T 583 (RCA) (7.98)



The outstanding vocals that Mills displayed in the Broadway musical, "The Wiz," are in fine form

here. Produced by Mtume and Reggie Lucas this lp mixes funky r&b and disco.

**CHAMPAGNE**  
WILBERT LONGMIRE  
Columbia/Tappan Zee JC 35754 (7.98)



Longmire possesses the same tasteful sound as George Benson and with some noted session

men backing him, this disc could establish him as a front runner in the jazz field. Varied material turns this into an inviting lp.

**TILT (ORIGINAL MOTION PICTURE SOUNDTRACK)**

VARIOUS ARTISTS  
MCA AA1114 (7.98)



The soundtrack from the forthcoming movie starring Brooke Shields is divided between the

music of Bill Wray's Band, Lee Holdridge and Randy Bishop. Wray turns in an excellent, gritty vocal on "Pinball, That's All."

**PARADISE ISLAND**

LAKE  
Columbia JC 35817 (7.98)



This German group has once again produced an album, that, while suited for AOR formats, contains a high

polish that makes it right for AM play as well. Airy harmonies and perky arrangements could break this wide open.

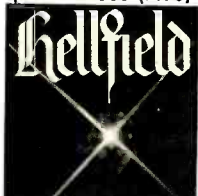
**GROOVIN' YOU**  
HARVEY MASON  
Arista AB 4227 (7.98)



Mason explores various fusion ideas as he and a heavyweight group of musicians including Stanley Clarke,

Ralph MacDonald, and Ray Parker run through an invigorating range of moods. Mason is a first rate percussionist but proves to be a fine vocalist as well.

**HELLFIELD**  
Epic JE 36005 (7.98)



The Canadian group led by Mitch Hellfield rocks in classic heavy metal style. The five man line-up

includes two drummers and puts together a well balanced assault with songs like "Magic Mistress" and "No Son Of Mine." Already a proven seller as an import.

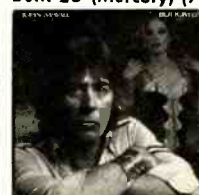
**LEAH KUNKEL**  
Columbia JC 35778 (7.98)



The wife of session drummer Russ Kunkel, Leah draws on her experience as a backup vocalist

for James Taylor and Art Garfunkel, to create this light pop oriented lp. Tasteful L.A. production helps get the message across.

**BOTTOM LINE**  
JOHN MAYALL  
DJM-23 (Mercury) (7.98)



On his latest effort, Mayall has exchanged traditional blues for a more contemporary sound.

Gutsy, funk based arrangements are woven throughout with Mayall's gritty vocals working to fine effect.

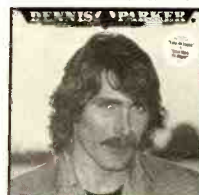
**WHISPER IN YOUR EAR**  
THE WHISPERS  
Solar BXL1-3105 (RCA) (7.98)



The Whispers always seem to be capable of evoking a variety of emotions and their latest proves to be

no exception. From the soulful "If I Don't Get Your Love" to the exciting "Jump For Joy," the Whispers give their all.

**LIKE AN EAGLE**  
DENNIS PARKER  
Casablanca NBLP 7140 (7.98)



Producer Jacques Morali (the Village People) provides the sound and most of the lyrics for

Parker who has a pleasant voice that is at times lost in the arrangements. Several songs, including "New York By Night" come across as good, danceable numbers.



# Hot Adds



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

## Most Added Records at Major Markets:

Randy Vanwarmer (Bearsville) .....	20
Orleans (Infinity) .....	18
England Dan & John Ford Coley (Big Tree) .....	15
Pointer Sisters (Planet) .....	13
Peaches & Herb (Polydor/MVP) .....	11
GQ (Arista) .....	10

## Most Added Records at Secondary Markets:

Nicolette Larson (Warner Bros.) .....	8
Bob Seger & The Silver Bullet Band (Capitol) .....	6
England Dan & John Ford Coley (Big Tree) .....	6
Randy Vanwarmer (Bearsville) .....	6
Orleans (Infinity) .....	5

## Most Added Country:

Oak Ridge Boys (MCA) .....	61
Crystal Gayle (United Artists) .....	44
Rex Allen, Jr. (Warner Bros.) .....	38
Statler Brothers (Mercury) .....	38
Willie Nelson (Columbia) .....	34
Randy Barlow (Republic) .....	34
Bellamy Brothers (Warner Bros.) .....	33
Merle Haggard (MCA) .....	31
Jerry Lee Lewis (Elektra) .....	25

## Most Added at Black Oriented Stations:

Isley Bros. (T-Neck) .....	17
Gap Band (Mercury) .....	11
Barry White (Unlimited Gold) .....	11
Maze (Capitol) .....	9
Raydio (Arista) .....	9
Pointer Sisters (Planet) .....	8
War (MCA) .....	8
McFadden & Whitehead (Phila. Intl.) .....	8

# Copy Writes



By PAT BAIRD

■ **CH-CH CHANGES:** Jay Morgenstern, former president of ABC/Dunhill Music, has been named senior vice president and general manager of Infinity Music, based in New York. Morgenstern was also the head of ABC Records International. Lou Ragusa, who helmed Infinity Music since it was started by Ron Alexenburg last year, resigned from the company last week . . . There might be an interesting contest brewing in the upcoming election for the presidency of ASCAP. Stanley Adams has held that post since 1959 but for the first time the names of other ASCAP board members are being talked about. Elected to that board recently were Adams, Sammy Cahn, Cy Coleman, Hal David, George Dunning, Sammy Fain, Arthur Hamilton, Gerald Marks and Arthur Schwartz . . . April/Blackwood Music has expanded with the addition of new staffers Helena Bruno, Andy Gould and Harvey Markovitz (N.Y.) and Martin Kitcat (L.A.). The company held staff meetings last week in Florida . . . At Intersong, John Lombardo has been named west coast creative director and Mark Bauman has joined the east coast staff.

**CORRECTION:** Elmo, the blind typesetter, managed to affiliate the ABC Music catalogue with RCA Music. As you all should know, the catalogue went to MCA Music.

**NEW DISC:** Arc Music recently issued a sampler of the Conrad Music catalogue. The four-record box contains some 101 songs under the Conrad banner, "House of Soul-House of Blues." Included are such tunes as "Duke of Earl," "Frisco Blues," "Boom Boom" and more r&b classics than you can shake a stick at. Copies are limited but you can contact Buddy Robbins at Arc in New York.

**ACQUISITION:** 20th Century Fox Music has picked up the Mercer Music catalogue containing the compositions of Johnny Mercer. Among the works are such standards as "And the Angels Sing," "Fools Rush In," "Something's Gotta Give" and "Day In Day Out." During his career he worked with such collaborators as Duke Ellington, Andre Previn, Gene dePaul and Saul Chaplin.

**SCHEDULED:** The National Music Publishers' Association will hold its "Copyright Workshop '79" at the Hyatt Regency, Nashville, April 20th. The day-long session will feature panels of experts on the 1976 Copyright Law. Registration fees for NMPA members or Harry Fox Agency clients will be \$20. Charge for all others will be \$50 . . . "Highlights in Jazz" concert series April 19th at N.Y.'s Loeb Student Center will be devoted to the works of E. Y. Harburg and feature performers Jackie Cain, Roy Kral and Maxine Sullivan. Tickets will be \$5.50 and \$4.50. By the way, Harburg was 83 years old April 8.

**RE-UPPED:** Kenny O'Dell (Capricorn) recently re-signed with BMI. This begins his 12th year with the performing rights society. Pictured here at the signing are: Bob Montgomery of House of Gold Music; (standing) Del Bryant, of BMI; BMI vice president Frances Preston and O'Dell.



**HAPPY:** Dee Dee Bridgewater picked the Quincy Jones/Ashford & Simpson tune "Is This What Feeling Gets" for her "Bad for Me" lp. It's published by Q's Yellow Brick Road music and Twentieth Century . . . Arista Music currently has four singles on the top 100: the Suzi Quatro/Chris Norman "Stumblin' In," G.Q.'s "Disco Night (Rock Freak)," The Allman Brothers Band "Crazy Love" and Judy Collins' "Hard Times For Lovers" . . . Charles Fox and Norman Gimble have three television themes this season: "Different Worlds" for "Angie" sung by Maureen McGovern, "Without A Dream" for "Sweepstakes" sung by Ron Dante and "Paper Chase" sung by Seals & Crofts . . . Lew Kirton, New York singer/songwriter, has been signed to Mighty Twins Music. The company is currently negotiating a recording contract for him . . . The Bee Gees, who recently had a Top 10 country hit with Susie Allanson's version of "Words," may do it again with Hank Williams Jr.'s new disc "To Love Somebody." It was on the country charts once before by Narvel Felts.

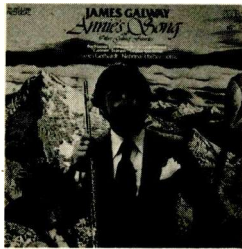
**IN PRINT:** Chappell has just released a 40-page folio covering seven songs in the hit Broadway play, "They're Playing Our Song," written by Marvin Hamlisch and Carole Bayer Sager.



## Classical Retail Report

APRIL 14, 1979

### CLASSIC OF THE WEEK



**ANNIE'S SONG**  
GALWAY  
RCA

### BEST SELLERS OF THE WEEK\*

**ANNIE'S SONG**—Galway—RCA  
**BRITTEN: PETER GRIMES**—Vickers, Davis—Philips  
**GERSHWIN: SONGS**—Morris, Bolcom—Nonesuch  
**MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI**—Pavarotti—London  
**PACHELBEL: KANON**—Muenchinger—London  
**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel  
**STRAUSS: ARIADNE AUF NAXOS**—Price, Gruberova, Kollo, Solti—London  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Stern, Rostropovich—Columbia

### KORVETTES/EAST COAST

**ANNIE'S SONG**—RCA  
**BEETHOVEN: EMPEROR CONCERTO**—De Larrocha, Mehta—London  
**JULIAN BREAM AND JOHN WILLIAMS LIVE**—RCA  
**GERSHWIN: SONGS**—Nonesuch  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MOZART: PIANO CONCERTOS NOS. 25, 27**—De Larrocha, Solti—London  
**PACHELBEL: KANON**—London  
**PERLMAN: VIRTUOSO**—Angel  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**TCHAIKOVSKY: 1812 OVERTURE**—Dorati—London

### KING KAROL/NEW YORK

**ANNIE'S SONG**—RCA  
**BEETHOVEN: EMPEROR CONCERTO**—De Larrocha, Mehta—London  
**GERSHWIN: SONGS**—Nonesuch  
**GRIEG: PEER GYNT**—Complete Music—Dreier—Unicorn  
**MASSNET: LE JONGLEUR DE NOTRE DAME**—Vanzo, Buitry—Angel  
**MOZART: DON GIOVANNI**—Milnes, Boehm—DG  
**ITZHAK PERLMAN AND PINCHAS ZUKERMAN IN DUETS**—London  
**PUCCINI: TOSCA**—Freni, Pavarotti, Milnes, Rescigno—London  
**FREDERICA VON STADE IN RECITAL**—Columbia  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia

### SPECS/MIAMI

**ANNIE'S SONG**—RCA  
**BALLET MUSIC FROM THE OPERA**—Davis—Philips  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**NYIREGYHAZI PLAYS ROMANTIC PIANO SELECTIONS**—Columbia  
**PACHELBEL: KANON**—London  
**PERLMAN: VIRTUOSO**—Angel  
**RENATA SCOTTO AND PLACIDO DOMINGO SING ROMANTIC LOVE DUETS**—Columbia  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**TCHAIKOVSKY: 1812 OVERTURE**—Dorati—London  
**VIVALDI: FOUR SEASONS**—Harnoncourt—Telefunken

### ROSE DISCOUNT/CHICAGO

**ANNIE'S SONG**—RCA  
**BRITTEN: PETER GRIMES**—Philips  
**BRUCKNER: SYMPHONY NO. 6**—Barenboim—DG  
**GRIEG: PEER GYNT**—Blomstedt—Angel  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Philip Jones Brass Ensemble—Argo  
**SIBELIUS: FOUR LEGENDS**—Ormandy—Angel  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia  
**TOMITA: BERMUDA TRIANGLE**—RCA

### TOWER RECORDS/ SAN FRANCISCO

**BRITTEN: PETER GRIMES**—Philips  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MOZART: VIOLIN CONCERTOS**—Stern—Columbia  
**NYIREGYHAZI PLAYS ROMANTIC PIANO SELECTIONS**—Columbia  
**RESPIGHI: PINES AND FOUNTAINS OF ROME**—Karajan—DG  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Columbia  
**TCHAIKOVSKY: IOLANTA**—Bolshoi Opera Soloists and Chorus—Columbia

### TOWER RECORDS/ LOS ANGELES

**DEBUSSY: PRELUDES, BOOKS I, II**—Jacobs—Nonesuch  
**GERSHWIN: SONGS**—Nonesuch  
**PACHELBEL: KANON**—London  
**PERLMAN: VIRTUOSO**—Angel  
**RAMPAL AND LASKIN PLAY JAPANESE MUSIC FOR FLUTE AND HARP**—Columbia  
**SATIE: MONOTONES**—Angel  
**RENATA SCOTTO AND PLACIDO DOMINGO IN ROMANTIC LOVE DUETS**—Columbia  
**STRAVINSKY: FIREBIRD**—Telarc  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**VIVALDI: FOUR SEASONS**—Harnoncourt—Telefunken

\*Best Sellers are determined from the stores listed above, plus the following: Sam Goody/East Coast, Cutler's/New Haven, Record & Tape Collector's/Baltimore, Discount Records/Washington, D.C. Cactus/Houston, Sound Warehouse/Dallas Radio Doctors/Milwaukee, Odyssey/San Francisco, Tower Records/San Diego and Tower Records/Seattle.

## Mahler, Debussy and Bach

By SPEIGHT JENKINS

■ NEW YORK — James Levine is in the process of completing a complete Mahler cycle for RCA (I, III, IV and V have been released), and the latest release is the best so far: a fresh look at the composer's Sixth Symphony. Always considered one of his two most difficult works (the Seventh Symphony is the other), Mahler's "Tragic" or Sixth Symphony is supposed to be too gloomy and too oppressive for ready listening. My problem with the standard opinion is that I have always

found the Sixth one of the most wonderful and accessible of Mahler's works. The themes are clearly presented, the polyphony is fascinating, and the melodic inspiration is high. The excitement of the first and last movement is well balanced by the strange scherzo and the thoughtful, radiant slow movement. In the past everyone seems to have choked on the hammer blows of fate contrasted to the cowbells in the finale and the final sad, infinitely tragic coda. But with a great conductor and orchestra the whole cannot fail to make a theatrical moving effect in performance. Recently, however, the Sixth seems to be emerging from the shadows. Last year RW's Critics Panel found Herbert von Karajan's performance of the work with the Berlin Philharmonic on DG one of the best standard orchestral recordings of the year, and a few weeks ago Claudio Abbado led a brilliant series of performances of the work with the New York Philharmonic. Levine's new reading of RCA makes a very independent statement. To begin with, it is the youngest in feeling of any modern interpretation of this work and from first to last is brimming with energy. Fate may strike down the composer but his fist is clenched. When Levine conducted the work here several years ago with the Philharmonic, he seemed to me to be too concentrately loud. Now he has worked into the Symphony and his variety of dynamics and feelings brings out the enormous diversity in the music. For instance, he makes his Scherzo a picture of children playing, then somehow strangely describes them disintegrating, and his finale has the kind of taut rhythmic structure to make such a long movement hold together. The first movement, too, is full of an irrepressible sense of melody and line, with an ideal balance among the orchestral choirs.

### Classical Retail Tips

■ For April RCA adds to the considerable discography of Claudio Abbado with a record of Verdi Overtures. Normally an overture potpourri, even by Verdi, would lack great sales appeal, but the disc contains something completely unknown: a discarded overture to *Aida*. Actually, the familiar short prelude was the original. Verdi, who did not go to Cairo for the work's premiere, was unsure about whether it worked and so prepared a large, more conventional overture for the opera's Italian premiere at La Scala. Supposedly, it contains some of the Song of the Priests and a good bit of Amneris' jealousy music, and is generally big and brassy. After one rehearsal the long overture was put aside because the short prelude seemed so much better. But it is almost incredible that anything composed by Verdi at the period of his greatest maturity would have never been played or recorded. Claudio Abbado, music director of La Scala, has rectified the omission, and the disc should sell well if retailers feature its uniqueness.

Also in the release is one of RCA's most important pianists playing a solo record. Peter Serkin is so much more frequently recorded as a part of the chamber group Tashi that it can be forgotten that he is a remarkable soloist, always with his own statement about whatever he touches. On the new album, devoted to Choin, he will be heard in a wide variety of selections, including the A-flat Prelude and the Waltz (Opus 64, No. 3).

Levine gets good orchestral playing from the London Symphony if not the kind of magical rapport with his baton that is Karajan's experience with his Berlin. The disc might be sold to Mahlerians and others as a fine reading on its own and also one that in almost every way is a contrast to Karajan's. Neither are

(Continued on page 88)



# NARM Session Examines Video Advances

By SAM SUTHERLAND

■ HOLLYWOOD, FLA. — The burgeoning video software market and the prospect of steeper growth as new videodisc formats are introduced emerged as major topics at NARM for the first time this year, with the convention agenda during the March 23-28 gathering here boasting its most extensive video representation to date.

Evaluation of current market potential—as well as key problems for neophyte video retailers—was the goal for Sunday's (25) breakfast meeting on "Opportunities For Merchandising Home Video Entertainment," chaired by NARM's David Grossman, while Norman Glenn, Sr., vice president, programs and marketing, MCA Discovision, Inc., previewed the impact of videodiscs through his Sunday luncheon address and Monday's (26) afternoon product presentation for MCA Distributing, Inc., which utilized the Discovision format instead of the various videotape configurations used by other companies during the convention.

Adding import to those sessions was a newly receptive mood among retailers, whose between-meetings chatter and convention floor commentary made the broader topic of technological change and its impact on software retailing a major concern. With delegates bemoaning soft business in recent quarters, along with chronic credit problems and strained profit margins, the prospect of 'plus' business offered through videocassette sales and, eventually, videodiscs, was clearly an attractive one.

During Sunday's morning session, a panel of distributors and retailers already involved with the growing videocassette recorder audience and its pre-recorded tape needs keyed their remarks to the extra sales to be extracted from this still embryonic market.

Participating were Stuart Mintz of Record Rendezvous, who has retailed VCR software alongside records and tapes, and video distributors Andre Blay of Magnetic Video Corp. and Jeff Tuckman of Video Unlimited-Sound Unlimited. All stressed the need to overcome what chairman Grossman typed as "marketing myopia: you don't just sell records and tapes, you sell entertainment."

Grossman noted that early record retail converts to pre-recorded video cassettes had succeeded in meeting their markets through classified advertising—one indication that the potential

impeding retailers' involvement, marketplace for video sales remains barely scratched.

Record Rendezvous' Mintz said his firm's involvement with video software began with promotional usage nine years ago, with over-the-counter sales beginning two years ago. Potential interest in visual items stretched all the way back to the Beatles, with Mintz reporting that an eight-millimeter promotional film on the group, supplied by Capitol, generated more consumer response than any other item in the store even then.

The retail marketplace remains far from saturated according to Tuckman, who reported his company's initial strategy with music stores was to offer videotapes to smaller outlets, rather than major chains. "We thought by giving them something special that the big guys didn't have, we could create more immediate interest," recalled Tuckman, adding that the selection of smaller firms also underscored the fact that "anybody can sell video."

Other positive facets cited by panelists were evidence that network airings of major features helped, rather than hindered, videotape sales; the boost to grosses yielded by the tapes' high ticket prices; and the crossover potential for music acts highlighted in current sales for videotapes of concerts by acts like Rod Stewart and The Beatles.

Problems face retailers too, however, at least in the eyes of delegates attending the session. Apart from the confusion created by competing VCR configurations underscored by the reversal in share of market held by the Beta and VHS formats, a factor Gross-

man criticized as unnecessary, delegates and panelists mulled over the legal hurdles created by porno titles (among the best-selling of currently available pre-recorded videotapes), the reduced profit margin when compared with audio software, the lack of co-op advertising support available from distributors, and the need to begin scaling prices downward in order to compete with forthcoming videodisc releases.

Some of those problems interlocked in the views offered. Bray noted that while his company does make co-op ad dollars available, and retailers do make use of that support, "it's porno that sells." In that respect, video hardware dealers offer an advantage to software distributors. "Currently, you guys aren't really carrying the banner," concluded Bray "The hardware stores are."

Integrity Entertainment chief Lee Hartstone, whose Warehouse outlets include 30 units now offering prerecorded video titles, warned that pornography can create manifold problems. "You're dealing in local law enforcement," Hartstone told retailers carrying the blue tapes. "If you have two stores, in two towns, you have two problems; if you have ten stores, you have ten problems." Municipal codes, city ordinances, and the attitude of local law enforcement agencies can all vary the obstacles facing retailers, claimed Hartstone, who offered the experiences of one Texas store—whose owner, manager and clerk are all currently serving time in jail—as sobering examples of the hazards.

As for the current market performance for videotape titles, Hartstone reported, "I must say, the bottom line at the moment is that it's not carrying itself. In addition to the high inventory cost and low turnover, apart from the porno area, there's a lot of spade work still to be done before it will be viable."

Mintz noted that inconsistencies in marketing and sales policies among videotape vendors posed additional problems, citing the efforts of some distributors to force retailers to carry an entire line, rather than selected titles, as an impediment to more rapid retail acceptance, especially in light of the distributors' generally weak advertising and marketing support.

Even with those problems, though, most attendees saw the advent of the video market—and its pipeline to the public via record and tape dealers—as inevitable. As Bray put it, "Regardless of when you come in, you'll all be in" video tape sales.

To observers of the various videodisc formats now being readied for market, Discovision's Glenn offered no new information on MCA's hardware/software package, now being test marketed in Atlanta and slated for its second test site, Seattle, on April 27. Instead, the head of the new division restricted his comments to a summary of the system's advantages for both audio and video reproduction, as well as its more competitive price points, which range from a high of \$15.95 for recent movie hits like "Jaws," to a low of \$5.95 for 30-minute instructional titles.

But if Glenn's luncheon address established little beyond MCA's intention to eventually carry the software beyond its current limited dealer status via hardware outlets selling the players, the next day's afternoon demonstration proved the old saw that pictures can indeed replace thousands of words.

MCA Distributing's product presentation, covering not only current and forthcoming releases on MCA Records and Infinity Records, but Discovision itself, was transferred to a Discovision disc prior to the convention, with its Cafe Crisal screening achieved via a \$500,000 rear-screen video projection system utilized by other labels using conventional videotape formats.

While Glenn noted that the finished discs were designed for short projection throws of up to eight feet, contrast and color were both impressive.

## Sad Cafe in N.Y.



New York A&M staffers recently dropped in to see Sad Cafe after two New York appearances at the Palladium and the Bottom Line. Pictured from left: (top row) Richie Gallo, A&M Records New York marketing coordinator; Rick Stone, A&M Records New York promotion director; Michael Van Orsdall, A&M Records east coast regional promotion director; (second row) Michael Leon, A&M Records director of east coast operations; Dave Irving; Lenni Zaksen; Ian Wilson; Ashley Mulford; John Stimpson; Paul Young, and Vic Emerson.



# Record World Black Oriented Music

## Soul Truth

By BASIL NIAS

■ NEW YORK — Personal Pick: "Double Cross," **First Choice** (Soul/Gold Mind). This **Norman Harris** tune is probably the best representation of what this talented trio can do since "Dr. Love." This record has more hooks than a trout fisherman and should have immediate radio and sales reaction. There was a press conference held this week for the Institute of New Cinema Artists (INCA); the purpose was to announce the formation of a recording industry training program that will include instruction in recording engineering, record production, concert production, concert sound mixing, artist mgt. (road & personal), record company operation, public relations and more. The program is being funded jointly by the United States Community Services Administration and New York City Community Development Agency. For further information you can contact either **Ossie Davis** or **Cliff Frazier** at (212) 840-6464, or write to INCA, 62 W. 45th St., New York 10036. Davis and Frazier are the president and executive dir., respectively.

**PHILADELPHIA RESURRECTION:** With the shift of the musical influence once again moving to the east coast, the temporary lull that has been coming from an area just to the south of the Ben Franklin Bridge should be coming to an end. Once again Philadelphia International has come to the vanguard with what will no doubt be the Philadelphia national anthem in **McFadden** and **Whitehead's** "Ain't No Stoppin' Us Now." There is another noise being heard in Philly these days and it's rolling through streets like thunder. WMOT, the ther guys in town, are currently in the middle of WMOT month. This has been designated by Fantasy Records and represents the support that the company has in the growth and development of WMOT.

WMOT boasts a roster that consist of **Blue Magic** (original group), **Damon Harris**, **Sweet Thunder**, **FLB (Fat Larry's Band)**, **Philly Cream**, **David Simmons** and **Slick**. With the team concept well in mind, the principals of the company, including **Alan Ruben**, pres.; **Steve Brenstein**, VP, business-finance; **Alan Lott**, vp promotion and marketing; **Bruce Gable**, natl. disco promotion; and **Robert Changore**, gen. mgr., feel that '79 is going to be their year to bust loose.

Speaking of Philadelphia, **Bruce Hawes** one of Philly's most prolific songwriters has just signed with Famous Music publishing in N.Y. Hawes was recruited by **Lionel Job**, dir. of black music for Famous. Bruce has been responsible for such hits as "Mighty Love" and "Sadie" for the **Spinners** and has produced records for the **Three Degrees** and **Gladys Knight**. Bruce is currently working on a project for Famous with a small, independent black publishing firm from Chicago, Our Family, which recently signed with Famous. This is part of a program that was instituted by Job to incorporate top quality songwriters and producers into the Famous stable. Famous has already made a deal

with the Philly powerhouse of **Baker, Harris and Young**.

Sigma Sound in N.Y. has been the home of so many smash hits that business there has been so backed up that the engineers wish that they could have some time to sleep. The **Village People**, **Candi Staton**, **Ashford and Simpson**, **G.Q.**, **Deodato** and now **Diana Ross** have joined the legions of stars who have graced the hallowed halls. An inside tip: Diana's new album is so hot that they are going to ship it in asbestos. Nick and Val, with some help in the mix from little brother Jimmy, have created a monster.

All good things must come to an end, and this my end of the road. I have met a lot of nice people on this trip who are too numerous to name, but you know who you are and thank you for your support. Growth is essential to human development, so with that perspective in mind I now turn over the reigns to **Ken Smikle**, former black arts editor for the Amsterdam News. Let us learn to support each other as we would like to be supported. God Bless until.

From Laura Palmer in L.A. comes news that: Motown Records has announced plans for a major merchandising promotional campaign for **Mandre** and his latest release, "M3000." The lp maintains Mandre's style of "synthetic music" with emphasis on disco oriented songs.  
(Continued on page 95)

## Black Oriented Album Chart

APRIL 14, 1979

1. **2 HOT!**  
PEACHES & HERB/Polydor/MVP PD 1 6172
2. **L'V'N' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
3. **WE ARE FAMILY**  
SISTER SLEDGE/Cotillion SD 5209 (A+)
4. **INSTANT FUNK**  
Salsoul SA 8513 (RCA)
5. **DESTINY**  
JACKSONS/Epic JE 35552
6. **BUSTIN' OUT OF L SEVEN**  
RICK JAMES/Gordy G7 984R1 (Motown)
7. **DISCO NIGHTS**  
G.Q./Arista AB 4225
8. **KNOCK ON WOOD**  
AMII STEWART/Ariola SW 50054
9. **I LOVE YOU SO**  
NATALIE COLE/Capitol SO 11928
10. **LOVE TRACKS**  
GLORIA GAYNOR/Polydor PD 1 6184
11. **INSPIRATION**  
MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912
12. **C'EST CHIC**  
CHIC/Atlantic SD 19209
13. **BUSTIN' LOOSE**  
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
14. **HERE, MY DEAR**  
MARVIN GAYE/Tamla T 364 LP2 (Motown)
15. **MUSIC BOX**  
EVELYN "CHAMPAGNE" KING/RCA AFL1 3033
16. **CROSSWINDS**  
PEABO BRYSON/Capitol ST 11875
17. **LET ME BE YOUR WOMAN**  
LINDA CLIFFORD/Curtom/RSO RS 23902
18. **SOMEWHERE IN MY LIFETIME**  
PHYLLIS HYMAN/Arista AB 4602
19. **PROMISE OF LOVE**  
DELEGATION/Shadybrook SB 010 (Janus/GRT)
20. **ROCK ON**  
RAYDIO/Arista AB 4121
21. **IN THE MOOD WITH TYRONE DAVIS**  
Columbia JC 35727
22. **FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
23. **FOLLOW THE RAINBOW**  
GEORGE DUKE/Epic JE 35701
24. **ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
25. **AWAKEN'NG**  
NARADA MICHAEL WALDEN/Atlantic SD 19222
26. **SPIRITS HAVING FLOWN**  
BEE GEES/RSO RS 1 3041
27. **IT'S ALRIGHT WITH ME**  
PATTI LABELLE/Epic JE 35772
28. **THE MUSIC BAND**  
WAR/MCA 3085
29. **BELI. R. JAMES**  
A&M SP 4728
30. **JOURNEY TO THE LAND OF ENCHANTMENT**  
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
31. **KEEP ON DANCIN'**  
GARY'S GANG/Columbia JC 35793
32. **LOVE TALK**  
MANHATTANS/Columbia JC 35693
33. **THE MESSAGE IS LOVE**  
BARRY WHITE/Unlimited Gold JZ 35763 (CBS)
34. **GO WEST**  
VILLAGE PEOPLE/Casablanca NBLP 7144
35. **EVERYBODY UP**  
OHIO PAYERS/Arista AB 4226
36. **FEFI, NO FRET**  
AWB/Atlantic SD 19207
37. **MADAM BUTTERFLY**  
TAVARES/Capitol SW 11874
38. **ENERGY**  
POINTER SISTERS/Planet P1 (Elektra/Asylum)
39. **HOT NUMBERS**  
FOXY/Dash 30010 (TK)
40. **MILKY WAY**  
CHOCOLATE MILK/RCA AFL1 3081

## PICKS OF THE WEEK

### MIDNIGHT ENERGY MANTUS—SMI SM601



Disco is the name of the game and this aggregation is extremely proficient at this genre of

music. Producer Will Crittendon has worked magic with his percussion concept. The forte of the group is that they play very good music. The problem has been that which plagues most small companies, and that is distribution.

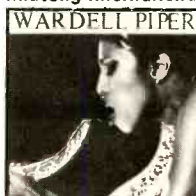
### ALL THE THINGS YOU ARE KELLEE PATTERSON—Shadybrook SB013



This is Kellee's time to show that there is a lot of talent beneath that luscious exterior. The

album has a lot of material that will find a home on the pop charts, as well as the disco and black oriented listings. Bob Crew wrote several engaging tunes and there is even a cover of "Fancy Dancer." Listen and enjoy Kellee.

### WARDELL PIPER Midsong International MSI-009



Look out world, here comes a very exciting new group that should garner a lot of attention.

The lead vocals remind one of Chaka Khan, but there's more there than meets the ear. The production is straight ahead and on the one. This could be the album to make Midsong a force to be reckoned with.

### ROCKIE ROBBINS A&M SP4758



Look out Teddy and Peabo, Rockie is on the move. This talented new artist hails from Minne-

sota, but there is nothing cold about this brother at all. His range and feeling are unparalleled by any new artist in the last year or more. Richard Evans has put this in the pocket and has showcased this star to shoot for the moon. Sky's the limit on this one.



# Black Oriented Singles

APRIL 14, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
APR. 14	APR. 7
<b>1</b> 2 <b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> JACKSONS Epic 8 50656	<b>13</b>
<b>2</b> 5 <b>DISCO NIGHTS (ROCK FREAK)</b> G.Q./Arista 0388	10
<b>3</b> 1 <b>HE'S THE GREATEST DANCER</b> SISTER SLEDGE/Cotillion 44245 (Atl)	13
<b>4</b> 3 <b>I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</b> INSTANT FUNK/Salsoul 2073 (RCA)	16
<b>5</b> 9 <b>REUNITED</b> PEACHES & HERB/Polydor/MVP 14547	5
<b>6</b> 6 <b>I WANT YOUR LOVE</b> CHIC/Atlantic 3557	10
<b>7</b> 7 <b>LOVE BALLAD</b> GEORGE BENSON/Warner Bros. 8759	7
<b>8</b> 8 <b>KNOCK ON WOOD</b> AMII STEWART/Ariola 7736	10
<b>9</b> 11 <b>I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)</b> NARADA MICHAEL WALDEN/Atlantic 3541	9
<b>10</b> 4 <b>OH HONEY</b> DELEGATION/Shadybrook 1048 (Janus/GRT)	16
<b>11</b> 13 <b>IT MUST BE LOVE</b> ALTON McCLAIN & DESTINY/Polydor 14532	10
<b>12</b> 15 <b>HOT NUMBER</b> FOXY/Dash 5050 (TK)	8
<b>13</b> 10 <b>DA YA THINK I'M SEXY?</b> ROD STEWART/Warner Bros. 8724	12
<b>14</b> 20 <b>IN THE MOOD</b> TYRONE DAVIS/Columbia 3 10904	7
<b>15</b> 12 <b>I WILL SURVIVE</b> GLORIA GAYNOR/Polydor 14508	13
<b>16</b> 16 <b>SHAKE YOUR GROOVE THING</b> PEACHES & HERB/Polydor/ MVP 14514	23
<b>17</b> 14 <b>BUSTIN' LOOSE</b> CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	18
<b>18</b> 17 <b>HEAVEN KNOWS</b> DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	13
<b>19</b> 18 <b>LIVIN' IT UP (FRIDAY NIGHT)</b> BELL & JAMES/A&M 2069	23
<b>20</b> 24 <b>STAND BY</b> NATALIE COLE/Capitol 4960	6
<b>21</b> 19 <b>DANCIN'</b> GREY & HANKS/RCA 11469	13
<b>22</b> 22 <b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia 3 10884	13
<b>23</b> 26 <b>SHINE</b> BAR-KAYS/Mercury 74048	6
<b>24</b> 25 <b>STAR LOVE</b> CHERYL LYNN/Columbia 3 10907	6
<b>25</b> 28 <b>FEEL THAT YOU'RE FEELIN'</b> MAZE/Capitol 4686	6
<b>26</b> 21 <b>FIRE</b> POINTER SISTERS/Planet 45901 (Elektra/Asylum)	14
<b>27</b> 30 <b>DANCE LADY DANCE</b> CROWN HEIGHTS AFFAIR/ De-Lite 912 (Mercury)	5
<b>28</b> 32 <b>TAKE ME HOME</b> CHER/Casablanca 965	6
<b>29</b> 27 <b>I'M SO INTO YOU</b> PEABO BRYSON/Capitol 4656	21
<b>30</b> 34 <b>YOU CAN'T CHANGE THAT</b> RAYDIO/Arista 0399	5
<b>31</b> 33 <b>HIGH ON YOUR LOVE SUITE</b> RICK JAMES/Gordy 7164 (Motown)	7
<b>32</b> 23 <b>NEVER HAD A LOVE LIKE THIS BEFORE</b> TAVARES/Capitol 4568	20
<b>33</b> 44 <b>HAPPINESS</b> POINTER SISTERS/Planet 45902 (Elektra/Asylum)	3
<b>34</b> 40 <b>IT'S ALRIGHT WITH ME</b> PATTI LABELLE/Epic 8 50659	5
<b>35</b> 39 <b>SATURDAY NIGHT, SUNDAY MORNING</b> THELMA HOUSTON/Tamla 5429 (Motown)	6
<b>36</b> 29 <b>LE FREAK</b> CHIC/Atlantic 3519	26
<b>37</b> 31 <b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	24
<b>38</b> 43 <b>BY THE WAY YOU DANCE (I KNEW IT WAS YOU)</b> BUNNY SIGLER/Gold Mind 4018 (RCA)	4

<b>39</b> 45 <b>THIS TIME I'LL BE SWEETER</b> ANGELA BOFILL/Arista/GRP 2500	4
<b>40</b> 49 <b>ARE YOU READY FOR LOVE</b> SPINNERS/Atlantic 3546	4

CHARTMAKER OF THE WEEK

<b>41</b> — <b>I WANNA BE WITH YOU (PART I)</b> ISLEY BROS. T-Neck 8 2279 (CBS)	<b>1</b>
<b>42</b> 42 <b>BRIGHTER DAYS</b> VERNON BURCH/Chocolate City 017 (Casablanca)	6
<b>43</b> 53 <b>HERE COMES THAT HURT AGAIN</b> MANHATTANS/ Columbia 3 10921	4
<b>44</b> 47 <b>ANYWAY YOU WANT IT</b> ENCHANTMENT/Roadshow 11481 (RCA)	4
<b>45</b> 61 <b>SATURDAY NIGHT</b> T-CONNECTION/Dash 5051 (TK)	3
<b>46</b> 54 <b>I BELONG TO YOU</b> THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	5
<b>47</b> 48 <b>(EVERYBODY) GET DANCIN'</b> BOMBERS/West End 1215	6
<b>48</b> 58 <b>SHAKE</b> GAP BAND/Mercury 74053	2
<b>49</b> 55 <b>IN THE NAVY</b> VILLAGE PEOPLE/Casablanca 973	3
<b>50</b> 57 <b>CROSSWINDS</b> PEABO BRYSON/Capitol 4694	3
<b>51</b> 56 <b>WHAT A FOOL BELIEVES</b> DOOBIE BROTHERS/ Warner Bros. 8725	3
<b>52</b> 52 <b>WOMAN IN LOVE</b> THREE DEGREES/Ariola 7742	5
<b>53</b> 64 <b>I (WHO HAVE NOTHING)</b> SYLVESTER/Fantasy 855	2
<b>54</b> 60 <b>BRIDGE OVER TROUBLED WATER</b> LINDA CLIFFORD/ Curton/RSO 921	3
<b>55</b> 65 <b>GOOD, GOOD FEELIN'</b> WAR/MCA 40995	2
<b>56</b> 72 <b>READY OR NOT</b> HERBIE HANCOCK/Columbia 3 10936	2
<b>57</b> 63 <b>DANCE WITH YOU</b> CARRIE LUCAS/Solar 11482 (RCA)	3
<b>58</b> — <b>ANY FOOL CAN SEE (YOU WERE MEANT FOR ME)</b> BARRY WHITE/Unlimited Gold 1401 (CBS)	1
<b>59</b> 59 <b>THERE BUT FOR THE GRACE OF GOD GO I</b> MACHINE/ Hologram/RCA 11456	3
<b>60</b> 66 <b>STRAIGHT TO THE BANK</b> BILL SUMMERS/Prestige 768 (Fantasy)	2
<b>61</b> 68 <b>DO YOU WANNA GO PARTY</b> KC & THE SUNSHINE BAND/ TK 1033	2
<b>62</b> 71 <b>CAN'T SHAKE THE FEELING</b> BECK FAMILY/Le Joint/ London 34003	2
<b>63</b> 69 <b>KEEP YOUR BODY WORKIN'</b> KLEER/Atlantic 3559	3
<b>64</b> — <b>YOU SAYS IT ALL</b> RANDY BROWN/Parachute 523 (Casablanca)	1
<b>65</b> — <b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	1
<b>66</b> — <b>MR. ME, MRS. YOU</b> CREME D'COCOA/Venture 106	1
<b>67</b> — <b>AM I TOO LATE</b> GLADYS KNIGHT/Columbia 3 10922	1
<b>68</b> — <b>WALK ON BY</b> AWB/Atlantic 3563	1
<b>69</b> 75 <b>BABY, YOU REALLY GOT ME GOIN'</b> BROTHERS BY CHOICE/ALA 104	2
<b>70</b> — <b>DANCER</b> GINO SOCCIO/Warner/RFC 8757	1
<b>71</b> 50 <b>DON'T YOU WANNA MAKE LOVE</b> SHOTGUN/MCA 12452	8
<b>72</b> — <b>YOU CAN DO IT</b> AL HUDSON & THE PARTNERS/MCA 12459	1
<b>73</b> 35 <b>DON'T IT MAKE IT BETTER</b> BILL WITHERS/Columbia 3 10892	11
<b>74</b> 74 <b>CUT LOOSE</b> HAMILTON BOHANNON/Mercury 74044	2
<b>75</b> 36 <b>IT'S ALL THE WAY LIVE</b> LAKESIDE/Solar 1380 (RCA)	19



SP-194

**"GOING THROUGH THESE CHANGES"**

Joe Simon's new single gets everyone going. From his album, "Love Vibrations," On Spring Records and Tapes.

SP-1-6720

**JOE SIMON**  
Love Vibrations

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# Disco Worries Black Music Group

■ PHILADELPHIA — An informal planning session held at the Second Story Discotheque last week covering the issue of disco's encroachment upon other forms of black music isolated several issues concerning black music and black artists.

The session, intended as a base for the content of a more formal panel on this subject to be held at BMA's June Founders' Conference, was attended by: Lenny Balk and Joe Loris of Power Play/Impact; Joey Carvello and Ray Caviano of Warner Bros.

## Disco File (Continued from page 25)

done by Rick Gianatos with absolutely savage results. Now timing 7:58, the remix brings a midtrack break to the intro and adds overdub of Ika Uma, an African set of tuned drums that just makes the track turn somersaults. Repeated breaks in the last stretch attain unbelievable intensity. Sarah Dash finally has a follow-up for "Sinner Man" in a remix of "(Come and Take This) Candy From Your Baby" (Kirshner) mixed out to 5:45 by John Luongo, who contributes a new rhythm break and effective panning effects—more lift, generally—to the former 3:21 album cut. Bunny Sigler's "By the Way You Dance (I Knew It Was You)" (Salsoul) now made much easier to handle at its intro by Bobby "D.J." Guttadaro's remix; it also includes new adlib portions at the end (9:21). "Make Your Move," by Joe Thomas, who plays the flute that went unheard on "Plato's Retreat," on TK disco disc. That cut's hot pop style and glossiness is duplicated, and the energy level picks up tremendously in the middle of the 6:56 cut, thanks to an amazing phased and echoed break that overlays the remainder of the track.

SAY WHAT? Last week's Disco File included a couple of confusing typos caused undoubtedly by Elmo, the blind typesetter: I meant that all the entries in the top 50 were, in fact, album cuts, as extended lengths have made the seven inch single obsolete. The mention of Village People's album made reference to a bass, not a brass, intro. Stray notes: The Southern California Disco Deejay Association has moved its offices to 1850 North Whitley, Suite DJ, Los Angeles, Cal. 90028; phone: (213) 467-6855. As of April 1, the Indianapolis Record Pool has expanded membership to fifty . . . Our best wishes to the new officers of the Bay Area Disco Deejay Association, Jon Randazzo, president, and Nick Lygizos, vice president.

Records; George "C" Chavous, TK Productions; Bo Crane, National Association of Record Pools; Robert Ford, Billboard; Dick Hawkins, Disc and That Magazine; Kenny Gamble, Glenda Gracia and Jules Malamud, Black Music Association; Stan Hoffman, Prelude Records; Wayne Geftman, Second Story/Catacombs; Jim Keating and R.J. Laurence of WCAU-FM; Murry Swartz, Great Eastern Management; Patti LaBelle; and For the Record's president, Judy Weinstein.

The meeting yielded several areas of concern that range from the large recording companies' insensitivity to the listening desires of the general public beyond what has been proven to be saleable, to the major labels' discrimination against a "sound" and the coercion of their artists to produce disco, or jazz or pop rather than to allow them to create what they best create and thus be challenged by the marketing strategy.

### Top 40

The concerns reflected the inherent problem of Top 40 and radio programming and its ultimate effect on artist development. Further issues included taking Top 40 playlists to task; discrimination on the playlist to avoid programming that is "too black"; the need for commitment from major labels to back all product that is good and not just product that is "trendy"; merchandising product so as to recycle the investment to all artists—super stars and new acts alike.

The content of the panel meeting slated for the Founders' Conference will be a direct result of the issues and concerns as reflected in this initial planning session.

## 20th Names King Natl. Disco Dir.

■ LOS ANGELES—Bunky Shephard, vice president, Twentieth Century Records, has announced the appointment of Carol L. King to the position of national disco director.

King has been with Twentieth since June, 1978. Previously she was with United Artists Records as west coast regional promotion director, a position she held for two years. She first entered the music industry in 1962 with Motown Records, and followed with positions at Vee-Jay Records, KGFJ and KJLH Radio (as music director), Record Merchandising, Warner Bros. Records, GRC, as well as a stint with her own independent promotion and marketing firm.

## MCA Expands Black Music Role

(Continued from page 10)  
socio with independent disco specialist Marc Kreiner, who will work with Don Warshaw, MCA's disco department head. Smith's function in regards to disco product that falls under his jurisdiction is to make it known to Warshaw what MCA's black product is doing on the radio level.

Smith voiced some concern over the rise in the practice of labeling disco product — black disco vs. pop disco — and added that this practice is shared by distributors, programmers and marketing personnel for the sake of convenience. Smith argued that the distinction is impractical — that disco music is disco music, and that it is universal.

Smith hails MCA's distribution of product as second to none in the business, under the guidance of Al Bergamo, with Vaughn Thomas; national director of sales and distribution, Ron Douglas; VP MCA distribution, and Sam Passamano Sr.; executive VP MCA distribution. He added that MCA distribution has several progressive programs that will penetrate the market across the board, pop country and black music.

## The Jazz LP Chart

APRIL 14, 1979

1. LIVIN' INSIDE YOUR LOVE  
GEORGE BENSON/Warner Bros. 2BSK 3277
2. FEETS DON'T FAIL ME NOW  
HERBIE HANCOCK/Columbia JC 35764
3. FOLLOW THE RAINBOW  
GEORGE DUKE/Epic JE 35701
4. CARMEL  
JOE SAMPLE/MCA AA 1126
5. TOUCH DOWN  
BOB JAMES/Columbia Tappan Zee JZ 35594
6. ANGIE  
ANGELA BOFILL/Arista GRP GRP 5000
7. TIGER IN THE RAIN  
MICHAEL FRANKS/Warner Bros. BSK 3294
8. PATRICE  
PATRICE RUSHEN/Elektra 6E 160
9. MORN'NG DANCE  
SPYRO GYRA/Infinity INF 9004
10. EXOTIC MYSTERIES  
LONNIE LISTON SMITH/Columbia JC 35654
11. AN EVENING WITH HERBIE HANCOCK & CHICK COREA  
Columbia PC2 35663
12. SUPER MANN  
HERBIE MANN/Atlantic SD 19221
13. LIGHT THE LIGHT  
SEAWIND/Horizon SP 734 (A&M)
14. AWAKEN'NG  
NARADA MICHAEL WALDEN/Atlantic SD 19222
15. STUFF IT  
STUFF/Warner Bros. BSK 3269
16. NIGHT RIDER  
TIM WEISBERG/MCA 3084
17. FLAME  
RONNIE LAWS/United Artists UA LA 881 H
18. THE JOY OF FLYING  
TONY WILLIAMS/Columbia JC 35705
19. REED SEED  
GROVER WASHINGTON, JR./Motown MZ 910R1
20. CH'LDREN OF SANCHEZ  
CHUCK MANGIONE/A&M SP 6700
21. PAT METHENY GROUP  
ECM 1 1114 (WB)
22. MILESTONE JAZZ STARS IN CONCERT  
Milestone M 55006 (Fantasy)
23. ME, MYSELF AN EYE  
CHARLES MINGUS/Atlantic SD 8803
24. STROKIN'  
RICHARD TEE/Columbia/Tappan Zee JC 35695
25. BRAZILIA  
JOHN KLEMMER/MCA AA 1116
26. LAND OF PASSION  
HUBERT LAWS/Columbia JC 35708
27. CHAMPAGNE  
WILBERT LONGMIRE/Columbia/Tappan Zee JC 35754
28. ALL FLY HOME  
AL JARREAU/Warner Bros. BSK 3229
29. ELECTRIC DREAMS  
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
30. TO TOUCH YOU AGAIN  
JOHN TROPEA/Marlin 2222 (TK)
31. GROOVIN' YOU  
HARVEY MASON/Arista AB 4227
32. RED HOT  
MONGO SANTAMARIA/Columbia JC 35696
33. LIVE  
RETURN TO FOREVER/Columbia JC 35281
34. WE ALL HAVE A STAR  
WILTON FELDER/MCA AA 1109
35. FEELS SO GOOD  
CHUCK MANGIONE/A&M SP 4658
36. SPACE  
GEORGE BENSON/CTI 7085
37. JUST BEFORE AFTER HOURS  
HILARY/Columbia JC 35547
38. CITY SLICKER  
AURACLE/Chrysalis CHR 1210
39. MICHEL COLOMBIER  
Chrysalis CHR 1212
40. JUNGLE FEVER  
NEIL LARSEN/Horizon SP 733 (A&M)

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## Milk & Honey Wins Eurovision Contest

By VAL FALLOON

■ LONDON — "Hallelujah," the song which gave Israel its second successive Eurovision win, was the product of the same team that handled last year's winner — manager / producer Shlomo Zach and Litraton Records. And Polydor has once again acquired the title internationally and will rush out other language versions.

To stretch the arm of coincidence even further, the song was also entered last year but rejected in the early stages of national selection.

Typically, the group, Milk and Honey, was formed for the event but has now signed and pledged to remain as a group for two years. The song, penned by Shimrit Orr and Kobi Oskrat is published by Gogli Music through Intersong.

Israel was not the favorite in the contest — Germany, France and Holland were most tipster's picks. However, the success of the single throughout Europe will judge the song's value. The group flew to London after the event for the traditional guest appearance on BBC TV's Top of the Pops and a weekend variety show.

### Arabic Translation

The contest, which cost Israel over a million dollars, will be staged there again next year. In line with peace moves, "Hallelujah" has been translated into Arabic and the group wants to record it for Egyptian release. Egypt may even enter next year's Eurovision. Though not a member of the European Broadcasting Union, it is permitted to submit a song.

### Reputation

The Eurovision contest, frequently ignored by the press here and criticized by most people in the music industry, with its "songs to order" formula and internationally translatable tags (last year's winner was "A Ba Ni Bi") was greeted by the usual sneers in the national reviews. Its saving grace is that it did present Abba to the world, and is still taken seriously enough by songwriters here, judging by the number of entries submitted to them year after year.

## MCA Taps Two

■ LOS ANGELES—Russell Shaw, vice president of artist development for MCA Records, has announced the appointments of Doreen Ringer to artist development manager and Susan Koontz to artist development coordinator for the label.

## Arista Names Liberatore Midwest Mktng. Dir.

■ NEW YORK—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced the appointment of Art Liberatore to the position of midwest regional marketing director for the label.

In his new capacity, Liberatore will be responsible for all sales and marketing related activities throughout the region. Liberatore, who will be based in Cleveland, will also direct the activities of Arista's local marketing managers in his area.

Before joining Arista, Liberatore was regional marketing director in the midwest for ABC Records. He has also held the position of MGM Records' vice president of sales, and was regional sales manager for United Artists Records' midwest distributor.

## Atlantic Taps Dibble

■ NEW YORK—Rock Allen Dibble has been named Atlantic Los Angeles local pop promotion representative. The announcement was made by vice president, national promotion Vince Faraci. Dibble reports directly to Los Angeles regional pop promotion director Barry Freeman.

Prior to joining Atlantic, Dibble was with San Francisco's BAM Magazine as advertising and promotion coordinator. In 1977 he was with KSJO-FM doing air work, advertising and promotion.

## Broadcast Bills Multiply in Congress

(Continued from page 3)  
on the "scarcity value" of the spectrum used. True, this year's rewrite provides that the fees—amounting to perhaps \$150 million—will not go to funding public broadcasting programming, but broadcasters seem set to oppose the license fee no matter how sweet the other de-regulatory aspects of the bill, which include granting radio stations indefinite licenses, elimination of the fairness doctrine, equal time, and the comparative hearing process. There would also be lengthened license terms ending up with indefinite TV station licenses and an elimination of most radio ownership restrictions.

Sen. Hollings' proposed bill has a fee as well, but one based not on scarcity value on the spectrum, but for radio, taken from a figure 20 times the station's highest commercial minute rate for 24-hour stations and 10 times for daytime stations. However, the bulk of the fees would come from a complicated television station-in-the-market equation.

## Picture Discs Make Inroads in U.K.

By VAL FALLOON

■ LONDON—The picture disc, once a collector's item here but lately a weekly occurrence, looks like it is becoming almost a standard release item.

Following the recent news of EMI opening its own picture disc pressing facility in its Hayes plant and WEA announcing an oldies series, Pye has now announced that it is ready for pressing.

### Picture Disc Flood

This means a flood of picture discs from the three majors—along with continually increasing imports — starting this week. EMI's first release is a 40,000 limited edition by No Dice, out April 6, retailing at the relatively low price of 99P. In May, Pye will release its first singles, priced at 1.25, in editions of 20,000, including the Fabulous Poodles' 45. For Ariola, Pye will press 10,000 of "True Romance" by Andrew Mathieson, selling at 1.50. Ariola has three picture discs lined up. CBS has been importing Toto picture 45s from Holland to keep up with demand.

The WEA series, on the Lightning label, is expected to sell 250,000 — this at least, is the amount stockpiled at the factory.

Out of almost 100 single releases this week, nine are picture discs, seven are colored vinyl, 34 have special bags and 18 of the 45s are on 12-inch. This is besides the ten-pack WEA series.

The Sen. Goldwater bill would also charge a fee, but one based only on the "cost of regulation," which sounds good, although some critics say there is no assurance the final fees would be lower.

Hollings' bill would make radio license terms indefinite but would have the FCC audit 5 percent of all licenses each year. Goldwater's bill is similar, but with no audit provision.

Concerning license renewals, the Hollings bill would not offer much change at this point, but the Goldwater bill would free licensees from "petition to deny" proceedings and a lot of renewal paperwork if the licensee has met requirements. New licensees would not face comparative hearings but rather a "random selection" process.

This is but a brief outline of some of the major changes in each bill as they affect radio. All of the bills' sponsors will be holding hearings throughout this term before H.R. 3333, S. 611 and S. 622 can be brought to mockup and possibly full committee.

## Black Sales Rise

(Continued from page 3)

sales and new black product is unusual for this time of year. "We're pretty excited about this," said Dobin, "because normally this time of year is very slow for us—for both white and black product. It's strange to see such a hot rush at this time of year."

What can be attributed to this increase in black product? "Record companies are responsible for this increase," said Art Connor, manager of the Platter retail outlet. "Manufacturers," he said, "are putting their money behind black product because they are beginning to realize that black music can generate huge sales." The emergence of disco was also cited for triggering black sales. "There are definitely more black releases than usual," said Jim Jones, manager of Record Rendezvous, "and I think that this is a result of the fact that black product has branched into disco and jazz; there's a larger audience than ever for black music, and record companies are aware of this." Record & Tape Collector's Wayne Steinberg attributed the onset of spring as contributing to the increase of black product and sales. "Spring fever triggers black sales; white product always seems to die in March and April, and that's when the black product takes over." "The shift to black product has been so significant," added Steinberg, "that it's been turning my charts around."

Many retailers believe that the sudden surge of black product will continue for at least the next two months. "We are entering," said Waxie Maxie's Dobin, "into a period of time which will show a high concentration of black product. There has already been a considerable amount of black product released during the last two months, but Columbia alone promises an enormous amount of black product within the coming 30-60 days. For instance, we're expecting new releases from Earth, Wind & Fire, the O'Jays, the Isley Brothers, Lou Rawls, and a number of other artists. The product that is available to the consumer dictates business more than any other factor, and that product is coming in fast."

Adding to the momentum of black music sales is the fact that older product is picking up steam as well. "The activity of black product is not only a result of new releases, said Steinberg, "because the product that has been out there for some time is climbing again. For instance, we've seen a revival in the Rick James' and Jacksons' lps." All retailers concurred that older black product was picking up in sales.



# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **PEACE ON YOU:** Well, it sure didn't take long. A "gospel peace song" celebrating the recent signing of the mid-east peace treaty has already been composed and published. This one's called "Carter, Begin, Sadat and Me"—sample line: "Well, they had tough times and they had rough times, with indecision and impass [sic]; And while the whole world prayed to the Lord above, we all agreed it should be . . ."—and it's written by **Leslie Michaels** and **Reuben Katz**, published by Les Ron Music (ASCAP). They have applied for entry into the Guinness Book of World Records, "since no other song has documented the signing of a peace treaty," a contention we find hard to dispute.

The record biz, you'll be relieved to know, was in fact represented at the signing ceremonies, in the person of E/A chief **Joe Smith**. "The line-up of political, diplomatic and other guests was amazing," said Smith, "but the overriding impression was the feeling of good will, with people visiting other tables, toasts being raised and the general atmosphere of knowing we were in on an important piece of history." Sounds great, but could it really compare to the pre-television Grammy presentation, a **Cars** platinum record party of the unveiling of a new **Queen** in-store display? (just joshin', folks).

**PEOPLE AND PLACES:** Someone in Tinsel Town, obviously distressed at all the publicity garnered by the state of Pennsylvania over the nuclear accident at Three Mile Island, arranged for Hollywood's own little melt-down not long ago—that's right, the Hollywood Wax Museum has fallen prey to a destructive fire. All four of the **Beatles**, we're sorry to report, went the way of all candles in the blaze, while sources tell us that all that's left of **Raquel Welch** is a couple of globs of silicone . . . Did you know that the Japanese singing duo **Pink Lady**, who will make their U.S. television debut on **Leif Garrett's** May 11 special, have lent their name to a brand of mosquito repellent now marketed over there? We'll reserve comment on that vital bit of information . . . Talk about the power of suggestion: we're told that **Eric Clapton's** personal manager, one **Roger Forrester**, recently bet the guitarist that he could get EC's name into Nigel Dempster's oh-so-chic society column in the London Daily Mail. Well, Forrester succeeded, apparently by planting what was at the time a false rumor about Clapton marrying long-time girlfriend **Patti Boyd Harrison**. Clapton, having seen the item, decided to go ahead with the nuptials . . . Meanwhile, E/A's **Marc Tanner**, currently touring with **Firefall**, is said to have received his official welcome to the label in the steam room of the Century West Club in L.A. You see, Tanner was "steaming with a friend," as they say, when he happened to mention that he hadn't yet met anyone from the label. Who should emerge from the fog but creative services veep **Jerry Sharell**, who, having overheard Tanner's remarks, introduced himself. The two shook on it, while holding up their towels with the other hand; "luckily, I wasn't wearing my **Queen** baseball jacket," noted Sharell.

**AND SO ON:** Activity at one of our very favorite radio stations, KROQ-FM (listen, who the hell else would play **Captain Beefheart's** "Tropical Hot Dog Night" and the **Normal's** "Warm Leatherette") in-studio interviews with **Supertramp**, **Dwight Twilley** and the **Tubes' Fee Waybill**. The station was also doing some promotional work for last weekend's California World Music Festival . . . One of the best local bands, according to numerous reports, is the **Motels**, who are due to play Madame Wong's in Chinatown on April 10-11. They have been compared to everyone from the **Velvet Underground** and **Roxy Music** to **Bowie** and **Mink DeVille**; the way we figure it, anyone doing a cover of the **Music Machine's** classic "Talk Talk," as well as the **Animals'** "Don't Bring me Down," has to be hot stuff . . . **Mike Clarke**, former **Byrds** drummer now with **Firefall**, joined **McGuinn**, **Clark** and **Hillman** for recent dates in Portland and Denver; Clarke sat in on "Mr. Spacemen" and "You Ain't Goin' Nowhere," while **Firefall's Rick Roberts** helped out on "It Doesn't Matter," a tune he wrote with Hillman. Meanwhile, in Spokane, Washington, Capitol's **David Rothstein** was part of an unusual intro for the group—seems that Rothstein came onstage and held a walkie-talkie up to a microphone, while Roger McGuinn, who was still backstage, did the introduction through his walkie-talkie . . . At press time, the **Boomtown Rats** were scheduled to gig (yes, an actual performance) at Frederick's of Hollywood, the celebrated center of sleaze in a sleazy town, as part of their plan to play venues that most typify various American cities (a steel mill in Pittsburgh, a car factory in Detroit, McDonald's Hamburger University near Chicago, etc.). Check this space next week for a report on this sure-to-be-bizarre event.

# Action Music

(Compiled by the RW research department)

■ **England Dan & John Ford Coley** (Big Tree). Adds this week are Q102, KLIF, WCAO, KFI, KNUS, KOPA, WABC, 99X, KHJ, 13Q. Moves this week are 16-6 KXOK, 16-13 94Q, HB-35 WZZP, HB-36 WNOE, 25-20 B100, 28-24 WKBW, 23-21 WBBQ, 15-8 KXX/106, HB-30 WAYS, HB-25 WZZU, 23-13 WFIL, 22-20 KSTP, HB-30 KRTH, HB-25 Z93.



Instant Funk

■ **Randy Vanwarmer** (Bearsville). Adds this week are WPRO-FM, KBEQ, KING, KNUS, WQXI, WLAC, WOKY, B100, WFIL. Moves this week are 20-10 WKBW, 7-3 KXX/106, 29-23 94Q, 36-33 KSLQ, 28-22 KXOK, HB-25 WNOE, 30-24 KDBW, 27-26 KSTP, HB-29 KRTH, HB-26 Z93, 32-27 WSGA, HB-33 WLCY, 29-22 WAYS, HB-33 WIFE.

■ **Orleans** (Infinity). Adds this week are WFIL, Z93, KJR, WTIX, KLIF, WCAO, WSGA, KXX/106, KGW, KFI. Moves this week are 23-18 94Q, 33-30 KSLQ, 27-22 Q102, HB-29 WNOE, 30-27 KRTH, HB-23 WAYS, 25-22 WZUU, 27-25 KNUS, HB-30 KOPA.



Cher

■ **Instant Funk** (Salsoul). Adds this week are WPRO-FM. Moves this week are 7-7 WABC, 9-9 WQXI, 10-10 WLAC, 12-10 WCAO, 25-21 WZZP, 19-16 WTIX, 35-27 WNOE, 25-21 F-105, 20-19 WIFI, 18-15 WSGA, 27-26 WBBQ, 23-16 WAYS, 30-24 WIFE, 30-27 KFI, HB-29 KOPA, 25-18 99X, 18-12 WRKO, 14-12 WPGC, 24-20 WHBQ, 25-22 Z93, 26-22 Y100.

■ **Cher** (Casablanca). Adds this week are CKLW. Moves this week are 11-6 WPRO-FM, 13-9 KBEQ, 8-7 WNOE, 15-10 WTIX, 11-7 99X, 5-4 KRTH, 10-9 Y100, 23-20 WQAM, 13-12 WQXI, 34-31 WLAC, 18-15 WZZP, 20-16 WGCL, 29-26 KLIF, 29-22 WPEZ, 25-20 WKBW, 20-17 KVIL, HB-29 WCAO, 19-18 WIFI, 29-25 WSGA, 32-27 WIFE, 19-18 KGW, 21-18 KFI, 17-15 KNUS, 19-15 WABC, HB-27 WRKO, 30-28 KRBE.

■ **Olivia Newton-John** (MCA). Adds this week are WRKO, KSTP, KRTH, 13Q, WPEZ, WSGA, WZUU.

## 'Janus' Future in Doubt (Continued from page 6)

recently pactcd Cyclone Records.

One remaining test of that view is likely to be the fate of Beserkley Records, the Bay Area-based rock label headed by Matthew Kaufman and marketed first as an independent, later through consecutive deals with Playboy and CBS, and finally through the current GRT deal. Levy said the Beserkley association is "business as usual. You'll have to ask them if this affects the relationship."

A Beserkley spokesman confirmed that status quo when contacted by RW. "Janus has been very good in the handling of the Beserkley label," he said. "The Rubinoos are being fully supported with respect to their current album and tour . . . The [GRT] field staff is intact, and support continues apace . . . More than that, I can't say, beyond the fact that there's been no breach of faith or anything as far as we're concerned."

Beserkley was also reportedly

satisfied with GRT's marketing performance on its first project via Beserkley, the third label release by Greg Kihn.

Neither that source nor Levy, however, would interpret the current relationship as a long-term demonstration of GRT's stance in the rock field. Admitting that the pact, now nine months old, is being reviewed by both parties, Levy said, "I won't tell you things will or won't change tomorrow."

### MCA Deal?

As for printed reports that GRT had already started negotiating with MCA Records in connection with a possible transfer of acts from Janus, Levy traced that assertion to the wake of the ABC Records purchase, which brought a former GRT tape licensor under MCA Distributing Corp. "We had a couple of conversations with them," said Levy, alluding to the recent dispute over GRT's rights RW, April 7, 1979), "but only with respect to tape licenses."



## Record World en Argentina

By RODOLFO A. GONZALEZ

La presencia de **Raffaella Carra** en Buenos Aires, revitalizó la estupenda campana vendedora de la intérprete que en estos momentos mantiene los 6 discos LP editados localmente en el Ranking Nacional de ventas. En todo caso **Raffaella** encabeza además la extensa nómina de artistas internacionales que han arribado a Buenos Aires con motivo de las fiestas del Carnaval. **Raphael, Jose Luis Perales, Danny Daniel, Pablo Abrairas, Manolo Galvan, Alberto Cortez, Bobby Solo, Nicola Di Bari, Jose Augusto, Santa Esmeralda, Tabares y George Williams**, son los nombres más importantes de la nutrida caravana artística que nos ha visitado este año y que con distinto éxito actúo en salas y clubes de esta capital e interior del país. Por segundo año consecutivo el Centro Cultural Del Disco, empresa editora del Ranking Nacional "Los 100 Consagrados," ha entregado un testimonio a una empresa grabadora que durante el mayor tiempo ha mantenido al tope de las tablas vendedoras del país,

discos de su producción durante 1978.

La Sociedad Argentina de Autores y Compositores de Música (SADAIC) encara ahora como parte de sus tareas, la edición de libros; en 90 días de hoy aparecerá el primer título: "la música en la civilización occidental."

Otra vez el Festival de la canción termina en escándalo. Así nos comentan artistas argentinos que viajaron a la ciudad de La Paz en Bolivia para participar de un llamado "Festival mundial de la canción" que terminó sin gloria y con penas, ya que los organizadores desaparecieron antes de la finalización del evento con el dinero que debían pagar a los participantes. En cuanto a ediciones, muy poco es lo que hay señalar respecto de novedades anunciadas o a hacerse conocer durante el primer trimestre del año. El generalizado criterio de que "en verano no se vende" parece paralizar toda inquietud productora y la cosa se contrae a nivel cero.

## Latin American Album Picks

### HOT NUMBER

FOXY—Dash 30010

En producción de Foxy y Jerry Masters, el muy grupo latino Foxy está colocando como éxito "Hot Number" incluido aquí. Con su característico sonido funky-soul-disco el grupo sigue fuertemente adelante. Otros temas son "Give Me a Break," "Lady," "Give Me That Groove" (C. Murciano-R. Puente) y "Headhunter." Todos los temas de Ish Ledesma que actúa como vocalists.

Produced by Foxy and Jerry Masters and with Ish Ledesma as a vocalist, Latin group Foxy is now making it again with "Hot Number," included in this package of funky disco-soul sounds. Great mixing and sound. "Nobody Will Ever Take Me Away From You," "Devil Boogie," "Lady," more. All tunes by Ish Ledesma.

### EL SABOR INOLVIDABLE

LOS CORRALEROS DE MAJAGUAL—Fuentes 201207

Grandes éxitos del popular grupo colombiano Los Corraleros de Majagual que significará ventas. Se incluyen entre otros "La Burrita de Eliseo" (L. Meza), "La Yerbibita" (E. Herrera), "Festival en Guararé" (D. Cárdenas) y "Tres Punta" (E. Herrera).

Great smashing tunes by the popular Colombian group Los Corraleros de Majagual in a single package. Will mean sales! "Tres tigres" (E. Herrera), "El Pajaro Picón" (E. Herrera) and "Laculebra cascabel" (E. Herrera).

(Continued on page 88)

## Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



Recibo correspondencia de **Alberto Maraví**, Director Gerente de Infopesa, Lima, Perú, que dice textualmente: "Mis cordiales saludos. Me place comunicarle que en Diciembre de 1978, en las oficinas de Guillermo Acosta en México, D.F., me entrevisté con **Conrado J. González**, Presidente de Taurus Sound Dist., Inc., de New Jersey, solucionando y esclareciendo en forma amigable la edición del LP de Los Virtuosos de la Salsa, fabricados en U.S.A. por Taurus en la etiqueta Gas. **González** me informó que en su gira a Buenos Aires en Septiembre de 1977, al pasar por Lima, el Depto. de Producción de Infopesa le entregó la cinta de Los Virtuosos. Por ello fabricó el LP y prometió enviarme las liquidaciones de regalías, lo que ha cumplido. Te escribo pues, para rectificar el comentario de mi carta dirigida a Pedroza de Los Angeles y aclarar que el Sr. **Conrado J. González** de Taurus no procedió ilegalmente y que todo se debió a un mal entendido" . . . Bueno. no me parece que la postura de **Maraví** ha sido la más digna con los señores de Taurus y menos aún con este redactor, al brindar noticias oficiales de su empresa que por lo visto, o eran muy superficiales o en su defecto, mal intencionadas.



Recibió la **Sonora Matancera** una "Proclamación de la Ciudad de Nueva York," en ocasión de sus 56 años de ininterrumpidas actuaciones alrededor del mundo. El evento tuvo lugar en el Blue Room del Ayuntamiento de Nueva York el día 23 de Marzo. . . El éxito de **Rocio Jurado** con "Amanece," "Mi amante amigo" y "Lo Siento, mi amor" le ha dado gran impulso internacional a RCA Española, que al mismo que la de México con "El sol se fué" sitúan al sello del perrito en actitud muy enérgica en Latinoamerica y Estados Unidos . . . Presentarán **Ralph Mercado** y **Ray Avilés** su espectáculo "Salsa Gala Spectacular" en el Sheraton Center Hotel de Manhattan el 14 de Abril próximo. Se presentarán en el Grand Ballroom, **Celia Cruz** y **Johnny Pacheco**, **Willie Colon** y **Ruben Blades**, **Los Hijos del Rey** de Santo Domingo, **Casanova** y **Montuno** y la **Charanga América**. **Polito Vega** será el animador . . . Debutarán en Radio Caracas T.V. el popular **Grupo Miramar** el día 17 de Abril. El grupo ha pegado fuertemente en Venezuela con "Porque tú no me quieres" y "Morir Contigo."

Sus grabaciones son lanzadas en Venezuela por Discorona . . . El impacto del momento está resultando **Pedrito Fernandez**, cantante juvenil de solo ocho años. Su interpretación de "La de la Mochila Azul" está pegando por todas partes. En la costa oeste de Estados Unidos le ha salido al paso una "contestación" al tema, interpretada por **Yeni**, titulada "Yo soy la de la Mochila Azul" en el sello Musart, que también comienza a acaparar ventas fuertes. El elepé de este juvenil interprete saldrá próximamente al mercado en Estados Unidos, bajo el sello Caytronics . . . Arriba Records está pegando en la costa oeste con "Pa que y porque" en interpretación de los **Hermanos Prado**, dentro de la onda salsera . . . **Daniel Magal** se presentará el domingo 8 de Abril como "estrella invitada" en el super-espectáculo presentado por Caytronics en el Felt Forum del Madison Square Garden titulado "Concierto de . . . las Flores!" en el cual se reunirán **Lola Flores**, **Lolita**, **Carmen** y el espectáculo



(Continued on page 87)

(Continued on page 87)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Bakersfield, Cal.

By KWAC (HUMBERTO ROMO)

1. PARA TODA LA VIDA  
ESTELA NUNEZ—Pronto
2. OH, QUE GUSTO DE VOLVERTE A VER  
RIGO TOVAR—Melody
3. DESESPERADAMENTE ENAMORADA  
DE TI  
PUNTO CUATRO—OB
4. LA PERINOLA  
SONORA SANTANERA—Caytronics
5. PENSAR QUE HASTA HACE POCO ME  
QUERIAS  
FRESA SALVAJE—Discolando
6. CUANDO YO QUIERA  
REGULO ALCOCER—Yuriko
7. SONRISAS  
LORENZO DE MONTECLARO—Caytronics
8. SERA QUE ESTOY ENAMORADO  
SEBASTIAN ARY—Cronos
9. AMOR DE AMANTES  
SANTIAGO—Pega
10. SABOTAJE  
LOS BABY'S—Peerless

### Tacoma

By KTOY

1. LA SENAL  
CARLITOS VELEZ—Nilsa
2. NUESTRO JURAMENTO  
SALVADOR—Arriba
3. SI TE VAS DE MI  
FRESA SALVAJE—Discolando
4. A PESAR DE TODOS LOS PESARES  
MARCO ANTONIO MUNIZ—Arcano
5. MUSICA SUAVE  
ROBERTO CARLOS—Caytronics
6. RUMORES  
RUBEN RODRIGUEZ—Gas
7. UNA PURA Y DOS CON SAL  
LOS POTROS—Peerless
8. FLORECILLA DE AMOR  
ACAPULCO TROPICAL—Arcano
9. EL ARRACADA  
LOS POBRES—Freddy's
10. EL CALABACEADO  
RAFAEL BUENDIA—Musart

### Tampa

By WYOU (WOODY GARCIA)

1. ME OLVIDE DE VIVIR  
JULIO IGLESIAS
2. TODO COMENZO  
SOPHY
3. TODO EL MUNDO  
MARCO ANTONIO MUNIZ
4. PERDONAME  
JOHANNA ROSALY
5. UN DIA TU, UN DIA YO  
JULIO IGLESIAS
6. PRONTO SACALA A BAILAR  
KATUNGA
7. YO NO ME MUERO  
SANTOS COLON
8. TE APUESTO SIETE NOCHES  
CHICO NOVARRO
9. CUANDO ESTES CON EL  
CHUCHO AVELLANET
10. CUANDO TU ME BESAS  
VICTORIA ABRIL

### New York

By RADIO JIT (MIKE CASINO)

1. VIVIR ASI ES MORIR DE AMOR  
CAMILO SESTO
2. A BODA DE ELLA  
BOBBY VALENTIN
3. WIFRIDO DAME UN CONSEJO  
WILFRIDO VARGAS
4. ES  
YOLANDITA MONGE
5. UN DIA TU, UN DIA YO  
JULIO IGLESIAS
6. ME VOY AHORA  
ISMAEL MIRANDA
7. FLOR DE MAYO  
CELIA CRUZ
8. JULIAN DEL VALLE  
LUIS PERICO ORTIZ
9. PLASTICO  
RUBEN BLADES/WILLIE COLON
10. ESTA BUENO YA  
EL GRAN COMBO

## Ventas (Sales)

### San Antonio

1. AMIGO  
ROBERTO CARLOS—Caytronics
2. LAS CUENTAS CLARAS  
CHELO—Musart
3. EL TAHUR  
LOS TIGRES DEL NORTE—Fama
4. NO LASTIMES MAS  
ROCIO DURCAL—Pronto
5. PEQUENA Y FRAGIL  
TROPICAL DEL BRAVO—Cara
6. LA DE LA MOCHILA AZUL  
PEDRITO FERNANDEZ—Caytronics
7. LOS MANDADOS  
VICENTE FERNANDEZ—Caytronics
8. EL VIAJECITO  
RENACIMIENTO 74—Ramex
9. REGRESA  
ROCA BLANCA—Orfeon
10. OH, QUE GUSTO DE VOLVERTE A VER  
RIGO TOVAR—Mericana

### Los Angeles

1. MOTIVOS  
JOSE DOMINGO—Melody
2. VENGO A VERTE  
MERCEDES CASTRO—Musart
3. LA RONCONA  
LOS 8 de Colombia—Gas
4. SOY YO  
LOS YONICS—Atlas
5. LA DE LA MOCHILA AZUL  
PEDRITO FERNANDEZ—Caytronics
6. NO LASTIMES MAS  
ROCIO DURCAL—Pronto
7. CALLADOS  
ANGELA CARRASCO/CAMILO SESTO—  
Pronto
8. LO PASADO, PASADO  
JOSE JOSE—Pronto
9. UN DIA TU, UN DIA YO  
JULIO IGLESIAS—Alhambra
10. RECUERDOS  
LOS BABY'S—Peerless

### Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. TOO MUCH HEAVEN  
BEE GEES—Polygram
2. LE FREAK  
CHIC—WEA
3. DO YOU THINK I'M SEXY  
ROD STEWART—WEA
4. INSTANT REPLY  
DAN HARTMAN—CBS
5. SOU REBELDE  
LILIAN—RCA
6. MacARTHUR PARK  
DONNA SUMMER—Polygram
7. I'D RATHER HURT MYSELF  
RANDY BROWN—Tapecar
8. SHAME  
EVELYN CHAMPAGNE KING—RCA
9. QUE HAY QUE HACER PARA OLVIDAR  
DANNY—RCA
10. I LOVED YOU  
FREDDY COLE—Tapecar

### Argentina

By CENTRO CULTURAL

1. TANTO AMOR  
MANOLO GALVAN—Microfon
2. EL CAPRICHIO  
CHIC—Music Hall
3. LA PARTE QUE ME CORRESPONDE  
SEALS & CROFTS—Music Hall
4. ERES LO QUE QUIERO  
JOHN TRAVOLTA/O. NEWTON-JOHN—  
Phonogram
5. SUENOS  
PENINHA—Phonogram
6. CUMBRES BORRASCOSAS  
KATE BUSH—EMI
7. QUIEN EXTENDERA TU CAMA  
CANDELA—RCA
8. BAILANDO CON MI SOMBRA  
ANDY GIBB—Phonogram
9. CARRERA DE BICICLETAS  
QUEEN—EMI
10. SIEMPRE HAY AMOR  
JOHN PAUL YOUNG—Microfon

## Nuestro Rincon (Continued from page 86)

completo de "bailaores," guitarristas y palmeaores de lola, **Lucho Navarro**, el comediante chileno actuará como Maestro de Ceremonias.

Recibirá **Lupita D'Alessio** el "Globo de Oro" en el Sports Arena de Los Angeles, como "La Mejor Voz romantica Internacional," por sus altas ventas durante 1978 con su "Juro que nunca volveré" (Juan Gabriel) y por su primer lugar en el Festival Oti de Mexico con la canción "Como tú" (Lolita de la Colina) que ocupó al mismo tiempo, en las finales en Chile de OTI, el Tercer Lugar entre los ganadores. El próximo tema, sometido a promoción por Orfeón, y también de **Juan Gabriel** será "Déjame," en la voz de la talentosa mexicana.

En mi última visita a Mexico, disfruté de una hermosa cena en la residencia particular de **Guillermo Infante** (RCA) en la cual a más de departir con los ejecutivos topes de la empresa mexicana, disfruí de la presentación del nuevo producto de **Rocio Jurado**, **Darvelio Arredondo** y otras. Pero el impacto más directo me lo causó **Lolita de la Colina**, interpretando a guitana como solo ella sabe hacerlo, lo mejor de sus expresiones musicales. ¡Fué una reunión inolvidable! . . . **Joe Cayre**, presidente de Caytronics Corporation acaba de ser de nuevo padre. Un nuevo vastago alegra la existencia de los esposos Cayre desde esta semana. ¡Felicidades Joe! . . . La RCA Regional de Miami, está buscando un brillante ejecutivo para que tome parte activa en las visitas a Latinoamérica. Según me cuentan, **Ricky Correoso** quedará a cargo de promoción y relaciones con los artistas en Estados Unidos . . . En extremo interesante el desarrollo de la Convención NARM, que acaba de terminar en el Hotel Diplomat de Hallandale, Florida. Muchas caras amigas saludé por allá . . . Según parece, sigue **Angelito Tamargo**, presidente de la Comisión Organizativa de la ALARM (Asociación de Fabricantes de Discos Latinos de Estados Unidos) en sus pasos para fortalecer la organización. Sabiendo a que es practicamente imposible entrar a formar

parte de la RIAA y que tampoco existe interés básico en que los latinos formen parte de la NARM, **Angelito** y **Tony Moreno** intentan revitalizar fuertemente la ALARM, con la colaboración amplia de la industria mexicana, para poder librar todas las batallas en contra de la piratería en Estados Unidos. Según parece, la FLAPF mantiene también una política bien abierta en cuanto a los miembros de la industria en Estados Unidos. Según recuerdo, hace pocos años no se mantenía esta idea y solo recientemente se está cambiando la política. Y a pesar de que sigo manteniendo que la industria discográfica en Estados Unidos es solo una, bien vale la pena que todas las asociaciones latinas vengan en ayuda de la latina de Estados Unidos, que está sufriendo grandes rigores . . . Y ahora, ¡Hasta la próxima!

I received a letter from **Alberto Maravi**, general director of Infopesa, Lima, Perú, which said: "It is a pleasure to inform you that on December 1978 and in the offices of Guillermo Acosta in México, D.F., I had an interview with Conrado J. González, president of Taurus Sound Distributors Inc., New Jersey, solving and clearing up in an amicable manner the release of 'Los Virtuosos de la Salsa' lp, manufactured by Taurus in the States under the Gas label. González informed me that on his way to Buenos Aires on September 1977, he stopped over in Lima, where our production dept. at Infopesa gave him a master tape of 'Los Virtuosos.' That's why he manufactured the lp and promised me to send us the statements of royalties, which he did. I write you in order to clarify my comments expressed in a letter to Pedroza from Los Angeles, which you printed several weeks ago. I can assure you now that all was caused by a misunderstanding and that Mr. González did not proceed illegally at the time." Well, it seems to me that Maravi's procedure has not been fair enough with Taurus

(Continued on page 88)



## MCA Sets Release

■ LOS ANGELES—MCA Records has announced the label's album releases for April, 1979. Titles will include: "Slug Line" by John Hiatt; "Anytime, Anyplace" by the Dramatics; the soundtrack to "Buck Rogers in the 25th Century," scored by Stu Phillips; "Energy" by Leon Haywood, and "Organized Noise" by Bill Woody.

## Singles Analysis

(Continued from page 8)

Bros. Band (Capricorn), an add at Z93 and moving elsewhere, #55 bullet; McGuinn, Clark & Hillman (Capitol) #59 bullet; Linda Clifford (Curtom/RSO), #54 bullet BOS, #64 bullet here; America (Amer. Intl.) #66 bullet; Supertramp (A&M) #67 bullet; Boston (Epic) #68 bullet; Nicolette Larson (WB) #69 bullet; Bob Seger & The Silver Bullet Band (Capitol), last week's Chartmaker, #70 bullet; Cars (Elektra) #72 bullet; Foxy (Dash), #12 bullet BOS, #73 bullet here, and Narada Michael Walden (Atlantic), #9 bullet BOS and an add at WHBQ, #74 bullet.

### Other Bullets

Also new on the chart this week are: Nigel Olsson (Bang) #83 bullet; Chris Rea (Magnet) #86 bullet; Ian Matthews (Mushroom) #87 bullet; Gino Soccio (RFC/WB), on the BOS Chart at #70 bullet and still #1 disco, on here at #88 bullet; Couchois (WB) #90; Sammy Hagar (Capitol) #92; Frank Zappa (Zappa) #93; Ultimate (Casablanca) #96; Claudja Barry (Chrysalis) #97; Machine (Hologram) #99 and Dr. Hook (Capitol) #100.

## Mahler, Debussy & Bach

(Continued from page 79)

wildly different in tempo, but the mood and thought behind almost every phrase is as diverse as is the personality of the two men. One now longs for the rest of Levine's Mahler cycle.

### Haitink

Aside from Peter Grimes, which will be discussed next week, Philips has several important and popular new discs which should not be overlooked. Bernard Haitink steadily grows in stature as one of the world's most important conductors. He has in the Concertgebouw one of the best instrumental ensembles and he consistently knows how to make the most of its fine players. A recent disc of Debussy points up both his and the orchestra's assets. Included are the Three "Images" for Orchestra, the "Danse Sacre" and "Danse Pro-

## King's Singers Sign With Moss Music

■ NEW YORK—Ira Moss, president of the Moss Music Group, and Richard Armitage of Noel Gay Artists, Ltd. in London have announced the assigning of exclusive rights for the U.S. and Canadian distribution of the King's Singers recordings.

The King's Singers have done classical, MOR and pop records for EMI for over ten years.

## Album Analysis

(Continued from page 8)

ly (Capitol) also has a bullet in the sixties, now at #65 with very solid retail in Baltimore, Philadelphia, Denver, Milwaukee and the southeast. In the seventies, bullets include Tycoon (Arista), at #77 with retail, and Linda Clifford (RSO/Curtom), at #79 with breakouts in New York and along the northeast corridor.

### Quatro

In the eighties, Suzi Quatro (RSO) is yet another album helped along by a bulleting single, moving to #84 bullet with good sales in Boston, Cleveland, Florida and the Pacific northwest. War (MCA) jumps a hefty 78 spots to #86 bullet after a strong retail week in New York, Phoenix, Indianapolis, Philadelphia and Memphis. In the nineties, bullets are shown by Raydio (Arista), at #92 mainly with retail; Rickie Lee Jones (WB), at #95 with good initial response out of the southeast, L.A., Cleveland and elsewhere; Evelyn "Campagne" King (RCA), at #97 with retail; and Spyro Gyra (Infinity), at #99 with a good retail spread throughout the country.

### Mariner

Another of Philips' favorite conductors is Neville Marriner, and with the Orchestra of the Academy of St. Martins-in-the-Fields he is heard in a brilliant performance of Bach's Orchestral Suites. The playing is fast, ornamented and fearsomely accurate. Above all, it is live without a shade of fustian or didactic playing. This is as young a concept of Bach as exists on records, and it fairly leaps off the discs. Of the lot the third suite is my favorite. It seems a joyous romp except in the Air when the almost romantic sense of the music is perfectly captured.

## Nuestro Rincon (Continued from page 87)

and even less with myself when he offered us official news that it seems now were either too superficial or misleading . . . **Sonora Matancera** received a Proclamation from the City of New York in occasion of its 56 years of performances around the world. The event took place at the Blue Room of New York's City Hall on March 23rd . . . The great success of **Rocio Jurado** with "Amanece," "Mi Amante Amigo" and "Lo Siento Mi Amor" has given RCA Spain a big international break, as well as RCA México with **Roberto Jordán** and his "El Sol Se Fué" placing "The Nipper's label" in a very energetic position in Latin America and the States . . . **Ralph Mercado & Ray Avilés** will present their "Salsa Gala Spectacular" at the Sheraton Center Hotel in Manhattan on April 14th. Among the performers will be: **Celia Cruz & Johnny Pacheco, Willie Colón & Rubén Blades, Los Hijos del Rey** from Santo Domingo, **Casanova & Montuno** and **Charanga America**. **Polito Vega** will be the MC . . . **Grupo Miramar** will perform at Radio Caracas TV on April 17th. The group has a big impact in Venezuela with "Porque Tú No Me Quieres" and "Morir Contigo." Their recordings are released in Venezuela by Discorona label . . . The impact right now is being caused by **Pedrito Fernandez** from Mexico, a singer only eight years old. His rendition of "La De La Mochila Azul" is making it big everywhere. At the same time, on the west coast another recording has been released under Musart label by Yeni, entitled "Yo Soy La De La Mochila Azul," which is also having good reaction. The **Pedrito Fernandez** lp will be rush released in the States by Caytronics . . . Arriba Records from the west coast is making it big with **Los Hermanos Prado** and their "Pa Que y Por Que," some kind of salsa production . . . **Daniel Magal** will be a guest star at the "Concierto de . . . Las Flores" next April 8th at the Felt Forum of Madison Square Garden, New York, along with **Lola Flores, Lolita & Carmen** and the complete show of **Lola Flores. Lucho Navarro**, the Chilean comedian, will perform as MC . . . **Lupita D'Alessio** will be awarded with the "Globo de Oro" at the Sports Arena in Los Angeles as "Best International Female Singer," for top sales during 1978 of her "Juro Que Nunca Volvere" (Juan Gabriel) and her first place at the OTI Festival in México with "Como Tú" (Lolita de la Colina) which also obtained the third place at the finals in Chile. Her next tune will be "Dejame," which will be promoted by Orfeon and penned by **Juan Gabriel** . . . On my latest visit to México I enjoyed dinner at **Guillermo Infante's** (RCA) residence, at which besides talking with RCA's executives, I enjoyed their new product which includes **Rocio Jurado, Darvelio Arrendono** and **Jorge Lavat**.

## Latin American Album Picks

(Continued from page 86)

### MANOLO Y JORGE

RCA PL 35202

Proyectando una nueva imagen, los populares Los Golfos son ahora Manolo y Jorge, que se encuentran ya vendiendo fuerte "Ella" (Herrero-Seijas-Escolar) contenida en esta grabación. Otros temas muy comerciales y en sonido disco son "Hola, Lola" (Herrero-Escolar) (Seijas-Escolar), "Wa-pa" (Seijas-Escolar) y "De dos en dos" (Herrero). Muy buana mezcla. Arreglos de R. Pérez Botija.

■ Young and talented Los Golfos are now Manolo and Jorge, who are smashing in several areas with "Ella," contained here. Also good in "La Cafetera" (Seijas-Escolar), "Otro má" (J. M. Gomez-Escolar) and "No vale la pena" (Seijas-Escolar). Disco sound from Spain.



### A UN GRAN AMOR

SABU—International INT 928

Con arreglos y dirección de Jorge Calandrelli, vuelve Sabu de Argentina con un bello repertorio de baladas modernas y románticas. "No puedo morir por dentro (Bigazzi-Bella), "Ella" (J. A. Jimenez), "Te regalo mis ojos" (Ferri-Pintucci), "O tú o nada" (Botija) y "La última noche" (Collazo). Producción de R. Kleinman.

■ With arrangements and direction by Jorge Calandrelli, Sabu from Argentina is back with a package of mellow and romantic ballads. "Mi gran amor" (Assous-Marnay), "Margarita" (Cocmiente-Luberti), "Ella," "Te regalo mis ojos," more.





# NARM Resolution Backs Bar Codes

(Continued from page 10)

industry-wide implementation, Hartstone asserted use of the codes "would mean as much as two million dollars in bottom line increases, based on \$100 million in sales."

That figure, Hartstone said, is based on projections that the impact of coding would yield an average savings of two percent of the total sales tally. Central to his projections were Hartstone's claim that major gains would be offered by the system's greater accuracy and impunity to employee error or intentional theft. "Theft costs us about three percent of sales, whether it's the record business, the shoe business or the hot dog business," reported Hartstone. "By discovering shortages just one month earlier, I can save one million dollars."

Elimination of employees' abuse of "voids" in register entries—a common method of stealing product—would yield an additional .5 percent savings, with the elimination of "preferred"—and unauthorized—discounts to friends and relatives producing an additional .5 percent gain to provide the total two percent savings.

Fathers and Sons' Crockett advocated implementation of the code because of its potential for improving inventory control and speeding replenishment in-store. Crockett said his firm would utilize bar coding in both wholesale and retail operations, arguing that the UPC codes would yield faster product handling cycles in buying, sorting, and returning records and tapes. Moreover, the use of portable scanners in addition to warehouse scanning units and register installations could allow stores to update their in-store physical inventories with greater accuracy and speed.

Offering the manufacturers' view was CBS' Smith, who noted the industry's sharp growth in recent years, a trend "that can only be called spectacular. We've been congratulating ourselves at conventions like this," he continued, but added the warning that continued market gains in the face of myriad problems would require ever greater market control—a process that bar coding will help speed.

Smith noted that CBS plans to maintain its leadership position on the coding issue, which began with codes on several current titles, through its forthcoming coding of all Masterworks/Odyssey new releases and additions to CBS' \$4.98 list priced catalogue

Smith also alluded to the returns problems afflicting the trade since the final months of 1978,

and how they have affected performance for manufacturers, one-stops, distributors, racks and retailers alike. The greater control afforded through bar coding was stressed as an important new tool in regulating the returns flow, with Smith concluding that savings in warehousing and labor costs alone would amortize the technological costs incurred by adopting bar coding hardware.

Given that, Smith characterized even initial costs as comparatively low, and, once implemented, bar codes would, he felt, reap significant savings throughout the product handling cycle from warehouse to point of purchase.

Lieberman's Harold Okinow then offered a partial explanation of how some manufacturers may be reluctant to impose immediate, across-the-boards coding. "The agreement to go to the bar code, in the ten digit system we've proposed, is the easiest step," said Okinow. "Most manufacturers have wholly separate catalogue coding." As a result, even those labels whose current numbering system has the correct number of digits face extensive re-cataloguing—and other companies employing a longer or shorter system, or several wholly separate systems based on price or repertoire, must undertake an even more complicated program of reassigning titles to new numbers.

Lieberman Enterprises has offset the probable delays incurred by many manufacturers by using its own OCR (optical character register) coding system "to stand in place of the bar code prior to its near-100 percent implementation," Okinow added, but even with that interim system in operation, his company is "eagerly awaiting" installation of bar code scanners in its central returns warehouse once enough product carries the printed UPC symbols.

Similarly, Pickwick International

has been using an OCR format to monitor product movement for the past decade, according to president Chuck Smith. Smith, while noting his company's enthusiasm over the advent of industry wide coding, cautioned that full benefits could not begin appearing until 80 percent implementation is achieved—a factor that could delay general mechanical readouts of the code for three to five years.

Smith also perceived the need to develop a funding commitment within the trade to assist in developing useful data retrieval and analysis systems.

When Kwiker interjected a query as to whether racks, retailers and one-stops could code older titles themselves, on the premises, Smith agreed that was possible, but added that the lack of adequate cross-references to "decode" old catalogue numbers, along with costs in printing and labor to affix bar coded stickers, would impede such a plan.

Boston Associates' Humphrey agreed that full implementation could take time, and cautioned smaller chains, distributors and single o&o stores to study the progress being made carefully, and build their own systems slowly.

Even so, Hartstone concluded the Warehouse would be able to afford the startup costs once broad industry commitment was apparent—a prospect CBS's Smith helped buttress by reporting that CBS would begin coding all new releases within the next month or so.

Meanwhile, Crockett reminded delegates that currently available hardware includes designs that can scramble and de-scramble old catalogue numbers into the correct UPC identifying number—another solution to the problem of older, uncoded product already in the field.

## One Stop Target 'Creative Expansion'

(Continued from page 10)

Lasky, Danjay Music, Jerry Richman, Richman Brothers and Leonard Silver, Transcontinent Record Sales.

Gimbel, citing "shrinking radio exposure given to new acts" as one reason the one-stops are becoming "more vital" went on to stress that "careful follow through is necessary as promotion on paper is worthless." He added, "In some cases they must become financial advisers for the retailer."

Lasky spoke of the need for involvement and that his relationship with the retailer is "no passing acquaintance," but rather one where he is "married to the store." He went on to say that store charts "are too easily swayed by under-the-table goodies." Continuing, he said, "We must be attentive to what is going on the streets."

Richman supported the panel's consensus on the increased need for advertising and merchandising support as did Silver, who said the "juke box operators are still one of the most important customers."

Gimbel noted the importance of the one-stop to aid in the breaking of new product.

"We must become more street-conscious," said Lasky, "More communicative and aware. If everyone does their thing to sell records, then we've all done our job and we can't complain about that."

Comments from the audience included the "inconsistencies between 12-inch product heard in clubs and on radio, only being stocked for a few weeks and then being pulled off the store floor." The move of the one-stop operators into the retail field, maintaining three or four stores—stores that can now take business from the one-stops and deal directly with the manufacturers was also discussed.

When the subject of bad credit was brought up from the audience and what can be done, Leaner replied, "We cry."

Silver added, "The credit situation is getting worse and worse. We don't accept any personal checks or certified checks. Only cash or money orders."

## CRINamesWelzer

NEW YORK—Dick Asher, president of CBS Records International, has announced the appointment of Frank Welzer to the position of vice president, business development, CBS Records International.

Welzer joined CBS in 1969 and held a variety of positions in the Corporate organization.

## Platinum Journey



Columbia Records recently hosted a dinner party in honor of Journey at which the group was presented platinum records for their last album, "Infinity." Journey is welcoming their newest member, drummer Steve Smith, and the release of their latest Columbia album, "Evolution." Pictured at the presentation are, from left: Ron Oberman, vice president, merchandising, west coast, Columbia Records; Roy Thomas Baker, "Infinity" producer; Gregg Rolie, Journey; Tony Zetland, associate director, product management, Columbia Records; Ross Valory, Journey; Neil Schon, Journey; Michael Dilbeck, vice president, a&r, west coast, Columbia Records; Steve Perry, Journey; Herbie Herbert, Journey's manager; Jack Craigo, senior vice president and general manager, Columbia Records; Pat Morrow, Journey's tour manager; and Don Ellis, national vice president, a&r, Columbia Records.



# Germany

By JIM SAMPSON

■ VIENNA—The Austrians dance to a different drummer. Where else could separate CBS, WEA and Ariola companies move into the same building and share joint distribution facilities? Many international deals are made for "GAS" (Germany, Austria, Switzerland) without much concern for the smaller appendages to the German territory. Austria's annual recording sales total about 8 percent of West German turnover, nearly half of that in Vienna. Suggested lp retail of 160 schillings (\$12) make this central Europe's highest price market. Polygram's new Austrian head **Wolfgang Arming** notes that the high price of hit product assures demand for budget labels, a market sector that's diminishing in Germany. But a wave of imports in the last few years has put all record companies in a cost squeeze. Phonogram's MD **Gerald Jacobs** says the suspension of customs barriers in 1975 opened up Austria to English, Italian, and German imports. Hardly any Viennese retailer sells top international pop product for 160 schillings; 129 schillings is the standard discount price. To meet import competition, local companies offer bonuses and rebates, which in turn chop down profit margins.

Perhaps more alarming is the home taping situation. EMI Columbia boss **Frank Beh**, who also heads the Austrian IFPI group, says that compared to two years ago, pre-recorded cassette sales have dipped 50 percent, due primarily to dubbing on radio-recorders by groups of school-aged youngsters. IFPI and the mechanical rights society Austro-Mechana are lobbying for a blank tape surcharge, hoping for passage during the next legislative period.

As a center of international pop music production, Vienna ranks below most European capitals, this despite a rich musical tradition. Perhaps this is because the artistic scene couldn't regain momentum after the war, or because Vienna never attracted enough foreign talent, or because the city lacks fully equipped modern studios. Austria is a source of fine German language singer/composers (**Udo Juergens**, **Wolfgang Ambros**, **Ludwig Hirsch**, **Michael Heltau**) and a slew of international record executives. But the nation's best known rock group abroad, **Eela Craig** on Phonogram, is in the midst of an unpleasant personnel hassle. The biggest exports are classics and folk music. **Gunther Zitta** of WEA says nearly 10 percent of his turnover is with locally-produced folk music. Perhaps Vienna's breakthrough as a pop production center will come in June. **Frank Zappa** is planning a million dollar spectacular, involving every orchestral percussionist in town, a string section, and a cast of thousands.

## EMI Euro Directors Meet



The Central European Directors Meeting of EMI was held in Cologne recently, chaired by Wilfried Jung. Discussed were fiscal results of the last six months and international release plans for the future, to include Paul McCartney and Wings. Roel Kruize, European a&r director, reported on major tours and new artists contracts. Pictured, seated from left: F. E. Wottawa, MD, Germany; Roel Kruize, a&r director, Europe; B. J. van den Berg, MD, Holland; Wilfried Jung, MD, Central Europe; standing from left: Guy Deluz, MD, Switzerland; F. W. Beh, MD, Austria; Jochen Frese, finance controller, Europe; E. J. de Klerk, MD, Belgium; Nico Geusebroek, deputy MD, Holland.

## CBS UK Revamps Senior Mgmt.

By VAL FALLOON

■ LONDON — Barely three months after the appointment of David Betteridge as MD and the marketing split between the CBS and Epic/EPA divisions, CBS UK has again re-structured its senior management following the news of the departure of Norman Stollman.

Stollman, for three years senior director of CBS Records UK, returns to New York in mid-June to take up a top executive appointment with CBS Records International.

### Oberstein

CBS Records UK chairman Maurice Oberstein has announced the new responsibilities in the London office, some of which are effective immediately, with the designated executives assuming complete responsibility

in May or June.

Tony Woollcott, for three years director of marketing, becomes senior director, responsible for all commercial activities including records, music publishing, and CBS Ireland. Woollcott will double as a general manager of the company along with Betteridge and Oberstein. Woollcott has served for six years with CBS marketing.

Replacing him as marketing director is Peter Robinson, head of international a&r for the past two years. Prior to that appointment, he was with MCA UK for six years in press, marketing and a&r. He is succeeded as head of international a&r by Malcolm Jones, international a&r manager. All will report directly to Betteridge.

# Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—THE NEXT VOICE YOU HEAR...: Some suspect that the local phone company must be up to some very strange tricks. Recently, the night on-air personalities at CFNY-FM and Q107 received phantom phone calls and when a voice spoke on the other end, they quickly discovered they were talking to each other. It wasn't the work of gremlins at Ma Bell, however. Credit/blame can be given to an ultra-fan who's been profiled by Wilder Penfield III in the Toronto Sun; a young man who's spoken to everyone in the business everywhere once; someone who's always wanted to get his name into print. This is your life, **Marty Brown**. They could use you in the Middle East. Honest.

MAXIMUM RUSH: After copping their second consecutive Best Group Of The Year Juno Award, **Rush** is off to Europe for a massive tour, taking along labelmates **Max Webster**, whose own new "A Million Vacations" album is moving briskly. Often panned by the U.K. press (who admit not understanding Rush's popularity), the trio has sold out their entire 19 date U.K. tour almost six weeks before their arrival.

SYMPOSIUM '79: That's the name of this year's annual biz get-together, only this year there are some changes. It's the first year that Canadian Recording Industry Association, Canadian Record Producers Association and Canadian Academy of Recording Arts and Sciences have all participated and the lineup for the May 2-6 convention seems a good one. Workshops and lectures will feature **Stan Gortikov**, **Terry Ellis**, **Billy Meshel**, **Peter Thall**, **Ivan Mogull**, **Bunny Freidus**, **Graeme Waymark**, **Al Mair**, **Michael Cohl**, **Tom Williams**, **Ron Scribner**, **Jack Richardson**, **Charlie Gall**, **Peter Steinmetz**, **Louis Silverstein**, **Deane Cameron**, **Michael Godin** and **Scott Richards**. Ticket prices vary and participation is limited to a small number. Information from: Bob Morten, Symposium '79, #330, 144 Front St. W., Toronto, M5J 1G2.

CH-CH-CHANGES: CHUM-FM's **Warren Cosford** is expected to depart his PD chair soon in order to head CHUM's inhouse production arm, Huchm Productions. Interim PD will be **Robert Wood**, overseer of the flagship's AM and FM stations. Former GRT national promo man **Lee Silversides** has been appointed to a national promo slot with Mushroom Records and will be operating out of A&M HQ in Toronto, replacing the departing **Jay Gold**. **Grant Webb** and **Barbara Onrot** have left their respective posts at Infinity with no replacement named as yet.



# Australia

By PETER CONYNGHAM

■ **Galapagos Duck**, Australia's top jazz/rock combo, announced a return tour of Europe for next October-November. The Duck, who topped the bill at the Australian Showcase at Musexpo '78 in Miami, Florida late last year, made many valuable contacts, including representatives from the BBC. Phonogram/Philips, the group's record company, will shortly release their records in Switzerland, Germany, Holland and England. Prior to their European tour, they will appear all over Australia . . . **Ian Dury's** "Hit Me With Your Rhythm Stick" claimed to be the fastest moving single throughout Australia at the moment. An Australian tour is mooted for September this year . . . **Skyhooks**, one of Australia's all-time biggest record sellers, has had its single, "Women In Uniform," picked up for U.K. release by United Artists . . . **Sherbet** (name now changed to **Highway** for U.S.A.) left in March to set up office on Sunset Boulevard. Their astute manager, **Roger Davies**, and singer **Daryl Braithwaite** headed off to open up their office and to pre-promote their first RSO release, entitled "Highway One" . . . Marquee Attractions makes a different move when it launches into its next tour. They are presenting **Phyllis Diller** for an Australia wide tour during April/May.

The **Ted Mulry Gang** joins the ever growing list of Australian bands cracking the American charts. TMG's single, "Lazy Eyes," leaped into the U.S. charts a week or so ago and their record company, Atco (through Atlantic), will be rush releasing their album, "Disturbing the Peace" . . . **Toto** and their self-titled debut album have hit gold in Australia . . . **Ella Fitzgerald** created a new box office record at her second Sydney Opera House concert recently, when touring for the Elizabethan Theatre Trust. Box office takings totalled \$35,902, which is \$3,800 more than the previous record set by **Sammy Davis, Jr.** back in 1977 . . . **Ronald E. Caves** has been appointed managing director-music houses of Australia Pty. Ltd. . . . **Harry Miller's** Computicket still grabbing headlines here in Australia. Several million dollars appears to have been lost by the company, which has come as a severe blow to the many promoters who had entrusted their funds to that box office. Miller has been summoned to appear before the court on three charges relating to misleading statements. At the initial appearance the case was adjourned and Miller allowed bail. If found guilty, Miller could be jailed for up to ten years . . . A new organization has just been announced, Australian Music-Makers Association. Among the immediate aims of the association are: The introduction of the 30% quota for Australian records on commercial radio as recommended by the Australian Broadcasting Tribunal and accepted by Federal Cabinet; annual increases in the quota of 2% per year for the next five years until a level of 40% is reached; promotion of Australian talent at consumer level to win greater acceptance and status throughout the nation; influence and negotiate with television producers to engage more Australian performers, and produce "specials" featuring established and new artists; approach government authorities and community leaders to support certain Association campaigns that will be designed to encourage and nurture Australian musical talent.

**Air Supply's** new album and their first on the new Big Time Phonograph Recording label is now completed and their producer, Charles Fisher is in L.A. at Kendon Recording Studio cutting. Kendon Studios is the place where most Wizard albums, such as **Marcia Hines** and **The Studs** are mastered. The album is entitled "Life Support . . . Air Supply" and contains their current single, "Bring Out The Magic" plus the next single release, "Lost In Love."

**Marcia Hines'** new album, tentatively titled "Moments" is being completed in America. The album was produced by **Robie G. Porter** and features some of America's top session players and arrangers. Backing vocals are supplied by **Mona and Terry Young** who will again be backing Marcia for her national tour later in the year . . . "Goodbye Yellow Brick Road," by **Elton John**, has long been regarded as one of the classic albums of the seventies. Released by Festival Records in Australia on November 12, 1973, nearly 5½ years ago, it has notched up Australian sales of over 250,000 two record sets, and is still a constant seller in record bars all over this country. It includes such immortal songs as "Saturday Night's Alright For Fighting," "Candle In The Wind," "Funeral For A Friend/Love Lies Bleeding" and, of course, the haunting title track. "Goodbye Yellow Brick Road" is one of only 5 albums to exceed retail sales of \$3,000,000 in Australia. To mark this historic event, Festival Records has released a strictly limited edition of 4000 double sets pressed in a special yellow vinyl.

# England's Top 25

## Singles

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

## Albums

- 1 GREATEST HITS VOL. 2 BARBRA STREISAND/CBS
- 2 THE VERY BEST OF LEO SAYER/Chrysalis
- 3 C'EST CHIC CHIC/Atlantic
- 4 MANILOW MAGIC BARRY MANILOW/Arista
- 5 SPIRITS HAVING FLOWN BEE GEES/RSO
- 6 BREAKFAST IN AMERICA SUPERTRAMP/A&M
- 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 GOLDEN COLLECTION MARTY ROBBINS/Lotus
- 13 MANIFESTO ROXY MUSIC/Polydor
- 14 DESOLATION ANGELS BAD COMPANY/Swan Song
- 15 52ND STREET BILLY JOEL/CBS
- 16 BAT OUT OF HELL MEATLOAF/Epic
- 17 COUNTRY PORTRAITS VARIOUS ARTISTS/Warwick
- 18 TRB TWO TOM ROBINSON BAND/EMI
- 19 LIONHEART KATE BUSH/EMI
- 20 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 21 FEEL NO FRET AVERAGE WHITE BAND/RCA
- 22 EQUINOXE JEAN MICHEL JARRE/Polydor
- 23 THANK YOU VERY MUCH CLIFF RICHARD & THE SHADOWS/EMI
- 24 WAR OF THE WORLDS VARIOUS/CBS
- 25 SQUEEZING OUT SPARKS GRAHAM PARKER & RUMOUR/Vertigo

(Courtesy: Record Business)



# England

By VAL FALLOON

■ LONDON—Record retailers have been given a last-minute reprieve following a government decision to ban the use of RRP (Recommended Resale Price) as a basis for price comparison. Shops have now been made exempt from this ban by the department of prices and consumer protection, which means stores can continue to display signs such as "LI-off" as long as that refers to the genuine previous or future RRP. Areas where such comparisons are banned include electronic goods, electrical goods and furniture. What dealers cannot do, however, is display signs claiming discs are "L3 here-L5 elsewhere" etc., or claim reductions of, say, 50 percent. Heavy fines will be imposed on dealers breaking this rule. The threat of a ban on discount signs was met with strong opposition by enraged cut-price chains and some independents, all of whom claimed there was no abuse of RRP. They are naturally relieved that they can now publicize genuine discounts from RRP and even compare their own prices with those of another named retailer.

**COMPILATION COMPROMISE:** The major record companies have broken new ground by collaborating on TV compilation albums. This decision is expected to lead to further collaborations between rival companies. Phonogram and Polydor (both part of the Polygram group though competing companies here) have joined forces to produce a 16-track disco LP titled "Boogie Bus," scheduled for release Friday, April 13, with initial TV advertising in one region, Granada. Tracks include **Village People's** "YMCA," which will probably end up as the year's most TV-advertised single as it crops up on other compilations; **Gloria Gaynor's** "I Will Survive;" **Alicia Bridges' "I Love The Night Life"** and **Peaches and Herb's "Shake Your Groove Thing."** A separate section, Polygram Television Merchandising, has been set up and Brian Baird, who runs the division, confirmed that more joint efforts—not only by Polydor and Phonogram—are expected to follow. He is talking to various majors about possible projects. In April over 20 albums have been scheduled for TV activity.

**SUPER STARS:** Motown UK hoping to clinch tours here by **Stevie Wonder, Diana Ross, Marvin Gaye, The Commodores** and **Rick James.** Also hinted at are tours by **Billy Preston** and **Grover Washington Jr.** With the forthcoming release of Stevie Wonder's "The Secret Life Of Plants," the label is hoping for a rejuvenation following last year's huge successes with Commodores product . . . Talking of superstars, **Tina Turner** last week confirmed to British audiences that she is still in a class of her own. The artist, now approaching forty, can hold her own with the best of the newer disco/funk/soulstars. Tina Turner is funk with spunk, or perhaps flash with panache . . . More soulful activity expected from CBS following the announcement of the signings of **Barry White** and **Gladys Knight** to the company internationally and CBS readying the hot import LP, **Dylan's "Live At The Budokan"** for UK release now that Dylan has given the go ahead. All that has to be decided is the price. And the company's Swedish superstars, **Abba,** set for another U.K. tour here (with an LP out soon). Five promoters are expected to share in the tour under a management plan to keep everybody satisfied.

## CBS Ups Holdredge

■ NEW YORK—Dennis Hannon, Los Angeles branch manager, CBS Records has announced the appointment of Roger Holdredge

to the position of manager, sales administration, Los Angeles branch, CBS Records.

Holdredge joined CBS Records in 1975.

## Crusaders

(Continued from page 16)

gramming for the AOR crowd. And you know, you can't listen to disco all the time—you need a space for music that's a little deeper. We fit into that space."

Greif called the "Carmel" album "very important for people. It happens to sell, but Joe has never made strictly commercial records. He once said to me, 'I listen to the radio, and I play what I don't hear.' That meant a lot to me."

## Welk Bows London Office



Pictured at the announcement of its London offices are Welk Music Group executives and Eddie Levy and Geoff Heath of Heath-Levy Music, who will be directing Welk's British operations with Roger Sovine, Welk Music Group's VP in charge of professional activities. From left: Eddie Levy; Rob Matheny, professional manager, Welk Music Group; Geoff Heath; Gaylon Horton, division manager Welk Music Group; Dean Kay, executive VP/general manager Welk Music Group.

## New York, N.Y.

(Continued from page 34)

and then turn it upside down . . . **Brian Lane** phoned last week to rave about two new signings to his Park Lane label. The first is a disco/rock act called **Ritz** and the other a Seattle-based rock outfit known as **Permanent Wave.** Lane's first Park Lane signing, the **Fabulous Poodles,** has done very well for him and he is looking forward to next month's release of the **Aviary** album produced by **Gary Lyons** . . . The **Raven** is being managed by **Richie Havens** . . . Seen chowing down at Sylvia's, according to the Daily News, was none other than **Ahmet Ertegun** who went to sample some of their world famous ribs. It was there that he met a panhandler who turned out to be a once great blues singer by the name of **Sporty King** who Ertegun first handled in 1964. Ahmet greeted him with a \$100 bill and an invitation to try a comeback.

**CONGRATULATIONS** to **Ray and Margo D'Ariano,** who became the proud parents on April 3 of one **Michael Raymond D'Ariano.** Weighing in at nine pounds, Michael is reported to have red hair.

And our congratulations also go out to Elektra/Asylum's **Carol McNichol,** who will become Polydor's new director of publicity.

**JOCKEY SHORTS:** **Susan** will be touring with **Graham Parker** . . . is **Kenny Passarelli** **Foreigner's** new bass player? . . . **David Johansen** became the first rock artist to play Barnard College last week. Author **Fran Liebowitz** ("Metropolitan Life") was in the audience, and her backstage visit with Johansen was filmed by the BBC, which is doing a special on Liebowitz . . . **Jim Essery,** the fine harp player featured on the **Allman Brothers'** new LP, will be joining the group when it goes on tour. Essery, by the way, was discovered playing in a pizza parlor by **Gregg Allman** . . . next release on **Tommy Mottola's** label will be by **Ellen Shipley,** whose song, "Heroes of Yesterday" is the talk of the town.

**AND FINALLY** . . . Feature, which ceased publication last week, may be purchased by Playgirl and relocated to Los Angeles.

# Germany's Top 10

## Singles

1. HEART OF GLASS  
BLONDIE—Chrysalis
2. TRAGEDY  
BEE GEES—RSO
3. CHIQUITITA  
ABBA—Polydor
4. IN THE NAVY  
VILLAGE PEOPLE—Metronome
5. BORN TO BE ALIVE  
PATRICK HERNANDEZ—Aquarius/Teldec
6. Y.M.C.A.  
VILLAGE PEOPLE—Metronome
7. LE FREAK  
CHIC—Atlantic
8. TROJAN HORSE  
LUV—Carrere
9. BABY IT'S YOU  
PROMISES—EMI
10. I WAS MADE FOR DANCIN'  
LEIF GARRETT—Scotti Bros.

## Albums

1. TRAEUMEREIEN  
RICHARD CLAYDERMAN—K-Tel
2. SPIRITS HAVING FLOWN  
BEE GEES—RSO
3. HAFEN TRAEUME  
LALE ANDERSEN—Arcade
4. DIRE STRAITS  
DIRE STRAITS—Vertigo
5. ANGEL STATION  
MANFRED MANN'S EARTH BAND—Bronze
6. BREAKFAST IN AMERICA  
SUPERTRAMP—A&M
7. PYRAMID  
ALAN PARSONS PROJECT—Arista
8. DAS GOLDENE SCHLAGERBUCH  
PETER ALEXANDER—Ariola
9. PARALLEL LINES  
BLONDIE—Chrysalis
10. TRUMPET DREAMS  
NINI ROSSO—Arcade

(Courtesy: Der Musikmarkt)

**AUSTRALIA'S NATIONAL CAPITAL**  
**NO! TALK PERSONALITY**  
**DEAN BANKS**

\* now in Los Angeles, to gather new interview material for his top rating radio show.

Talk to Norman Winter on (213) 462 7453 he'll put you through to Dean

**2CC MUSIC RADIO**

\* APRIL 16-20



# Canadian Product Flow Worries Labels, Retail Interest Appears to Be Growing

(Continued from page 3)

Canadian and U.S. firms handling the disputed material were actively writing business throughout the convention. The NARM Board reportedly began discussing the increase in trade during the final days of the meet.

But impending any formal action from either NARM or major U.S. manufacturers is the legal delicacy of the problem. Several distributors accordingly declined comment, noting that their hands were tied by the anti-trust implications of any attempt to curtail sales via Canadian licensees or subsidiaries selling the product.

Prices for the Canadian pressings provide the clearest index to manufacturers' fears. The New Jersey-based Golden-disco Industries Corp., which touted its product as "the cheapest in current records available from Canada," in a flyer distributed during the convention, offers "the entire catalogue" of Columbia, Capitol, MCA, Motown and 20th Century-Fox titles. Product list priced at \$7.98 was said to be available at wholesale costs ranging from \$3.25 to \$3.50, while goods list-priced in the U.S. at \$8.98 ranged from \$3.75 to \$4.00 at wholesale. Special deals on selected catalogue titles available in limited quantities broadened the range further, with schlock and cut-out merchandise, as well as older catalogue goods, priced as low as \$1.00.

Most label and retail sources contacted by RW were more alarmed by current hits, not catalogue, though, especially since at least one distributor is offering similar deals on a large number of big sellers by acts ranging from Rod Stewart, Bob Dylan, The Commodores, Chicago and Eric Clapton to newer artists like Elvis Costello and Nicolette Larson.

While some label sources asked anonymity, most confirmed that the degree of U.S. distribution of Canadian goods varies widely from label to label. Among those firms hardest hit were MCA, WEA and especially CBS, with the last of these represented by best-selling catalogue as well as a wide range of current material.

MCA distributing president Al Bergamo confirmed that the practice is alarming both manufacturers and many of their accounts, but further added that the undisputed legality of the sales excludes any formal corporate action. "We also can't dictate to the exporters what they do with our product," he said. "There simply isn't a hell of a lot that U.S. manufacturers can do to curb their

Canadian companies. It's a lot cheaper to export product into the U.S. than it is to send American product up there—the price gap is over 20 percent."

Bergamo also cited another key factor to which several respondents attributed that gap, the shift in list prices in the U.S. "The Canadian market has always been a dollar more expensive than down here," he explained, "but that changed when the U.S. market went to \$8.98 and Canada didn't." That shift, coupled with the discrepancy in duties and a current rate of exchange that holds the Canadian dollar at 86 cents U.S. currency, thus completes the gap.

While several respondents thus concluded a Canadian move to \$8.98 that might help offset the problem, the legal strictures on collective action are only the leading elements delaying such a move. At least as significant is the encouragement of the Canadian government, offered by several distributors as an impetus to recent trade. With one frequent complaint against the Canadian goods the alleged tendency to press for advance cash payment, instead of extended dating, one insider said his international sources asserted Canadian officials may be offering guarantees on receivables to spur trade.

While the majority of retail and rack sources contacted said they aren't purchasing the product in question, at least two one-stop operators candidly discussed the advantages.

Said Jerry Richman of Richman Brothers in New Jersey, "U.S. record companies will come out with a new product and offer a deal, sometimes. When they do offer this deal, someone such as myself, that sells product at discount prices because we pass on

those deals, will buy very heavily, so we will have enough merchandise to last us this month, next month, and the month after.

"Now that, in the long run, puts us in financial difficulty, because we have to pay for so much . . . This way, buying from Canada, we only have to buy enough U.S. goods for one month. And if they won't repeat the deal, we can buy from Canada. I have no qualms about buying, and will continue to do so unless the American companies give me the deals I need."

Queried as to how much product he brings in from Canada, Richman said, "I buy what I have to buy. It's not a majority; I still do business mostly in the U.S. If we do 10 percent (from Canada), that's a lot."

Richman dismissed one fear expressed by some retailers—that American manufacturers would retaliate by withholding co-op advertising support—by reporting that he has yet to be penalized by any cut-offs.

Transcontinent Record Sales chief Len Silver viewed the furor over Canadian goods as "very heavy all around. We're so close to the border that the Canadians are delivering directly to the dealer. They are franchising stores and I understand the prices will be \$4.99 for all product, 80 percent of which will be Canadian." At this point, Canadian-manufactured goods are "all over" his marketing region. "We have to check our returns to make sure they're ours or Canadian." Although he's purchased Canadian pressings in the past, Silver suggested he won't continue to handle the material.

Most retailers were more critical, citing the need to preserve existing relationships with U.S.

manufacturers. Father and Sons' David Crockett told RW, "We have been solicited weekly to buy Canadian product. Absolutely, the prices are tempting, and I can't really fault those who are bringing it into the U.S. However, I feel that it's not in the best long-term interest for our relationships with manufacturers."

## NARM Concern

Ben Karol of King Karol said he wouldn't handle the Canadian pressings "unless it were 50 percent cheaper."

His skepticism on the practice stems from the breakdown in available services. "If you fragment your business, you're not a good customer to anybody," said Karol, "and if that is the case, somehow you don't get the kind of cooperation that you're entitled to, and that you need. And when you buy merchandise from Canada, you owe it . . . Unless you can save a dollar a record, which you can't, you can't make up for all the benefits you get with the American labels."

Western Merchandisers' John Marmaduke, who confirmed the NARM board's concern over the matter, pointed to Canadian governmental encouragement as a key problem, and also saw a list price hike as one solution. "In some ways, we're competing with the Canadian government . . . I think there's a lot more of this going on than is being admitted. The only other thing that can be done, that I can see, is a change in the tariff, which is terribly complex, cumbersome and slow.

"I think the issue really came home at NARM."

## E/P/A Names Cohen Director of Sales & Artist Development

■ NEW YORK—Tom McGuiness, vice president, sales and distribution, CBS Records, has announced the appointment of Susan Cohen to director of sales/artist development, Epic/Portrait/Associated Labels.

Cohen joined CBS Records in 1976 and has held various field staff positions in Denver and Los Angeles. Most recently, she served as manager of branch training, based in New York City.

## WEA Ups Bledsoe

■ NEW YORK — WEA International president Nesuhi Ertegun has announced the promotion of Tracy Nicholas Bledsoe to the position of director of press and public relations.

## Infinity Signs Screams



Screams, a four piece rock band from Champaign, Ill., has been signed to a long-term worldwide recording agreement by Infinity Records, it was announced by Infinity president, Ron Alexenburg. The group recently finished recording their debut album, "Screams," produced by Terry Luttrell, and presently scheduled for release in May. Seen above after the signing ceremonies in New York are, from left: (bottom row) Screams member Steve Jones, Brad Steakley, John Siegel, and David Adams; (top row) Alan Ostroff, Infinity director of merchandising; Terry Luttrell, producer; Jeff Ross, manager; and Alexenburg.



## Gospel Publishing Comes of Age

By MARGIE BARNETT

■ NASHVILLE—The lyrical message of gospel music has created several operational distinctions between gospel and secular music publishers. The church, gospel music's main consumer source, has dictated many of these distinctions, placing much of the gospel music publishers' emphasis on areas not normally associated with the commercial music market.

Income from print—hymnals, songbooks, sheet music, choral collections, contatas, octavos and musicals — has long been the mainstay of gospel publishing. Only within the past few years have performance and record mechanicals taken any kind of competitive stance.

The heavy print involvement has brought about several publishing trends in the last decade. The Benson Company, whose four record labels now comprise well over half of their business, started in publishing with records as an afterthought. "We got into the record business because we figured we needed some kind of demo piece to show with our printed product, especially for church choral music," states Jim Van Hook, senior vice president, Benson Publishing. "The records fostered a higher standard of ex-

### Benson Co. Bows Evergreen Agency

■ NASHVILLE — The Benson Company has announced a division restructuring within several departments to create the Evergreen Agency, Benson's own in-house advertising agency, from the merger of the advertising and art departments.

Agency personnel includes Bob McConnell, director; Dill Beaty, art director; Anne Adams, director of creative writing and advertising coordinator; Jim Bricker, assistant art director and photographer; Leanne Mathews, production artist and designer; Melinda Jones, office manager and traffic control; and Don Kunselman, media buyer.

Evergreen will work with such clients as Great Circle Records, Impact Books, Benson Music, and Benson Marketing Division in the areas of advertising, promotion, concept and design, pre-printing production, photography, etc.

cellence creating a demand for the same level of performance locally. Thus accompaniment tapes (music background from choral albums) were produced to fill this need. Also the duplication of orchestrations we used in the recording of the albums is becoming more important for local instrumental groups and church orchestras."

Publishers primarily interested in producing printed materials for churches include Lillenas, Hope, Broadman and Singspiration (a division of Zondervan). "Any recording we do is purely demonstration choral albums that are companions with books, and then we sell the accompaniment tapes from the album," explains Lillenas Publishing director Ken Bible.

A consensus of these publishers shows that most material is gathered free lance from contributors, except for Singspiration which has several writers on staff. Copyright holdings for the most part represent the older hymn or choral style song with a few contemporary possibilities, though many expressed a desire to exploit their songs through a more contemporary recording vein. Lillenas is the music division of the Nazarene Publishing House, owned and operated by the Church of the Nazarene, and Broadman Press is owned by the Baptist Sunday School Board, publishing arm of the Southern Baptist Convention. Fess Robertson, music promotion, Broadman, (Continued on page 95)

### Nenow Forms Agency

■ NASHVILLE — Ray Nenow, formerly with the Tame Agency, has opened Perelandra Artist Agency headquartered here, for booking and management. Nenow, president of the agency, plans to open a Los Angeles office shortly.

Artists represented include Albrecht, Roley & Moore, Amplified Version, ARK, Ronnie Bramlett, Wendell Burton, Chris Christian, Jan Daley, DeGarmo & Key, Family, Lanier Ferguson, Joey George, Benny Hester, Higher Ground, Mike Johnson, Danny Korem, Randy Matthews, Messenger, Mighty Clouds of Joy, Sammy Stevens and the Ephesians, Stu Phillips and Turley Richards.

## Ralph Carmichael Honored



Ralph Carmichael (left), president of Lexicon Music and Light Records, was recently honored by the Gospel Music Association for his musical contributions to the 10th Annual Dove Awards held recently in Nashville. Presenting the plaque are Jim Meyers, president of the GMA (center), and Don Butler, GMA executive director. Carmichael flew the Dove's entire band, which included most of the musicians from NBC-TV's "Tonight Show" and the L.A. Express rhythm section, to Nashville from Los Angeles.

## Contemporary & Inspirational Gospel

APRIL 14, 1979

APR. 14	MAR. 31		
1	2	<b>HAPPY MAN</b> B.J. THOMAS/Myrrh MSB 6593 (Word)	22 18 <b>AMY GRANT</b> Myrrh MSB 6586 (Word)
2	1	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	23 17 <b>TELL 'EM AGAIN</b> DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
3	3	<b>MIRROR</b> EVIE TORNUQUIST/Word WSB 8735	24 19 <b>A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS</b> EVIE TORNUQUIST/Word WST 8769
4	7	<b>BREAKIN' THE ICE</b> SWEET COMFORT BAND/Light LS 5751 (Word)	25 21 <b>FRESH SURRENDER</b> THE ARCHEHS/Light LS 5707 (Word)
5	6	<b>HOME WHERE I BELONG</b> B.J. THOMAS/Myrrh MSB 6574 (Word)	26 26 <b>A TIME TO LAUGH, A TIME TO SING</b> TERRY TALBOT/Sparrow SPR 1022
6	4	<b>MANSION BUILDER</b> 2ND CHAPTER OF ACTS/ Sparrow SPR 1020	27 33 <b>STARLIGHTER</b> ALBRECHT, ROLEY & MOORE/ Spirit NDR 3003 (Sparrow)
7	5	<b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow SPR 1015	28 32 <b>FOLLOWING YOU</b> ANDRUS/BLACKWOOD & CO./ Greentree 2 R 3515 (Benson)
8	9	<b>THE VERY BEST OF THE VERY BEST</b> BILL GAITHER TRIO/Word WSB 8804	29 39 <b>THE LADY IS A CHILD</b> MESSENGER/Light LS 5738 (Word)
9	11	<b>FORGIVEN</b> DON FRANCISCO/New Pax NP 33042 (Word)	30 28 <b>BRINGIN' THE MESSAGE</b> MESSENGER/Light LS5738 (Word)
10	12	<b>AWAITING YOUR REPLY</b> RESURRECTION BAND/Star Song SSR 0011	31 31 <b>COME BLESS THE LORD</b> CONTINENTALS/New Life NL 77-7-6
11	16	<b>DALLAS HOLM &amp; PRAISE LIVE</b> Greentree R 3441 (Benson)	32 30 <b>WOOD BETWEEN THE WORDS</b> BOB AYALA/Myrrh MSB 6608 (Word)
12	8	<b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714	33 20 <b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
13	13	<b>BENNY HESTER</b> Spirit NDR 3001 (Sparrow)	34 23 <b>HEY DOC!</b> MIKE WARNKE/Myrrh MSA 6599 (Word)
14	—	<b>PRaise III</b> MARANATHA SINGERS/ Maranatha MM 0048 (Word)	35 24 <b>GIFT OF PRAISE</b> VARIOUS ARTISTS/Maranatha MM 0046 (Word)
15	34	<b>WAITING FOR THE RAIN</b> JAMES VINCENT/Caribou JZ 34899 (CBS)	36 25 <b>HOW THE WEST WAS WON</b> PHIL KAEGGY & THE 2ND CHAPTER OF ACTS/Myrrh MSY 6598 (Word)
16	—	<b>HIS LAST DAYS</b> DALLAS HOLM/Greentree R 3534 (Benson)	37 27 <b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)
17	10	<b>BLAME IT ON THE ONE I LOVE</b> KELLY WILLARD/Maranatha MM 0047 (Word)	38 35 <b>FOLLOW THE LEADER</b> ANNE HERRING & THE KIDS OF THE KINGDOM/Birdwing BWR 2012 (Sparrow)
18	14	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	39 36 <b>HE MADE ME WORTHY</b> JANNY GRINE/Sparrow SPR 1021
19	15	<b>COSMIC COWBOY</b> BARRY MCGUIRE/Sparrow SPR 1023	40 35 <b>SOMEWHERE LISTENIN'</b> JIMMY SWAGGART/Jim R 3628 (Benson)
20	29	<b>COMMUNION</b> Birdwing BWR 2009 (Sparrow)	
21	22	<b>PRAISE I</b> VARIOUS ARTISTS/Maranatha MM 0008 (Word)	



# Gospel Album Picks



**PRAISE III**  
**MARANATHA SINGERS**—Maranatha MM0048A  
 (Word)

Maranatha! Music's phenomenal success with the Praise series opens up the door for a rush on this lp which will no doubt spark renewed sales activity with all earlier releases. Knowledge of the inclusion of artists like Evie Tornquist, Evie's husband Pelle Karlsson and Kelly Willard credited collectively as the Maranatha Singers will also serve as customer incentive.



**YOU LIGHT UP MY LIFE**  
**ISAAC DOUGLAS**—Creed 3090 (Nashboro)  
 Douglas' powerful and moving vocal delivery is the highlight of this lp representing the elite of soul expression. His interpretations of new pop classics like the title cut and old hymn standards like "At The Cross" are equally stirring. Douglas' solid following has led to quick and heavy buyer acceptance, with this lp debuting this week at #15 on RW's Soul & Spiritual gospel chart.

## Soul & Spiritual Gospel

APRIL 14, 1979

APR. 14	MAR. 31	
1	1	<b>LOVE ALIVE II</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	2	<b>I DON'T FEEL NOWAYS TIRED</b> JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 Arista
3	13	<b>THE FOUNTAIN OF LIFE JOY CHOIR</b> Gospel Roots 5034 (TK) SHIRLEY CAESAR/Hob HBL 501 B
4	7	<b>FROM THE HEART</b> GOSPEL KEYNOTES/Nashboro 7202
5	3	<b>GOSPEL FIRE</b> GOSPEL KEYNOTES/Nashboro 7202
6	6	<b>LOVE ALIVE</b> WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)
7	5	<b>I'LL KEEP HOLDING ON</b> MYRNA SUMMERS/Savoy 14483 (Arista)
8	4	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
9	12	<b>LIVE</b> DOROTHY NORWOOD/LA DCP 1915
10	—	<b>LEGENDARY GENTLEMEN</b> JACKSON SOUTHERNAIRES/Malaco 4362 (TK)
11	14	<b>FOR THE WRONG I'VE DONE</b> WILLIE BANKS & THE MESSENGERS/HSE 1521
12	9	<b>REUNION!!!</b> JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
13	20	<b>DWELL IN ME</b> REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
14	17	<b>EVERYTHING WILL BE ALRIGHT</b> JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista)
15	—	<b>YOU LIGHT UP MY LIFE</b> ISAAC DOUGLAS/Creed 3090 (Nashboro)
16	15	<b>WHEN JESUS COMES TO STAY</b> SARA JORDAN POWELL/Savoy 14465 (Arista)
17	22	<b>PUT GOD IN YOUR HEART</b> CASSIETTA GEORGE/Audio arts 7004
18	33	<b>FIRST LADY</b> SHIRLEY CAESAR/Hob HBL 500 B
19	32	<b>DR. JESUS</b> THE SWANEE QUINTET/Creed 3008 (Nashboro)
20	23	<b>LIVE IN SWEDEN WITH CHORALERNA</b> DANNIEBELLE/Sparrow SPR 1019
21	11	<b>SINNER MAN</b> DANOLD VAILS CHORALEERS/Savoy DBL 7019 (Arista)
22	27	<b>JESUS IS COMING</b> SENSATIONAL NIGHTINGALES/ABC/Peacock PY 29232
23	—	<b>MORE THAN ALIVE</b> SLIM & THE SUPREME ANGELS/Nashboro 7209
24	24	<b>CHAPTER 5</b> INEZ ANDREWS/Songbird SB 269
25	8	<b>(IS THERE ANY HOPE FOR) TOMORROW</b> JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy DBS 7020 (Arista)
26	36	<b>LIVE AT CARNEGIE HALL</b> JAMES CLEVELAND/Savoy DBS 7014 (Arista)
27	10	<b>AMAZING GRACE</b> ARETHA FRANKLIN/Atlantic SD 2906
28	19	<b>GOLDEN FLIGHT</b> DIXIE HUMMINGBIRDS/Peacock PY 59237
29	25	<b>GOD'S GOODNESS</b> WILLIE BANKS & THE MESSENGERS/HSE 1478
30	16	<b>HOW FAR IS HEAVEN</b> REV. JULIUS CHEEKSS & THE FOUR KNIGHTS/Savoy 14486 (Arista)
31	18	<b>JACKSON SOUTHERNAIRES</b> Malaco 4357 (TK)
32	26	<b>FAMILY REUNION</b> REV. JULIUS CHEEKSS/Savoy 14504 (Arista)
33	28	<b>TREASURES</b> SHIRLEY CAESAR/Hob HBL 502 A
34	38	<b>SINGING IN THE STREET</b> THE PILGRIM JUBILEE SINGERS/Nashboro 7198
35	35	<b>ALL TOGETHER FOR ONE</b> THE ALVIN DARLING ENSEMBLE/Inspirational Sounds IS 1003
36	39	<b>THE COMFORTER</b> EDWIN HAWKINS/Birthright BRS 4020
37	21	<b>FACE IT WITH A SMILE</b> TESSIE HILL/Peacock PY 59233
38	30	<b>TOGETHER 34 YEARS</b> ANGELIC GOSPEL SINGERS/Nashboro 7207
39	34	<b>COME ALIVE FOR JESUS</b> THE J. C. WHITE SINGERS/Savoy 14498 (Arista)
40	29	<b>THE FAITHFUL DAUGHTER</b> DOROTHY NORWOOD/Savoy 14515 (Arista)

# Soul Truth

(Continued from page 81)

Product manager **Mike Missile** says the national program will promote high visibility with the use of disco T-shirts, posters, easelback jackets for retail displays, and billboards in key markets, in addition to print and heavy radio buys. The campaign's highlight comes from the use of "Live Wire" art boards complete with electrical lighting and movable parts. The art boards were designed by **Tony Rivas**, and are currently on display in the L.A. area . . . A surprise birthday party was given for **Marvin Gaye**, by his wife **Jan**, in the Peruvian Room, with friends like **Stevie Wonder**, and **Smokey Robinson** on hand for the affair. The 150 or so guests rocked on while Stevie sang the birthday salutation and Marvin opted for "Funky Space Reincarnation" . . . Another Motown artist, **Tata Vega** recently participated in a fund raising performance in association with KUTE radio and Moody's Disco in Santa Monica. Proceeds from the fundraiser go to the Variety Club for Crippled Children . . . KIIIS-AM hosted on Saturday, April 7, a grand disco party in the Hollywood Palladium featuring guest stars **Tuxedo Junction**, **Arpeggio**, **Carrie Lucas**, and the **Glass Family**. Aside from the performances, the evening included hair and fashion shows, make-up demonstrations for the disco night crowd, disco exercises and dance lessons . . . Bearsville artist **Norma Jean**, formerly with **Chic**, has scheduled "Sorcerer" for single release on April 20, and it will be available in a 12 inch disc . . . Casablanca artist **Donna Summer** has a "rock 'n roll" release, "Hot Stuff," a disco star's change of pace.

**CONCERT NEWS:** **Gladys Knight** and the **Pips** recently headlined at the Aladdin Hotel giving a strong, diversified and sensitive performance. Reminiscing with old favorites "I'm So Grateful For Lovin' and Livin'," "A Song In My Heart," "Bad Situation" and the theme song from the motion picture "Claudine," "Love's For Real," the skillful quartet maintained their energetic appeal throughout. Gladys' solo spotlight performance was "Am I Too Late" and "Believe In Yourself" ("Wiz" soundtrack), both soft and serious ballads delivered with soulful and believable inner feelings of love, and they were truly the high point of the performance.

## Gospel Publishing (Continued from page 94)

says the goal of his company is to continue to "meet our own denominational needs and become more active in commercial areas as well."

### Active Publishers

Those publishers actively involved in commercial music are either affiliated with or have their own record company, though exploitation of copyrights is not limited to that company. Manna Music, Benson Publishing, Word Music Inc., Lexicon Music, the Paragon Publishing Group, Canaanland Music, Excellorec Music and Savoy Publishing are some of the major publishers in this category. While many have good-sized catalogues of more church oriented music and chorals, an equally large portion of their holdings are designed for more commercial record product, making income from performance and record mechanicals a very important and quickly growing source.

Charlie Monk, director of southern operations for April/Blackwood, is active in gospel music. "I want to be a successful gospel music publisher. I don't think any other publisher that is primarily secular is making the effort or spending the time that we are. It's not any different that any other world—you've got to know the people and the acts and the songwriters have to know that

you're interested to bring you the songs."

An offshoot of the successes with choral and musical accompaniment tapes and commercial records is the accompaniment tape for soloists. Word Music Inc., among others, is one publisher developing this crossbreed that Word calls SingTrax. Pat Dunn, supervisor of production for Word Music, explains. "It's a collection of tunes from our catalogue that seem to be most in demand," she said. "We have published 20 different titles, each on a different cassette recorded once on the front and once on the back and a songbook of all 20 tunes. These tracks are arranged differently from the accompaniment tracks on the artists' records, produced with the sole purpose in mind of furnishing an accompaniment track for public distribution."

### Black Gospel

A couple of major black gospel publishers, Excellorec Music and Savoy's publishing holdings cite record mechanicals as their main income source, with print being an area of recent development. Bob Tubert, president of Excellorec Music sees performance and proper copyright credit as two main areas of concern in black gospel publishing. He feels effective performance monitoring is lacking in black gospel as much if not more than white gospel.



# Promoters Ready 'Woodstock II,' But Still Seek Appropriate Site

(Continued from page 3)

munity who wants us or we'll leave the state."

Morris said a site would be selected within the next month.

An array of music and film executives has been assembled to launch the festival. Aside from Morris (stage manager of the original festival) and Wadleigh (who directed the film of it, and will do so again), their company, Woodstock Media Ltd., will employ Frank Barsalona, president of Premier Talent, to book acts; Elliot Hoffman of Beldock, Levine and Hoffman and Norman Garey of Rosenfeld, Meyer and Sussman as legal representatives; and Michael Gershman and Bert Cohen to handle publicity and advertising.

Morris said his company is prepared to spend "almost double" Woodstock I's \$3 million cost on the reincarnation. About \$5 million will be put up by CBS Records, whose Portrait label will hold recording rights, and by Orion Pictures, which is associated with Warner Communications and will release the Wadleigh film of the festival.

Morris and Wadleigh obtained use of the name "Woodstock" for \$300,000 from John Roberts and Joel Rosenman, the producers of the first festival. Roberts and Rosenman will serve as "consultants" for Woodstock II, but will not be directly involved in its production.

Morris said there will be about 300,000 tickets sold for the festival at \$37.50 each. (If all are sold, they will bring \$11¼ million, just about double Morris' projected expenses.) Tickets will be made available around the United States and throughout Europe. Morris said his company will try to allocate them equitably by population.

A majority of the estimated 400,000 people who attended the first Woodstock festival did not buy tickets. To avoid a repeat of this situation, Morris said, his company plans to issue vehicle tags with tickets, and to check those tags as far as 15 miles from the festival site. Cars without tags will be turned away.

The promoters met with New York State officials last Tuesday on a variety of related issues. "We met with eight or nine people in Albany who want to see things happen in New York," Wadleigh said. "We pointed west . . . but we found we could stay home." Morris claimed that several New York towns have already expressed interest in playing host to the event, and added that a community meeting in Bethel last week had also been positive toward the festival.

Morris and Barsalona said no

acts would be booked until the site is determined. Woodstock II will include about 30 acts, like its predecessor, and they will be divided up, according to Barsalona, into three categories: artists who performed at the original festival, artists who are now leading concert attractions, and artists who might well break out of Woodstock II much as Joe Cocker, Santana and Sly & the Family Stone did at Woodstock I.

Barsalona added that the promoters wanted acts who were "important musically," and would neither seek only superstars nor exclude types of music, such as disco or new wave, because they were not mainstream rock.

Wadleigh said the producers again want to hold the festival at a rural site. He added that he hoped Woodstock II would be able to include some of the non-musical events that were planned for Woodstock I but later cancelled, such as art and crafts exhibitions and an alternative-

## Teamsters Strike (Continued from page 3)

running out of hit product fast. A long-term strike could be disastrous. But we're working on contingency plans to get product up here."

Similarly, Steve Nichol of Eucalyptus Records fears only a long-term strike. "We're not having any problems yet, but I'm sure if this goes on for a while we'll be hurt. We only have enough product to get us through a couple of weeks."

David Steffan, national sales manager for A&M Records, says the largest problems derive not from finished product slated for delivery to accounts, but from those titles "where we've geared up for large production orders." For example, 75,000 jackets for one A&M album are trapped on a Teamsters truck between Chicago and Terre Haute, "and that's where they're sitting right now," according to Steffan. A&M has been forced to order new jackets printed and have them shipped through alternative channels to meet production needs.

"My concern is primarily for whatever was en route when the strike was called," Steffan concludes, but adds, "as yet it's taking us awhile to find out what's been waylaid — until a pressing plant calls and says, 'We're ready to go. Where are the jackets?'"

Both Dennis White, VP of marketing for Capitol Records, and Bob Fead, VP, sales and distribution for RCA, remain unperturbed by the strike. "It's not

energy show.

Both Morris and Wadleigh stressed their desire to make Woodstock II a sort of touchstone for the eighties, and to recapture the spirit of the first festival, which they claimed has been lost in the seventies.

"The primary motivation for this festival is hardly money," Wadleigh said. "The goal is to put on the best rock 'n' roll concert of the decade, and believe me, there are better ways to

## ASI Adds Three

■ NEW YORK—Wes Hayne, vice president and national promotion director for ASI records has announced the placement of three new employees.

Sandy Milani is now production manager, in charge of all production schedules, and all accounting and bookkeeping personnel. Ed Lebens assumes the position of director of consumer marketing, acting as a liaison between ASI and retailers. Lori Nivela has joined the staff as media correspondent.

make money than putting on the rock 'n' roll concert of the decade."

Media Sound, which Morris owns, will handle remote and studio recording for the event. Wadleigh promised "a few technological surprises that I think will blow you all away" for the film. The first Portrait album of the event is planned for pre-Christmas release, according to Larry Harris, Portrait president; the film, Wadleigh said, should be ready sometime next spring.

## MCA Taps Steele As Art Director

■ LOS ANGELES—Tommy Steele has been appointed to the newly created position of art director for MCA Records, according to George Osaki, vice president of creative affairs for the label.

Before joining MCA, Steele most recently did film design for Robert Abel and Associates. Prior to that, he was assistant art director for CBS Records.

a situation where every truck line is on strike," White points out, "so we've been able to move it around to other lines for interstate shipments."

Adds Fead: "The strike really hasn't impacted delivery yet, but if it continues, we'll probably experience some problems in getting non-union carriers into some markets."

Arista Records, according to Milton Sincoff, director of manufacturing, is sidestepping the strike by utilizing airlines and gypsy trucks. "We're slowly solving the problems; we're working around them. More markets seem to be opening up.

On a local level, Tex Weiner, branch manager of MCA in New York, says product is being flown in from Gloversville, New York. "There's been no drastic effects, yet," Weiner states, "but I'm nervous about this because I have a number one album in New York right now, I think, with St. Tropez, a big disco hit. This market is disco-crazy, and with the quantities I need to meet the demand, the strike could be a real problem. I just play it by ear at this point."

Outside the Pacific Northwest, retailers contacted by *Record World* expressed some concern, but most felt the strike would be settled before a serious crisis developed in the marketplace. The timing of the strike was particularly fortuitous (if it had to come at all), coming so soon after the close of the previous

month's billing period when retailer normally replenish the bins. Many accounts went into the strike fortified against a short term action. As Jimmy Grimes of National Record Mart put it, "If the strike lasts more than a month, then I'll have problems."

New York City is getting product one way or another. Neither Ben Karol of King Karol nor George Levy of Sam Goody Inc. are overly concerned about the strike at this point. "We're getting deliveries from everyone we do business with," Karol states matter-of-factly. "I suppose there are some long-distance truckers who aren't hauling goods into the city, but they're carrying minor labels, which are of not too much importance overall. No problems as of now."

National chains by and large are stocked to the gills and conducting business as usual for the most part. "We're locked up in here," says Camelot's Joe Bressi. "We can't get anything in or out, except for UPS. So far we're okay; we've been able to keep a flow of hot goods going, and we're delivering and picking up locally. If it goes another two weeks there's going to be some problems. I foresee a lot of empty bins. Maybe, though, we can go to the middle of the month and still be in pretty fair shape. After that it's going to get hectic. It will hurt us a lot if we run out of Village People and Peaches and Herb and all the things that are really selling."



# Record World Country

## MCA Signs Rainey Haynes



MCA Records Nashville has signed Rainey Haynes to an exclusive recording contract. Rainey recently wrapped up her first session for MCA at Woodland Sound Studios. Checking out her tape are (from left) Tony Tamburrano, MCA manager of field promotion; Rainey; Ron Chancey, vice president of a&r, MCA Records Nashville; and Erv Woolsey, national promotion director, MCA Records Nashville.

## CMA Survey Indicates Strong Gains for Country Formats

■ NASHVILLE — Country music made a significant gain in radio in the past year with 27 percent more stations programming country, either full or part time, since this time last year, according to a Country Music Association survey. The CMA has released the results of its recently completed survey, begun last December, and the statistics show an increase of 274 full-time stations since 1978, the most dramatic growth in that area in recent years.

Last year, according to the survey, there were 1150 radio stations programming country music full-time. This year there are 1424 full-time country stations, 24 percent more than last year. A total of 45 more stations are programming country music part-time (8-15 hours a day), according to the survey. That total moved from 230 in 1978 to 275 in 1979, a 20 percent increase.

### Regional Breakdowns

With a 34 percent increase, the west north central region of the

United States had the greatest relative growth, of the nine U.S. regions surveyed, in the number of country stations with 281 stations indicated this year compared to 210 in 1978. The region with the highest number of newly formatted country stations (81) was the east south central area with 331 stations this year over last year's 250, a 32 percent increase.

### New England

New England, considered one of country music's weaker market areas, also shows an impressive increase with 30 percent more stations programming country this year (52 in 1979 over 40 in 1978). The South Atlantic area has the highest total number of country stations with 468 this year, compared to 400 in 1978, but the area showed the lowest relative gain with only a 17 percent increase.

The west south central region has the second highest number of country stations with a total of 336 in 1979, over 270 last

## Wembley Fest Nears

## Country Music Fever Grows in U.K.

By VAL FALLOON

■ LONDON—Spending over one and a half million pounds on TV promotion alone this month, the British record business is clearly taking the growing country music market seriously.

Two majors and two TV merchandisers are currently promoting either compilations or individual artist lps—or both—with other companies increasing their releases and spending their budgets on press and retail marketing.

The reason for this burst of activity is the 11th Country Music

Festival, to be held, as usual, at Wembley, North London, over the Easter holiday weekend. Presented by top U.K. promoter Mervyn Conn—the trendsetter here for the music—the festival is keeping up its tradition of top American stars, many of them now Wembley regulars, new acts and of course, the cream of the British country artists.

And Conn is taking many of the artists on to Europe: for some countries, their first such festival. George Hamilton IV is headlining in Finland and Norway, while other artist, such as Tammy Wynette, Crystal Gayle, Ronnie Milsap, Marty Robbins and Moe Bandy along with Hamilton will be going at least to two of the mini-festivals in Sweden, Holland and Germany. Ronnie Prophet is competing in the Wembley concerts.

Media coverage for the Wembley events is impressive this year: for the first time, BBC Radio's Country Club show will be recording each of the three concerts complete. In previous years, individual artists were recorded in a studio. BBC Television will, as always, be there, taping the ingredients for a series of specials.

The press is joining in too: the trade papers, Record Business and Music Week, are running country specials as are the consumer papers, Country Music People and Country Music Round Up. And the first official CMA (GB) Country Album Chart will be published by arrangement with the other trade paper, Radio and Record News.

Said Don Ford, chairman of (Continued on page 100)

year, representing a 24 percent increase. The east north central region is next with 290 country stations this year, 50 more than in 1978, constituting a 20 percent increase. The Rocky Mountain area has 151 country stations this year compared to 120 in 1978, a 26 percent increase. The Pacific area has 148 country stations this year, over 120 in 1978 (a 23 percent increase), and the Middle Atlantic area had a 20 percent increase over last year, moving from 90 country stations to 108 this year.

### Canada, Australia

Country radio also made gains in Canada, increasing from 90 stations in 1978 to 112 this year, a 24 percent increase. And this established Australia's first country station.

The number of AM country stations has increased from 1311 to 1639. The number of FM country stations has moved from 862 to 976.

This is the second year that (Continued on page 100)

## PICKS OF THE WEEK

**SINGLE** **KENNY ROGERS, "SHE BELIEVES IN ME"** (prod.: Larry Butler) (writer: S. Gibb) (Angel Wing, ASCAP) (4:11). Rogers starts off low and easy on this Steve Gibb song and moves into a soaring chorus. The quality of the song, with its effective hook and Rogers' superb performance, makes this single one of his best yet. United Artists X1273-Y.

**SLEEPER** **STEVE GOODMAN, "THE ONE THAT GOT AWAY"** (prod.: Steve Goodman) (writer: S. Goodman) (Big Ears/Red Pajamas, ASCAP) (3:29). Goodman gets some vocal assistance from Nicolette Larson on this smooth, steady moving tune. Production is full as the two sing in a relaxed, straightforward style with appeal for both country and pop listeners. Asylum 46012.

**ALBUM** **MICKEY NEWBURY, "THE SAILOR."** Newbury includes a variety of songs, all of which he wrote, in this album. Produced by Ronnie Gant, the sound is a little more commercial than Newbury's past efforts without sacrificing the quality of his material. Standouts include "Looking For The Sunshine," "Blue Sky Shinin'" and "A Weed Is A Weed." Hickory 44017.



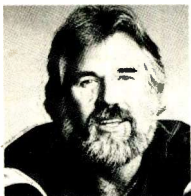


# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Stella Parton — "Steady As Rain"  
Razzy Bailey — "If Love Had A Face"  
Reba McEntire — "Runaway Heart"  
Narvel Felts — "Moment by Moment"  
David Houston — "Faded Love And Winter Roses"



Kenny Rogers

With "She Believes In Me," Kenny Rogers will surpass the peak he reached with "The Gambler." The superb song coupled with outstanding performance can't miss! Already moving at KAYO, WDEE, WEMP, WDAF, WDG, WHN, WMC, WHK, KRMD.

Dandy is showing strong initial success with "Stay With Me" at KXLR, KYNN, KD JW, W DEN, WVOJ, WJQS, KVOO, KSOP, KGA, KBUC. Stella Parton's just released "Steady As Rain" playing at KKYX, WFAI, WSLC, WBAM, KRAK, KTTS, WUNI, KVOO, KFDI, KERE, KWKH, KRMD, WPNX, WTOD, KD JW, W DEN, WIVK.



Narvel Felts

Super Strong: Crystal Gayle, Rex Allen, Jr., Willie Nelson (Columbia), Merle Haggard, Eddy Arnold.

Narvel Felts seeing early action on "Moment By Moment" at WPL0, KYNN, WBAM, WKKN, KWKH, WFAI, WTOD, KERE, WIVK, KVOO, KSO, KBUC, KFDI. C. W. McCall's ode to "Milton" added in Denver, Wichita, Tulsa, Macon and Colorado Springs.

David Houston offers a remake on "Faded Love and Winter Roses," which saw success with Carl Smith a decade ago. Early adds reported at KENR, KIKK, KVOO, KSO, KRMD, KWKH, WBAM, KTTS, KERE, KHEY, KFDI, WSLC, KBUC. Sherry Brane's "Stop! In The Name of Love" playing in Tulsa, Wichita and Columbus.

Newcomer's Corner: Lulu Belle is getting attention with "Someone's Discovery" at KGA, WSLC. Janie Brannon's "Tennessee Waltz" playing in Tulsa, and San Antonio. Judy Argo's "Night Music Man" playing at KSSS, WKKN, WJQS, KLLL, KYNN, KSO, KVOO, KFDI.

LP Interest: Kenny Rogers & Dottie West — "Let It Be Me" (WSDS), "Together Again" (KRMD); Margo Smith — "Traces" (WFAI); Moe Bandy — "When My Working Girl Gets Home" (KWKH).

Glen Barber cashes in on the current craze with "Everybody Wants to Disco" at WWOK, KERE, KHEY, WPNX, KRAK, KKYX, KFDI, KVOO, KGA, KSOP, WJQS, WVOJ, WSLC, KWKH, WSDS, KTTS, WGTO, KRMD.

Pat Boone's "It Feels Good" added at WJQS, KVOO, KTTS, KSSS.

## SURE SHOTS

Ronnie Milsap — "Nobody Likes Sad Songs"  
Billy Crash Craddock — "My Mama Never Heard Me Sing"  
Kenny Rogers — "She Believes in Me"

## LEFT FIELDERS

Zella Lehr — "Only Diamonds are Forever"  
Hoyt Axton — "Della and the Dealer"  
Dawn Chastain — "Love Talks"  
Jimmy Simmons — "Reach Out Your Hand"

## AREA ACTION

Big Al Downing — "Touch Me" (KWKH, WIRK)  
Suzanne Klee — "I'll Never Get Over You" (WFAI)  
Curtis Potter — "Fraulein" (KFDI, KBUC)

## Club Review

### Anderson's 'Uptown' Image Scores in N.Y.

■ NEW YORK — Columbia artist Lynn Anderson, sporting a new uptown image and a more polished sound to match, entertained an enthusiastic crowd of New Yorkers and Nashville press representatives at the Bottom Line here Thursday (29) to test out her new approach. Like her latest album, "Outlaw Is A Just A State Of Mind," produced in Los Angeles by David Wolfert, Anderson's show was noticeably more hard-hitting and pop-oriented than past efforts, although she made constant references to her place in country music and its wide boundaries.

"Dolly Parton, wherever you are tonight, eat your heart out," she said at one point in her amiable patter with the audience as she presented her versions of several previous pop hits. Other than a few songs like "Outlaw Is Just A State Of Mind," "Rose Garden" and "I Am Alone," Anderson's set consisted mainly of familiar pop tunes previously cut by other artists, such as "Country Side Of Life" (Wet Willie), "Listen To A Country Song" (Loggins & Messina), "Heartbreak Hotel" (Elvis Presley), "Isn't It Always Love" (Karla Bonoff), "Desperado" (Eagles) and "Texas When I Die" (Tanya Tucker).

Draped in a long fur coat over a white sequined tunic and pants, she moved energetically onstage and picked up momentum through the set with a bright, positive presence. Her seven-piece band along with three fe-

male back-up singers provided solid support as she easily won the audience over with songs like Randy Newman's "Louisiana" and Van Morrison's "Come Running To Me" and had them clapping to a couple of hoe-down tunes. She also tried out a ballad, "I Am Alone," from her album, mentioning it as a possibility for her next single release, and although she handles uptempo material well, it and other songs in the same mood seemed to show her at her best.

Anderson is a fine singer with considerable range and control no matter how she may be classified. For this reason and judging from her performance, it appears both she and her fans are able to take the style changes easily in stride to king advantage of the opportunities they offer.

—Walter Campbell

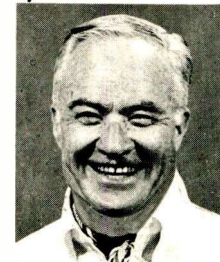
### Mandrell to Guest On Statlers' Show

■ NASHVILLE — The Statler Brothers have announced from their offices in Staunton, Va., that their special guest for Staunton's 10th Annual Happy Birthday U.S.A. Celebration will be MCA artist Barbara Mandrell. Mandrell has been a part of the Statlers concert touring group for the past year.

The Statler Brothers show with Barbara Mandrell will serve as a finale of the two-day event at 8:30 a.m. on the 4th of July.

# Nashville Report

By RED O'DONNELL



■ Waylon Jennings signed for featured dramatic role in the "Urban Cowboy" movie that stars John Travolta. Ole Waylon also is ticketed to write soundtrack for the flick, which starts filming soon deep in heart of Texas . . . Take a second glance; yes, that's Conway Twitty in a new hairdo. Gone is the slick look; replaced by a "fluffy, curly look." Conway is now teaming up with David Barnes to produce his records.

Sonny James is nominee for "hard luck of 1979" (to date). Sonny quit the road from December through February to avoid the bum weather. On his first tour of year he encountered floods in Illinois, snows in Michigan and ice-coated highways in Wisconsin.

Brenda Lee (who signs with major label any day) putting finishes to "new" act for nitery and fair circuit. Dick Barstow, who directed Ringling Brothers and Barnum & Bailey Big One for 30 years until he recently retired, is creating, staging and directing Brenda's show . . . After five years of forecasting weather for WKLY-TV (Louisville), Ange Humphrey gave up her high and low pressure maps and charts, to launch career as country music singer. First single is "Somebody Wake Me." (Ever try an alarm clock, Angie?)

Talk on local Music Row: Genial Bob Ferguson, who a year ago ended a long association with RCA to work with Indians in Philadelphia, Miss., is being urged by group of artists to return to the control room. He's giving the request a studio-ious attention . . . Songwriter

(Continued on page 100)



# Country Single Picks

## COUNTRY SONG OF THE WEEK

**RONNIE MILSAP**—RCA PB-11553

**NOBODY LIKES SAD SONGS** (prod.: Ronnie Milsap & Tom Collins)  
(writers: B. McDill/W. Holyfield) (Hall-Clement/Maplehill/Vogue, BMI)  
(3:35)

Milsap moves to a slightly less elaborate style with simpler arrangements and a little more direct, clear sound. The single is not a major switch, though, as he continues to build in emotion and intensity through the song.

**BILLIE JO SPEARS**—United Artists X1292-Y

**I WILL SURVIVE** (prod.: Larry Butler) (writers: D. Fekaris/F. Perren)  
(Perren-Vibes, ASCAP) (3:16)

Spear's strong, textured vocals are well-suited to cover Gloria Gaynor's hit. The treatment offers an interesting fusion of country and disco styles.

**ZELLA LEHR**—RCA PB-11543

**ONLY DIAMONDS ARE FOREVER** (prod.: Pat Carter) (writers: R. Leigh/  
C. Hardy) (United Artists, ASCAP) (2:58)

Straight and simple is the approach as Lehr sings short lines to a strong, steady beat. Production is full and supportive with guitars adding an especially nice touch.

**BILLY "CRASH" CRADDOCK**—Capitol P-4707

**MY MAMA NEVER HEARD ME SING** (prod.: Dale Morris) (writer: J. Adrian)  
(Pick A Hit, BMI) (2:47)

Craddock goes with a sweet ballad again and the result sounds like another hit. Strings and a piano add to the mood as he sings smoothly and with emotion.

**OLIVIA NEWTON-JOHN**—MCA 41009

**DEEPER THAN THE NIGHT** (prod.: John Farrar) (writers: T. Snow/J. Vastano)  
(Braintree/Snow, BMI) (3:35)

Olivia has made a move in a more pop direction with her latest lp, but this single with its more mellow sound to highlight her vocals has appeal for country listeners. Bright-sounding guitars add a nice finish to the sound.

**LINDA RONSTADT**—Asylum 46034

**ALISON** (prod.: Peter Asher) (writer: E. Costello) (Plangent Vision, ASCAP)  
(3:20)

Ronstadt slows down a bit with this ballad written by Elvis Costello, of all people. The single has already seen pop acceptance and has potential in the country market as well.

**JOE STAMPLEY**—Epic 8-50694

**I DON'T LIE** (prod.: Billy Sherrill) (writers: D. Rosson/D. Puett) (Mullet/  
Darson, BMI) (2:56)

The tone is quiet and subdued, corresponding with the lyrics, as Stampley sings this ballad with his straightforward, solid country style. The chorus uses two vocal tracks for an interesting effect.

**MICHAEL MURPHEY**—Epic 8-50686

**CHAIN GANG** (prod.: John Boylan) (writer: S. Cooke) (Kags, BMI) (3:30)  
Murphey covers an early Sam Cooke hit with a soft, mellow treatment. It's an unusual contrast to the original with potential with both country and pop listeners.

**T.G. SHEPPARD**—Warner/Curb 8808

**YOU FEEL GOOD ALL OVER** (prod.: Buddy Killen) (writer: S. Throckmorton)  
(Cross Keys, ASCAP) (3:12)

Teaming up now with producer Buddy Killen, Sheppard has come up with an easy-moving love ballad that maintains a consistent, soothing sound. A piano, organ and guitars lend support.

**RONNIE McDOWELL**—Epic 8-50696

**WORLD'S MOST PERFECT WOMAN** (prod.: Buddy Killen) (writer:  
R. McDowell) (Ronnie McDowell, SESAC/Tree, BMI) (2:40)

McDowell's first single on Epic shies away from an Elvis sound, using his own style on a medium-paced love song. There's a delicate touch to the sound which is especially pleasing.

# Country Radio

By CINDY KENT

■ **MOVES:** The position left open by **Dave Donahue** at WBHP, Huntsville, has been filled by **Ron Scott**, formerly PD at WPNX, Columbus, Ga. However, the title of PD/MD has not been officially assigned to Scott, although he is handling those duties, along with **John Scott**. Ron also was a former MD at KRMD, Shreveport. At WPNX, GM **Sid Kaminsky** has appointed an acting PD, **Ted White**, who has worked on and off at the station in previous months . . . **Bill Berg** has been promoted to music director at WWVA, replacing **Bob Berry**, who is no longer with the station.

**GO WGTO:** As of March 30, WGTO received FCC authorization to become a 24-hour operation, according to PD **Terry Slane** and MD **Dave Campbell**. The approval culminates a 12-year effort by the station to secure full-time status. In addition to the new status, Hubbard Broadcasting is backing the station with a \$25,000-plus promotional budget this year. Television, radio and billboard advertising campaigns are included in upcoming promotions.

**ANNIVERSARY TIME:** Country stations are exhibiting the success of their formats more and more these days—simply by the stations' longevity. FCMS, Norfolk, will celebrate its 25th anniversary as a country station July 1. Special events are lined up for the celebration, but details are not available yet. WCMS has received many awards during its 25 years, including CMA's first place (major market) award for promoting country music month (1977), and station manager of the year (**Irvine B. Hill**, general manager), from the Virginia Country Music Association. According to WCMS's **Joe Hoppel**, there's been some "shifting of hats" at the station recently, referring to his own title switch from vice president and executive director of programming to the current vice president of programming. Hoppel has been with WCMS for 23 years. Other executives are **Russ Cassidy**, PD (eight years), and **Dan Williams**, MD (2½ years) . . . Celebrating its 12th anniversary is KBUC, San Antonio, according to music director **Don White**. Various festivities are planned for the big day April 21, including a free concert featuring **John Anderson**, **Darrell McCall**, **Mundo Earwood**, and **Earl T. Conley**.



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## Country Music Fever Grows in U.K. (Continued from page 97)

the CMA (GB): "The increase in the popularity of country music here is evident in the advertising expenditure, the number of record releases, the extended TV and radio coverage and the accompanying record company activity. This activity is not confined to Wembley, nor to U.S. artists, he continued. "Local authorities are also backing festivals here—recent ones being Harlow and Barnet, with the Brighton festival coming in the summer. These all feature British artists."

There are frequent TV specials, such as the recent Roy Clark and Kenny Rogers programs, recorded here by the BBC. And record companies are signing British country acts too — MCA just signed Stu Stevens and UA has its Cowpie label with a growing roster. The most successful of late is RK Records' Poacher, whose cover of Frankie Miller's hit "Darlin'" has made them internationally known. Poacher also made a name for themselves in the U.S. at Jim Halsey's Tulsa Festival last November, and were the CMA (GB) Band of the Year last year. Local artist Kevin Henderson has made a series of shows for a regional TV station, HTV, and this will be networked to other regions shortly.

Added Ford: "The American and British aspects of country here look very healthy. Though this is still a specialist market, (only TV-advertised lps make the national charts here so far) it is obviously a growing one, hence the need for an official chart now. There are specialist shops everywhere, and a major independent disc chain, Harlequin, has a country specialist store in London's West end."

The growth of the music here owes a lot to the crossover success of Don Williams (in the

### CMA Survey

(Continued from page 97)

the survey has been computerized, enabling it to be kept up to date at all times. Chapple Business Services in Brentwood, Tenn., is responsible for the maintenance of the CMA radio list which is available in list form free to CMA members. Members may also purchase the full list or parts of it in mailing labels.

In order for the radio list to stay as accurate as possible, stations are requested to send any changes in call letters, watts, pds, managers, addresses, programming, etc., to the Country Music Association, 7 Music Circle North, Nashville, Tenn. 37203.

The radio lists will be available to CMA members in approximately two weeks.

album market) and Crystal Gayle (singles).

Apart from Conn, (and Jeffrey Kruger, whose presentations have included top stars such as Glen Campbell and who does, among other things, promote country tours) the only other top entrepreneur to take a real interest here is Robert Patterson, who plans to present an open air festival at Longleat on June 30. Johnny Cash, on his recent UK visit, said that he might be headlining at Longleat, the stately home of the Marquis of Bath (and a few lions) which was host to a Neil Diamond spectacular last summer.

Conn's Wembley Festival is much more than a series of concerts.

Taking place during the day at the Wembley Arena will be the semi-finals and finals of the Marlboro Talent Competition. The winner of this, the second Marlboro semi-pro contest, will, as part of the first prize, appear on tour with a top American artist. Last year's winners toured with Marty Robbins and Don Everly. The winner will also be given a guest spot at the final Easter Monday concert of the festival. Other prizes include \$500 and a recording contract. This contest, with the publicity surrounding the regional finals, has provided a boost to interest in the music at grass roots level, and helped increase attendance at country music clubs.

With the public in the Wem-

bley Arena the whole day, the record company, publishing and associated merchandiser activity is extremely busy. Records and sheet music will be on sale, plus magazines, leather goods, riding gear, jeans, boots, shirts and accessories. The auditorium area is surrounded by booths for sales or promotion purposes.

Visitors come from all over the country world: Jim Halsey, with four acts on the program, will be there along with Joe Walker, executive director of the CMA. Special guest is Roy Clark, who has a special job: he will present the International Country Music Awards on the final day.

The awards—the fan's own—are sponsored by the specialist newspapers, the Mervyn Conn organization, the BBC's Country Round Up radio show, the B.C.M.A. and the CMA (GB), and awards go to three categories for both British and International artists, and for the most promising newcomer.

And to keep the industry occupied there is a seminar on the Saturday.

So although there is no obvious parallel for Nashville in the U.K., Wembley will, at least for one long holiday weekend, be the country music center of Britain. And the heavy marketing of product surrounding the festival shows the definite growth of the market and the belief in industry eyes that there is a wider, as yet untapped buying public for country music.

### Nashville Report

(Continued from page 98)

**Glenn Sutton**, who turned Phonogram-Mercury artist with "The Football Card" single and "Close Encounters of a Sutton Kind," insists he is going to merchandise a "Sutton Doll." He describes it thusly: "Wind it up and it drinks too much, gets sick, never goes home before 5 a.m. and then only three nights a week." Sounds like a 90-proof doll of the 'fifth' kind?

**Cowboy Jack Clement** (Elektra artist, producer, songwriter) knows how to keep a secret. Refuses to tell his friends the date of his birth . . . Didja know that **Jeannie C. Riley** calls her farm "God's Country"? . . . A survey prepared by NARM discloses that 10 percent of record product sold in 1978 was country music . . . Latest from (and about) **Dolly Parton**: "I recorded my first record, 'Puppy Love,' when I was ten-years-old."

Door Knob recording artists **Peggy Sue** and **Sonny Wright** signed booking deal with **Joe Taylor's** talent agency. Peggy Sue and Sonny are one of few husband-wife acts in country music . . . **Roseanne Cash**, daughter of **Johnny** and **June Carter Cash**, and songwriter **Rodney J. Crowell** were wed the past Saturday in Bel-Air, Calif. Johnny and June are hosting a reception tonight (Monday) at their home near here in honor of the newlyweds . . . **Lucinda Greene** and **Ann** (Mrs. Nat) **Stuckey** formed a song publishing firm called Green Pastures Music. (Just the fertile spot for hits to grow?)

Anybody note that **Emmylou Harris** and her husband **Brian Ahern** are expecting a wee-wee addition to their family in early September? (Labor Day!) . . . Upcoming in gift and souvenir shops: **Donna Fargo** wrist watches and wall clocks. (Thought it was about time to report that news.) . . . **Jim Pelton** listened to **Lynn Anderson's** "Outlaw is Just A State of Mind" album and now asks, "I wonder in which state in-law is in?"

### CBS, Paycheck Sue Little Darlin'

■ NASHVILLE—CBS Records and Johnny Paycheck have filed a suit in U.S. District Court in New York seeking to enjoin Little Darlin' Sound and Picture Co. from manufacturing, advertising, distributing, offering for sale or selling the single "Down On The Corner At A Bar Called Kelly's" and the album "Paycheck — The Outlaw" on the Little Darlin' label. The suit also seeks to enjoin the company from using the words Columbia and Epic in connection with the sale and advertising of Little Darlin' product, according to Ron Guttman, attorney for CBS Records in New York.

Guttman said the suit was filed because of advertisements used by Little Darlin' to advertise the records and because Little Darlin' has allegedly used current photographs to sell product which is allegedly 8-15 years old.

Judge Haight has issued a temporary restraining order granting the requested prohibitions on Little Darlin', according to Guttman, pending a hearing and decision on the case.

#### Mayhew

Aubrey Mayhew, who established Little Darlin' 15 years ago, said his company plans to file a counter suit against CBS Records. "By filing this suit against this company, they've opened up a whole bag of worms, so to speak," he told RW. "And we're going to take it from there. In the first place the three complaints they made in their original complaint are in error." Mayhew said a claim that Little Darlin' allegedly used old demos and was releasing things never authorized by Paycheck were incorrect. "That's an error because every master I have has a union contract on it with Paycheck signed as a leader," he said, "so right there they've injured our business and damaged and slandered us."

Mayhew added that the counter suit, to be filed in a week, will ask \$50 million. "They said their albums were worth a million dollars apiece," Mayhew said. "So I have 50. I just multiplied that by their figure, and that's how we arrived there."

Mayhew said Walter Hofer in New York and Stan Cherneau in Nashville had been retained as Little Darlin's counsel for the cases.

#### WIG, Richmar Pact

■ NASHVILLE—Richmar Records has signed an exclusive contract with World International Group (WIG) for promotion and distribution.



# Record World Country Albums

APRIL 14, 1979

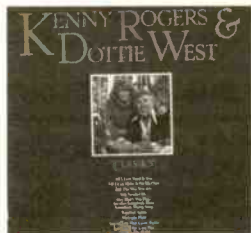
TITLE, ARTIST, Label, Number, (Distributing Label)

APR. 14	APR. 7		WKS. ON CHART
1	1	<b>THE GAMBLER</b> KENNY ROGERS United Artists LA 834 H (12th Week)	18
2	2	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol SW 18849	9
3	3	<b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON/Columbia KC 2 34326	20
4	5	<b>STARDUST</b> WILLIE NELSON/Columbia JC 35305	49
5	4	<b>TNT</b> TANYA TUCKER/MCA 3066	21
6	7	<b>EVERY WHICH WAY BUT LOOSE</b> (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	17
7	9	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> /MCA AY 1135	2
8	8	<b>JOHN DENVER</b> /RCA AQL1 3075	12



### CHARTMAKER OF THE WEEK

9 — CLASSICS  
KENNY ROGERS & DOTTIE WEST  
United Artists LA 946 H



10	14	<b>OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY/RCA AQL1 3279	25
11	16	<b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation OV 1739	8
12	12	<b>IT'S A CHEATING SITUATION</b> MOE BANDY/Columbia KC 35779	4
13	15	<b>THE BEST OF BARBARA MANDRELL</b> /MCA AY 1119	10
14	6	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	42
15	17	<b>PROFILE/BEST OF EMMYLOU HARRIS</b> /Warner Bros. BSK 3258	20
16	22	<b>JIM ED AND HELEN</b> JIM ED BROWN & HELEN CORNELIUS/RCA AH11 3258	5
17	29	<b>OUTLAW IS JUST A STATE OF MIND</b> LYNN ANDERSON/Columbia KC 25776	3
18	20	<b>I'VE ALWAYS BEEN CRAZY</b> WAYLON JENNINGS/RCA AFL1 2979	27
19	21	<b>SWEET MEMORIES</b> WILLIE NELSON/RCA AHL1 3243	10
20	24	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 76228	22
21	18	<b>EXPRESSIONS</b> DON WILLIAMS/MCA AY 1069	31
22	23	<b>RODRIGUEZ WAS HERE</b> JOHNNY RODRIGUEZ/Mercury SRM 1 5015	4
23	10	<b>HEARTBREAKER</b> DOLLY PARTON/RCA AFL1 2797	35
24	27	<b>THE SONGS WE MADE LOVE TO</b> MICKEY GILLEY/Epic KE 35714	4
25	25	<b>THE PERFORMER</b> MARTY ROBBINS/Columbia KC 35446	4
26	35	<b>SEE YOU WHEN THE SUN GOES DOWN</b> JOHNNY DUNCAN/Columbia KC 35775	2
27	31	<b>ARMED AND CRAZY</b> JOHNNY PAYCHECK/Epic KE 35444	20
28	30	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	167
29	13	<b>LADIES CHOICE</b> BILL ANDERSON/MCA 3075	10
30	34	<b>A WOMAN</b> MARGO SMITH/Warner Bros. BSK 3286	6

31	28	<b>CON HUNLEY</b> /Warner Bros. BSK 3285	3
32	36	<b>GARY GARY STEWART</b> /RCA AHL1 3288	5
33	33	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	65
34	26	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 17743	61
35	39	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067	19
36	—	<b>HALF AND HALF</b> JERRY REED/RCA AHL1 3359	1
37	32	<b>TEX MEX</b> FREDDY FENDER/MCA AY 1132	3
38	19	<b>WE'VE COME A LONG WAY BABY</b> LORETTA LYNN/MCA 3073	10
39	37	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	54
40	40	<b>LOVE NOTES</b> JANIE FRICKE/Columbia KC 35774	2
41	47	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/MCA AY 1105	22
42	44	<b>MOODS</b> BARBARA MANDRELL/MCA AY 1088	26
43	42	<b>BASIC</b> GLEN CAMPBELL/Capitol SW 11722	19
44	11	<b>DOWN ON THE DRAG</b> JOE ELY/MCA 3080	6
45	46	<b>THE AMAZING RHYTHM ACES</b> /MCA AA 1123	10
46	38	<b>ARE YOU SINCERE</b> MEL TILLIS/MCA 3077	7
47	50	<b>LOVE LIES</b> CRISTY LANE/LS 8029	4
48	54	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	43
49	49	<b>NATURAL ACT</b> KRIS & RITA/A&M SP 4690	9
50	64	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	150
51	53	<b>THE FIRST NASHVILLE GUITAR QUARTET</b> CHET ATKINS/RCA AHL1 3288	4
52	57	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	84
53	58	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	63
54	51	<b>LIVING IN THE USA</b> LINDA RONSTADT/Asylum 6E 155	27
55	52	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/MCA DO 2993	79
56	41	<b>BURGERS AND FRIES/WHEN I STOP LEAVING</b> CHARLEY PRIDE/RCA APL1 2983	22
57	55	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	173
58	59	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	53
59	56	<b>RED WINE AND BLUE MEMORIES</b> JOE STAMPLEY/Epic KE 35443	37
60	69	<b>ROOM SERVICE</b> OAK RIDGE BOYS/MCA AY 1065	24
61	43	<b>TEAR TIME</b> DAVE & SUGAR/RCA APL1 2816	31
62	63	<b>LEGEND</b> POCO/MCA AA 1099	2
63	65	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516	84
64	68	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KE 35623	23
65	66	<b>OLD FASHIONED LOVE</b> THE KENDALLS/Ovation OV 1733	52
66	67	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	77
67	70	<b>ENTERTAINERS . . . ON AND OFF THE RECORD</b> THE STATLER BROTHERS/Mercury SRM 1 5007	54
68	45	<b>LIVE AND PICKIN'</b> DOC & MERLE WATSON/United Artists LA 943 H	4
69	72	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/RCA APL1 2439	84
70	73	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	91
71	74	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists LA 903 H	39
72	61	<b>DUETS</b> JERRY LEE LEWIS & FRIENDS/Sun 1011	15
73	71	<b>DIAMOND CUT</b> BONNIE TYLER/RCA AFL1 3072	9
74	48	<b>ONE RUN FOR THE ROSES</b> NARVEL FELTS/MCA AY 1115	9
75	60	<b>YOU HAD TO BE THERE</b> JIMMY BUFFETT/MCA AK 1008/2	22



# TANYA TUCKER

Her new single

**"I'm The Singer, You're The Song"** MCA-41005

From her album



MCA-3066

Produced and Arranged by Jerry Goldstein. A Far Out Production for Tanya, Inc. on MCA Records.

MCA RECORDS







# Record World Country Singles

APRIL 14, 1979

TITLE, ARTIST, Label, Number  
APR. 14 APR. 7

WKS. ON CHART

1	2	IT'S A CHEATING SITUATION MOE BANDY Columbia 3 10889	12
2	3	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451	9
3	4	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276	9
4	1	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4675	12
5	7	SWEET MEMORIES WILLIE NELSON/RCA 11465	10
6	10	THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic 8 50661	9
7	11	WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477	8
8	15	BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455	7
9	17	FAREWELL PARTY GENE WATSON/Capitol 4680	9
10	12	WISDOM OF A FOOL JACKY WARD/Mercury 55055	9
11	14	SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915	8
12	9	I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682	9
13	16	TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905	9
14	6	TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732	10
15	18	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS)	10
16	19	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE JANIE FRICKE/Columbia 3 10910	7
17	23	DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002	5
18	22	THIS IS A LOVE SONG BILL ANDERSON/MCA 40992	9
19	24	DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/ Epic 8 50671	6
20	20	SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472	8
21	25	ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909	6
22	26	LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458	5
23	27	LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532	3
24	33	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/ Warner Bros. 8790	4
25	30	DARLIN' DAVID ROGERS/Republic 138	7
26	31	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021	5
27	28	WALKING PIECE OF HEAVEN FREDDY FENDER/MCA 12453	9
28	35	JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/ Epic 8 50672	5
29	34	THERE'S ALWAYS ME RAY PRICE/Monument 277	7
30	36	SAIL AWAY OAK RIDGE BOYS/MCA 12463	2
31	29	CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464	9
32	44	HOW TO BE A COUNTRY STAR STATLER BROTHER/ Mercury 55057	3
33	38	I LOST MY HEAD CHARLIE RICH/United Artists 1280	6
34	39	WHAT A LIE SAMMI SMITH/Cyclone 100	6
35	40	NEXT BEST FEELING MARY K. MILLER/RCA 11554	6
36	41	LOVE LIES MEL McDANIEL/Capitol 4691	6
37	37	LIVE ENTERTAINMENT DON KING/Con Brio 149	7
38	5	SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722	14
39	21	LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8371	9
40	46	I WANT TO WALK YOU HOME PORTER WAGONER/RCA 11491	5
41	49	MEDICINE WOMAN KENNY O'DELL/Capricorn 0317	5
42	42	LOCK, STOCK AND BARREL WOOD NEWTON/Elektra 46013	7
43	55	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	8
44	53	TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/ Portrait 6 70024	6
45	50	I THOUGHT YOU'D NEVER ASK LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	7
46	62	SWEET MELINDA RANDY BARLOW/Republic 039	2



47 54 I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094 4

## CHARTMAKER OF THE WEEK

48 — WHEN I DREAM  
CRYSTAL GAYLE  
United Artists 1288 1

49 56 ON BUSINESS FOR THE KING/BLUE RIBBON BLUES  
JOE SUN/Ovation 1122 4

50 45 CHEATER'S KIT TOMMY OVERSTREET/MCA 12456 7

51 8 I'VE BEEN WAITING FOR YOU ALL OF MY LIFE  
CON HUNLEY/Warner Bros. 8723 12

52 52 LOVE ME TENDER LINDA RONSTADT/Asylum 46001 6

53 — ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8786 1

54 61 HOLD WHAT YOU'VE GOT SONNY JAMES/Monument 280 3

55 65 MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770 4

56 13 TRYIN' TO SATISFY YOU DOTTSY/RCA 11448 13

57 32 SHOULDER TO SHOULDER (ARM IN ARM) ROY CLARK/  
MCA 12402 9

58 63 TO LOVE SOMEBODY HANK WILLIAMS, JR./Elektra 46018 3

59 — SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929 1

60 — RED BANDANA MERLE HAGGARD/MCA 41007 1

61 68 BUT FOR LOVE JERRY NAYLOR/Warner/Curb 8767 4

62 71 LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS  
GARRON/Charta 131 3

63 64 KISS YOU AND MAKE IT BETTER ROY HEAD/MCA 12462 4

64 72 MAY I TERRI HOLLOWELL/Con Brio 150 4

65 74 ROCKIN' MY LIFE AWAY JERRY LEE LEWIS/Elektra 46030 2

66 75 SWEET MELINDA/WHAT'S ON YOUR MIND JOHN DENVER/  
RCA 11535 2

67 84 I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/MCA 1807 2

68 — WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537 1

69 69 FRECKLES SHYLO/Columbia 3 10918 6

70 43 MY LADY FREDDIE HART/Capitol 4684 8

71 48 SHADOWS OF LOVE RAYBURN ANTHONY/Mercury 55053 11

72 47 GOLDEN TEARS DAVE & SUGAR/RCA 11427 13

73 73 LOVE IS HOURS IN THE MAKING STERLING WHIPPLE/  
Warner Bros. 8747 4

74 58 SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS  
MEL TILLIS/MCA 40983 14

75 60 I HAD A LOVELY TIME KENDALLS/Ovation 1119 14

76 — SHADY STREETS GARY STEWART/RCA 11534 1

77 57 FANTASY ISLAND FREDDY WELLER/Columbia 3 10890 11

78 — EVERYBODY WANTS TO DISCO GLENN BARBER/MMI 1029 1

79 92 LAWYERS BILLY WALKER/Caprice 2056 3

80 59 LET'S KEEP IT THAT WAY JUICE NEWTON/Capitol 4679 10

81 83 LIPSTICK TRACES (ON A CIGARETTE) AMAZING RHYTHM  
ACES/MCA 42454 3

82 82 LOOKING FOR THE SUNSHINE MICKEY NEWBURY/Hickory 54042 4

83 51 WORDS SUSIE ALLANSON/Elektra/Curb 46009 11

84 86 COLD, COLD HEART JERRY LEE LEWIS & FRIENDS/Sun 1141 2

85 66 STILL A WOMAN MARGO SMITH/Warner Bros. 8726 13

86 — I NEED YOUR HELP BARRY MANILOW RAY STEVENS/  
Warner Bros. 8785 1

87 67 JACK DANIELS, IF YOU PLEASE DAVID ALLAN COE/  
Columbia 3 10911 6

88 — THE GREAT CHICAGO FIRE FARON YOUNG/MCA 41004 1

89 70 TWO PEOPLE IN LOVE LORRIE MORGAN/Hickory 54041 6

90 97 TEN THOUSAND AND ONE CONNIE SMITH/Monument 281 2

91 — ONE LITTLE SKINNY RIB CAL SMITH/MCA 41001 1

92 94 I CAN ALMOST TOUCH THE FEELIN' THE LEGARDES/  
4-Star 1037 3

93 78 I WANT TO THANK YOU KIM CHARLES/MCA 40987 10

94 90 THERE HANGS HIS HAT LINDA NAILE/Ridgetop 00279 6

95 76 YOURS LOVE JERRY WALLACE/4-Star 1036 8

96 — THE GIRL ON THE OTHER SIDE NICK NOBLE/TMS 601 1

97 — THE PIANO PICKER GEORGE FISCHOFF/Drive 6273 1

98 98 THE MYSTERIOUS LADY FROM ST. MARTINIQUE  
HANK SNOW/RCA 11487 2

99 — LOVE ME BACK TO SLEEP JESSI COLTER/Capitol 4696 1

100 — GIVING UP EASY LEON EVERETT/Orlando 102 1



**“Country music  
renews itself with  
stars like him.”** —Country Music

*Country Music* magazine's 1978 Entertainer of the Year  
renews his claim as one of the classiest singers around,  
with the best album he's ever made.

**REX ALLEN, JR.**  
**Me And My Broken Heart**

Featuring the single “*Me And My Broken Heart*”  
(WBS 8786)

Produced by Buddy Killen for Tree Productions  
On Warner Bros. records & tapes (BSK 3300)





Don't Wait... "One More Minute!"

FLY-41080

*Belle Jour*



THE NEW SINGLE FROM "BELLE DE JOUR"  
FROM THE NEW ALBUM BY

**SAINT TROPEZ**

FLY-3100

PRODUCED BY W. MICHAEL LEWIS & LAURIN RINDER  
A RINLEW PRODUCTION



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