

# Record World



JUNE 2, 1979

## Delfont Named EMI Chief Exec

By VAL FALLOON

■ LONDON—Rumors here of an imminent takeover of troubled leisure giant EMI were ended last Friday (18) with the announcement that Lord Delfont had been appointed chief executive, replacing Sir John Read, who continues as chairman of the company.

The news follows the appointment of Roger Brooke as managing director of the EMI Group (effective June 4). Brooke, who comes from a background of publishing and leisure industries, is reportedly being groomed to take over the top job eventually.

Lord Delfont, who is 69, is brother of television chief Lew Grade and, as well as staging the royal variety show for 21 years, has been running the highly profitable EMI leisure division. Lord Delfont flew to London for the board meeting last Thursday and returned immediately to the Cannes film festival. He is not due back in London until the end of the month, but in a phone conversation with a national newspaper here, he said, "Due to the lower profits position at EMI, it was felt necessary to have a new  
(Continued on page 72)

## Royalty Hearings Set for Mid-June

By BILL HOLLAND

■ WASHINGTON—The Copyright Office is moving toward a final resolution concerning regulation of the mechanical license royalties and will hold a meeting some-  
(Continued on page 72)

## LA Retailers Rebound As Gas Panic Wanes

By FRANN ALTMAN

■ LOS ANGELES — Although gasoline shortages may have initially slowed down retail business throughout California, business is returning to normal, and in some cases even showing an increase.

While Southern California's lack of an extensive public transit system has made people wary of being caught without fuel, many retailers reported weekend business to be strengthening. Lee Cohen, marketing director for Licorice Pizza stores, said, "We had a few soft days, but it's back to normal. It was only a limited time. We had a strong weekend (May 19-20)."

Musicland store manager  
(Continued on page 66)

## Rock, Disco, Jazz Fusion:

## NARAS Adds New Grammy Categories; Jay Lowy Elected National President

By SAMUEL GRAHAM

■ LOS ANGELES—The addition of three new musical categories for Grammy Awards consideration and the election of a new president were the highlights of the annual trustees meeting of the National Academy of Recording Arts and Sciences, held last weekend (20-21) in Guadalajara, Mexico.

Rock, disco and jazz fusion are the new categories in NARAS' newly-expanded Grammy voting procedure. Rock, which had been covered in the general pop music field, will now include awards for best female vocal performance,

## Senate May Probe Music Industry, Lawyer Tells Coast Trade Seminar

By SAM SUTHERLAND

■ LOS ANGELES — Government scrutiny of possible antitrust, monopoly and trade infractions could spread to the legislative branch this summer via planned Senate subcommittee hearings into the music industry, according to Terry Lytle, chief counsel to the U. S. Senate subcommittee on antitrust, monopoly and business rights.

Lytle, speaking during two days of government affairs seminars here, qualified plans for several days of sessions on the subcommittee's summer agenda as both tentative and "very preliminary." But in addressing the broader topic of federal concern over en-

tertainment industry practices, he cited the hearings as a warning to the music business that the Justice Department's decision to drop criminal investigations into the trade doesn't signal an end to government surveillance.

Mixner/Scott

That revelation came during Thursday's (24) afternoon session in a program offered by Mixner/Scott, Inc., a private government affairs consultancy conducting its first entertainment industry program. Although Lytle's remarks on the music trade, like most of the commentary Thursday, was largely eclipsed by discussion of broader antitrust issues and last Wednesday's (23) announcement of Federal Trade Commission joint ventures practices and their impact on competition abroad in the film industry, both he and other speakers continually stressed growing concern by legislators and federal agencies over corporate growth in the entertainment field.

Conglomerate Mergers

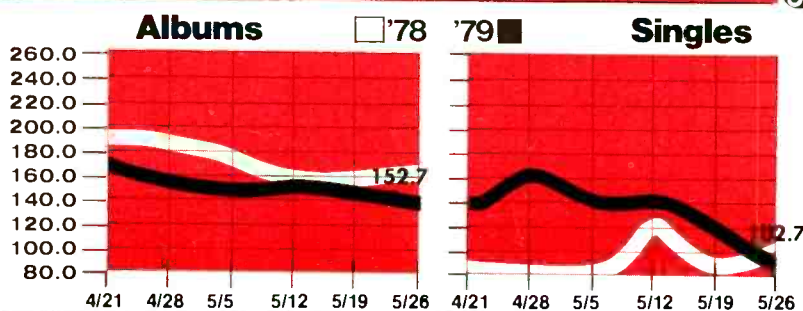
Although Lytle's remarks to a small crowd of business and legal  
(Continued on page 40)

## Elton's a Star in the U.S.S.R.

■ NEW YORK—Elton John hit the top of the pops in the Soviet Union last week, giving young Russians in Leningrad and Moscow their first tastes of rock 'n' roll and winning the sort of response associated with his most

successful shows here. John played four concerts in Leningrad last week, and was scheduled to play four more in Moscow over the weekend. The Leningrad shows, held in the  
(Continued on page 12)

## 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.



Elton John signs an autograph for a Russian fan at the first of his Leningrad concerts last week. (Photo credit: Wide World)

# Contents



■ **Opposite Page 44.** P-Funk isn't just music, it's a way of life, and it's all the product of the mind of George Clinton, who has managed to combine sound and message as few artists have before him. Record World's special salute to Clinton's empire describes the P-Funk experience for novice and maggot-brain alike.



■ **Pages 79-88.** Discos Fuentes, Colombia's leading record company, has been around for more than 40 years, growing into a major operation recording dozens of major artists and representing major U.S. companies in Colombia. RW's special salute to the achievement of Antonio Fuentes Lopez details the past, present and future of the company.

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## Powerhouse Picks

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

**Anita Ward** (Juana) "Ring My Bell."

Backed by excellent sales action and smokin' BOS chart moves, this record is taking half-chart jumps and pulling in lots of heavies. It's a "must add."

## Promoters Indicted On Cocaine Charges

By SAM SUTHERLAND

■ **LOS ANGELES** — Perhaps the most serious allegations to date of industry connections to illegal drug trade came last week as concert promoter Quentin Perry, president of the Atlanta-based Taurus Productions, was indicted as a key suspect in a current federal investigation.

Perry and five others were named Friday (18) in connection with a major cocaine ring alleged to be trading in major eastern U.S. and South American cities. According to the Atlanta Constitution, agents estimate the ring turned monthly revenues of eight million dollars, providing enough financing to secure a fifty million dollar line of credit with an unnamed Albuquerque, N.M., bank.

Within 24 hours of that story's appearance, added speculation that federal interest in illicit traffic within the music community might range beyond the Atlanta ring came when Drug Enforcement Administration officials arrested another industry veteran, former Pacific Presentations principal Sepp Donahower, during a seizure that yielded 26 pounds of cocaine, valued by arresting agents at six million dollars.

DEA sources here, however, confirmed that Donahower, no (Continued on page 72)

## No Criminal Charges In Industry Probe

■ **LOS ANGELES** — An ongoing federal inquiry into recording industry trade practices has abandoned its investigation of possible criminal infractions of anti-trust regulations, according to officials in the anti-trust division of the Department of Justice here, which first launched the probe in the early months of 1977.

Although the original Grand Jury scrutiny included a broad study of manufacturers, wholesalers and retailers via a blanket of subpoenas seeking extensive financial and operational records, government investigators now say no criminal indictments are expected.

Department of Justice sources won't comment on the current outlook for possible civil charges, however, owing to division policy on such probes, leaving the door open for continued investigation.

Trade and government sources earlier identified the probe's key targets as alleged retail price fixing efforts, illegal inter-company huddles over pricing, and the possible competitive imbalance between smaller retail firms and rack and retail giants due to multiple-tiered pricing based on order volume.

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# THERE'S BEEN A BIG CHANGE IN THE COUNTRY.

And nowhere is this change more evident than on the Country Charts, where the number of ASCAP-licensed songs has more than tripled in the past ten years.

The awards below reflect the excitement ASCAP country writers are creating.

## 1978 Grammy Awards

Best Country Male Vocalist Performance  
Kenny Rogers

Best Country Instrumental Performance  
& Country Instrumentalist of the Year  
Hargus "Dig" Robbins

Best Country Song  
"Don't It Make My Brown Eyes Blue"  
Richard Leigh

## 1978 Country Music Awards

Best Song  
"Don't It Make My Brown Eyes Blue"  
Richard Leigh

Best Male Vocalist  
Don Williams

Best Duo  
Kenny Rogers & (Dottie West)

Best Album of the Year  
Ronnie Milsap

## 1979 Grammy Awards

Best Country Song  
"The Gambler"  
Don Schlitz

## 1979 Nashville Songwriters Association International Award

Best Song  
"You Needed Me"  
Randy Goodrum

Songwriter of the Year  
Sonny Throckmorton

## 1979 Academy of Country Music Awards

Best Song  
"You Needed Me"  
Randy Goodrum

Entertainer of the Year & Top Male Vocalist  
Kenny Rogers

# ASCAP

We've Always Had the Greats

## Nesuhi Ertegun Tops New IFPI Board; Current Piracy Drive Pleases Oord

By VAL FALLOON

■ LONDON — Nesuhi Ertegun was elected president of IFPI at the Federation's general meeting, held in Palma, Majorca, last week. Ertegun, president of WEA International, will also be an ex-officio member of the new board.

The meeting, IFPI's first since its changeover to a Swiss association, elected 12 vice-presidents, eight of whom were members of the old federation board. They are: Dick Asher (president, CRI), Anders Holmstedt, (chairman, Swedish National Group and chairman of the IFPI finance committee), Fraser Jamieson (president, Polygram International), Kurt Kinkele (executive VP, PolyGram, Hamburg), Roger Lindberg (president, Oy Musikki Fazer Musick, Helsinki, and president of the Finnish National Group), Giuseppe Ornato (president, RCA Italiana), Coen Solleveld (president, PolyGram International) and Len Wood, (group director, EMI Ltd. and chairman of the BPI). Jamieson and Lindberg are both former IFPI presidents.

The new vice presidents are Jean Hoemaere (president, Inelco, Belgium and president of the association of IFPI groups in the EEC), Monty Luftner (president, Ariola Eurodisc, Germany), Esteban Morecos (president, Zafiro, S.A.) and Guido Rigano (president, Dischi Ricordi). The latter two vice presidents also head their national IFPI groups.

The other ex-officio members with Ertegun are director-general Stephen Stewart (who resigns from office later this year and will be replaced by John Hall), Francois Michin (chairman of the council), RIAA president Stanley Gortikov and FLAPF president Heinz Klinkwort.

The purpose of changing from a federation based in London to  
(Continued on page 90)

## Tower To Open Office in Tokyo

■ SACRAMENTO — Tower Records chief Russ Solomon has shed new light on recent rumors that the California-based retail chain would launch a new retailing operation in Japan. Solomon has told RW that while no retail project is currently planned, Tower is preparing to open an import/export office in Tokyo.

Slated to head Tower's operation there is Aki Hanazawa, formerly associated with Mainichi Broadcasting System (MBS), and most recently operation manager for FM Tokai.

■ LONDON — IFPI anti-piracy fund co-ordinator Gerry Oord confirmed last week that he has collected \$180,000 and won commitments for the same amounts for the next two years. Speaking after his return from the IFPI general meeting in Majorca, Oord, who said that a great deal of time spent discussing piracy there, stated that at last the message is being spread throughout the recording industry.

He said, "when I ask for money—and I sometimes feel like the Salvation Army—I am told that the music business is not as good as it used to be. My immediate answer is to point out the cost to the industry of piracy and its dangers for the future.

"I still want a million dollars, but it may take a while," he continued. "I feel, for the first time, that people internationally are really worried. The industry is being destroyed by these robbers—piracy is too glamorous a word for what they are doing."

Oord still has several countries to visit including the Benelux countries (his next stop) and South America. He will spend the best part of this year travelling and is invited back to Canada to reinforce the message, following the excellent response there by the Mounted Police, who have pledged assistance.

"Since the campaign started, the greatest success, I feel has been to make people see the problem seriously, especially composers and publishers. Even one sleeve manufacturer has committed himself to cash support. The industry is no longer com-

(Continued on page 90)

## Peaches & Herb Help The Cause



Polydor/MVP artists Peaches & Herb performed in Washington, D.C. on May 18 before a select audience which included First Lady Rosalynn Carter, District of Columbia Mayor Marion Barry, producer Freddie Perren and other luminaries. The occasion was the First Annual Spring Benefit for D.C. General Hospital, a cause Rosalynn Carter has been involved with in the past year. The benefit earned \$29,000, which will go toward the purchase of a new wing and a gift shop for the hospital. Polydor president Fred Haayen was also on hand to present Peaches & Herb with a platinum single for "Reunited." The duo's album, "2 Hot," recently passed the two-million sales mark. Shown above presenting Mrs. Carter with the platinum single are, from left: Haayen; Perren; Mrs. Carter; Christine Perren; Peaches & Herb.

## Armstrong Buys Oster's Color Process

By SAM SUTHERLAND

■ LOS ANGELES — Armstrong Cork Co., the Pennsylvania-based industrial firm, has pacted with inventor Marv Oster here to develop the potential security uses for a new chemical process, developed by Oster, that produces iridescent colors.

R. L. Collister, group VP, corporate technology management, has confirmed Armstrong's new deal with Oster as in "the early stages of product development." With a patent application now on file, Armstrong believes no alternative method of duplicating the variable coloration of Oster's process exists, and is now researching possible anti-counterfeiting applications in product packaging.

Initial study by Armstrong indicates possible advantages will in-

clude freedom from accessory equipment for decoding the "printed" symbology that would use the process' iridescence to identify legitimate goods; immunity from copying, duplicating, printing or photographic counterfeiting of the colors; capability for production of infrared or ultraviolet signatures; protection against normally undetectable tampering; ability to function under any type of illumination, at high or low intensity levels; and the resistance of the colors to fading.

According to Oster, who first outlined his research in an interview with RW prior to Armstrong's entry (RW, Nov. 18, 1978), the basis for his process is a long-known (but previously unattainable by man-made means) optical phenomenon known as interference, rather than any chemical pigmentation.

Although the inventor already envisions the process as applicable to record and tape packages, both he and Collister decline projecting a firm start-up date, since the new technique, if successfully adapted to mass manufacturing, will require that Armstrong tool up new facilities to meet probable demand.

They do forecast the prospect of a target date and more detailed implementation plans by the end of this year.

## Hay to CAM

■ NEW YORK—Victor Benedetto, president of CAM-America, has announced the appointment of Peter Hay to CAM's a&r department and professional staff. Hay was previously at London Records as assistant a&r director.

## Sister Sledge Gets Platinum



"We Are Family," the latest album by Cotillion recording group Sister Sledge, has been certified platinum by the RIAA. Shown congratulating the group after a concert at New York's Felt Forum are, from left: Atlantic west coast a&r director John David Kalodner; New York r&b promotion rep Clarence Bullard; Joni Sledge; Atlantic president Jerry Greenberg; Kathie Sledge; Ron DeBlasio, the group's manager; Kim Sledge; and Henry Allen.

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 Breakfast . . . . . in Switzerland #1  
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**From SUPERTRAMP  
 ON A&M RECORDS & TAPES**

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**We never close.**



# Mobile Fidelity Sets Audiophile Campaign With Pink Floyd LP

By SAM SUTHERLAND

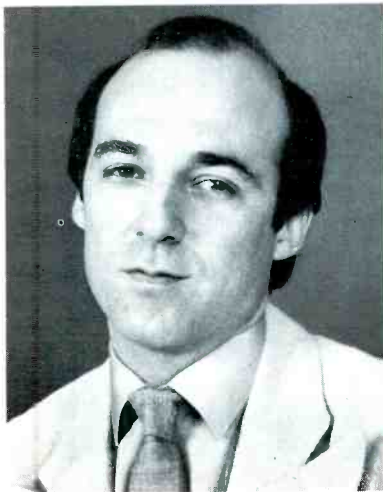
■ LOS ANGELES—Mobile Fidelity Sound Labs, which licenses major releases on established pop, rock and jazz acts via its Original Master Recording audiophile disc series, is readying its first comprehensive merchandising, marketing and advertising push for the upcoming Original Master release of Pink Floyd's "Dark Side Of The Moon."

Slated for July release, the multiple platinum catalogue hit will debut in its new half-speed mastered, custom-pressed version when Mobile Fidelity toppers introduce the release next Saturday (2) during a special reception at the CES gathering in Chicago. Prior to the new campaign, earlier Original Master releases of lps by such artists as Steely Dan, Fleetwood Mac, George Benson and Little Feat were marketed principally through stereo hardware salons and selected retailers, with instore merchandising downplayed in the early stages to avoid direct competition with regular priced goods.

With the Pink Floyd release, though, MFSL principals say they'll kick off a catalogue-wide push. Included among point-of-purchase aids will be a special four-color poster, easelbacks and a

## Hoffman Named VP For N.Y. Intl.

■ NEW YORK — Tommy Motola, president of Champion Entertainment Organization, Inc. and New York International Records announces the appointment of Randy Hoffman to general manager/vice president, artist development, New York International Records. Hoffman will continue in this same capacity within the Champion Entertainment Organization. Hoffman has been with Champion for the past 6 years.



Randy Hoffman

customized display bin designed to hold the entire series. Additional merchandising items are in the works, and a recent full-page consumer ad campaign directed at audiophile hardware consumers will continue with July and August buys in Stereo Review.

Meanwhile, the Original Master Recording catalogue is being gradually extended via recent new releases including Joe Sample's "Rainbow Seeker," the Grateful Dead's "American Beauty," Emmylou Harris' "Quarter Moon in a Ten Cent Town" and "Fleetwood Mac."

The albums, pressed by JVC in Japan and packaged in special two-piece board sleeves, carry a \$15.98 list.

## CBS, Peaches Observe LA 'Beach Boys Day'

By FRANN ALTMAN

■ LOS ANGELES—With June 4th proclaimed "Beach Boys Day In Los Angeles" by the mayor's office, CBS Records has planned a full afternoon of events at Peaches Record Store in Hollywood. Budgeted at over \$12,000 — including extensive radio and print advertising—CBS will tie-in with KFI radio to support the event featuring appearances by the Caribou recording act, autograph sessions and a bathing suit competition.

### Accomplishment

The mayor's proclamation, which recognizes the group's musical accomplishments over their eighteen year career—as well as album and record sales to have exceeded \$100,000,000 with over 50,000,000 in sales—also ac-

## GQ Gold Presentation



At an Arista Records disco party held at New York City's Blue Parrot, GQ was presented with gold records for their debut album, "Disco Nights," and single "Disco Nights (Rock Freak)." Shown at the gala, which was attended by DJs, retail and press representatives as well as celebrities like Ashford & Simpson and The Afro-Cuban Band (from left), are: (front row): Emmanuel Raheim LeBlanc, GQ; Keith "Sabu" Crier, GQ; Larkin Arnold, senior vice president, Arista Records; Jimmy Simpson, producer (along with Beau Ray Fleming, absent from the photo) of "Disco Nights;" (back row): Vernon Gibbs, director, r&b a&r, Arista; Clive Davis, president, Arista; Herb Lane, GQ; Paul Service, GQ; Tony Lopez, GQ's manager; Tom Hoover, road manager; Michael Lopez.

knowledges the Beach Boys as creating the California style in popular music.

Bathing suit competition registration will begin at 10 a.m., with the actual judging slated for 12:30 p.m. Dennis Wilson of the Beach Boys will judge the competition, limited to the first 50 registrants. The winning contestant will receive two passes to the concert at the Universal Amphitheater that evening—the opening of the 1979 summer concert season—and will be the Beach Boys' guest at a party following their performance.

The day's events, hosted by KFI's Lohman and Barkley, will receive heavy merchandising support including in-store displays, a banner across Hollywood Blvd.

(Continued on page 90)

## Phonogram Taps Brown Sales Vice President; Joe Polidor Promoted

■ CHICAGO—Lou Simon, senior vice president/director of marketing for Phonogram, Inc./Mercury Records, has announced the appointment of Mick Brown to the post of vice president/sales for the firm.

Concurrently, Joe Polidor is being elevated to the position of national sales manager. He previously was assistant national sales manager. Both appointments are effective June 1, 1979.

### Duties

Brown will be working with the firm's regional marketing staff. He will also be working closely with Polidor in Mercury's home office in Chicago.

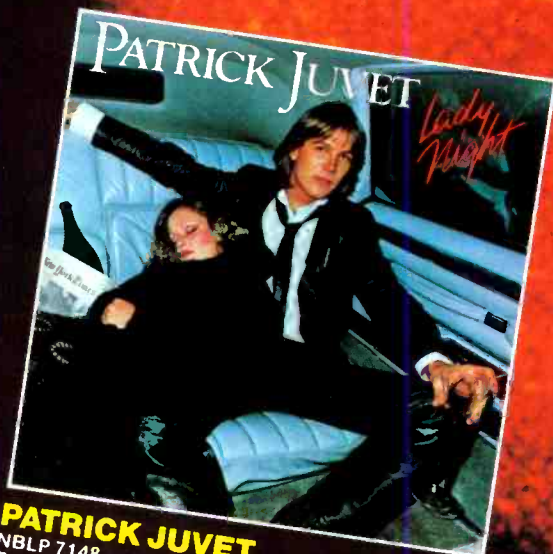
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## BMI Honors 'Million Airls'

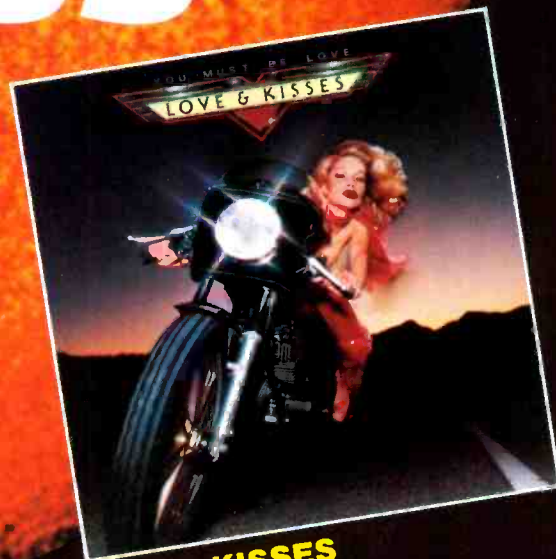


BMI Nashville had its first annual luncheon May 16 honoring its "Million-Airls," a group of writers and publishers in the Southern territory whose songs (109 of them) have achieved in excess of one million performances in the past years. BMI VP Frances Preston presented the writers and publishers with their certificates, assisted by Del Bryant, Joe Moscheo, Patsy Bradley and Jerry Smith all of BMI Nashville. Pictured at the reception: prior to the award presentation are (from left) John Ragsdale, Bill Justis, Preston, Ray Stevens, Don Everly, Billy Swan, Chilton Price, Del Bryant, Pee Wee King, Redd Stewart, Boudleaux Bryant and Felice Bryant.

# Unlimited Source Of Energy



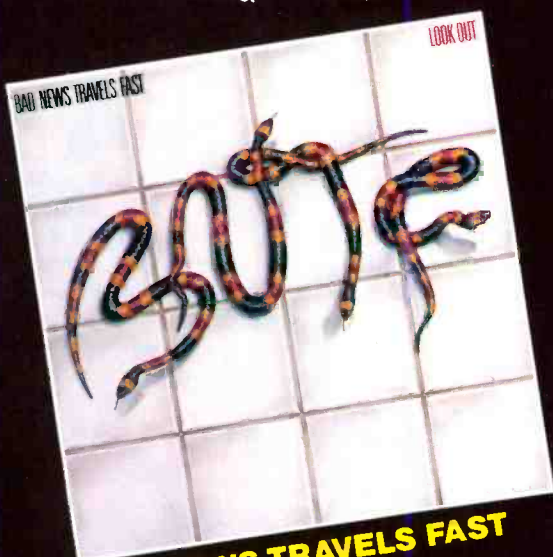
**PATRICK JUVET**  
NBLP 7148  
Executive Producer Henri Belolo  
Produced by Jacques Morali for Can't Stop  
Productions and Patrick Juvet



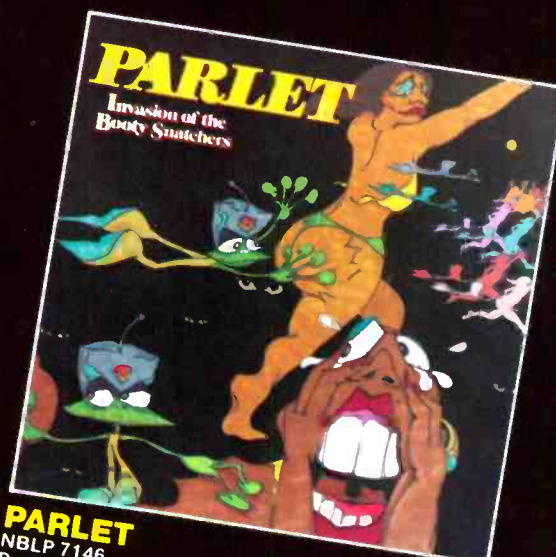
**LOVE & KISSES**  
NBLP 7157  
Produced by Alec R. Costandinos



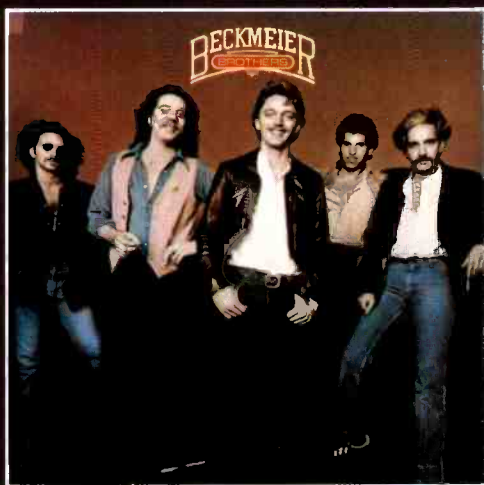
**MUNICH MACHINE**  
NBLP 7137  
Produced by Giorgio Moroder



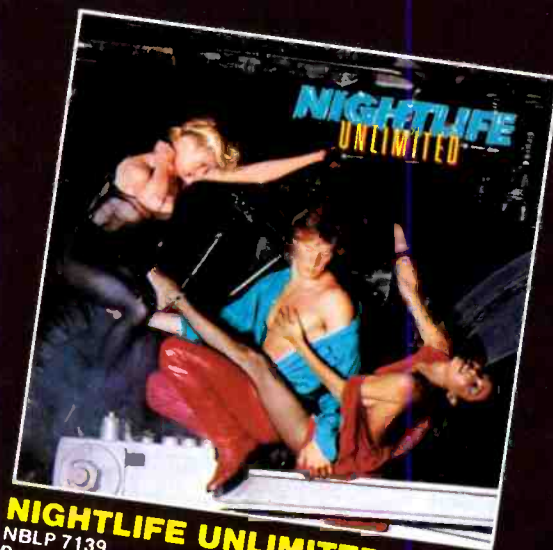
**BAD NEWS TRAVELS FAST**  
NBLP 7138  
Produced by Alec R. Costandinos



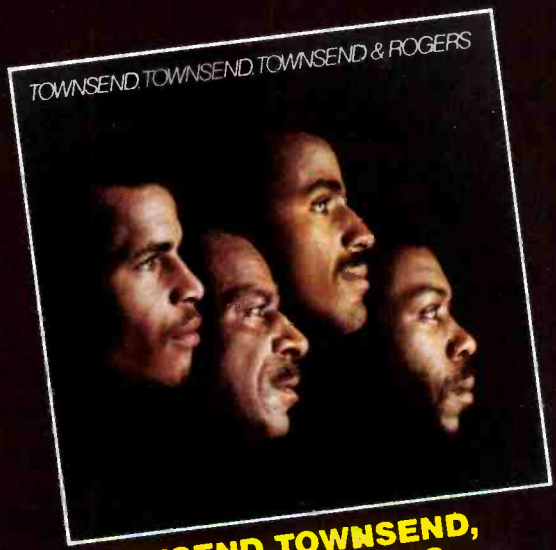
**PARLET**  
NBLP 7146  
Produced by George Clinton and Ron Dunbar,  
A Thang Production



**BECKMEIER BROTHERS**  
NBLP 7147  
Produced by Chris Brunt  
Co-Produced by Freddie Beckmeier and  
Stevie Beckmeier for the Robert J. Ivie Org., Inc.  
Executive Producers Robert Ivie and Bruce Bird



**NIGHTLIFE UNLIMITED**  
NBLP 7139  
Produced by George Cuccizzella and Joe DiMilo



**TOWNSEND, TOWNSEND,  
TOWNSEND & ROGERS**  
CCLP 2007  
Produced and Conducted by Ed Townsend

**On Casablanca Record  
and FilmWorks**



## Epic Names Rand Coast A&R VP

■ NEW YORK — Bruce Lundvall, president, CBS Records division, has announced the appointment of Frank Rand to vice president, a&r, west coast, Epic Records.



Frank Rand

In his new position, Rand will oversee the activities of Epic Records' west coast a&r staff, while working closely with Epic west coast artists, producers and managers. He will report directly to Lennie Petze, vice president, national a&r, Epic Records.

Since February, 1979 Rand has been vice president, a&r, east coast, Epic Records. He joined Epic east coast a&r in 1977 as director, independent productions. From 1971-1977, he had his own production company in Chicago.

## Jacksons at 'ZZP



Epic recording group The Jacksons are currently conducting a 39-date tour of the U.S. in support of their platinum-plus album "Destiny" and gold single "Shake Your Body." While in Cleveland the group stopped by WZZP for an on-air interview prior to their 2 sold-out appearances at the Palace Theatre. Pictured (from left) backstage at the Palace: (bottom) Tito Jackson; Michael Jackson and Steve Manning, publicist, black music marketing, CBS Records; (top) Marlon Jackson; Joe Carroll, Epic local promotion manager; Tim Byrd, program director, WZZP; Jackie Jackson, Randy Jackson, and Ron Weisner, manager.

## Muscle Shoals Seminar Draws Big Turnout

By WALTER CAMPBELL

■ MUSCLE SHOALS—The second annual Muscle Shoals Music Association Records and Producers Seminar convened at the Joe Wheeler State Park Lodge here May 16-18 with attendance figures topping 400, over twice the number of people at the first seminar last year. Composed mainly of record company executives, producers, publishers, attorneys, artists and musicians, the group

attended sessions on audio technology, copyrights, developments in video, and distribution conglomerates.

### Informality

While there was a schedule of meetings and events, much of the seminar involved less formal gatherings in hospitality suites at the lodge and evening entertainment. A general membership meeting was also held Wednesday in which it was announced that new officers would be elected at the MSMA's June meeting. "We also ratified the action of the board of directors at our December meeting in which it was decided to add to the board of directors one member from SESAC," said Buddy Draper, MSMA executive director. Jim (Continued on page 89)

## Elton in U.S.S.R.

(Continued from page 3) Oktyabrsky Concert Hall, each drew nearly 4000 people, who whistled, stomped, cheered, stood on their seats, and generally behaved like a typical American or British rock concert audience.

John's shows were arranged by Goskontsert, the Soviet concert agency which brought Boney M to Russia last year. The Soviet Union has also hinted it might allow other western pop stars to perform there. Wings has expressed an interest in doing so.

John was accompanied on his tour only by percussionist Ray Cooper. They performed sets that ran about two and a half hours and included many of John's hits, as well as a version of the Beatles' "Back in the U.S.S.R." After the first night's show, the audience refused to leave the hall, and thousands waited outside for a glimpse of John.

He told the Associated Press after the performance, "I was determined to make it successful. That's the biggest achievement I've ever received as an artist."

AP also reported that tickets for the shows were being scalped for 100 rubles, about \$150.

The John-Cooper show may tour the United States this summer.

## Passport Touring

■ NEW YORK—Atlantic recording group Passport has begun their first U.S. tour in four years, a three-week headlining cross-country tour which covers primarily major clubs in the eastern, midwestern & western areas of the country. The tour coincides with the release of the new Passport lp, "Garden of Eden."

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## Susan Scores



Tommy Mottola, president, Champion Entertainment/New York International Records, is seen congratulating his new band Susan (on RCA Records) backstage at The Palladium after their New York debut. Pictured from left: are Tom Dickie (Susan's guitarist), Mottola, Ricky Byrd (Susan's other guitarist), Charles Leland (Susan's bassist) and Mick Leland (Susan's drummer).



PLANET RECORDS ANNOUNCES ITS SECOND ALBUM...

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A NEW ALBUM — PRODUCED BY RICHARD PERRY  
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ON PLANET RECORDS & TAPES



# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ CONTINENTAL HIATT HOWLS: Back in 1974, when fuel was short and money tight, fans of literate pop were ready to make room for a tough-minded Indiana songwriter named **John Hiatt**. Instead, his deceptively sleepy delivery and Nashville recording base led to the assumption that he was just another sensitive country rocker, and the underwhelming sales that followed release of his two Epic longplayers seemed to clinch his fate.

Five years later, energy and dollars are again feeling the squeeze, and Hiatt's again making records. But this time around, he's trading in his acoustic guitar for an electric, heated his singing to a fevered snarl, and landed in the stripped-down rock heartlands currently being explored by the best young English and American bands.

"Slug Line," his first for MCA, will invite quick comparisons with **Elvis Costello**, **Joe Jackson** and **Graham Parker**, if only on the strength of Hiatt's taut singing and riveting rhythm work. This time, we'll bet he's ready to outlive those comparisons.

When he stopped by RW, Hiatt proved as feisty as his record, predicting his new band, with **Danny Shmitt**, **Howard Epstein** and **Steven Tee**, "will be much better than the album." As for his "new" rock'n-roll vitality, Hiatt says it really predates his early '70s work. "Musically, it's what I started doing as a kid, when I started putting bands together and playing in garages. As for its current profile, there's been an obvious change in the last year or two, and it's a needed relief."

We'd agree, and add Hiatt's own record to the list of albums illustrating the point.

EARS WANTED: Latest label employment turnover finds key a&r positions shifting at several major labels here, although this is one trend thankfully tied to ambitions, not cutbacks. Reportedly departing their respective vice presidencies at A&M and Epic are **Kip Cohen** and **Bobby Colomby**, both said to be departing for new projects. Also set for a&r changes is Elektra/Asylum, in the wake of former department director **George Daly's** exit.

MAC WAX: **Fleetwood Mac's** pursuit of the perfect master led them to some costly precautions during the final stages of production for "Rumours," and now their long-awaited follow-up is slated to carry that trend further. Now in the mixing stages, the band is slated to test both a digital and a new "super-analog" mastering system while preparing a conventional tape master. RW will provide a full report in an upcoming issue.

EVENTS: The week leading up to the June 15-16 Playboy Jazz Festival here is shaping up as busy one, what with any number of parades, film nights and other related events. Kicking off "Playboy Jazz Festival Week," as it's been officially designated, will be a parade along Hollywood Blvd. on Sunday, June 10, with **Hugh Hefner** acting as grand marshal and leading a procession of celebs, floats, marching bands and "other attractions all done in a jazz motif." June 11 will feature a "jazz film night" (in conjunction with the International Filmex Society) at the Samuel Goldwyn Theater on Wilshire Blvd.; **David Chertok**, who will present the films, is said to have a collection of over 300 hours of footage dealing with any number of jazz players. Other goings on will include several free concerts, two of them with the **Harold Land Quintet** (one of them at the corner of Hollywood and Vine!) and others with tenor man **Arnie Attel** and his quartet. The fes-

(Continued on page 89)

## A Double Dose of Dynamite...

### Light The Fuse This June...

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

## 'Starlights' Fan Impulse-Buy Flames

By FRANN ALTMAN

■ LOS ANGELES — Music Merchandising Inc., headed by Jay Coleman, was scheduled to begin record retail distribution last week of "Starlights," disposable lighters emblazoned with the logos of 15 rock groups such as the Bee Gees, Rolling Stones and Fleetwood Mac. Labeled by the New York-based Coleman as the only fully-licensed merchandising item priced under \$2.00, the "impulse" items will be sold in such record outlets across the country as Korvettes, Sam Goody's, Peaches, Tower Records, Strawberries and the Camelot chain.

The units are Feudor lighters with the designs shrink-wrapped by IMC Products, Edison, N.J., the company which also produces blister card packaging and display units for the lighters. The lighters will retail from \$1.49 to \$1.99, returning a 5.4 royalty rate to the respective group per lighter sold. Licensed groups include Boston, Commodores, the Doobie Brothers, ELO, Foreigner, Peter Frampton, Jefferson Starship, Setve Miller Band, Yes, Marshall Tucker Band, Atlanta Rhythm Section and the Outlaws.

The lighters will be sold in pre-packs of 48, all assorted, and may be reordered per individual rock groups logo. With 50,000 pieces to have shipped May 14, Coleman has projected a three-percent market share of disposable lighter sales within 18 months. That business does an estimated 300,000,000 units per year, according to the Music Merchandising chief, with Bic and Gillette presently dominating the market.

Though initial orders have been in small quantities, Coleman is hopeful the item will do well as response at this year's

NARM convention was "excellent" and the company offers "quality printing and packaging." Market testing last year over a ten-week period was "excellent" with 70,000 units sold at prices ranging up to \$2.49. Bic Pen Corp., rival of Feudor in France (ThumbThing in the U.S.) ran the tests.

Coleman hopes to add nine other groups to the current lineup, adding that the "lighters have promotion potential for the record companies as well as the groups themselves selling the lighters as souvenirs on their concert tours. Future plans include market expansion into Europe, Japan and South America.

Consumer planned advertising, chiefly co-op, will be handled by IMC, according to Coleman, while he and partners Curtis Gunn and Lee Heiman will cover the advertising for record industry related publications.

A gold lighter will be presented to the first act to pass the 500,000 sales mark.

## MCA Dist. Taps Silver

■ LOS ANGELES — Al Bergamo, president of MCA Distributing Corporation, has announced the appointment of Les Silver to the position of branch manager, Los Angeles branch, MCA Distributing Corporation.

Silver was most recently Los Angeles sales manager for A&M Records, and previously was with GRT for nine years as national sales manager.

Silver will be based in MCA's branch offices for Los Angeles in Sun Valley, California. He will report directly to DesMoines Green, MCA's newly appointed regional director, western region.

## Polydor Signs Blackjack



Blackjack has been signed to the Polydor label, it was announced by Fred Haayen, president, Polydor Records. The group's self-titled premier album, produced by Tom Dowd, will be released early next month. A marketing campaign is planned, including promotional films and video tapes for European television, and a special package designed in the form of a paperback which will hold a cassette of the Blackjack album and a biography of the group. Pictured at the signing, which took place in Polydor's New York offices are, from left: (sitting) Phil Larito, manager Blackjack; Fred Haayen, president, Polydor; Michael Bolotin, band; Dick Kline, executive vice president, Polydor; (standing) Harry Anger, senior vice president, marketing, Polydor; Jim Haslip, band; Bruce Kulick, band; Sandy Gennaro, band; Dr. Ekke Schnabel, senior vice president, business affairs, Polydor.

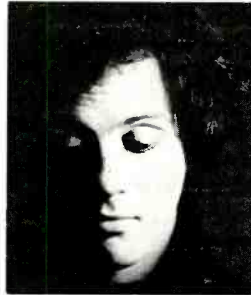
# 15th ANNUAL AWARDS DINNER

of the  
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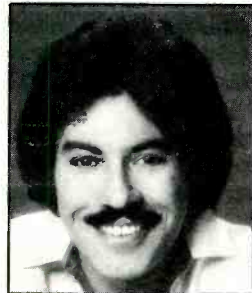
Creative Achievement



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Joseph Stein  
1966 Jerry Herman  
1967 Fred Ebb, John Kandor  
1968 Mitch Leigh  
1969 Burt Bacharach, Hal David  
1970 Neil Simon  
1971 Dionne Warwick  
1972 Henry Mancini  
1973 Ethel Merman  
1974 Dick Clark  
1975 Don Kirshner  
1976 Marvin Hamlisch  
1977 Neil Sedaka  
1978 Johnny Cash

#### HUMANITARIAN

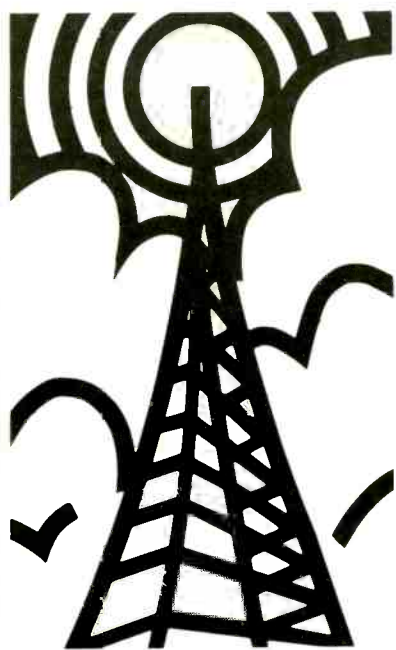
Sammy Davis Jr.  
Wm. B. Williams  
Roy Acuff  
James Brown  
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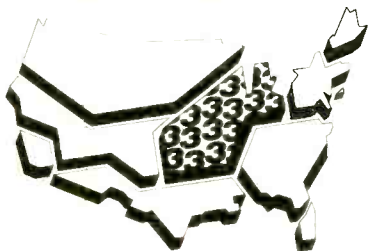
## Radio Comments:



**Alan Burns, Music Director  
WLS Chicago**

*"I'm very positive and pleased with the Record World Radio Marketplace since it helps me to look at the raw information on each record and make my own evaluations based on the information provided."*

## The Record World Radio Marketplace



## Cover Story:

# Amii Stewart Knocks on Platinum

■ Amii Stewart has ignited her music career with a one-in-a-million home run—a number one hit with her debut American release for Ariola/Hansa. Her pulsating neon rendition of the Eddie Floyd/Steve Cropper classic "Knock on Wood" virtually turned the tables around for this multi-talented young lady. "I knew 'Knock On Wood' was hot," explains dancer/singer/choreographer/actress Amii, "but I had no idea it would sell so quickly." Within two months Amii decided to resign from her leading role in London's "Bubbling Brown Sugar" to devote 100 percent concentration to promoting an lp and single that struck gold in six weeks.

Predictably, this versatile 23 year old bombshell has visually knocked out audiences from America to the European continent. Already hosting her own specials in Italy, Amii has become one of the most requested returns to American TV. With the Midnight Special, Soap Factory, Dinah!, Mike Douglas show, Merv Griffin, Soul Train and several Canadian dance shows already listed to her credits, Amii has re-

turned to America (from her London home base), to host the Midnight Special and calls are coming in constantly for chances to capture her on the silver screen.

No one could be happier than Amii to spend time in America. The Washington D.C.-born and bred beauty had spent the past two years in London when producers/songwriters Barry Leng and Simon May asked Amii to record a demo. "You Really Touched My Heart" and "Closest Thing To Heaven" aroused an immediate interest with Peter and Trudy Meisel of Hansa Productions. They signed her to a recording contract and released the two tracks on a single in England. A traditional promotion tour followed in Germany, Italy & U.K., whereupon Amii returned to London to record "Knock On Wood." When "Knock On Wood" was unleashed to Ariola America immediate action found Amii with an American label and two versions of her hot single hit the dance floors and radio airwaves. The avalanche of attention was inevitable and the sizzling song slid into first place in record breaking time.

### Follow-Up

Now Amii feels the pressure of the music business as she zooms into the studio, with producer Barry Leng, to create yet another masterpiece. In the meantime, her follow-up tune, the Door's classic "Light My Fire," has just been released on a fire-engine-red commercial 12" single and has been proclaimed to go higher than #1, if it could. But spiraling overnight success hasn't changed Amii's outlook, she's still knocking on wood.

### Atlantic Taps Steinberg

■ NEW YORK — Richard Steinberg has been named to the pop a&r staff of Atlantic Records, based at the company's New York headquarters. The announcement was made by Atlantic vice president of a&r Jim Delehant, to whom Steinberg reports.

Immediately prior to his joining Atlantic, Steinberg was a member of Arista recording group Tycoon. A founding member of the group, he is the drummer on the band's current debut album.

### Club Review

## The Roches: Fresh and Powerful

■ NEW YORK—The Roches, three sisters from New Jersey, played two nights at New York's Bottom Line, and for the first time in quite a while, a group of relatively new performers can be described as "great."

The Roches' lyrics can be personal, emotional, symbolic, modernist and wry simultaneously, as in "Pretty and High" from their Warner Brothers self-titled album. The music draws on the diverse structure and appeal of folk, choral and madrigal music, jazz

singers such as Billie Holiday, Lambert, Hendricks and Ross, Broadway show tunes, and even Patti Smith-like incantations. The Roches make a consistent and innovative statement of unmistakable importance. Their attitude and point of view are so fresh and powerful, that beyond being a "good group," they breathe new life into the singer/songwriter tradition, and put out a level of intensity that is as striking as it is rare.

From the moment they step on

stage, including between-song joking and musings, the three women are positively enthralling. Each projects a distinct and fascinating personality. Margaret, who is responsible for much of the songwriting and guitar playing is serious, providing continuity. Suzzy, the newest member of the group and the visual focus, projects a bold, vivacious, and at times self-deprecatory sexuality. Terre is at once committed to romance and sarcasm, penetrating the audience on a deep emotional level virtually everytime she opened her mouth. The crowd, in turn, responded with a feeling and immediacy that recalled the thunderous ovations that have greeted great rock groups, such as the Clash.

The Roches show an awareness of the past (they included a spectacular "version" of Handel's Messiah); the present (a composition that was effective as both a tribute and parody of early Patti Smith); and the future (taking chances and experimenting with new forms). To say that the Roches are important and "special" is in no way an overstatement. One hopes that they will find a large and devoted audience in the near future.

**Steven Blauer**



At the Warner Bros. Records party in honor of the Roches, seen celebrating with the sisters at the Covent Garden restaurant are the entire WEA N.Y. sales force as well as various WB friends. The Roches just completed two evenings at the Bottom Line and are currently touring across the United States. Pictured from left: Stu Cohen, Warner promo man; Craig Kamen, Larry Herman, Phyllis Palmetto, Barry Eisenberg, Mike Weiner, Greg Vovsi, Jane Dershevit, Phil Cohen, Vicki Feller, Mike Holzman. Kneeling and/or sitting are Karin Berg, associate director, east coast a&r, WB; Maggie Roche; Bruce Tesman, WEA branch manager, N.Y.; Terre Roche, Suzzy Roche, Warren Pudjak, Robin Friedman and Paul De Gennaro.

## Marks and Adler on How ASCAP Works

By PAT BAIRD



Paul Marks



Paul Adler

■ The initials ASCAP are as well known outside of the music industry as they are inside. The organization and function of the American Society of Composers, Authors and Publishers, however, are often not as clearly understood. Paul Marks, general manager of ASCAP, and Paul Adler, the Society's membership director, are two men intimately connected with the organization's daily activities. Marks, a graduate of Yale Law School and a former Air Force judge advocate, joined ASCAP more than 10 years ago in the legal department. Prior to his appointment as general manager he served as distribution manager and director of operations. Adler, ASCAP's first official membership director, joined the Society's legal department after service as a U.S. government attorney. He later served as Paul Mark's assistant and as distribution manager. He left ASCAP for a nine-month stint in private practice and returned to ASCAP some four years ago to assume his present position. In the following Dialogue the two men discuss the overall operation of the Society that boasts a membership of approximately 25 thousand writers and six thousand publishers on the eve of ASCAP's 65th anniversary.

**Record World:** Would you explain how ASCAP functions?

**Paul Marks:** ASCAP is a performing rights society. That in itself doesn't explain anything to anybody because most people do not have the slightest idea what a performing rights society is. We probably ought to start the explanation at an earlier point because the performing right derives from the copyright and copyright is a method by which someone can claim a property interest in the product of the intellect. ASCAP is concerned with music and lyrics and they are the product of the intellect. By obtaining a copyright in music, you obtain a number of different rights, among which are the right to publish, to mechanically reproduce, to synchronize with film, and the right to perform it in public. That right to perform is the right which members of the Society grant to ASCAP on a non-exclusive basis and which ASCAP in turn licenses to those persons who want to publicly perform music.

It's a membership association. The writers and the publishers form a Society which is in a sense a co-op. They elect a board of directors which decides the policy of the Society. The Society is involved in the licensing of the non-dramatic rights in music. That is an important distinction because ASCAP does not license dramatic rights; it does not license the right to put a musical on Broadway—it licenses the music from that show when it is used in non-dramatic fashion as it is on radio and television in most cases.

**RW:** Who does license the dramatic rights?

**Marks:** The dramatic rights are licensed by those people who retain those rights. They might be the original copyright owners or those who are licensed by the copyright owners. They are not licensed through ASCAP.

**RW:** When you are talking about licensing you are also talking about collection. You have a system in which you collect a performance fee for your writers and publishers.

**Marks:** We are talking about licensing works of the many thousands of members of ASCAP; it is a very large repertoire of works. Those works are generally licensed on a blanket basis. One of the con-

veniences of an ASCAP license is that a radio station or a bar or a nightclub or a dance hall or a hotel has the right by taking the ASCAP license to perform any of the music in the ASCAP repertoire any time that it wants, without need to report individual works performed in most instances. That is the convenience of the ASCAP clearinghouse. I mentioned the word clearinghouse because I think that is what is most approximated by the ASCAP concept. The members of the Society would have great difficulty finding all the many, many thousands of users around the country who wish to perform their works. Imagine the difficulty a copyright owner or a writer would have trying to seek out some bar in Pocatello, Idaho using his music. At the same time that bar in Pocatello or the radio station in Pocatello would have a great deal of difficulty in searching out the various writers or publishers or copyright owners to obtain the right to perform the literally thousands of works which that bar or radio station would want to perform during the year. So the ASCAP clearinghouse is a great convenience both to the members and to the users who want to license the repertoire. Now getting back to the way in which the repertoire is licensed, I mentioned that in most cases it is licensed on a blanket basis. That is, the user obtains the right to perform all the works in the repertoire by payment of a particular fee. It may also be licensed on a per program basis as well—that is if circumstances are appropriate the station might choose to license on a per program basis and only pay with regard to those programs that use music. The present controversy with CBS involves a request on their part to have a still different type of license. As most people know, there is disagreement as to whether they are entitled to the kind of license they are requesting. But in any event, the nature of the license and the nature of the use that the licensee makes it such that the Society receives free from the licensee without those fees being allocated to particular works or performances. It is then the responsibility of the Society to determine how those fees should be apportioned to the members of the Society, how they should be allocated to each of the members whose works are being performed by the users. That is the heart of the distribution system. It is the survey of performances which determines how that money should be allocated.

The ASCAP clearinghouse is a great

“convenience both to the members and the users who want to license the repertoire.”

**RW:** So the survey then would pick up one song by one composer and then ten songs by another composer, and that one composer would get one tenth of the play as the other one.

**Marks:** I think your example is a good one, but there are other factors involved. It is not only the number of performances and the frequency of performances but it is also how much that particular user pays the Society for the license. The survey of performances is designed by outside experts. It was first designed by the Joel Dean Associates in late 1950s. It has been updated every year since and the design has been modified and changed with changing circumstances. It is now the responsibility of the Robert Nathan Associates, independent economic consultants. The design of the survey is based on various objective factors. One is the location of the radio and television stations in various parts of the United States. The survey is stratified so that each area of the United States, whether it is urban or rural or metropolitan or suburban, has an opportunity to be represented in the survey. Then again it is stratified on the basis of the amount which the licensee, the radio station or the television station pays to the Society so that the relative value of the performance is affected by the amount paid. Another factor is the depth of sample in a particular area. Because of the number of licensees, in radio we have seven thousand licenses, and the number of hours that they are

(Continued on page 34)

# Record World Album Picks



## TOGETHER

McCOY TYNER—Milestone M-9087 (7.98)

Tyner's prowess as a jazz pianist has produced a legion of fans among listeners and other musicians as well and here he gets instrumental support from friends Jackie DeJohnette, Stanley Clarke, Freddie Hubbard and others. The album is in the traditional jazz vein, produced beautifully by Orrin Keepnews.



## INFINITE RIDER ON THE BIG DOGMA

MICHAEL NESMITH—Pacific Arts PAC7-130 (7.98)

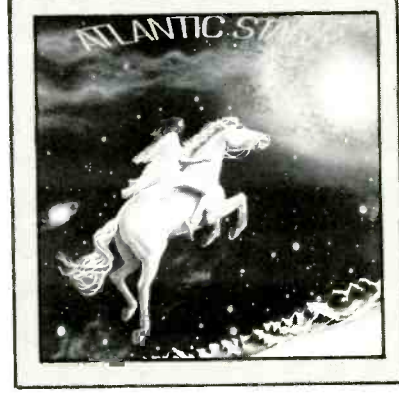
Nesmith is one of the few to successfully rise above a teen idol image and much must be credited to his intricate rhythms and thoughtful lyrics. This new album, released on his own burgeoning label, is a superior effort, displaying his somewhat esoteric musical ideas with a flourish.



## WHITEFACE

Mercury SRM 1-3765 (7.98)

The past few years has seen the emergence of a new generation of American rock and roll bands and Whiteface is the latest, and one of the best, examples. Relying on a strong guitar sound and wailing vocals, the album was produced by the inspired Barry Beckett. This is certainly a group to watch.



## STRAIGHT TO THE POINT

ATLANTIC STARR—A&M SP 4764 (7.98)

The follow up to their highly successful debut of last year is a solid set of funk and disco rhythms that doesn't let up until the very last cut, "Losin' You." This is sure to be an instant add at the discos as well as at the BOS stations and should establish them as a group to watch this summer.

## LET ME BE GOOD TO YOU

LOU RAWLS—Phila. Intl. JZ 36006 (7.98)



Rawls is without a doubt one of the most versatile singers around as his latest easily proves.

From funk to soulful ballads to Broadway show tunes ("Tomorrow" from "Annie") he can do it all. The title track is already a smash.

## THE GIRL IS BACK

DANA—Epic JE 35021 (7.98)



After a brief respite from recording, the popular Irish singer returns to disc here with an autobiographical album featuring her sweetly sensitive vocals, produced with care by Barry Blue. It should get the U.S. attention she deserves.

With this Richie Rome produced album. Her vocals, and rhythmic flair, are perfect for the dance floor and the airwaves.

## GARDEN OF EDEN

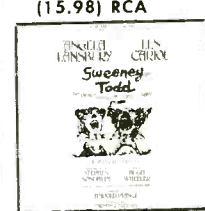
PASSPORT—Atlantic SD 19233 (7.98)



Last year's personnel changes have done nothing to decrease Passport's claim to being one of the most successful fusion groups around. With the extensive use of vocals this could be their biggest yet.

## SWEENEY TODD

ORIGINAL CAST—Red Seal CB1 2-3379 (15.98) RCA



The score of Stephen Sondheim's hit Broadway musical could as easily be heard at the

Met but whatever plot nuances are obscured here are explained in the accompanying libretto. It's already touted as the musical of the '70s.

## NEAR PERFECT/PERFECT

MARTIN MULL—Elektra 6E-200 (7.98)



The ultra-suave Mr. Mull combines music and comedy on this perfect treatment of a slightly off-

center nightclub act. His routines are, of course, hilarious, and the musicians and singers add the right touch of realism. Recorded live.

## BLAME IT ON THE NIGHT

ROBERT BYRNE—Mercury SRM-1-3768 (7.98)



With his "Baby Fat" single rising on the RW Singles Chart, this just might be a sleeper hit.

Composed of light pop melodies with a touch of funk thrown in, it should appeal to varied tastes.

## WHISPER IN YOUR EAR

THE WHISPERS—Solar BXL1-3105 (7.98)



This veteran r&b group is rarely surpassed in the magic of their vocal harmony and here come

with another splendid package. Some of the cuts have a disco beat and the rest are pure black radio oriented. It's a standout package.

## DISCO PARTY

VARIOUS ARTISTS—Motown MD 5001G4 (13.98)



This specially-priced boxed set holds four of Motown's biggest disco singles of recent date,

including selections by High Energy, Rick James, Tata Vega and Billy Preston with Syreeta. It's a must for collectors.

## ELECTRIC NIGHTS

JIM CAPALDI—RSO RS 1-3050 (7.98)



While Capaldi has had a number of solo albums, he still draws much of his celebrity from past work

with Traffic. This new disc is a curious blend of understated disco tunes with some sophisticated rock/blues numbers. It's a fine effort.

## FEEL THE NIGHT

LEE RITENOUR—Elektra 6E-192 (7.98)



Ritenour's astute blend of rock and jazz styles has made him a unique and successful guitarist in

both idioms. This new disc, featuring some prestigious instrumental help, should appeal to a wide audience.

## HEAT

FLOWER—MCA 3153 (7.98)



Known previously as a mellow pop songstress, Flower here steps smartly into the disco field

with this Richie Rome produced album. Her vocals, and rhythmic flair, are perfect for the dance floor and the airwaves.

## IF THE SHOE FITS

RONNIE DYSON—Columbia JC 36029 (7.98)



Dyson's fastidiously smooth vocals are the centerpiece on this primarily disco album. Picking tunes

by Zager/Fields and Eugene Record among others, this is a prime disco disc produced with a flair by Michael Zager.

## Infinity Signs Lynda Carter



Singer-actress Lynda Carter, who starred as TV's "Wonder Woman," has signed a long-term, worldwide recording agreement with Infinity Records. At the signing (from left) are: (top) Bud O'Shea, Infinity vice president and general manager; Michael Atkinson, Infinity director, a&r administration, west coast; (seated) Ron Samuels, Carter's manager; Lynda Carter; Ron Alexenburg, president, Infinity Records.

## 'Legends' Campaign Begun by MCA

LOS ANGELES — "Legends," a campaign by MCA Records to increase consumer awareness of more than 80 jazz albums currently in catalogue, has been structured to re-acquaint the consumer with such greats as John Coltrane, Ella Fitzgerald and Benny Goodman, announced Stan Layton, vice president of marketing for the label. Extensive multimedia and sales campaigns are planned.

The month-long "Legends" program, which commenced May 14, includes artists from the Swing Era to the technocrats of

jazz, the purists to the fusion artists. Also highlighted will be such performers as John Klemmer, Louis Armstrong, Artie Shaw and Pharoah Sanders.

The month-long campaign coincides with Black Music Month and MCA Records' own black music series, "Celebration," in its support of the Black Music Association and its goals to promote and preserve black music.

Amongst other artists included in the campaign are: Count Basie, Art Tatum, Bob Crosby, Duke Ellington, Dizzy Gillespie, Jimmy McPartland and Tom Scott.

## A. J. Cervantes:

## Butterfly Becomes Disco Specialist

By LAURA PALMER

LOS ANGELES — Two years after spreading its wings, Butterfly Records has turned its early success with disco into its primary marketing emphasis, according to label president A.J. Cervantes. In a recent interview with *RW*, Cervantes reviewed Butterfly's concentration on building a potent roster of disco artists, the impact of the label's switch to branch distribution via MCA, and the changing disco marketplace.

Early in the game, Cervantes noticed the swing of the major labels towards disco, realizing that some major company would be interested in penetrating the disco market overnight. MCA did just that by gaining the expertise of Cervantes and staff, the acts, and the immediate visibility of

## ASCAP Inks Caro

NEW YORK—Spanish singer/songwriter Nydia Caro has signed a writer's membership agreement with the American Society of Composers, Authors and Publishers, it was announced by Paul S. Adler, director of membership.

The signing of Caro followed a visit to Puerto Rico by ASCAP membership representatives Paul Wadkovsky and Willie Hernandez.

Butterfly's disco product.

The disco market, according to Cervantes, "has exploded and will continue to grow, increasing business in a geometric progression. The irony of the whole thing is that it was never our intention to become a disco label, but the fact that CBS, Warner Bros. and other labels are heavily into disco only reinforces our position as the only exclusively disco label. The large number of record companies involved in disco product has turned the direction of radio toward disco."

Cervantes' feeling is that as disco has broadened its appeal, it has become synonymous with pop music in many respects. "Ultimately," he said, "we're looking toward the straight pop market, but we initially break our product on a disco level, and then cross it pop; we use discos much the same way majors use secondary markets to break their product. We've got a built-in marketing base. And disco radio gives immediate major marketing penetration in terms of exposure for your product."

Cervantes stated that the  
(Continued on page 44)

# "Two Is Good... But Four Is Better"

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# Record World Single Picks

**MANFRED MANN'S EARTH BAND**  
—Warner Bros. 8850



**YOU ANGEL YOU** (prod. by A. Moore) (writer: Dylan) (Ram's Horn, ASCAP) (4:00)

Mann's first hit was Bob Dylan's "Mighty Quinn" in 1968 and the group turns here to a more-recent composition for their latest single. As always, the instrumentation and production are sophisticated and this could be the group's biggest single in some time.

**PETER BROWN**—  
Drive 6278



**CRANK IT UP (FUNK TOWN)** (prod. by Wade-Brown) (writers: Brown-Rans) (Sherlyn/Decibel, BMI) (3:47)

Brown was one of the innovators of the disco sound and this new single shows he's still experimenting with new recording ideas. The record is as hot as they come with soft-toned vocals that come with soft-toned vocals the perfect complement. It's disco/BOS/pop material ripe for immediate airplay.

**L.T.D.**—A&M 2142



**DANCE "N" SING "N"** (prod. by B. Martin) (writers: Osborne-Riley) (Almo/McRovscod, ASCAP/Irving/McDorsbov, BMI) (4:08)

Layered syn-drums set the mood here and drive the veteran group's disc to a high energy pinnacle. The chant-like hook is a trademark of LTD and this new single, heavy on the disco-influences, could be yet another multi-million seller. It's a powerful summer entry with plenty of club and radio potential.

**DOLLY PARTON**—RCA 11577



**YOU'RE THE ONLY ONE** (prod. by Parks-Perry) (writers: Sager-Roberts) (Unichappell/Begonia/Fedora, BMI) (3:23)

Parton introduces her next "Great Balls of Fire" album with this traditional ballad written by Carole Bayer Sager and Bruce Roberts. Parton shows off the softest side of her soprano and the talk-bridge adds interest. For country and adult/contemporary first with Top 40 play surely to follow. This will be big for Dolly.

## Pop

**SUSAN**—RCA 11580

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

This is a full-blown mainstream rock song that should have a strong appeal to the Foreigner-Boston audience. Great guitars are this group's strong point. Teens should notice first.

**BTO**—Mercury 74062

**JAMAICA** (prod. by Vallance) (writer: same) (Bruce Allen, PRO) (3:55)

BTO without Randy Bachman is as palatable as ever. This song has plenty of hooks and catchy guitar playing. Should see plenty of AOR play with Top 40 no doubt to follow.

**DAVID JAMES HOLSTER**—

Columbia 3-10995

**CONSTANT LOVE** (prod. by Edwards-Ladanyi) (writer: Holster) (Brave Dog, ASCAP) (3:29)

Newcomer Holster has created a nice bouncy well-crafted pop tune. The song is perfect for the car radio: shades of Loggins and Messina and a great guitar solo.

**LAKE**—Columbia 3-11010

**PARADISE WAY** (prod. by Peterson-Lake) (writers: Peterson-Harrison) (Editions Westwind) (3:22)

Lake's newest is a boogie rocker with soaring falsetto vocals and piercing guitars. The song is accessible and should do well in several markets.

**ADRIAN GURVITZ**—Jet 8-5058

(CBS)

**UNTOUCHABLE AND FREE** (prod. by Gurvitz) (writers: same) (Famous, ASCAP) (2:55)

Although this is not what you'd expect from this veteran British rocker, it is still a very pleasant song in the pop-disco mold. Should receive adult/contemporary attention.

**BILL SALUGA**—A&M 2140

**DANCIN' JOHNSON** (prod. R. Kersey) (writers: B. Saluga/R. Kersey/S. Dees) (Davar/Mercy Kersey, BMI) (3:40)

TV's "Ray Jay" joins the disco world as Bill Saluga. Saluga offers a full-blown disco treatment, complete with strings and a female chorus, while maintaining his comic edge.

**BILL QUATEMAN**—RCA 11588

**JUST LIKE YOU** (prod. by D. Robb) (writers: Quateman-Feiten) (Next of Skin, BMI) (3:10)

The Chicago singer-songwriter offers a slick ballad from his third album. Lush strings, a soothing sax and Quateman's pleading voice make this an a/c pop natural.

**ROY ORBISON**—Asylum 46048

**EASY WAY OUT** (prod. C. Ivey/T. Wishbone) (writers: J. Valentini/F. Saulino/R. Brannan) (Colgems-EMI/Close Fade, ASCAP) (2:59)

The legendary Roy Orbison is back with a well-balanced disco tune from his newly released lp "Laminar Flow." The famous Orbison voice and a tantalizing hook insure this tune's success.

**SUPERMAX**—Elektra 46042

**IT AIN'T EASY** (prod. P. Hauke) (writer: R. Schoenherz) (Rockoko/Close Fade, GEMA) (3:42)

From their recently released lp "Fly With Me," this rock tune is bound to establish Supermax among 1979's hottest rock acts. The hook, embellished with tight synthesizer and guitar work, is foot-tapping and contagious.

**DEBBY PETERS**—Free Flight

11486 (RCA)

**BOOGIE WITH ME BABY** (prod. B. Peters) (writer: B. Peters) (B. Peters, BMI) (3:44)

Joining the roster of new disco artists, Peters' debut is marked by a lush, resonant voice. A pulsing dance tempo guarantees both club and radio airplay.

**PETER McCANN**—Columbia

3-10989

**DON'T TAKE IT OUT ON ME** (prod. H. Yoergler) (writer: H. Yoergler) (ABC/Dunhill, BMI) (3:33)

After last year's hit "Do You Wanna Make Love," singer-songwriter McCann comes forward with another pop hit from his recent lp "One On One." Strong back-up vocals and a wailing sax are captivating.

## B.O.S./Pop

**GEORGE DUKE**—Epic 8-50719

**PLUCK** (prod. by Duke) (writer: same) (Mycenea, ASCAP) (3:21)

Duke's newest single is a funky and sassy piece built around a simple vamp. The jive talking monologue shows the continued influence of George Clinton on Duke's music.

**JAMES BROWN**—Polydor 14557

**ARE YOU REALLY DANCING** (prod. Shapiro) (writers: Shapiro-Jackson-Miller-Shaw) (Muscle Shoals, BMI) (3:58)

The self-proclaimed godfather of soul is back with a solid r&b smash that should be well at BOS radio with a disco crossover in the wind. Brown's wailing voice shines throughout.

**BAR-KAYS**—Mercury 14048

**ARE YOU BEING REAL** (prod. by A. Jones) (writers: Alexander-Dodson-Henderson-Alien-Thompson-Beard-Smith-Stewart-Jones) (Bar-Kays/Warner Tamerlane, BMI) (2:59)

This should be a smash for the group in both pop and BOS markets. The EW&F-sounding song has a great beat (not disco), smooth vocals and solid playing.

**POUSSEZ**—Vanguard 35208

**BOOGIE WITH ME** (prod. A. Mouzon) (writer: A. Mouzon) (Mouzon, ASCAP) (4:06)

Reminiscent of A Taste of Honey, Poussez arrives on the disco scene with this catchy and fully orchestrated dance tune. Already gaining play at the clubs.

**ESTHER PHILLIPS**—Mercury

74060

**OO OOP OO OOP** (prod. H. Mason) (writers: M. Zager/A. Fields) (Sumack, BMI) (3:34)

Recognized as one of the most important female jazz singers today, Phillips departs from this well-deserved ranking and asks "everybody to get down" and dance to her latest disco cut.

**JOE THOMAS**—LRC 907 (TK)

**MAKE YOUR MOVE** (prod. S. Lester/L. Quinn) (writers: B. Baker/G. Grady/C. McKee) (Alotagoodmusic, ASCAP) (4:30)

Taking the best of r&b and disco, Thomas' tune ranks among the best disco material this year. An infectious beat, polished bass and flute solo demand attention.

**STANLEY CLARKE**—Nemperor

7521 (CBS)

**JAMAICAN BOY** (prod. S. Clarke) (writer: S. Clarke) (Clarkee, BMI) (3:30)

Establishing himself as one of the most significant bass players to emerge out of the '70s, Clarke prominently displays the bass guitar as the lead instrument in this funky, percussive instrumental.

**TEENA MARIE**—Gordy 769

(Motown)

**I'M A SUCKER FOR YOUR LOVE** (prod. by R. James/A. Stewart) (writer: James) (Jobete, ASCAP) (3:11)

Rick James has done a splendid job as producer and writer on this up-tempo funk tune with a disco beat. The punchy horn charts and shouting sax solo stand out.

**PATRICE RUSHEN**—Elektra 46044

**CHANGES (IN YOUR LIFE)** (prod. C. Mims, Jr./R. Andrews/P. Rushen) (writers: P. Rushen/A. Rushen) (Baby Fingers/Close Fade, ASCAP) (4:08)

Singer-songwriter Patrice Rushen continues to come into her own with this up-beat funky tune. Laced with rock guitar riffs, the liting songstress is headed toward crossover success.





# "DANCE 'N SING 'N"




The new LTD single that will have all of America "DANCE 'N SING 'N" From their forthcoming album, "Devotion." AM 2142 SP 4771

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## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ I find myself thoroughly taken by all of the new releases in this week's Disco File and am so deliriously confident of response to all of them that we'll begin with the left-fielders.

DO YOU WANNA DANCE? **Bette Midler's** first notable attempt at disco is "Married Men," an Atlantic disco disc that's been rush-released to deejays and stores while New York's WBLS gave airplay to a reference acetate. **Arif Mardin** produced, and gives full orchestral support to a strong, strong punchline ("They do it, they do it"), which Midler belts out with a force that nearly wears her voice to a frazzle by the end of the song (7:58/5:38). There are hints of "Sinner Man" and "Da Ya Think I'm Sexy," but in the end, the song's own pop identity makes the biggest mark. This is especially true in that "Married Men" lacks the bonafide disco mix and edit that, say, "Take Me Home" received. Midler's record would make a stronger dance impact with longer breaks (the several guitar and syndrum breaks don't last nearly long enough to provide a real change) and with a more varied mix and programming. Still, excellent songwriting and Midler's personal presence make "Married Men" a radio must, and, given the exposure, could cross back into the clubs on requests. Watch it. The week's authentic left-fielder is a real mind-bender, at that: **Louis Lester's** "Deshabille Moi" (Shadybrook). Heavily, creatively, edited and mixed by **Frank Hullihan** of New York's Ice Palace, "Deshabille Moi" opens with unusual classical-flavored string and piano arrangements and hot cymbal and synthesizer accents.

Surging synthesizer rushes and daring pauses along the way punctuate Lester's oozing, leering, Peter Lorre-ish vocal (I assume Lester is the dandyish androgyne on the sleeve), which gives new meaning to the words "sleazy" and "dangerous." For the timid, there's a very viable instrumental flip that comes off rather like the Poussez album (and will probably give dancers the impression that the lyrics are: "There's a bee, ma."), both timing 5:45, but I hope the vocal will catch on. Erratic, idiosyncratic, simply something else. (Students of French culture will understand that the title means "undress me.")

Otherwise, three soul-oriented cuts are crowded at the top of the Disco File. **Al Hudson and the Soul Partners'** "You Can Do It" gathered some attention as a three minute single; a 7:05 disco mix version has now been issued by MCA, much to the joy of many of our correspondents (especially **John Jellybean Benitez**, who hasn't missed a chance this week to freak all over me about it). It's hard, stripped-down r&b dance music, with a side-to-side sway not unlike **Barry White's** "It's Ecstasy." An extremely bright mix outlines the unison vocal and tambourine which are the principals in this trance-like production; occasionally, a strong female solo breaks through with a searing wail. It sounds simple in print and on the dance floor, but, boy, does it work. Similarly, **Black Ivory's** "Mainline" (Buddah) is a crisp, cleanly defined cut with a sharpness of feel that comes from excellent rhythm work, Patrick Adams' deft string and horn charts and from a super 7:00 mix by Mixmaster's very singular **Michael Gomes**. **Leroy Burgess** wrote and sings lead; his credit can also be seen on **Phreek** and **Peter Jacques Band** albums. The detail of the drumming and guitar playing brought out in the mix as well as the solid, in-the-groove feel of the rhythm strongly suggest **MFSB**; the druggie lyrics make a soul fan recall "Love Jones." The best moments in this track are in the break and tag, where the comfortable vamp builds and builds to fade for a vocal coda. Feels good . . . **Venus Dodson** also has appeared on Patrick Adams' projects as writer and singer; they are teamed on her first Warner's/RFC release, "Night Rider" (6:41). An apt clip-clop percussion intro blooms into the humming, enveloping wall of sound that seems to be Adams' private property. This vibrating wave gets a boost from **Jim Burgess'** clean mix, which phases the backups and seems to make Adams' tight

(Continued on page 25)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### HIPPOTAMUS/BALTIMORE

DJ: CHUCK PARSONS

ALL THROUGH ME—Laura Taylor—TK  
BABY BABA BOOGIE—Gap Band—Mercury  
BAD GIRLS—Donna Summer—Casablanca  
(entire lp)  
BOB-A-RELA—Bob-a-Rela—Channel (entire lp)  
BOOGIE WOOGIE DANCIN' SHOES—  
Claudia Barry—Chrysalis  
BY THE WAY YOU DANCE—Bunny Sigler—  
Gola Mind  
DANCER—Gino Soccio—Warner/RFC  
DISCO CIRCUS—Martin Circus—Prelude  
HEAVEN MUST HAVE SENT YOU—  
Bonnie Pointer—Motown  
HIGH ON MAD MOUNTAIN—Mike Theodore  
—Westbound (entire lp)  
I'M A BAD BOY—Theo Vaness—  
Prelude (entire lp)  
LOVE MAGIC/HOLLER—John Davis—Col  
STARS—Sylvester—Fantasy (entire lp)  
TO FREAK OR NOT TO FREAK—  
Stewart Thomas Group—Arista  
WHEN YOU WAKE UP TOMORROW—  
Candi Staton—WB

### BETTER DAYS/NEW YORK

DJ: TEE SCOTT

AIN'T NO STOPPIN' US NOW—McFadden &  
Whitehead—Phila. Intl.  
BAD FOR ME—Dee Dee Bridgewater—  
Elektra  
BAD GIRLS—Donna Summer—Casablanca  
STARS—Sylvester—Fantasy (entire lp)  
CAFE—D.D. Sound—Emergency  
GET ANOTHER LOVE—Chantel Curtis—Key  
GROOVIN' YOU—Harvey Mason—Arista  
HOT FOR YOU—Brainstorm—Tabu  
I'M A BAD BOY—Theo Vaness—Prelude  
(entire lp)  
LOVE INSURANCE—Trammps—Atlantic  
RING MY BELL—Anita Ward—TK  
212 NORTH 12 STREET/BURNIN' SPEAR/  
ZAMBESI—Salsoul Orchestra—Salsoul  
(lp cuts)  
WHEN YOU WAKE UP TOMORROW—Candi  
Staton—WB  
WORK THAT BODY—Taana Gardner—West End  
YOU CAN DO IT—5 Special—Elektra

### CHARLIES/CHICAGO

DJ: KEN JASON

ANYBODY WANNA PARTY—Gloria Gaynor—  
Polydor  
BABY BABA BOOGIE—Gap Band—Mercury  
BAD GIRLS—Donna Summer—Casablanca  
(entire lp)  
BOOGIE WOOGIE DANCIN' SHOES—  
Claudia Barry—Chrysalis  
DANCE WITH YOU—Carrie Lucas—Solar  
DISCO NIGHTS (ROCK BREAK)—GQ—Arista  
HAVE A CIGAR—Rosebud—WB  
HIGH ON MAD MOUNTAIN—Mike Theodore  
Orch.—Westbound (entire lp)  
HOT FOR YOU—Brainstorm—Tabu  
I'M A BAD BOY—Theo Vaness—Prelude  
(entire lp)  
ONE MORE MINUTE—St. Tropez—Butterfly  
POUSSEZ—Poussez—Vanguard (entire lp)  
RING MY BELL—Anita Ward—TK  
ROCK IT TO THE TOP—Mantus—SMI  
TAKE ME HOME—Cher—Casablanca

### BRASS DOOR CO./SEATTLE

BAD GIRLS—Donna Summer—Casablanca  
(entire lp)  
BOOGIE WOOGIE DANCIN' SHOES—  
Claudia Barry—Chrysalis  
BORN TO BE ALIVE—Patrick Hernandez—Col  
CUBA—Gibson Bros.—Mango  
FORBIDDEN LOVE—Madleen Kane—WB  
HAPPINESS—Pointer Sisters—Planet  
HIGH ON MAD MOUNTAIN—Mike Theodore  
Orch.—Westbound  
I JUST KEEP THINKING ABOUT YOU BABY—  
Tata Vega—Motown  
I'M A BAD BOY—Theo Vaness—Prelude  
(entire lp)  
LET ME TAKE YOU DANCIN'—Bryan Adams—  
A&M  
MY BABY'S BABY—Liquid Gold—Parachute  
NIGHT DANCIN'/RED HOT—Taka Boom—  
Ariola (disco disc/lp cut)  
RING MY BELL—Anita Ward—TK  
STARS—Sylvester—Fantasy (entire lp)  
STAY WITH ME—Charo—Salsoul

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# Record World Disco File Top 50



JUNE 2, 1979

JUNE MAY

2 26

- |    |    |  |    |    |   |
|----|----|--|----|----|---|
| 1  | 1  | <b>HOT STUFF/BAD GIRLS</b> DONNA SUMMER/Casablanca (12") NBD 20167                         | 25 | 19 | <b>LET ME BE YOUR WOMAN</b> LINDA CLIFFORD/Curtom (entire lp) RS 2 3902 (RSO)                 |
| 2  | 2  | <b>RING MY BELL</b> ANITA WARD/TK (12") TKD 124  | 26 | 31 | <b>YOU GONNA MAKE ME LOVE SOMEBODY ELSE</b> THE JONES GIRLS/Phila. Intl. (12") 2Z8 3682 (CBS) |
| 3  | 3  | <b>NO ROMANCE/KEEP ON DANCIN'</b> THEO VANESS/Prelude (12"*) PRL 12165                     | 27 | 21 | <b>PANIC</b> FRENCH KISS/Polydor (lp cut) PD 1 6197   |
| 4  | 7  | <b>BOOGIE WOOGIE DANCIN' SHOES</b> CLAUDJA BARRY/Chrysalis (12") 12 2316                   | 28 | 43 | <b>BOB-A-RELA</b> Bob-A-Rela/Channel (entire lp) 1002   |
| 5  | 6  | <b>AIN'T NO STOPPIN' US NOW</b> McFADDEN & WHITEHEAD/Phila. Intl. (12") 2ZS 3675 (CBS)     | 29 | 23 | <b>MAKIN' IT</b> DAVID NAUGHTON/RSO (12") RSS 301   |
| 6  | 8  | <b>STARS/BODY STRONG/I (WHO HAVE NOTHING)</b> SYLVESTER/Fantasy (lp cuts/12") F 9579/D 129 | 30 | 37 | <b>NIGHT DANCIN'</b> TAKA BOOM/Ariola (12") 9010  |
| 7  | 9  | <b>HAVE A CIGAR</b> ROSEBUD/Warner Bros. (12") WBSD 8784                                   | 31 | 33 | <b>HOT FOR YOU</b> BRAINSTORM/Tabu (12") 2Z8 5515 (CBS)                                       |
| 8  | 4  | <b>DANCE WITH YOU</b> CARRIE LUCAS/Solar (12") YD 11483 (RCA)                              | 32 | 26 | <b>DISCO NIGHTS (ROCK FREAK)</b> G.Q./Arista (12") SP 38                                      |
| 9  | 5  | <b>DANCER</b> GINO SOCCIO/Warner/RFC (12") RCSD 8788                                       | 33 | 28 | <b>BY THE WAY YOU DANCE (I KNEW IT WAS YOU)</b> BUNNY SIGLER/Gold Mind (12") GG 403 (RCA)     |
| 10 | 14 | <b>CUBA</b> GIBSON BROS./Mango (12") MLPS 7770 (WB)  | 34 | 44 | <b>BABY BABA BOOGIE</b> GAP BAND/Mercury (12"*) SRM 1 3758                                    |
| 11 | 10 | <b>MUSIC IS MY WAY OF LIFE</b> PATTI LABELLE/Epic (12") 28 50664                           | 35 | 45 | <b>DISCO CIRCUS</b> MARTIN CIRCUS/Prelude (12") D 503   |
| 12 | 25 | <b>BORN TO BE ALIVE</b> PATRICK HERNANDEZ/Columbia (12") 23 10987                          | 36 | 24 | <b>WE ARE FAMILY/HE'S THE GREATEST DANCER</b> SISTER SLEDGE/Cotillion (12") DK 4710           |
| 13 | 13 | <b>WORK THAT BODY</b> TANNA GARDNER/West End (12") WES 22116                               | 37 | 27 | <b>DOUBLE CROSS</b> FIRST CHOICE/Gold Mind (12") GG 404 (RCA)                                 |
| 14 | 16 | <b>HIGH ON M&amp;D MOUNTAIN</b> MIKE THEODORE ORCHESTRA/Westbound (12"*) WT 6109 (Atl)     | 38 | 48 | <b>TO FREAK OR NOT TO FREAK</b> STEWART THOMAS GROUP/Arista (12") CP 702                      |
| 15 | 15 | <b>ROCK IT TO THE TOP</b> MANTUS/SMI (12"*) 601  | 39 | 29 | <b>ONE MORE MINUTE</b> ST. TROPEZ/Butterfly (12") Fly 13197 (MCA)                             |
| 16 | 17 | <b>POUSSEZ</b> POUSSEZ/Vanguard (entire lp) VSD 79412                                      | 40 | 47 | <b>ANYBODY WANNA PARTY</b> GLORIA GAYNOR/Polydor (12") PDD 507                                |
| 17 | 11 | <b>FORBIDDEN LOVE</b> MADLEEN KANE/Warner Bros. (12") WBSD 8772                            | 41 | 39 | <b>ALL THROUGH ME</b> LAURA TAYLOR/TK (12") TKD 137   |
| 18 | 38 | <b>WHEN YOU WAKE UP TOMORROW</b> CANDI STATON/Warner Bros. (12") WBSD 8820                 | 42 | 42 | <b>LET'S LOVEDANCE TONIGHT</b> GARY'S GANG/Columbia (12"*) JC 35793                           |
| 19 | 12 | <b>MY BABY'S BABY</b> LIQUID GOLD/Parachute (12") RRD 20523 (Casablanca)                   | 43 | 40 | <b>GOOD GOOD FEELIN'</b> WAR/MCA (12") 13913  |
| 20 | 33 | <b>LOVE MAGIC</b> JOHN DAVIS & THE MONSTER ORCHESTRA/Columbia (12") 23 10976               | 44 | 36 | <b>HAPPINESS</b> POINTER SISTERS/Planet (12") AS 11408 (Elektra/Asylum)                       |
| 21 | 18 | <b>I CAN TELL</b> CHANSON/Ariola (12") 9006  | 45 | —  | <b>DANCIN' AT THE DISCO</b> LAX/Prelude (12") 504   |
| 22 | 20 | <b>EVERYBODY HERE MUST PARTY</b> DIRECT CURRENT/TEC (12") TEC 59                           | 46 | —  | <b>LET ME TAKE YOU DANCIN'</b> BRYAN ADAMS/A&M (12") SP 12014                                 |
| 23 | 30 | <b>HEAVEN MUST HAVE SENT YOU</b> BONNIE POINTER/Motown (12") 020                           | 47 | 41 | <b>THERE BUT FOR THE GRACE OF GOD GO I</b> MACHINE/Hologram/RCA (12") PD 11457                |
| 24 | 22 | <b>I JUST KEEP THINKING ABOUT YOU BABY</b> TATA VEGA/Motown (12") 021                      | 48 | —  | <b>BOOGIE WONDERLAND</b> EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia (12") 23 10950     |
|    |    |  | 49 | 49 | <b>BOOGIE BUSINESS</b> LAMONT DOZIER/Warner Bros. (12") WBSD 8792                             |
|    |    |  | 50 | 32 | <b>BANG A GONG</b> WITCH QUEEN/Roadshow (12"*) BXL1 3312 (RCA)                                |

(★ non-commercial 12")

## Disco File

(Continued from page 24)

arrangements zip along even more smoothly. Dodson seems to be singing in a register lower than she's used to, and tends to be overwhelmed in the surrounding music, but the drama of the arrangement and choral hook make positive impact on the dance floor and "Night Rider" is already galloping into peak periods in its test pressing form.

**Stephanie Mills'** album, "What Cha Gonna Do With My Lovin'" (20th Century), has been enjoying persistent airplay in the past few weeks; our reporters would love to see a disco disc extension for two cuts in particular: "Put Your Body in It" (4:05) and "You Can Get Over" (4:59), both of which combine beautifully the smooth and the funky, r&b lushness with synthesizer punch, in a production by **Mtume** and **Reggie Lucas**. Mills calls on a well developed vocal style (she achieves just as much vocally as Kathi Sledge, certainly) and makes a very personal impression throughout the album. "Put Your Body in It," though, fades just as it could be heating up, so chart-making response will have to be stimulated with a disco disc. **Jackie Moore**, whose Muscle Shoals and Philly sides have been crossing (or almost crossing) pop since 1969's "Precious, Precious," has out a new Columbia disco disc, produced by guitarist **Bobby Eli**, on a new version of "This Time Baby" (7:04). **John Luongo** makes substantial contribution here, with percussionist **Jimmy Maelen**, providing lots of interesting cross-movement that puts this Philly production in entirely new, and very intriguing, perspective. The added breaks (especially the elaborate intro) give a familiar sound

a twist and a lift that, along with Moore's fine, modulated singing, make "This Time Baby" a standout in a week full of picks.

**REAPPEARANCES:** The extraordinary war cry of **Summer 1979**, the "Hot Stuff"/"Bad Girls" medley (Casablanca), is now in disco disc form, incorporating the long version of "Hot Stuff" that had been edited on the album. **Cher's** "Wasn't it Good," formerly overshadowed by "Take Me Home," now emerges on Casablanca with an excellent hard mix that adds three minutes (7:03) and sounds just right for the current trend—it can safely be assumed that it will follow "Take Me Home" onto the charts. **Bryan Adams'** "Let Me Take You Dancing" (A&M), mentioned here recently, as a Canadian import receiving wide play, is now available domestically. Like the Raes' "A Little Lovin'," it's a pretty pop song driven with lots of bass and percussion (John Luongo mixed both) and its good-timely catchiness should see it develop into both a club and radio hit.

**OUT OF THE VAULTS:** Commercially available disco discs have appeared including a slew of disco landmarks, most on Atlantic, of which the most notable are: **The Trammps'** "Disco Inferno"/"That's Where the Happy People Go" (which should be serviced to everyone with ears); the **Rolling Stones'** "Miss You," paired with the previously unavailable disco mix of "Hot Stuff" (Bravo); **Barabbas'** "Desperately" with the hard-to-find "Mellow Blow"/"Cerrone's "Supernature"/"Give Me Love" and "Love in 'C' Minor"/"Cerrone's Paradise" (blindingly good value at \$4.98 list) and **Boney M's** "Daddy  
(Continued on page 44)

# Radio World

## Radio Replay

By NEIL McINTYRE



■ Many program directors are starting to look at their options now that the ARB book has concluded. That doesn't mean they're out; in some cases the programmers have stuck by the radio station and are leaving before the results are in, but they have completed the job they set out to do during the book. **Charlie Kendall** is leaving WBCN/Boston as PD to become station manager of WIKS/Indianapolis for the Heftel organization. Kendall explains: "It's time for a career move, and

**Cecil Heftel** and **Tom Hoyt**, president of Heftel, approached me before the book started. They had an offer there, and I said 'We're just coming off of a strike and the book is starting; I have my hands full. I want to get through the book. If it's still available after the book, talk to me.' The day the book ended there's Tom Hoyt saying 'Okay the book's over, let's talk.' I never expected them to wait. I was very flattered and blown away by the whole thing. I'll start June 12. I want to get everything ironed out at 'BCN before I leave.'

**Steve Marshall** is leaving KNX/Los Angeles after being PD for six years and helping the station become the example of the "Mellow Sound" for many radio stations to follow. Marshall will still be at CBS in a fashion, as he becomes a story editor and staff writer for MTM Productions' "WKRP in Cincinnati." Who knows, maybe **Johnny Fever** will become more mellow.

OTHER MOVES: KLOS/Los Angeles names its own as PD. After searching for months for a replacement for **Frank Cody**, the station has found one. The station's night time personality, **Damion**, takes over the programming duties . . . **Jay Crawford** resigns as MD at WPIX-FM/New York . . . **Mark Blinoff** is out as PD at KMPC/Los Angeles . . . **Tom Parker** joins KYUU/San Francisco from KFRC. Parker is replaced by **Terry Nelson** from KFI/Los Angeles . . . **Kim Hall** named MD at KPRQ/Salt Lake City . . . **Lyn Myers** has been appointed executive producer, NBC Radio News, from KDKA/Pittsburgh . . . **Ron O'Brien** to KFI/Los Angeles doing night times . . . WCSN/Louisville to change call letters to WKJJ (JJ-100); station being consulted by **E. Alvin Davis**, formerly of WSAI/Cincinnati. Send your moves, pictures and changes to Neil (Octane) McIntyre at RW, 1700 Broadway, N.Y. 10019.

SYNDIE NEWS: Drake-Chenault will premiere its new Top 30 countdown on over 100 stations starting on June 27th. *Record World's* singles charts are being used as part of the research in determining the Drake-Chenault countdown . . . Amtec Productions, Inc. has signed film critic **Arthur Knight** to host its syndicated series "Knight at the Movies." For more information on this three minute radio feature contact Amtec Productions at (212) 753-1352 . . . **Jim Cook** is promoted to studio director for Watermark, Inc. Prior to his new duties, Cook was production assistant for a Watermark's science fiction series, "Alien Worlds." . . . **Roger Skolnik** has announced the expansion of "Central Weather Service." This program features **Earl Finkle** and is currently heard on a dozen stations. For more information and demos contact Skolnik at (312) 280-0158 about this complete 24 hour weather service . . . Charles Michelson, Inc., has opened New York offices at 127 West 26th St. This new office will handle east coast radio drama sales and is headed by **Robert Michelson**. Contact (212) 243-2702 . . . The **Peter Rodman** half hour interview shows are now being made available for syndication. Peter Rodman's regular weekly show of music and rock talk has been on KBCO-FM/Boulder for the last 16 months and has included over 200 guests.

ATLANTIS CONVENTION POSTPONED: We seem to be having trouble getting this one off the ground. What looked like it was going to be a gas is cancelled because of the lack thereof. The tiny island of Atlantis will not be able to be the host island for the Mc-

(Continued on page 33)

## Muni Returns to WNEW-FM Shows; Neer Will Share Programming Work

By MARC KIRKEBY

■ NEW YORK—Scott Muni will resume his afternoon-drive air shift at WNEW-FM here Tuesday (29) and will continue as the station's program director, although Richard Neer, an eight-year station veteran, will assume most of Muni's daily programming duties.

Muni's decisions were made sometime within the last two weeks, and followed a two-month period in which he was heard on the air only infrequently. During that period, a number of published reports had speculated that Muni was in trouble at the station, or that he had decided to take himself off the air to devote himself to restoring WNEW-FM's slightly-sagging ratings. Those reports, especially one in the *Village Voice*, angered Muni and may have influenced his decision to return to his daily program.

Neer, who was WNEW-FM's music director when he joined the station, has filled the job for two weeks to free Tom Morrera,

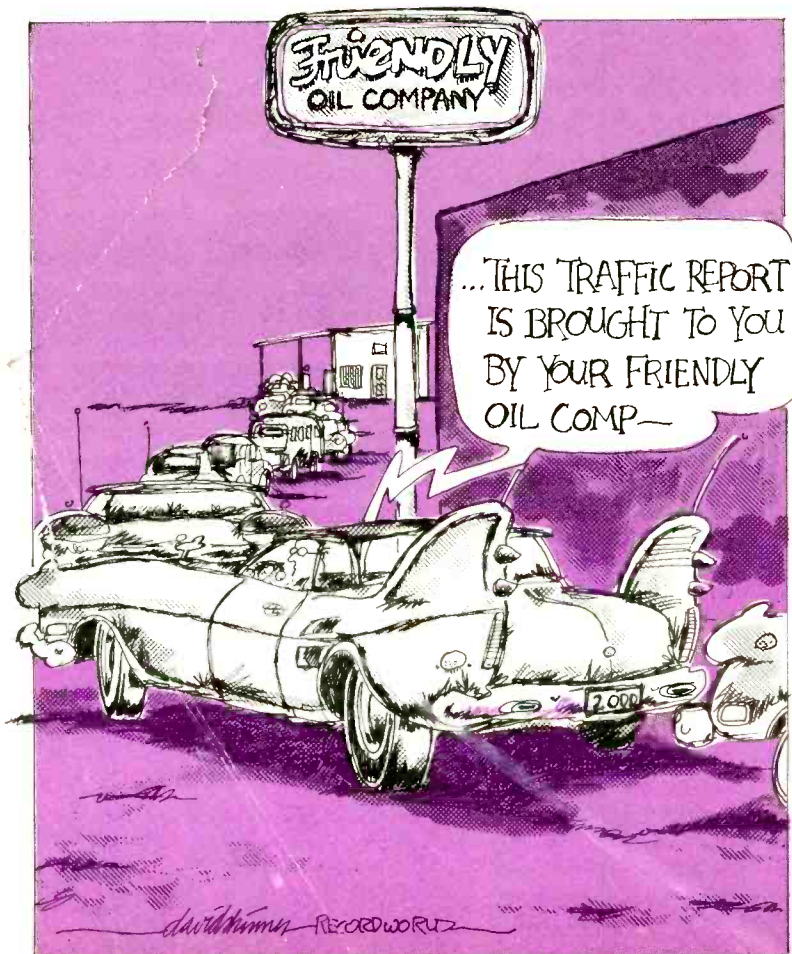
the station's MD since 1976, for the all-night show weeknights, which will be Morrera's regular shift. A new "music librarian" is expected to be appointed this week, Neer said. Neer's new title will be programming coordinator.

In Muni's absence, his 2-6 p.m. slot has been filled by several other 'NEW staffers, including Neer and Meg Griffin. Griffin, whose popularity with this city's new-wave rock audience seems to be immense, will return to a schedule of weekend shows and fill-ins. Neer will cut back to one show a week, Sunday afternoons, and Vin Scelsa will drop from five to three shows a week, on Saturday and Sunday mornings and Sunday overnight.

WNEW-FM's other full-timers, Dave Herman, Pete Fornatale, Dennis Elsas and Alison Steele, will keep their present shifts.

Muni had taken himself off the air two months ago to prepare for Metromedia group meetings

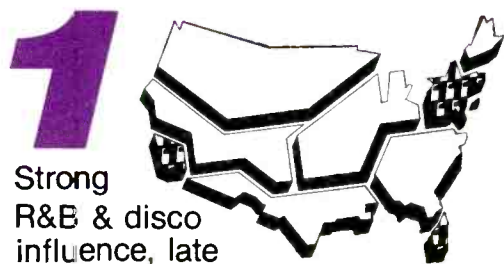
(Continued on page 33)





# Record World

## The Radio Marketplace



**1**  
**Strong R&B & disco influence, late on country hits, strong retail influence, MOR potential.**

**ABBA:** a WBBF, aHB WCAO, d26 WKBW, a WPGC, e KFI, d30 WRKO, a PRO-FM, a 99X.

**Bad Co.:** e-32 WABC, 29-22 WCAO, 13-11 WIFI, 9-9 WKBW, a23 WPGC, alp WRKO, 25-22 KFI, 8-7 KFRC, d28 KHJ, 21-19 KRTH, HB-17 PRO-FM.

**B.G.:** 16-11 WABC, 8-6 WCAO, 4-3 WFIL, 8-8 WIFI, 4-3 WKBW, 6-5 WPGC, 11-7 WQAM, 4-4 WRKO, 3-2 KFI, 17-13 KFRC, 7-6 99X.

**Blondie:** lp WRKO, a WTIC-FM, on KFRC, a KHJ, 30-25 99X.

**Cheap Trick:** e WABC, 37-27 WBBF, aHB WCAO, 9-5 WIFI, 27-21 WICC, 21-16 WKBW, a31 WNBC, 9-7 WPGC, 1-1 WRKO, 34-29 WTIC-FM, 24-19 KFI, 28-22 KFRC, 13-11 KHJ, 19-17 KRTH, 2-1 F105, 8-4 PRO-FM.

**Doobie Bros.:** a47 WABC, 24-18 WAVZ, 21-20 WBBF, 20-18 WCAO, 25-23 WFIL, 23-16 WICC, a26 WIFI, 30-26 WPGC, 33-32 WQAM, 12-10 WRKO, 30-27 WTIC-FM, 27-23 KFI, 20-12 KFRC, 20-18 KHJ, 27-25 KRTH, 25-14 F105, 15-11 PRO-FM, 28-19 Y100, 29-26 99X.

**E, W & F.:** a40 WABC, 20-11 WAVZ, 30-25 WCAO, 28-24 WICC, 28-16 WPGC, 31-28 WQAM, 29-25 WRKO, 28-24 WTIC-FM, d24 KFRC, 26-24 KHJ, 18-14 KRTH, 18-14 PRO-FM, 32-25 Y100, 23-18 99X.

**ELO:** a WBBF, d29 WCAO, a30 WIFI, d23 WICC, e WKBW, e WPGC, d29 WRKO, 35-30 WTIC-FM, 30-25 KFI, d28 KFRC, 28-25 KHJ, 22-21 KRTH, 21-15 PRO-FM, d30 99X.

**J. Ferguson:** 27-23 WCAO, e-29 WIFI, 26-24 KFI, 25-20 KFRC, 21-19 KRTH.

**P. Frampton:** a WICC, a WTIC-FM, e KFI, a KRTH, 37-34 Y100.

**Joe Jackson:** a WRKO, a 99X.

**R. Lee Jones:** a36 WABC, 24-15 WCAO, e WFIL, 11-6 WPGC, 32-30 WQAM, 15-11 WRKO, a KFI, 11-8 KFRC, 23-20 KHJ, 14-10 KRTH, d25 F105, 12-6 PRO-FM, 33-27 Y100, 22-13 99X.

**Kiss:** a WRKO, aKFI, on KFRC, lp KHJ, HB-20 PRO-FM, a37 Y100.

**McFadden & Whitehead:** 4-3 WABC, 2-2 WAVZ, 18-10 WCAO, 15-10 WFIL, e WICC, 9-8 WNBC, 15-10 WPGC, 10-6 WRKO, a39 WTIC-FM, a KFI, d30 KHJ, 30-26 KRTH, aF105, HB-21 PRO-FM, 4-3 99X.

**D. Naughton:** aEX WFIL, 30-28 WIFI, d28 WKBW, 26-18 WQAM, 22-14 WRKO, 18-16 KFI, 12-8 F105, 11-3 Y100.

**G. Rafferty:** aHB WFIL, a WRKO, a KFRC.

**K. Rogers:** 36-26 WABC, 26-24 WBBF, 22-16 WCAO, 14-13 WFIL, d25 WICC, a WKBW, 14-11 WPGC, 38-35 WQAM, d28 WRKO, 27-25 WTIC-FM, 29-26 KFI, 30-21 KFRC, 29-27 KHJ, 16-13 KRTH, 16-12 PRO-FM, d28 99X.

**S. Sledge:** 7-6 WABC, 4-5 WAVZ, 10-5 WBBF, 7-3 WCAO, d24 WFIL, 17-6 WICC, 17-13 WIFI, 15-6 WKBW, 6-5 WNBC, 2-2 WPGC, 21-14 WQAM, 5-3 WRKO, 10-4 WTIC-FM, 9-6

KFI, 9-3 KFRC, 8-3 KHJ, 8-5 KRTH, 17-16 F105, 11-8 PRO-FM, 4-2 Y100, 2-2 99X.

**R. Smith:** e-27 WABC, 6-6 WAVZ, 28-23 WBBF, 22-19 WFIL, a27 WIFI, 18-12 WICC, 16-10 WKBW, 31-20 WNBC, 16-15 WPGC, 36-34 WQAM, 9-5 WRKO, 12-7 WTIC-FM, 20-17 KFI, 4-2 KRTH, 19-13 F105, 4-5 PRO-FM, 17-13 Y100, 16-9 99X.

**J. Stewart:** e-30 WPGC, d29 KFI, on KFRC, on KHJ, a KRTH, d29 99X.

**D. Summer (Bad):** a22 WABC, e WFIL, a WICC, a39 WQAM, on WRKO, e KFI, d26 KFRC, 30-26 KHJ, 25-23 KRTH, HB-16 PRO-FM, a36 Y100, 26-16 99X.

**D. Summer (Hot):** 2-2 WABC, 1-1 WAVZ, 17-9 WBBF, 1-1 WCAO, 2-1 WFIL, 7-4 WICC, 2-1 WIFI, 17-11 WKBW, 4-4 WNBC, 1-1 WPGC, 2-1 WQAM, 2-2 WRKO, 1-1 KFI, 1-1 KFRC, 1-1 KHJ, 1-1 KRTH, 7-5 F105, 2-1 PRO-FM, 1-1 Y100, 3-1 99X.

**Supertramp:** 19-15 WABC, 27-20 WAVZ, 12-8 WBBF, 25-21 WCAO, 20-18 WIFI, 20-11 WICC, 1-1 WKBW, 25-16 WNBC, 19-9 WPGC, 21-13 WRKO, 22-17 WTIC-FM, 15-12 KFI, 2-2 KFRC, 12-10 KHJ, 6-4 KRTH, a F105, 17-10 PRO-FM, 35-26 Y100, 11-5 99X.

**J. Taylor:** a23 WAVZ, 30-27 WRKO, 26-24 KRTH.

**Van Halen:** 22-16 WBBF, HB WICC, 13-12 WPGC, alp WRKO, d42 WTIC-FM, 19-14 KFRC, 15-14 KHJ.

**R. Vanwarmer:** 16-15 WBBF, 6-4 WCAO, 9-7 WFIL, 15-9 WICC, 19-17 WIFI, 16-13 WNBC, 4-3 WPGC, 22-19 WQAM, 16-12 WRKO, 4-3 WTIC-FM, 23-15 KFRC, 19-9 KHJ, 7-6 KRTH, 28-22 F105, 24-15 Y100.

**A. Ward:** 15-8 WABC, a26 WCAO, a29 WNBC, e-21 WPGC, a38 WQAM, d23 WRKO, a27 KFI, a KFRC, a KHJ, 23-18 KRTH, a PRO-FM, 34-24 Y100, 27-10 99X.



**2**  
**Early on product, rock & roll influence, strong sales influence from both r&b, disco and country records.**

**ARS:** a WSGA, a KXX-106, a Q105.

**Cheap Trick:** 10-5 WANS-FM, 19-15 WAUG, a WAYS, 29-27 WBBQ, d31 WBSR, d40 WCGQ, 30-26 WCIR, d29 WERC, e WFLB, 34-29 WISE, 40-38 WIVY, 12-5 WRFC, 33-24 WRJZ, 23-21 WSGA, d29 KXX/106, 27-24 KX/104, 28-22 BJ-105, 24-20 Z93, e 92Q.

**Doobie Bros:** 23-18 WANS-FM, 22-16 WAUG, d26 WAYS, 26-25 WBBQ, 24-20 WBSR, 33-27 WCGQ, d23 WCIR, 26-21 WERC, d35 WFLB, 9-7 WGSV, 29-21 WHHY, 19-8 WISE, 29-23 WIVY, 28-21 WLCY, 19-14 WQXI, 21-19 WRFC, 25-18 WRJZ, 22-18 WSGA, 22-18 KXX/106, 19-16 Q105, 23-18 Z93, 25-22 92Q, 10-5 94Q.

**Dr. Hook:** 17-10 WAYS, 28-24 WBBQ, 30-27 KXX/106, e Q105, 29-26 Z93, 19-16 92Q, d30 94Q.

**ELO:** d30 WANS-FM, 28-23 WAUG, d27 WAYS, d28 WBBQ, d29 WBSR, 40-36 WCGQ, e WCIR, 29-26 WERC, e WFLB, 33-28 WGSV, d27 WHHY, d35 WISE, d31 WLCY, d26 WNOX, d27 WQXI, 31-25 WRFC, d33 WRJZ, 25-23 WSGA, 29-26 KXX/106, d30 KX/104, e BJ-105, 28-26 Q105, 20-15 Z93, e 92Q, 22-15 94Q.

**EWf:** e WANS-FM, 26-19 WAUG, 27-24 WAYS, 30-23 WBBQ, d23 WBSR, d37 WCGQ, d17 WCIR, d34 WFLB, 30-25 WGSV, 26-20 WHHY, d32 WISE, a WIVY, 32-26 WLCY, d29 WNOX, d24 WQXI, 27-21 WRFC, 34-31 WRJZ, 15-9 WSGA, 26-22 KXX/106, 23-21 KX/104, 36-26 BJ-105, 24-19 Q105, 25-19 Z93, d27 92Q.

**J. Ferguson:** 14-8 WBBQ, 26-24 WSGA, 21-19 KXX/106, 25-23 Q105, 30-29 Z93, e 92Q, 21-17 94Q.

**P. Frampton:** a WSGA, a KXX/106, a Q105, a 94Q.

**R. Lee Jones:** 24-15 WAYS, 16-11 WBBQ, 10-3 WQXI, 9-6 WSGA, 7-1 KXX/106, 22-17 Q105, 5-3 Z93, 24-17 92Q.

**D. Naughton:** 8-5 WAYS, 8-5 WBBQ, 7-5 WSGA, 8-2 Q105, a30 Z93, 15-12 92Q.

**G. Rafferty:** a WBBQ, a KXX/106, a Z93, a 92Q, a 94Q.

**K. Rogers:** 19-17 WANS-FM, 18-12 WAUG, 18-12 WAYS, 20-17 WBBQ, 17-14 WBSR, 31-24 WCGQ, 21-16 WCIR, 7-6 WERC, 19-14 WFLB, 19-16 WGSV, 18-13 WHHY, 21-19 WISE, 33-31 WIVY, 27-23 WLCY, 8-7 WNOX, 7-4 WQXI, 14-7 WRFC, 16-5 WRJZ, 21-19 WSGA, 13-5 KXX/106, 16-14 KX/104, e BJ-105, d27 Q105, 16-13 Z93, 4-2 92Q.

**Rex Smith:** 18-16 WANS-FM, 21-17 WAUG, 15-14 WAYS, 19-14 WBBQ, 20-17 WBSR, 18-9 WCGQ, 5-2 WCIR, 22-17 WERC, 16-6 WFLB, 24-20 WGSV, 13-9 WHHY, 15-9 WISE, 7-6 WIVY, 5-1 WLCY, 22-14 WNOX, 20-12 WRFC, 10-8 WRJZ, 6-4 WSGA, 15-8 KX/104, d36 BJ-105, 4-3 Q105, 14-10 Z93, 14-11 92Q, 15-12 94Q.

**John Stewart:** a WAYS, e WBBQ, a KXX/106, d30 Q105, a Z93, d26 92Q, 29-26 94Q.

**Styx:** 13-8 WBSR, 2-1 WCGQ, 12-10 WFLB, 11-8 WNOX, 10-8 WRFC, 23-16 BJ-105.

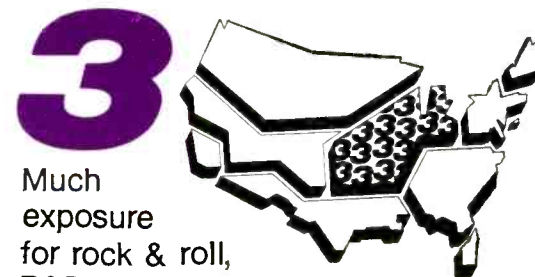
**D. Summer (Bad):** e WAUG, d28 WAYS, e WBBQ, e WCIR, a WGSV, a WISE, a WQXI, e WRFC, a WRJZ, 28-25 WSGA, e KX/104, a Q105, a Z93.

**Supertramp:** 6-1 WANS-FM, 7-5 WAUG, 29-22 WAYS, 12-7 WBBQ, 14-9 WBSR, 34-29 WCGQ, e WCIR, 17-13 WERC, 26-22 WFLB, 13-11 WGSV, 9-7 WHHY, 18-14 WISE, 12-4 WIVY, 16-11 WLCY, 16-13 WNOX, a WQXI, 4-2 WRFC, 26-15 WRJZ, 12-8 KXX/106, 14-10 KX/104, 27-20 BJ-105, 20-13 Q105, 9-5 Z93, 20-13 92Q.

**Van Halen:** 22-15 WANS-FM, 16-11 WAUG, a29 WAYS, 25-13 WBBQ, 29-21 WBSR, 38-35 WCGQ, e WCIR, 21-18 WERC, 23-30 WFLB, 13-11 WHHY, 20-16 WISE, 26-21 WIVY, d30 WLCY, a WQXI, d27 WRFC, 17-12 WRJZ, 24-22 WSGA, 25-20 KXX/106, 28-26 KX/104, 30-25 Q105, 10-6 Z93, 16-10 94Q.

**R. Vanwarmer:** 6-2 WAUG, 11-10 WBBQ, 5-2 WBSR, 2-1 WFLB, 3-2 WGSV, 7-6 WHHY, 19-15 WLCY, 10-5 KX/104, a21 BJ-105.

**A. Ward:** 21-4 WAYS, d30 WBBQ, a WQXI, 29-15 WSGA, e Q105, d21 Z93, d30 94Q.



**3**  
**Much exposure for rock & roll, R&B/disco crossovers active. Late on country product.**

**Cheap Trick:** 7-7 CKLW, 20-16 WEFM, 19-10 WGCL, 17-14 WIFE, d28 WLS, 17-10 WNDE, d29 WPEZ, d19 WZUU, 21-17 WZZP, 30-25 KSLQ, a Q102, 27-18 96KX.

# Record World Reporting Stations

## RW I

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

## RW II

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

## RW III

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

## RW IV

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

## RW V

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

## RW VI

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

# The A/C Report

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

## Most Adds

**SHADOWS IN THE MOONLIGHT**  
—Anne Murray—Capitol (9)  
**UP ON THE ROOF**—James  
Taylor—Col (9)  
**SAY MAYBE**—Neil Diamond—  
Col (7)  
**DO IT OR DIE**—ARS—Polydor  
(6)  
**PIECES OF APRIL**—Dave  
Loggins—Epic (5)  
**LEAD ME ON**—Maxine  
Nightingale—Windsong (5)  
**CHUCK E'S IN LOVE**—Rickie  
Lee Jones—WB (5)  
**SINCE I DON'T HAVE YOU**—Art  
Garfunkel—Col (5)

## WSAR/FALL RIVER

**GOLD**—John Stewart—RSO  
**LEAD ME ON**—Maxine Nightingale  
—Windsong  
**UP ON THE ROOF**—James Taylor—  
Col

## WNEW/NEW YORK

**IF I SAID YOU HAD A BEAUTIFUL  
BODY, WOULD YOU HOLD IT  
AGAINST ME**—Bellamy Bros.—  
Warner/Curb

## I'LL NEVER LOVE THIS WAY AGAIN

—Dionne Warwick—Arista

## RISE

—Herb Alpert—A&M

## SUSPICIONS

—Eddie Rabbitt—  
Elektra

## WIP/PHILADELPHIA

**MAKIN' IT**—David Naughton—RSO

## SHADOWS IN THE MOONLIGHT

—Anne Murray—Capitol

## WKBC-FM/

## WINSTON-SALEM

**HEART OF THE NIGHT**—Poco—MCA

**SAY MAYBE**—Neil Diamond—Col

**SHADOWS IN THE MOONLIGHT**—  
Anne Murray—Capitol

## WSM/NASHVILLE

**HERE COMES THE NIGHT**—Janis  
Ian—Col

**PIECES OF APRIL**—Dave Loggins—  
Epic

**SINCE I DON'T HAVE YOU**—Art  
Garfunkel—Col

**YOU'RE THE ONLY ONE**—Dolly  
Parton—RCA

## WSB/ATLANTA

**CHUCK E'S IN LOVE**—Rickie Lee  
Jones—WB

**CHURCH**—Bob Welch—Capitol

**DOES YOUR MOTHER KNOW**—  
Abba—Atlantic

**HEART OF THE NIGHT**—Poco—MCA

**RASPUTIN**—Boney M—Sire

**SHINE A LITTLE LOVE**—ELO—Jet

**YOU'RE MINE**—Osmonds—Mercury

## WFTL/FT. LAUDERDALE

**AMANDA**—Waylon Jennings—RCA

**LEAD ME ON**—Maxine Nightingale  
—Windsong

**SINCE I DON'T HAVE YOU**—Art  
Garfunkel—Col

**UP ON THE ROOF**—James Taylor—  
Col

**WALK AWAY**—Lisa Hartman—  
Kirshner

**WIOD/MIAMI**

**CHUCK E'S IN LOVE**—Rickie Lee  
Jones—WB

**MORNING DANCE**—Spyro Gyra—  
Infinity

**SINCE I DON'T HAVE YOU**—Art  
Garfunkel—Col

## WJBO/BATON ROUGE

**AMANDA**—Waylon Jennings—RCA

**CHUCK E'S IN LOVE**—Rickie Lee  
Jones—WB

**LET ME BE GOOD TO YOU**—Lou  
Rawls—Phila. Intl.

## WLW/CINCINNATI

**DO IT OR DIE**—ARS—Polydor

**HEART OF THE NIGHT**—Poco—MCA

**LEAD ME ON**—Maxine Nightingale  
—Windsong

**SAD EYES**—Robert John—  
EMI-America

**SHADOWS IN THE MOONLIGHT**—  
Anne Murray—Capitol

**WTMJ/MILWAUKEE**

**DO IT OR DIE**—ARS—Polydor

**SATURDAY NIGHT, SUNDAY  
MORNING**—Thelma Houston—  
Tamla

**WALK AWAY**—Lisa Hartman—  
Kirshner

**WE ARE FAMILY**—Sister Sledge—  
Cotillion

**WCCO/MINNEAPOLIS**

**PIECES OF APRIL**—Dave Loggins—  
Col

**SINCE I DON'T HAVE YOU**—Art  
Garfunkel—Col

**UP ON THE ROOF**—James Taylor  
—Col

**WHERE OR WHEN**—Judy Collins—  
Elektra

**YOU'RE THE ONLY ONE**—Dolly  
Parton—RCA

**KMOX-FM/ST. LOUIS**

**CAN'T SAY GOODBYE**—Bobby  
Caldwell—Clouds

**DO IT OR DIE**—ARS—Polydor

**DON'T TAKE IT OUT ON ME**—  
Peter McCann—Col

**GOLD**—John Stewart—RSO

**IT WAS ONLY THE RADIO**—Boatz  
—Capricorn

**LOVE COMES TO EVERYONE**—  
George Harrison—Dark Horse

**SINCE I DON'T HAVE YOU**—Art  
Garfunkel—Col

**UP ON THE ROOF**—James Taylor—  
Col

**YOU'RE MY WEAKNESS**—Faith  
Band—Mercury

**KMBZ/KANSAS CITY**

**CALIFORNIA**—Glen Campbell—  
Capitol

**I'LL NEVER LOVE THIS WAY AGAIN**—  
Dionne Warwick—Arista

**LINE**—Jerry Fuller—  
Epic

**PIECES OF APRIL**—Dave Loggins—  
Epic

**SHADOWS IN THE MOONLIGHT**—  
Anne Murray—Capitol

**UP ON THE ROOF**—James Taylor—  
Col

**YOU'RE THE ONLY ONE**—Dolly  
Parton—RCA

**KULF/HOUSTON**

**BAD GIRLS**—Donna Summer—  
Casablanca

**I WISH I COULD FLY (LIKE  
SUPERMAN)**—Kinks—Arista

**SHADOWS IN THE MOONLIGHT**—  
Anne Murray—Capitol

**YOU TAKE MY BREATH AWAY**—  
Rex Smith—Col

**KIIS/LOS ANGELES**

**CHUCK E'S IN LOVE**—Rickie Lee  
Jones—WB

**WHEN YOU'RE IN LOVE WITH A  
BEAUTIFUL WOMAN**—Dr. Hook  
—Capitol

**KVI/SEATTLE**

**LEAD ME ON**—Maxine Nightingale  
—Windsong

**LET ME BE GOOD TO YOU**—Lou  
Rawls—Phila. Intl.

**MORNING DANCE**—Spyro Gyra—  
Infinity

Also reporting this week: WQUD-  
FM, WGAR, KOY, KPNW. 22 sta-  
tions reporting.

**Doobie Bros.:** d27 CKLW, a WEFM, a WGCL, 14-12 WIFE, 29-26 WNDE, 27-22 WPEZ, 24-22 WZUU, 25-22 WZZP, 23-13 KBEQ, 12-6 KSLQ, 17-13 KXOK, 22-18 Q102, 23-15 13Q.

**Dr. Hook:** a WGCL, on WIFE, a WNDE, d35 WZZP, 15-12 KBEQ, 26-20 KXOK.

**ELO:** 26-19 WGCL, 34-28 WIFE, 30-23 WNDE, d27 WOKY, 28-21 WPEZ, 21-18 WZUU, d30 WZZP, 31-26 KSLQ, a Q102, 26-16 96KX.

**R. Lee Jones:** 18-10 CKLW, 22-14 WGCL, a WOKY, 22-18 WPEZ, 19-6 WZUU, 9-5 WZZP, 13-9 KBEQ, 20-16 KSLQ, a KXOK, 23-17 Q102, d22 13Q.

**Kansas:** a WPEZ, a WZUU, a KBEQ, a KSLQ.

**Kiss:** a WIFE, a WZUU.

**D. Naughton:** a WEFM, d29 WGCL, 22-17 WLS, a WNDE, 23-15 WZUU, 15-14 WZZP, a KBEQ, on 13Q.

**S. Sledge:** 4-3 CKLW, 30-25 WEFM, 12-6 WGCL, 2-1 WIFE, a WLS, 5-2 WNDE, 24-17 WOKY, 24-15 WPEZ, 11-3 WZUU, 20-9 WZZP, 3-2 KBEQ, 16-3 KSLQ, 20-14 Q102, 9-3 13Q.

**Rex Smith:** 5-8 CKLW, a WEFM, 7-4 WGCL, 3-3 WIFE, 1-1 WNDE, 17-15 WOKY, d26 WPEZ, d24 WZUU, 9-11 KBEQ, 28-26 KXOK, 25-26 Q102, a 13Q.

**John Stewart:** d32 WIFE, a WNDE, 30-25 WOKY, 22-21 WZUU, 32-27 KSLQ.

**D. Summer (Hot):** 3-2 CKLW, 13-5 WEFM, 2-1 WGCL, 1-2 WIFE, 7-4 WLS, 8-7 WNDE, 18-14 WOKY, 2-1 WPEZ, 1-1 WZUU, 2-2 WZZP, 2-3 KBEQ, 1-1 KSLQ, 10-7 Q102, 2-2 13Q, 5-2 96KX.

**Supertramp:** 16-14 CKLW, 25-18 WEFM, a WGCL, 15-6 WIFE, 35-24 WLS, 16-8 WNDE, 1-1 WOKY, 14-9 WPEZ, 5-2 WZUU, a WZZP, 4-8 KBEQ, 22-15 KXOK, 17-13 Q102, 6-6 13Q, 2-1 96KX.

**James Taylor:** d31 WPEZ, a KSLQ, on KXOK, a 13Q.

**Van Halen:** a WEFM, a WGCL, 28-21 WNDE, 29-25 WPEZ, a WZUU, a WZZP, 28-16 KBEQ, 21-17 KSLQ, 28-22 Q102, on 13Q, 13-10 96KX.

**Randy Vanwarmer:** 13-6 CKLW, 27-23 WEFM, a WGCL, 7-8 WIFE, a WLS, 12-10 WOKY, 7-5 WPEZ, 12-5 WZUU, a WZZP, 11-6 KBEQ, 10-4 KSLQ, 3-7 KXOK, 7-2 13Q, 17-11 96KX.

**ELO:** 28-25 WEAQ, d30 WGUY, d19 WJBQ, a WJON, e WOW, 29-26 WSPT, 26-16 KCPX, e KING, 26-23 KJR, e KKLS, 29-22 KLEO, d28 KSTP, d25 KTOQ.

**R. Lee Jones:** a22 KDWB, 13-8 KING, 15-12 KJR, 22-17 KSTP.

**G. Rafferty:** a KGW, a KING, a KSTP.

**K. Rogers:** 19-18 WEAQ, 30-27 WGUY, 15-12 WJON, 12-4 WOW, 20-14 WSPT, 5-3 KCPX, 19-15 KDWB, 17-12 KING, e KJR, 10-7 KKLS, 25-17 KKO, 19-15 KSPT, 10-3 KTOQ.

**S. Sledge:** 10-8 WGUY, d20 WJBQ, 22-18 WJON, 28-16 WOW, 14-11 WSPT, d26 KCPX, 14-12 KDWB, 10-4 KING, d19 KJR, d22 KKO, a KSTP, 21-13 KTOQ.

**D. Summer:** 24-16 WEAQ, 4-2 WGUY, 14-9 WJBQ, 7-3 WOW, 17-12 WSPT, 6-5 KCPX, 3-1 KING, 9-3 KJR, 4-2 KLEO, e KSTP.

**Supertramp:** 6-4 WEAQ, 13-10 WGUY, 19-12 WJBQ, 11-9 WJON, 9-7 WOW, 12-10 KCPX, 8-5 KDWB, 2-1 KJR, 20-16 KKLS, 22-14 KKO, 26-19 KSTP, 11-8 KTOQ.

**Van Halen:** e WEAQ, 25-20 WGUY, 29-19 WOW, 8-6 WSPT, 10-8 KCPX, 27-21 KDWB, a KING, 14-10 KJR, a KKO, 20-14 KLEO.

**R. Vanwarmer:** 2-1 WEAQ, 15-11 WJBQ, 10-9 WOW, 3-1 WSPT, 7-6 KING, 25-24 KJR, 4-2 KKLS, 5-3 KKO, 6-4 KLEO, 3-2 KSTP, 2-1 KTOQ.

**R. Voudouris:** 24-20 KING, d25 KJR, 17-14 KSTP.

**S. Sledge:** 5-10 WNOE, 7-8 WTI, 6-4 KILT, 10-9 KNOE-FM, 9-5 KRBE, 2-2 KROY-FM, 28-18 KUHL, 27-25 B100, d29 Magic 91.

**Rex Smith:** d35 WNOE, 36-18 WTI, 23-22 KILT, 3-2 KNOE-FM, 32-21 KROY-FM, 23-20 KUHL, 26-23 B100, 29-28 Magic 91.

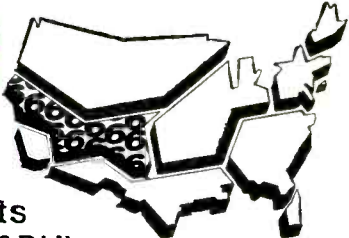
**D. Summer (Hot):** 8-1 WNOE, 3-1 WTI, 1-1 KILT, 8-8 KNOE-FM, 1-1 KRBE, 1-1 KROY-FM, 12-10 KUHL, 4-3 B100, 19-9 Magic 91.

**Supertramp:** 32-27 WNOE, 17-10 WTI, 16-10 KILT, 20-15 KNOE-FM, 11-9 KRBE, 4-3 KROY-FM, 7-1 KUHL, 10-10 B100, 23-15 Magic 91.

**Van Halen:** 38-24 WTI, 35-34 KNOE-FM, on KRBE, a KUHL, 21-20 B100, d27 Magic 91.

**Village People:** a WNOE, a WTI.

**6**



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

**Beach Boys:** a KIMN, d38 KLIF, 22-18 KNUS, 25-22 KOPA.

**Dr. Hook:** e KIMN, a KNUS, a KOPA.

**Eng. Dan & J.F. Coley:** 7-5 KIMN, 7-4 KLIF, 12-9 KNUS, 15-12 KOPA, 19-16 KVIL, 8-6 Z93.

**ELO:** 39-32 KIMN-FM, 38-31 KLIF, 37-32 KNUS, e KOFM, d29 KOPA, 36-29 KTFX.

**EWf:** 25-19 KIMN, d39 KLIF, d29 KOFM, d30 KOPA, 28-19 KTFX, e KVIL.

**J. Ferguson:** 26-22 KLIF, 28-23 KNUS, 29-24 KOPA.

**P. Frampton:** a KLIF, a KOPA.

**R. Lee Jones:** 29-24 KIMN, 27-24 KLIF, 29-24 KNUS, 12-6 KOPA, a KVIL.

**B. Mandrell:** 23-18 KIMN, 36-32 KLIF, a KVIL.

**A. McClain & Des.:** d37 KLIF, 38-33 KNUS, e KVIL.

**D. Naughton:** 27-20 KIMN, a KNUS, e KVIL.

**K. Rogers:** 21-15 KIMN, 29-19 KIMN-FM, 30-25 KLIF, 17-14 KNUS, 21-18 KOFM, 16-13 KOPA, 23-14 KTFX, 25-19 KVIL, 13-4 Z97.

**S. Sledge:** d29 KIMN, d38 KIMN-FM, 29-15 KLIF, 15-12 KNUS, 26-17 KOFM, 13-9 KOPA, 5-1 KTFX, 20-14 KVIL.

**Styx:** 27-22 KIMN-FM, 34-30 KLIF, 6-4 KNUS.

**Supertramp:** 16-13 KIMN, 9-1 KIMN-FM, 16-9 KLIF, 26-21 KNUS, 13-8 KOFM, 18-15 KOPA, d24 KVIL.

**R. Vanwarmer:** 4-1 KIMN, 20-18 KLIF, 9-6 KNUS, 8-2 KTFX, 21-11 KVIL.

**5**



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

**Blondie (One):** 11-9 WTI, a KILT.

**Cheap Trick:** 31-25 WNOE, 18-15 WTI, 31-26 KILT, 38-35 KNOE-FM, 19-16 KUHL, 25-23 Magic 91.

**Doobie Bros.:** on WNOE, 39-25 WTI, 30-28 KILT, d30 KNOE-FM, 22-20 KRBE, on KUHL, 16-14 B100, 8-2 Magic 91.

**Dr. Hook:** 25-19 WTI, a KILT, 23-21 KRBE, d30 KROY-FM, a Magic 91.

**ELO:** on WNOE, d38 WTI, on KILT, d29 KNOE-FM, 28-26 KRBE, 24-17 KROY-FM, d28 KUHL, 29-26 B100, a Magic 91.

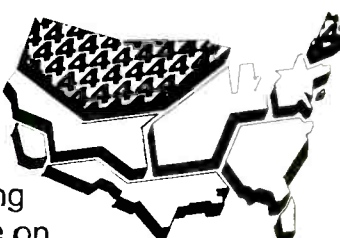
**R. Lee Jones:** a WNOE, 20-16 WTI, 25-20 KILT, 22-19 B100, d26 Magic 91.

**Kansas:** a WNOE, a WTI, a B100.

**D. Naughton:** 37-31 WNOE, 23-17 WTI, 3-2 KILT, 4-2 KRBE.

**K. Rogers:** 33-28 WNOE, 37-20 WTI, 13-9 KILT, 19-12 KNOE-FM, 16-12 KRBE, 16-4 KROY-FM, 13-11 KUHL, 24-21 B100, 28-18 Magic 91.

**4**



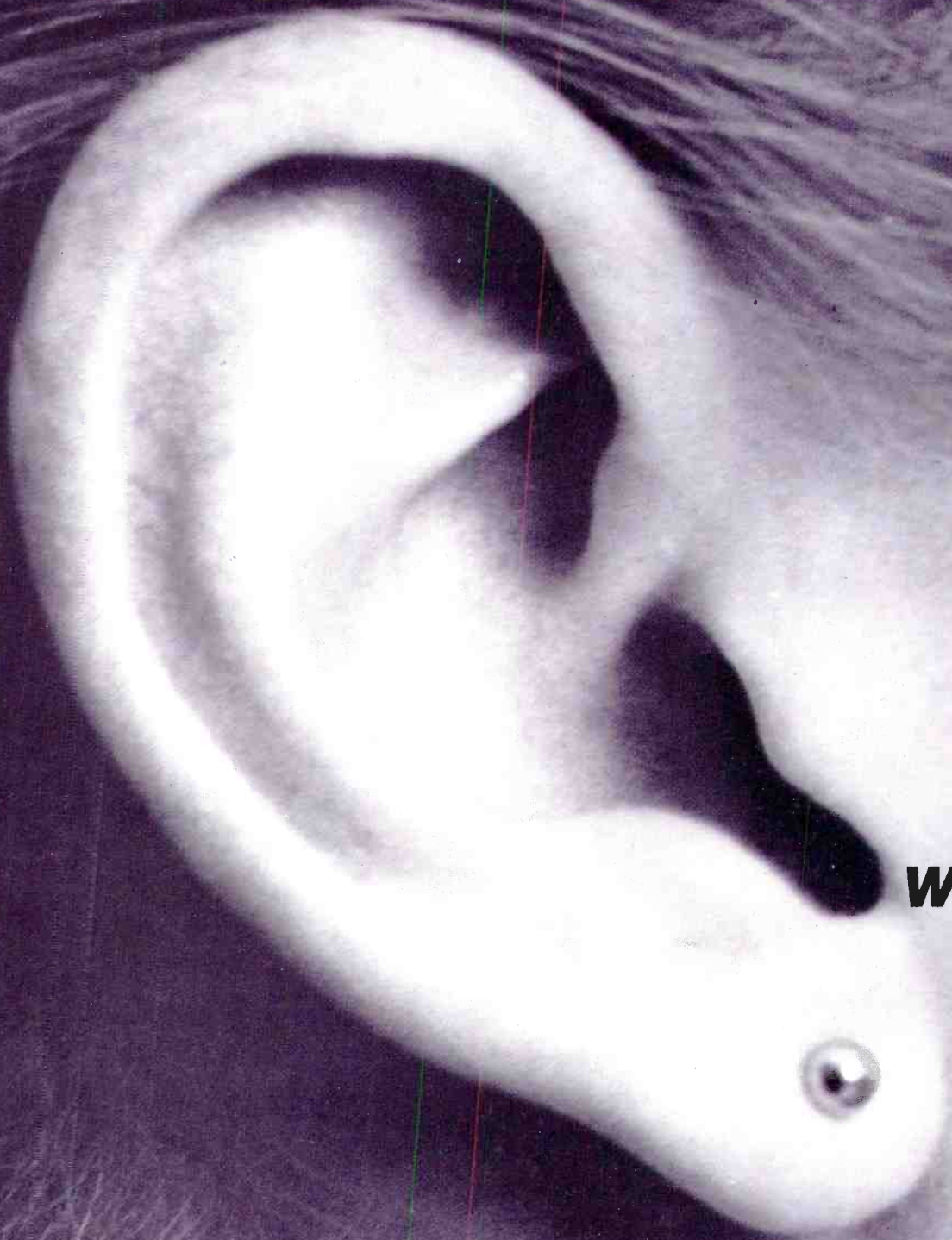
**Pop sounding records, late on R&B crossovers, consider country crossovers, react to influence of racks and juke boxes.**

**Cheap Trick:** e WEAQ, 24-18 WGUY, 23-14 WOW, e KCPX, 21-17 KDWB, d26 KJR, 22-19 KLEO.

**Doobie Bros.:** 15-13 WGUY, d17 WJBQ, 18-16 WJON, 3-2 WOW, 21-18 WSPT, 27-20 KCPX, 11-9 KING, 8-5 KJR, a KKO, 13-11 KLEQ, 15-10 KSTP, 23-19 KTOQ.

**Dr. Hook:** d23 KING, 27-23 KSTP.





***We hear you.***

**Record World** 

# “Love Comes To Everyone”



George Harrison's much in-demand new single comes to radio and retail just in time. On the heels of his hit "Blow Away." Off the same gold-and-growing album...

“Love Comes to Everyone” (DRC 8844) from

## George Harrison

Produced by George Harrison and Russ Titelman  
On Dark Horse Records & Tapes (DHK 3255)



# FM Programmers Speak Out On Band-Width Reduction

By NEIL McINTYRE

■ NEW YORK — The squeeze could be on soon, and could put some broadcasters out of business. The beginnings of FM radio were tough, without receivers and compounded by heavy competition from television and AM power stations. If the FCC's proposal to shorten the FM band width is carried through, it could end stereo on the radio as we hear it today. Many FM radio stations are only now getting into the black, with the penetration increasing in every market helped by car radios and the sales of home equipment. What the FM band doesn't need is more radio stations many programmers feel especially at the expense of those who are already there.

WBCN program director, Charlie Kendall said, "That's nonsense. I can't believe they would even propose it. Now that I'm going into a station manager position (WIKS/Indianapolis), my audience wants stereo. They don't want to reduce it to mono. Every market is very competitive with FM. We've come so far technically having the receivers out there, and are just now reaching the stage where FM as a whole has penetrated the market place and is competitive commercially with the AM. I don't understand this move."

The Office of Telecommunications in the White House seems to be most interested in seeing the FM radio band reduced from 200 kHz to 150 or 100 kHz. Their reason is that anyone who wants a radio station should be able to have one. New owners in the market place now often can't afford the cost of buying existing FM radio stations. By shortening the band, it would create dial space for for new FM radio stations owners.

## 100 kHz?

WXLO (99X)-FM's chief engineer Ed Knapp said, "There are two ways they might do it, one by moving your radio station's dial position to a new frequency or staying at the same position but not as loud as we are. At 150 kHz that would save 50 kHz and then they would put all those together and slide everyone around. The other way is to make them 100 kHz—in other words, half of the present band width, and that would really hurt." The reduction brings up a lot of questions for the technical people. "Could you broadcast in stereo? Could you have a SCA sub carrier? Would you be able to fit those in? There's all kinds of little problems," Knapp continued.

At the moment most of this proposal is in the talking stages. Whether it could be a reality or not is still up for debate.

Knapp felt that the reduction of band width to 150 kHz was something that he could live with, but it would reduce the volume received. The importance of all the station's doing the same would be crucial from a sound standpoint.

Kendall said, "The expansion of any marketplace in order to

## Disco Doings



RCA Records star Evelyn "Champagne" King, who was asked to judge a contest for "The Most Spectacular Disco Hair-Do" at Uncle Sam's Disco in Levittown, New York, last week, smiles at runner-up Denise Toscano, one of the 40 finalists representing the headwork of more than 150 coiffeurs competing for a First Prize of \$500. The contest was a promotion for three RCA Record lps, the original soundtrack album of "Hair," "Hair Disco Spectacular," on which King stars along with other disco artists, and Evelyn's own new lp "Music Box," all of which were presented to Toscano and all other runner-up contestants.

## WNEW-FM

(Continued from page 26)

that were postponed because of the United Airlines strike. Since then, he has been heard on some Fridays, when he airs his "English Hour." The Metromedia meetings finally took place last week, with Muni's return set to follow.

The WNEW-FM format has apparently been tightened slightly in recent months, but remains essentially as unstructured as it was in 1967. Neer said last week that no major changes are now being considered. The last few Arbitron books have shown a slight down trend for the station, but the recent Burke ratings reported a substantial upturn for WNEW-FM and the city's other AOR outlets. The first spring Arbitron results should be released within two weeks.

benefit the economy in a positive fashion is a good thing. This proposal will contribute to the inflation spiral. The medium is getting off its knees and on its feet. It appears someone wants to knock it down again."

A longer explanation of the possible results of the proposal for FM programmers and the sound of their radio station should be inquired about through your own engineering staff. WXLO's chief Knapp reminds us, "It is a very complex subject. Trying to explain it briefly is tough."

## Radio Replay

(Continued from page 26)

Intyre Convention because of the gas shortage and water in the basement. There are already long lines at most of the island's pumps, and a shortage of buckets since many are in use for bailing purposes.

I would be refunding most of the money that was sent in for registration if the funds weren't so desperately needed in Bloomfield, N.J. for the scholarship program I've set up. I am announcing the first of the worthy recipients of the Atlantis College Foundation. They are Heather and Eric McIntyre. I know what you're thinking, but they are worthy of the honor. After all, look who their father is. The accounting for this convention is being handled by my own firm of Dewey, Cheatum and Howe. All display material that has the corners cut off will be returned to those companies that provided them. Keep watching this space for further developments.

RADIO NEWS: Following the recent programming changes at KROQ-FM and AM, the station's jock line-up now reads as follows: Darrell Wayne, 6-10 a.m.; Chuck Randall, 10 a.m.-2 p.m.; Russ O'hara, 2-6 p.m.; Dusty Street, 6-10 p.m.; Jed the Fish, 10 p.m.-2 a.m.; and various interns in the graveyard slot . . . KRTH-FM and the Greek Theater have reached an agreement whereby KEARTH will serve as "special radio station" during the Greek's summer concert series. The association will involve on-air ticket giveaways and live broadcasts of several shows . . . KWST-FM, in conjunction with an outfit called the Do It Now Foundation, is presenting a series of discussion groups and lectures in the L.A. area designed to help combat local problems with the drug PCP. The "K-WEST PCP Information Campaign," as it's called, will feature a station jock and a foundation representative speaking at local junior and senior high schools in an effort to draw attention to the PCP problem, which they say has reached "epidemic proportions." For more info, call KWST's Pam Gomes or Bill Woods at 213-467-1224.

## CBS Names Wilder Customer Merch. Mgr.

■ NEW YORK — Giselle Minoli, director, customer merchandising, CBS Records, has announced the appointment of Jude Wilder to manager, customer merchandising, CBS Records.

Wilder will be responsible for the design and creation of all point-of-sale material, acting as a consultant to both the Columbia and E/P/A product management teams.

Wilder joined CBS Records in January, 1977 and most recently was a field merchandiser in the Silver Springs, Maryland branch.

# Jazzin' Up June!

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

on the air the survey has to be on a sample basis. It would be impossible to count every performance. The survey experts tell us it would take more money to count every performance than the Society actually receives in income. So the survey is on a sample basis. It isn't only in radio and television. There is also a survey of serious music concerts by the hundreds of symphony orchestras around the United States and by performing artists in recitals. There is also a survey of background music performances, the Muzak type performances. Our survey in that area has recently been extended to include airline music. There is a survey of the new pay cable television services. Home Box Office has been included on an experimental basis for the first time.

**RW:** Are all the performance fees divided among the members and is that different from other societies?

**Marks:** When you refer to societies, you should realize that there is a classical structure to performing rights societies around the world. ASCAP is not unique as a performing rights society. Actually the first society was the French society formed in the mid 1800s and it involved not only the performance of music but performances of dramatic literary works. Beaumarchais, the famous French dramatist, was involved in establishing the society. The structure around the world has been fairly similar and that is that writers and publishers form a membership organization. They own the rights and they elect the boards of directors or the councils or whatever the local terminology might be and they run the society. That is the structure of ASCAP and it is the structure of SACEM, the French society; PRS, the British society; GEMA, the German society; and SIAE, the Italian society, but it is not necessarily the structure of all organizations that license performing rights. We have in the U.S. two other organizations which license performing rights, BMI and SESAC. They are not performing right societies, they are business organizations that license performing rights. BMI stands for Broadcast Music, Inc. The board of directors of BMI is made up of broadcasters. The stock is held by broadcasters. The broadcasters own the performing rights licensing organization. SESAC is a privately owned corporation which obtains rights from writers and publishers and in turn licenses the users of music. So that, whereas ASCAP is not unusual in form compared to other societies around the world, it is different from the other licensing organizations in the United States.

**RW:** In performing rights, how has ASCAP adjusted over the years to the different kinds of technology that have come along?

**Marks:** It is a particularly good question because ASCAP and performing rights organizations are very data intensive. There is a lot of information which goes into running the Society. First, on the licensing side, you are dealing with 7000 radio stations, 700 television stations, thousands upon thousands of small or large organizations that use music . . . bars, grills, taverns, nightclubs, hotels, symphony orchestras, dancehalls, skating rinks, and many other categories of users as well. When you take into consideration the background music services, you are dealing with thousands upon thousands of additional locations. The requirement is to reach those locations and let the owners know about the need to hold some kind of license either from ASCAP or from its members in order to perform copyrighted music. On the other side of the coin when you are dealing in terms of the literally hundreds of thousands of performances that one has to first of all identify and then tabulate and then turn into royalties you are talking about a great deal of data having to do with the distribution aspect of the Society as well.

So that very early in the game, actually in the late '50s ASCAP was, as I understand it, the largest non-governmental customer of the IBM service bureau corporation. In fact, I can recall that at that point the largest computers in the country were being used in military and governmental centers and our distribution information had to be flown to New London, Connecticut where the computer was being used to construct the nuclear submarine. When they were not using it for the nuclear submarine, they were able to put our distribution on the computer. At that time very few companies had their own computer. We went from that kind of arrangement in the early '60s to a computer on the premises—so that we have had computers on the premises since the '60s and much of our operation is computerized but much remains to be done in further adapting computer techniques. In the area of computer technology some of the most interesting aspects of these new developments are the international aspects.

ASCAP has arrangements with societies around the world because every major nation, and most of those which are not major nations, have performing rights societies. They protect intellectual property and they are concerned with the collection of royalties when music

is performed. ASCAP licenses its catalogue through those foreign societies so that the ASCAP members whose works are performed abroad can participate in the royalties collected. In the same way we represent the various foreign societies in this country and the members of those societies participate in the money which we collect for the performances of music. We then allocate their share and send them a statement of their performances and the appropriate amounts. There is an international organization of societies for the purpose of exchanging, among other things, technical information on the experiences that the societies have had in the development of methods of collection and distribution. We've participated in these technical exchanges. Out of these technical exchanges have come some developments which we think have made the licensing and the distribution of performing rights more efficient and which hold promise for the future. For instance, instead of each society maintaining a world list, a separate world list of the members of each society, there is a central list maintained by one society and furnished to the others. Memberships change, people die or they move from one country to another. In years past each society had maintained its own list of members, updating it, collating it, until several years ago the Swiss society developed a computer file of world members. It now serves as the central source for membership data for performing rights societies around the world. For a subscription fee, each society receives, several times during the year, an updated computer tape or micro-fiche file listing all the members of all performing rights societies around the world and their current affiliation. We notify the central location in Switzerland when we have changes in our members—and that represents a significant savings around the world. We hope that in the future that kind of experience can be extended to other areas.

*(Continued on page 65)*

## Antitrust Panel (Continued from page 3)

affairs execs were dominated by a review of Senate Bill 600, the Small and Independent Business Protection Act more commonly referred to as the conglomerate merger act, along with other pending antitrust legislation, he provided some detail on the hearings in an interview with RW following the session.

"It's still at a tentative stage," said Lytle of the hearings, "but we've blocked out a few days for meetings." Asked what the impetus for the hearing was, he reported, "We've had a number of complaints from within the record industry itself." Terming committee involvement to date as "very preliminary," he downplayed the prospect of the hearings as a hostile move by the subcommittee.

Participating on the antitrust panel with Lytle was Daniel C. Schwartz, deputy director of the Federal Trade Commission's bureau of competition, and David Foster, of Willkie, Farr and Gallagher, and chairman of the American Bar Association's civil practices and procedures committee, antitrust section.

In evaluating the basis for S. 600, Lytle traced its progress to date to the high priority on antitrust matters set by Senate committee chairman Sen. Edward Kennedy and subcommittee chairman Sen. Howard Metzenbaum, sponsor of the bill.

Lytle cited the recording trade, and its reduction to a small group of major corporations exerting a

dominant share of market while exhibiting "lock-stepped" pricing behavior, as just one of several media sectors where the subcommittee's interest is keen. "The reduction in share of business for smaller companies may be impeding overall economic growth," he summarized, citing government studies showing a higher return on research and development investments by smaller companies as evidence of a threat to productivity from mergers between industry giants.

Right now, though, S. 600 is unlikely to pass quickly, agreed both Lytle and Foster, despite a broadening base of support. Foster, however, opposed extended regulation of mergers and acquisitions via the Metzenbaum bill, or any other pending legislation, such as an alternative proposal reviewed by FTC deputy director Schwartz as "middle of the road" in its greater flexibility and lack of specific quotas.

S. 600, by contrast, calls for the prohibition of mergers between corporations which both hold assets or sales over specified levels, or one party accounts for 20 percent or more of the respective industry's annual market.

Regardless of the outlook for that bill, or the timetable for passage, panelists here and in an earlier session on recommended procedures in business representation to government repeatedly predicted continued judicial and legislative interest in entertainment affairs.

Record World  
**Singles**  
 Alphabetical Listing

Producer, Publisher, Licensee

AIN'T LOVE A BITCH Tow Dowd (Riva, ASCAP) 16	I WISH I COULD FLY (LIKE SUPERMAN) R. Davis (Davray, PRS) 63
AIN'T NO STOPPIN' US NOW McFadden/Whitehead/Cohen (Mighty Three, BMI) 34	JUST THE SAME WAY Roy Thomas Baker (Weed High & Nightmare, BMI) 80
AMANDA not listed (Gold Dust, BMI) 96	JUST WHEN I NEEDED YOU MOST D. Newman (Fourth Floor, ASCAP) 8
BAD GIRLS G. Moroder & P. Bellote (Starrin/Earbone/Sweet Summer, BMI) 44	KNOCK ON WOOD B. Leng (Warner Bros., ASCAP) 10
BLOW AWAY G. Harrison/R. Titleman (Ganga, BMI) 52	LADY J. Boylan & Group (Screen Gems-EMI, BMI) 97
BOOGIE WONDERLAND White/McKay (Charleyville/Irving/Deertrack/Ninth, BMI) 30	LITTLE BIT OF SOAP P. Davis (Robert Mellen, BMI) 40
BOOGIE WOOGIE DANCIN' SHOES Korduletsch (ATV/Wooded Lake, BMI) 78	LOVE IS THE ANSWER Kyle Lehning (Earmark/Fiction, BMI) 15
BUSTIN' OUT James/Stewart (Jobete, ASCAP) 90	LOVE TAKES TIME Orleans (Orleansongs, ASCAP) 18
CAN'T KEEP A GOOD MAN DOWN Bruce Botnick (Grajonca, BMI) 67	LOVE YOU INSIDE OUT Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 5
CAN'T SLEEP Sandlin (Gear, ASCAP) 57	MAKIN' IT F. Perren (Perren-Vibes, ASCAP) 31
CHUCK E'S IN LOVE L. Waronker & R. Titleman (Easy Money, ASCAP) 23	MARRIED MEN A. Mardin (Pendulum/Unichappell, BMI) 88
CHURCH Carter (Glenwood/Cigar, ASCAP) 84	MINUTE BY MINUTE Ted Templeman (Snug, BMI/Loresta, ASCAP) 20
DANCE AWAY Group (E.G., BMI) 58	MUSIC BOX DANCER Frank Mills (Unichappell, BMI) 13
DANCE THE NIGHT AWAY Ted Templeman (Van Halen, ASCAP) 35	MY BABY'S BABY Baker & Long (ATV/Duchess, BMI) 66
DANCIN' FOOL Zappa (Munchkin, ASCAP) 73	NO TIME TO LOSE Kershenbaum (ATV, BMI) 92
DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) H. Murphey & G. Rafferty (Liberty/United Records, no licensee) 59	OLD TIME ROCK AND ROLL Bob Seger & Muscle Shoals Rhythm Section (Muscle Shoals Sound, BMI) 41
DEEPER THAN THE NIGHT John Farrar (Braintree, BMI) 17	ONE CHAIN (DON'T MAKE NO PRISON) Lambert-Potter (ABC/Dunhill, BMI) 94
DISCO NIGHTS Simpson/Fleming (GQ/Arista, ASCAP) 12	ONE MORE MINUTE Lewis/Rinderi (Heath, Levy/April, ASCAP) 69
DOES YOUR MOTHER KNOW B. Anderson/B. Ulvaeus (Countless, BMI) 56	ONE WAY OR ANOTHER M. Chapman (Rare Blue/Monster Island, ASCAP) 65
DO IT OR DIE J. R. Cobb & R. Mills (Low-Sal, BMI) 68	PEOPLE OF THE SOUTH WIND Group (Kirshner/Blackwood, BMI) 82
DON'T EVER WANNA LOSE YA Stanley (Infinity/Rock Steady, ASCAP) 60	RENEGADE Group (Almo/Stygian, ASCAP) 22
DON'T YOU WRITE HER OFF R. & H. Alpert (Little Bear/Rod Shift, BMI) 53	REUNITED Dino Fekaris & Freddie Perren (Perren-Vibes, ASCAP) 2
FEEL THAT YOU'RE FEELIN' F. Beverly (Amazement, BMI) 86	RING MY BELL F. Knight (Two-Knight, BMI) 39
FEEL THE NEED M. Lloyd (Bridgeport, BMI) 74	ROCK N' ROLL FANTASY Group (Badco, ASCAP) 21
GEORGY PORGY Group (Hudman, ASCAP) 55	SAD EYES George Tobin (Careers, BMI) 77
GET USED TO IT Omartian (See This House, ASCAP/Spikes, BMI) 36	SATURDAY NIGHT, SUNDAY MORNING H. Davis (Colgems-EMI/Jobete, ASCAP) 49
GOLD J. Stewart (Bugle/Stigwood, BMI) 54	SAY MAYBE B. Gaudio (Stonebridge, ASCAP) 70
GOOD, GOOD FEELIN' Goldstein (Far Out/Milwaukee, ASCAP) 95	SHADOWS IN THE MOONLIGHT J. Norman (Chappell/Tri-Chappell, ASCAP) 71
GOODNIGHT TONIGHT P. McCartney (MPL, ASCAP) 9	SHAKEDOWN CRUISE Ferguson & Marshall (Painless, BMI) 42
GOOD TIMIN' B. Johnson, J. W. Guercio & Group (New Executive/Jonah, BMI) 45	SHAKE YOUR BODY (DOWN TO THE GROUND) Group (Peacock, BMI) 3
GO WEST J. Morali (Can't Stop, BMI) 81	SHAKE YOUR GROOVE THING F. Perren (Perren-Vibes, ASCAP) 72
HEART OF GLASS Mike Chapman (Rare Blue/Monster Island, ASCAP) 6	SHE BELIEVES IN ME Larry Butler (Angel Wing, ASCAP) 24
HEART OF THE NIGHT R. Orshoff (Tarantula, ASCAP) 62	SHINE A LITTLE LOVE Jeff Lynne (Jet, BMI) 25
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI) 33	SINCE I DON'T HAVE YOU L. Shelton (Bonnyview, ASCAP) 93
HOLD ON Group & Levine (Triumph, CAPAC) 100	SING FOR THE DAY Group (Stygian, ASCAP) 22
HONESTY Phil Ramone (Impulsive/April, ASCAP) 19	STAR LOVE D. & M. Paich (Colgems-EMI/Jobete, ASCAP) 79
HOT NUMBER Group & J. Masters (Sherlyn/Lindseyanne/Buckaroo, BMI) 38	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI) 28
HOT STUFF Giorgio Moroder & Rick Bellote (Rick's/Stop, BMI) 1	SUCH A WOMAN Robert John Lange (Morning Dew, BMI) 37
I CAN'T STAND IT NO MORE P. Frampton & C. Kimsey (Almo/Frampton/Fram-Dee, ASCAP) 64	TAKE ME HOME Bob Esty (Rick's, BMI) 29
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) N. M. Walden/P. Adams (Screen Gems-EMI, BMI) 98	THE LOGICAL SONG Group & P. Henderson (Almo/Delicate, ASCAP) 11
IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) Tom Collins (East Memphis/Klondike, BMI) 26	THERE BUT FOR THE GRACE OF GOD GO I Augusto Darnel (Nance/Hologram, ASCAP/ITC, BMI) 87
IF YOU CAN'T GIVE ME LOVE M. Chapman (Chinnichap/Careers, BMI) 85	TRAGEDY Group/Richardson/Galuten (Stigwood/Unichappell, BMI) 48
IN THE MOOD Leo Graham (Content/Tyrone, BMI) 83	UP ON THE ROOF P. Asher (Screen Gems-EMI, BMI) 75
IN THE NAVY Jacques Morali (Can't Stop, BMI) 4	WE ARE FAMILY B. Edwards & N. Rodgers (Chic, BMI) 7
IT MUST BE LOVE F. Wilson (Specolite, ASCAP/Traco, BMI) 43	WEEKEND Lenny Pietze (Global/Almo, ASCAP) 76
IS SHE REALLY GOING OUT WITH HIM? Kershenbaum (Albion) 99	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP) 51
I WANNA BE WITH YOU (PART I) Group (Bovina, ASCAP) 91	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Ron Raffkine (DebDave, BMI) 46
I WANT YOUR LOVE Rodgers/Edwards (Chic/Cotillion, BMI) 32	YOU ANGEL YOU Anthony Moore (Ram's Horn, ASCAP) 89
I WANT YOU TO WANT ME Group (Screen Gems-EMI/Adult, BMI) 27	YOU CAN'T CHANGE THAT Ray Parker Jr. (Raydiola, ASCAP) 47
I WAS MADE FOR LOVIN' YOU V. Ponce (Kiss, ASCAP/Mad Vincent, BMI) 61	YOU TAKE MY BREATH AWAY Callelo & Lawrence (Laughing Willow, ASCAP) 14
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP) 50	

Record World  
**Singles**  
 101-150

JUNE 2, 1979

JUNE 2	MAY 26	
101	118	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner/Curb 8790 (Bellamy Brothers, ASCAP)
102	102	LOVE IS FOR THE BEST IN US JAMES WALSH GYPSY BAND/RCA 11480 (Gypsy Family, no licensee)
103	105	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/TK 1033 (Sherlyn/Harrick, BMI)
104	104	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)
105	103	THEME FROM "ICE CASTLES" (THROUGH THE EYES OF LOVE) MELISSA MANCHESTER/Arista 0445 (Gold Horizon/Golden Touch, BMI/ASCAP)
106	106	FORBIDDEN LOVE MADLEEN KANE/Warner Bros. 8799 (Bonna/Firehold, ASCAP)
107	114	LEAD ME ON MAXINE NIGHTINGALE/Windsong 11530 (RCA) (Almo, ASCAP)
108	109	EASY TO BE HARD HAIR (ORIGINAL SOUNDTRACK)/RCA 11548 (United Artists, ASCAP)
109	110	PINBALL, THAT'S ALL BILL WRAY/MCA 12449 (Mel-Bren, ASCAP)
110	111	SHAKE GAP BAND/Mercury 74053 (Total Experience, BMI)
111	112	CHASE ME CON FUNK SHUN/Mercury 74059 (Val-ie-Joe, BMI)
112	115	NIGHT DANCIN' TAKA BOOM/Ariola 7748 (Homewood/Philly West, ASCAP)
113	107	WALK ON BY AWB/Atlantic 3563 (Blue Seas/Jac, ASCAP)
114	108	FOR YOUR LOVE CHILLY/Polydor 14552 (Blackwood, BMI)
115	116	DREAMS I'LL NEVER SEE MOLLY HATCHETT/Epic 8 50669 (Metric, BMI)
116	117	BANG A GONG WITCH QUEEN/Roadshow 11551 (RCA) (Essex, ASCAP)
117	—	MORNING DANCE SPYRO GYRA/Infinity 50,001 (Harlem/Crosseyed Bear, BMI)
118	119	SWEET AND SOUR FIREFALL/Atlantic 3566 (Jock Bartley, ASCAP/Warner-Temarlane/El Sueno, BMI)
119	120	BORN TO BE ALIVE PATRICK HERNANDEZ/Columbia 3 10986 (Radmus/Seldgamous, ASCAP)
120	121	WHEN THE WHISTLE BLOWS (ANYTHING GOES) LA FLAVOUR/Midwest/Mercury 74055 (Bema, ASCAP)
121	127	YOU'RE MY WEAKNESS FAITH BAND/Mercury 74068 (Canal, BMI)
122	—	ALL FOR YOU ROBERT FLEISCHMAN/Arista 0411 (Far/Weed High—Nightmare, BMI)
123	125	WHAT AM I GONNA DO KIM CARNES/EMI-America 8014 (Almo/Brown Shoes/Quixotic, ASCAP)
124	—	WHEN YOU WAKE UP TOMORROW CANDI STATON/Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Staton, ASCAP)
125	—	CHEAPER CRUDE OR NO MORE FOOD BOBBY "SO FINE" BUTLER/IBC 0001 (Iron Blossom/Wolfhound/Bacak-Burns/Pepper, ASCAP)
126	132	BABY FAT ROBERT BYRNE/Mercury 74070 (I've Got The Music, ASCAP)
127	131	I (YOU) CAN DANCE ALL BY MY (YOUR) SELF DALTON & DUBARRI/Hilltak 44250 (Atl) (Dalton & Dubarri/Anadale, ASCAP)
128	128	READY OR NOT HERBIE HANCOCK/Columbia 3 10936 (Raydiola, ASCAP/Polo Grounds, BMI)
129	130	THE WILD PLACES DUNCAN BROWNE/Sire 1047 (WB) (Hudson Bay, BMI)
130	124	I NEVER SAID I LOVE YOU ORSA LIA/Infinity 50004 (Casa Davis/Chess, ASCAP)
131	113	YOU'VE LOST THAT LOVIN' FEELING LEGS DIAMOND/Cream 7831 (Screen Gems-EMI, BMI)
132	123	THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista GRP 2500 (Penumbra, BMI)
133	126	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS) (Seven/Bo-Dake, BMI)
134	129	I NEED YOU EUCLID BEACH BAND/Epic/Cleveland Intl. 8 50676 (C.A.M. USA, BMI)
135	133	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546 (Mighty Three, BMI)
136	135	SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK) (Sherlyn/Decibel, BMI)
137	134	STAND BY NATALIE COLE/Capitol 4960 (Jay's/Chappell/Cole-orama, ASCAP/BMI)
138	140	MR. ME, MRS. YOU CREME D'COCOA/Venture 106 (Audio Arts, ASCAP)
139	136	IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50569 (Alexscos/Irving, BMI)
140	141	YOU'RE MINE OSMONDS/Mercury 74056 (Osmusic, BMI)
141	142	LOST IN LOVING YOU McCRRARY'S/Portrait 6 70028 (Island, BMI)
142	138	THE TREES RUSH/Mercury 74051 (Care, ASCAP)
143	139	THE RIVER MUST FLOW GINO VANNELLI/A&M 2133 (Almo/Giva, ASCAP)
144	143	(I LOST MY HEART TO A) STARSHIP TROOPER SARA BRIGHTMAN & HOT GOSSIP/Ariola 7783 (Coconut Airwaves, BMI)
145	149	IF HEAVEN COULD FIND ME AMBROSIA/Warner Bros. 8817 (Rubicon, BMI)
146	144	YOU AND ME LINER/Atco 7070 (Desert Songs, PRS)
147	145	PICK ME UP, I'LL DANCE MELBA MOORE/Epic 8 50663 (Mighty Three, BMI)
148	146	HOW COULD THIS GO WRONG EXILE/Warner/Curb 8796 (Chinnichap/Careers, BMI)
149	147	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/United Artists 1276 (United Artists, Racer, BMI)
150	148	HERE COMES THAT HURT AGAIN MANHATTANS/Columbia 3 10921 (Stone Diamond/Sho Nuff, BMI)

# ELTON JOHN

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A TWELVE INCH DISC  
★ ALL NEW MUSIC

*"Mama Can't Buy  
'You Love'*

*"Three Way Love Affair'  
'Are You Ready For Love'*

*The  
Thom Bell  
Sessions*

Arranged, Conducted and Produced by Thom Bell

MCA RECORDS

# Record World Singles



JUNE 2, 1979

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

JUNE 2	MAY 26		WKS. ON CHART
1	2	<b>HOT STUFF</b> DONNA SUMMER Casablanca 978	7
2	1	REUNITED PEACHES & HERB/Polydor/MVP 14547	12
3	5	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b> JACKSONS/ Epic 8 50656	20
4	4	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	12
5	6	LOVE YOU INSIDE OUT BEE GEES/RSO 925	7
6	3	HEART OF GLASS BLONDIE/Chrysalis 2295	16
7	10	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	6
8	12	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/ Bearsville 0334 (WB)	11
9	7	GOODNIGHT TONIGHT WINGS/Columbia 3 10939	10
10	9	KNOCK ON WOOD AMII STEWART/Ariola 7736	18
11	14	THE LOGICAL SONG SUPERTRAMP/A&M 2128	10
12	13	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	11
13	8	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	19
14	29	YOU TAKE MY BREATH AWAY REX SMITH/Columbia 3 10908	7
15	16	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	12
16	17	AIN'T LOVE A BITCH ROD STEWART/Warner Bros. 8810	6
17	18	DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN/MCA 41009	8
18	19	LOVE TAKES TIME ORLEANS/Infinity 50006	11
19	21	HONESTY BILLY JOEL/Columbia 3 10959	7
20	25	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Bros. 8828	4
21	24	ROCK 'N' ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	12
22	23	RENEGADE/SING FOR THE DAY STYX/A&M 2110	12
23	30	CHUCK E'S IN LOVE RICKIE LEE JONES/Warner Bros. 8825	6
24	27	SHE BELIEVES IN ME KENNY ROGERS/United Artists 1273	7
25	31	SHINE A LITTLE LOVE ELO/Jet 8 5057 (CBS)	3
26	28	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	12
27	32	I WANT YOU TO WANT ME CHEAP TRICK/Epic 8 50680	7
28	15	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	18
29	11	TAKE ME HOME CHER/Casablanca 965	17
30	37	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	4
31	36	MAKIN' IT DAVID NAUGHTON/RSO 916	7
32	22	I WANT YOUR LOVE CHIC/Atlantic 3557	17
33	20	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	18
34	45	AIN'T NO STOPPIN' US NOW McFADDEN & WHITEHEAD/ Phila. Intl. 8 3681 (CBS)	7
35	43	DANCE THE NIGHT AWAY VAN HALEN/Warner Bros. 8823	6
36	39	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	11
37	26	SUCH A WOMAN TYCOON/Arista 0398	12
38	38	HOT NUMBER FOXY/Dash 5050 (TK)	8
39	59	RING MY BELL ANITA WARD/Juana 3422 (TK)	3
40	41	LITTLE BIT OF SOAP NIGEL OLSSON/Bang 4800 (CBS)	8
41	40	OLD TIME ROCK AND ROLL BOB SEGER & THE SILVER BULLET BAND/Capitol 4702	9
42	47	SHAKEDOWN CRUISE JAY FERGUSON/Asylum 46041	5
43	44	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	11
44	57	BAD GIRLS DONNA SUMMER/Casablanca 988	2
45	49	GOOD TIMIN' BEACH BOYS/Caribou 9029 (CBS)	6
46	53	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK/Capitol 4705	8
47	52	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	7
48	34	TRAGEDY BEE GEES/RSO 918	17
49	42	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 4529 (Motown)	13
50	33	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	23



51	35	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	19
52	46	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	14
53	48	DON'T YOU WRITE HER OFF McGUINN, CLARK & HILLMAN/ Capitol 4693	11
54	63	GOLD JOHN STEWART/RSO 931	3
55	58	GEORGY PORGY TOTO/Columbia 3 10944	6
56	72	DOES YOUR MOTHER KNOW ABBA/Atlantic 3574	3
57	61	CAN'T SLEEP ROCKETS/RSO 926	5
58	64	DANCE AWAY ROXY MUSIC/Atco 7100	6

## CHARTMAKER OF THE WEEK

59	—	DAYS GONE DOWN (STILL GOT THE LIGHT IN YOUR EYES) GERRY RAFFERTY United Artists 1298	1
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60	65	DON'T EVER WANNA LOSE YA NEW ENGLAND/Infinity 50013	5
61	75	I WAS MADE FOR LOVIN' YOU KISS/Casablanca 983	2
62	73	HEART OF THE NIGHT POCO/MCA 41023	3
63	66	I WISH I COULD FLY (LIKE SUPERMAN) KINKS/Arista 0409	7
64	74	I CAN'T STAND IT NO MORE PETER FRAMPTON/A&M 2148	2
65	—	ONE WAY OR ANOTHER BLONDIE/Chrysalis 2336	1
66	68	MY BABY'S BABY LIQUID GOLD/Parachute 524 (Casablanca)	14
67	71	CAN'T KEEP A GOOD MAN DOWN EDDIE MONEY/ Columbia 3 10981	4
68	78	DO IT OR DIE ARS/Polydor/BGO 14568	2
69	70	ONE MORE MINUTE SAINT TROPEZ/Butterfly 41080 (MCA)	4
70	76	SAY MAYBE NEIL DIAMOND/Columbia 3 10945	3
71	80	SHADOWS IN THE MOONLIGHT ANNE MURRAY/Capitol 4716	2
72	50	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/ MVP 14514	25
73	54	DANCIN' FOOL FRANK ZAPPA/Zappa 10 (Mercury)	8
74	77	FEEL THE NEED LEIF GARRETT/Scotti Bros. 407 (Atl)	4
75	—	UP ON THE ROOF JAMES TAYLOR/Columbia 3 11005	1
76	83	WEEKEND WET WILLIE/Epic 8 50714	2
77	86	SAD EYES ROBERT JOHN/EMI-America 8015	2
78	79	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	8
79	67	STAR LOVE CHERYL LYNN/Columbia 3 10908	9
80	84	JUST THE SAME WAY JOURNEY/Columbia 3 10928	13
81	—	GO WEST VILLAGE PEOPLE/Casablanca 984	1
82	—	PEOPLE OF THE SOUTH WIND KANSAS/Kirshner 8 4284 (CBS)	1
83	85	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	9
84	89	CHURCH BOB WELCH/Capitol 4719	2
85	87	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO/RSO 929	2
86	88	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	5
87	81	THERE BUT FOR THE GRACE OF GOD GO I MACHINE/ Hologram/RCA 11456	8
88	—	MARRIED MEN BETTE MIDLER/Atlantic 3582	1
89	—	YOU ANGEL YOU MANFRED MANN'S EARTH BAND/ Warner Bros. 8850	1
90	90	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	3
91	93	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	4
92	94	NO TIME TO LOSE TARNEY/SPENCER BAND/A&M 2124	3
93	—	SINCE I DON'T HAVE YOU ART GARFUNKEL/Columbia 3 10999	1
94	95	ONE CHAIN (DON'T MAKE NO PRISON) SANTANA/ Columbia 3 10938	4
95	97	GOOD, GOOD FEELIN' WAR/MCA 40995	2
96	—	AMANDA WAYLON JENNINGS/RCA 11596	1
97	55	LADY LITTLE RIVER BAND/Harvest 4667 (Capitol)	21
98	51	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	10
99	—	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON/ A&M 2132	1
100	—	HOLD ON TRIUMPH/RCA 11569	1

PRODUCERS & PUBLISHERS ON PAGE 35



# Record World Album Airplay

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

JUNE 2, 1979

## FLASHMAKER



**MONOLITH**  
KANSAS  
Kirshner

### MOST ADDED:

- MONOLITH—Kansas—Kirshner (35)
- NIGHT OWL—Gerry Rafferty—UA (23)
- STATE OF SHOCK—Ted Nugent—Epic (17)
- YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis (11)
- BECKMEIER BROTHERS—Casablanca (10)
- I CAN'T STAND IT NO MORE (single)—Peter Frampton—A&M (9)
- REAL TO REEL—Climax Blues Band—WB (9)
- DO IT OR DIE (single)—Atlanta Rhythm Section—Polydor (7)
- ELECTRIC NIGHTS—Jim Capaldi—RSO (7)
- RUNNER—Island (6)

## WNEW-FM/NEW YORK

### ADDS:

- AZURE D'OR—Renaissance—Sire
- FACE TO FACE—Faith Band—Mercury
- KEEP THE FIRE BURNIN'—Louisiana's Le Roux—Capitol
- NIGHT OF THE LIVING DREGS—Dixie Dregs—Capricorn
- NIGHT OWL—Gerry Rafferty—UA
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- STATE OF SHOCK—Ted Nugent—Epic
- SUNNY CALIFORNIA—Mary McCaslin—Philo
- WARMER—Randy VanWarmer—Bearsville
- WHICH ONE'S WILLIE?—Wet Willie—Epic

### HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- AT BUDOKAN—Cheap Trick—Epic
- LOOK SHARP—Joe Jackson—A&M
- AT BUDOKAN—Bob Dylan—Col
- ARMED FORCES—Elvis Costello—Col
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Jan Hunter—Chrysalis
- NEW ENGLAND—Infinity
- BREAKFAST IN AMERICA—Supertramp—A&M
- TRB TWO—Tom Robinson Band—Harvest
- FLAG—James Taylor—Col

## WPIX-FM/NEW YORK

### ADDS:

- EARLY WARNING (single)—Kenny & The Kossals—Mark

- JUST A GAME—Triumph—RCA
- REAL TO REEL—Climax Blues Band—WB
- RUN FOR YOUR LIFE—Torney/Spencer—A&M
- STARRY EYES (single)—Records—Virgin (import)
- SUNSET BOULEVARD—Kim Fowley—PVC
- YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis

### HEAVY ACTION (airplay in descending order):

- AT BUDOKAN—Bob Dylan—Col
- ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
- GOODNIGHT TONIGHT (single)—Wings—Col
- DESOLATION ANGELS—Bad Company—Swan Song
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- WAVE—Patti Smith—Arista
- ROCK BILLY BOOGIE—Robert Gordon—RCA
- PARALLEL LINES—Blondie—Chrysalis
- HIT ME WITH YOUR RHYTHM STICK (single)—Ian Dury—Stiff (import)
- SHEIK YERBOUTI—Frank Zappa—Zappa

## WBCN-FM/BOSTON

### ADDS:

- DISTURBING THE PEACE—TMG—Atco
- DO IT OR DIE (single)—Atlanta Rhythm Section—Polydor
- HIGH ENERGY PLAN—999—Radar/PVC
- I WAS MADE FOR LOVING (single)—Kiss—Casablanca
- MARRIED MEN (single)—Bette Midler—Atlantic
- STATE OF SHOCK—Ted Nugent—Epic
- WHICH ONE'S WILLIE?—Wet Willie—Epic
- YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis

### HEAVY ACTION (airplay in descending order):

- WAVE—Patti Smith—Arista
- FLASH & THE PAN—Epic
- BREAKFAST IN AMERICA—Supertramp—A&M
- LOOK SHARP—Joe Jackson—A&M
- OUTLANDOS D'AMOUR—Police—A&M
- MANIFESTO—Roxy Music—Atco
- COOL FOR CATS—Squeeze—A&M
- PARALLEL LINES—Blondie—Chrysalis
- NEW VALUES—Iggy Pop—Arista (import)
- THE WARRIORS (soundtrack)—A&M

## WLIR-FM/LONG ISLAND

### ADDS:

- AZURE D'OR—Renaissance—Sire
- KNOCK THE WALLS DOWN—Steve Kitner—Elektra
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- REAL TO REEL—Climax Blues Band—WB
- STATE OF SHOCK—Ted Nugent—Epic
- STREETLIFE—Crusaders—MCA
- VENGEANCE (single)—Carly Simon—Elektra

### HEAVY ACTION (airplay in descending order):

- FLAG—James Taylor—Col
- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic

- LOOK SHARP—Joe Jackson—A&M
- GREY GHOST—Henry Paul Band—Atlantic
- FALLING IN LOVE AGAIN—Susan—RCA
- RUNNING LIFE THE WIND—Marshall Tucker—WB
- MOVE IT ON OVER—George Thorogood—Rounder
- FLASH & THE PAN—Epic
- DESOLATION ANGELS—Bad Company—Swan Song

## WBAB-FM/LONG ISLAND

### ADDS:

- ALARME—Cashmere—Kisswell (import)
- AZURE D'OR—Renaissance—Sire
- EMIGRE—Chrysalis
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- ONE OF A KIND—Bill Bruford—Polydor
- REAL TO REEL—Climax Blues Band—WB
- SUNNY CALIFORNIA—Mary McCaslin—Philo
- SUNSET BOULEVARD—Kim Fowley—PVC

### HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- RUNNING LIKE THE WIND—Marshall Tucker—WB
- RICKIE LEE JONES—WB
- MCGUINN, CLARK & HILLMAN—Capitol
- REMOTE CONTROL—Tubes—A&M
- DIRE STRAITS—WB
- WAVE—Patti Smith—Arista
- LOOK SHARP—Joe Jackson—A&M
- MINUTE BY MINUTE—Doobie Brothers—WB
- FOREVER—Orleans—Infinity

## WCOZ-FM/BOSTON

### ADDS:

- BECKMEIER BROTHERS—Casablanca
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Stiff (import)
- HOT SUMMER NIGHT (single)—Night—Planet
- LOVE'S SO TOUGH—Iron City Houserockers—MCA
- LOVIN' IN THE MORNIN'—John Lincoln Wright—Esca
- MONOLITH—Kansas—Kirshner
- ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
- SOFT AS A SIDEWALK—Gregg Sutton—Col
- STARRY EYES (single)—Records—Virgin (import)
- STATE OF SHOCK—Ted Nugent—Epic

### HEAVY ACTION (airplay in descending order):

- OUTLANDOS D'AMOUR—Police—A&M
- AT BUDOKAN—Cheap Trick—Epic
- RICKIE LEE JONES—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- FLASH & THE PAN—Epic
- WAVE—Patti Smith—Arista
- LOOK SHARP—Joe Jackson—A&M
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- DESOLATION ANGELS—Bad Company—Swan Song

## WBLM-FM/MAINE

### ADDS:

- DO IT OR DIE (single)—Atlanta Rhythm Section—Polydor

- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Stiff (import)
- MONOLITH—Kansas—Kirshner
- STATE OF SHOCK—Ted Nugent—Epic
- STREETLIFE—Crusaders—MCA
- WHICH ONE'S WILLIE?—Wet Willie—Epic
- YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis

### HEAVY ACTION (airplay in descending order):

- BREAKFAST IN AMERICA—Supertramp—A&M
- THE CARS—Elektra
- HERMAN BROOD & HIS WILD ROMANCE—Ariola
- 52ND STREET—Billy Joel—Col
- OUTLANDOS D'AMOUR—Police—A&M
- DESOLATION ANGELS—Bad Company—Swan Song
- RICKIE LEE JONES—WB
- NEW ENGLAND—Infinity
- AT BUDOKAN—Cheap Trick—Epic
- MOLLY HATCHET—Epic

## WCMF-FM/ROCHESTER

### ADDS:

- BULLSHOT—Link Wray—Visa
- HOT SUMMER NIGHT (single)—Night—Infinity
- MONOLITH—Kansas—Kirshner
- PERFECT/NEAR PERFECT—Martin Mull—Elektra
- RUNNER—Island
- STATE OF SHOCK—Ted Nugent—Epic
- VENGEANCE (single)—Carly Simon—Elektra
- SCREAMS—Infinity (aor sampler)

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

- BREAKFAST IN AMERICA—Supertramp—A&M
- RICKIE LEE JONES—WB
- DESOLATION ANGELS—Bad Company—Swan Song
- WAVE—Patti Smith—Arista
- REAL LIFE AIN'T THIS WAY—Jay Ferguson—Asylum
- AT BUDOKAN—Cheap Trick—Epic
- EVOLUTION—Journey—Col
- VAN HALEN II—WB
- HEAD FIRST—Babys—Chrysalis
- MINUTE BY MINUTE—Doobie Brothers—WB

## WIOQ-FM/PHILADELPHIA

### ADDS:

- ELECTRIC NIGHTS—Jim Capaldi—RSO
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- ROCK & ROLL HIGH SCHOOL (soundtrack)—Sire
- RUNNER—Island
- STATE OF SHOCK—Ted Nugent—Epic
- TOUCH THE SKY—Carole King—Capitol (aor sampler)

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

- DIRE STRAITS—WB
- WAVE—Patti Smith—Arista
- ARMED FORCES—Elvis Costello—Col
- FLASH & THE PAN—Epic
- BREAKFAST IN AMERICA—Supertramp—A&M
- THE CARS—Elektra
- G FORCE—Granati Brothers—A&M
- OUTLANDOS D'AMOUR—Police—A&M
- A PERFECT FIT—Frankie Miller—Chrysalis
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor

## WMMR-FM/PHILADELPHIA

### ADDS:

- BECKMEIER BROTHERS—Casablanca
- EXPOSURE—Robert Fripp—Polydor
- G FORCE—Granati Brothers—A&M
- JUST A GAME—Triumph—RCA
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- RIDE ON—Alvin Lee—RSO
- RUNNER—Island
- STREETLIFE—Crusaders—MCA
- TRB TWO—Tom Robinson Band—Harvest

### HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS—Bad Company—Swan Song
- BREAKFAST IN AMERICA—Supertramp—A&M
- VAN HALEN II—WB
- AT BUDOKAN—Cheap Trick—Epic
- RICKIE LEE JONES—WB
- LOOK SHARP—Joe Jackson—A&M
- SHEIK YERBOUTI—Frank Zappa—Zappa
- WAVE—Patti Smith—Arista
- CUTLANDOS D'AMOUR—Police—A&M
- MINUTE BY MINUTE—Doobie Brothers—WB

## WYDD-FM/PITTSBURGH

### ADDS:

- LONG LIVE ROCK (ep)—The Who—Polydor (import)
- MONOLITH—Kansas—Kirshner
- NIGHT OWL—Gerry Rafferty—UA
- YOU REALLY ROCK ME (single)—Nick Gilder—Chrysalis

### HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS—Bad Company—Swan Song
- VAN HALEN II—WB
- BREAKFAST IN AMERICA—Supertramp—A&M
- AT BUDOKAN—Cheap Trick—Epic
- MANIFESTO—Roxy Music—Atco
- OUTLANDOS D'AMOUR—Police—A&M
- THE WARRIORS (soundtrack)—A&M
- TYCOON—Arista
- RICKIE LEE JONES—WB
- SHEIK YERBOUTI—Frank Zappa—Zappa

## WHFS-FM/WASHINGTON

### ADDS:

- A MILLION VACATIONS—Max Webster—Capitol
- BECKMEIER BROTHERS—Casablanca
- ELECTRIC NIGHTS—Jim Capaldi—RSO
- KEEP THE FIRE BURNIN'—Louisiana's Le Roux—Capitol
- MADCATS—Buddah
- MONOLITH—Kansas—Kirshner
- NO. 1 IN HEAVEN—Sparks—Elektra
- PERFECT/NEAR PERFECT—Martin Mull—Elektra
- RUNNER—Island

### HEAVY ACTION (airplay in descending order):

- SQUEEZING OUT SPARKS—Graham Parker & the Rumour—Arista
- SHOT THROUGH THE HEART—Jennifer Warnes—Arista
- WAVE—Patti Smith—Arista
- GIMME SOME NECK—Ron Wood—Col
- YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Jan Hunter—Chrysalis
- FROGS, SPROUTS, CLOGS & KRAUTS—Rumour—Stiff (import)
- SLUG LINE—John Hiatt—MCA
- BLUE KENTUCKY GIRL—Emmylou Harris—WB
- NEW CHAUTAUQUA—Pat Metheny—ECM
- A PERFECT FIT—Frankie Miller—Chrysalis

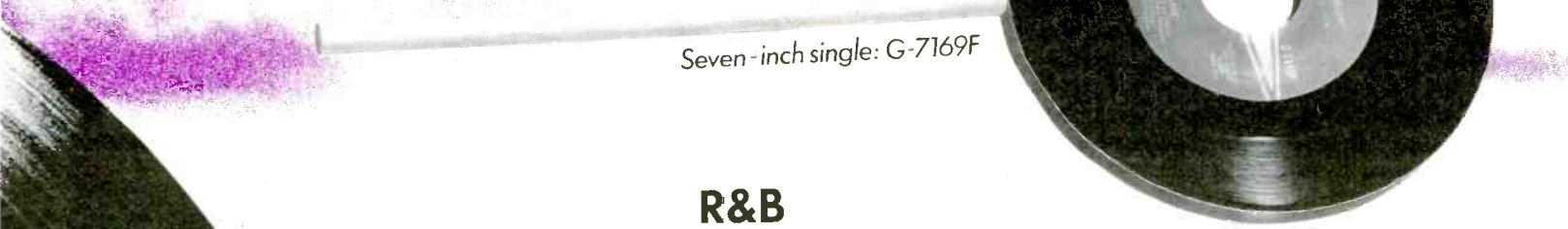


# "I'm A Sucker For Your Love"

The tasty new single from Teena Marie's debut album "Wild and Peaceful", is available in three delicious flavors!



Twelve-inch disco single: M-00024D1



Seven-inch single: G-7169F

R&B

RW 55 BB 56 CB 65

Produced by Rick James and Art Stewart  
On Motown Records & Tapes

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G7-986R1

# Record World Album Airplay

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

JUNE 2, 1979

## TOP AIRPLAY



**BREAKFAST IN AMERICA**  
SUPERTRAMP  
A&M

### MOST AIRPLAY:

**BREAKFAST IN AMERICA**—Supertramp—A&M (35)  
**DESOLATION ANGELS**—Bad Company—Swan Song (29)  
**VAN HALEN II**—WB (25)  
**RICKIE LEE JONES**—WB (24)  
**AT BUDOKAN**—Cheap Trick—Epic (20)  
**EVOLUTION**—Journey—Col (17)  
**MINUTE BY MINUTE**—Doobie Brothers—WB (17)  
**LOOK SHARP**—Joe Jackson—A&M (16)  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis (13)  
**OUTLANDOS D'AMOUR**—Police—A&M (12)

## WSHE-FM/FT. LAUDERDALE

**ADDS:**  
**AZURE D'OR**—Renaissance—Sire  
**BECKMEIER BROTHERS**—Casablanca  
**LOVE'S SO TOUGH**—Iron City House-rockers—MCA  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**REAL TO REEL**—Climax Blues Band—WB  
**ST. PARADISE**—WB  
**STATE OF SHOCK**—Ted Nugent—Epic  
**THE SCREAM**—Siouxsie & The Banshees—Polydor  
**DOES YOUR MOTHER KNOW** (single)—Abba—Atlantic  
**HEAVY ACTION (airplay in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**THE WILD PLACES**—Duncan Browne—Sire  
**MANIFESTO**—Roxy Music—Atco  
**RICKIE LEE JONES**—WB  
**FALLING IN LOVE AGAIN**—Susan—RCA  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista  
**STRIKES**—Blackfoot—Atco

## WMMS-FM/CLEVELAND

**ADDS:**  
**BECKMEIER BROTHERS**—Casablanca  
**EXPOSURE**—Robert Fripp—Polydor  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**RADE ON**—Alvin Lee—RSO  
**TALES OF THE UNEXPECTED**—Frank Marino & Mahogany Rush—Col  
**TRB TWO**—Tom Robinson Bond—Harvest

## HEAVY ACTION (airplay in descending order):

**DESOLATION ANGELS**—Bad Company—Swan Song  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**MINUTE BY MINUTE**—Doobie Brothers—WB  
**VAN HALEN II**—WB  
**AT BUDOKAN**—Cheap Trick—Epic  
**PARALLEL LINES**—Blondie—Chrysalis  
**ROCKETS**—RSO  
**EVOLUTION**—Journey—Col  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**BREAKFAST IN AMERICA**—Supertramp—A&M

## WBX-FM/DETROIT

**ADDS:**  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**VENGEANCE** (single)—Carly Simon—Elektra  
**YOU REALLY ROCK ME** (single)—Nick Gilder—Chrysalis  
**HEAVY ACTION (airplay, sales in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**AT BUDOKAN**—Cheap Trick—Epic  
**EVOLUTION**—Journey—Col  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**VAN HALEN II**—WB  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**MANIFESTO**—Roxy Music—Atco  
**ROCKETS**—RSO  
**RICKIE LEE JONES**—WB  
**OUTLANDOS D'AMOUR**—Police—A&M

## WWW-FM/DETROIT

**ADDS:**  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**STATE OF SHOCK**—Ted Nugent—Epic  
**YOU REALLY ROCK ME** (single)—Nick Gilder—Chrysalis  
**HEAVY ACTION (airplay, sales in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**VAN HALEN II**—WB  
**AT BUDOKAN**—Cheap Trick—Epic  
**EVOLUTION**—Journey—Col  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**MINUTE BY MINUTE**—Doobie Brothers—WB  
**LOOK SHARP**—Joe Jackson—A&M  
**HEAD FIRST**—Babys—Chrysalis  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista

## WXRT-FM/CHICAGO

**ADDS:**  
**DO IT OR DIE** (single)—Atlanta Rhythm Section—Polydor  
**ELECTRIC NIGHTS**—Jim Capaldi—RSO  
**I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M  
**MONOLITH**—Kansas—Kirshner  
**ONE OF A KIND**—Bill Bruford—Polydor  
**REAL TO REEL**—Climax Blues Band—WB  
**STATE OF SHOCK**—Ted Nugent—Epic  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**RICKIE LEE JONES**—WB  
**ARMED FORCES**—Elvis Costello—Col  
**MINUTE BY MINUTE**—Doobie Brothers—WB  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista  
**DESOLATION ANGELS**—Bad Company—Swan Song

**AT BUDOKAN**—Cheap Trick—Epic  
**NEW CHAUTAUQUA**—Pat Metheny—ECM  
**EVOLUTION**—Journey—Col  
**MANIFESTO**—Roxy Music—Atco

## KSHE-FM/ST. LOUIS

**ADDS:**  
**BULLSHOT**—Link Wray—Visa  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**RUN FOR YOUR LIFE**—Tarney/Spencer—A&M  
**STREET OF DREAMS**—Carillo—Atlantic

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

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

## KQRS-FM/MINNEAPOLIS

**ADDS:**  
**HERMAN BROTHERS & HIS WILD ROMANCE**—Ariola  
**FLASH & THE PAN**—Epic  
**MONOLITH**—Kansas—Kirshner  
**HEAVY ACTION (airplay in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**AT BUDOKAN**—Cheap Trick—Epic  
**VAN HALEN II**—WB  
**THE CAR**—Elektra  
**MOVE IT ON OVER**—George Thorogood—Rounder  
**STRIKES**—Blackfoot—Atco  
**STATE OF SHOCK**—Ted Nugent—Epic  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

## KZEW-FM/DALLAS

**ADDS:**  
**BECKMEIER BROTHERS**—Casablanca  
**ELECTRIC NIGHTS**—Jim Capaldi—RSO  
**HOT SUMMER NIGHT** (single)—Night—Planet  
**INFINITE RIDER ON THE BIG DOGMA**—Mike Nesmith—Pacific Arts  
**LIFE & LOVE**—Leon Russell—WB  
**LOVE'S SO TOUGH**—Iron City House-rockers—MCA  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**REAL TO REEL**—Climax Blues Band—WB  
**VENGEANCE** (single)—Carly Simon—Elektra  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**RICKIE LEE JONES**—WB  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**VAN HALEN II**—WB  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**NEW ENGLAND**—Infinity  
**TYCOON**—Arista  
**EVOLUTION**—Journey—Col  
**MORNING DANCE**—Spyro Gyra—Infinity

## KFML-AM/DENVER

**ADDS:**  
**DO IT OR DIE** (single)—Atlanta Rhythm Section—Polydor  
**GIMME SOME NECK**—Ron Wood—Col  
**KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol  
**NIGHT OWL**—Gerry Rafferty—UA  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**WAVE**—Patti Smith—Arista  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**HEAVY ACTION (airplay in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**RICKIE LEE JONES**—WB  
**AL STEWART LIVE**—Arista (aor sampler)  
**THE WARRIORS** (soundtrack)—A&M  
**MINUTE BY MINUTE**—Doobie Brothers—WB  
**MCGUINN, CLARK & HILLMAN**—Capitol  
**FLAG**—James Taylor—Col  
**LOOK SHARP**—Joe Jackson—A&M  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**SHINE A LITTLE LOVE** (single)—ELO—Jet

## KBPI-FM/DENVER

**ADDS:**  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**RICKIE LEE JONES**—WB  
**VAN HALEN II**—WB  
**MINUTE BY MINUTE**—Doobie Brothers—WB  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**THE CAR**—Elektra  
**AT BUDOKAN**—Cheap Trick—Epic  
**LEGEND**—Poco—MCA  
**MOVE IT ON OVER**—George Thorogood—Rounder  
**THE WARRIORS** (soundtrack)—A&M

## KAWY-FM/WYOMING

**ADDS:**  
**BECKMEIER BROTHERS**—Casablanca  
**FEEL THE NIGHT**—Lee Ritenour—Elektra  
**ELECTRIC NIGHT**—Jim Capaldi—RSO  
**LIVE AT THE HOLLYWOOD BOWL**—Chuck Mangione—A&M  
**MONOLITH**—Kansas—Kirshner  
**STATE OF SHOCK**—Ted Nugent—Epic  
**WATCH THE NIGHT COME DOWN**—Sutherland Brothers—Col  
**WHITEFACE**—Mercury  
**ROADMASTER**—Mercury  
**HEAVY ACTION (airplay in descending order):**  
**ONE NIGHT STAND**—Fandango—RCA  
**FOREVER**—Orleans—Infinity  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**RICKIE LEE JONES**—WB  
**REAL LIFE AIN'T THIS WAY**—Jay Ferguson—Asylum  
**THANKS I'LL EAT IT HERE**—Lowell George—WB  
**RUN FOR YOUR LIFE**—Tarney/Spencer—A&M  
**FLAG**—James Taylor—Col  
**AT BUDOKAN**—Bob Dylan—Col

## KOME-FM/SAN JOSE

**ADDS:**  
**BLACK ROSE**—Thin Lizzy—WB  
**CHILDREN OF THE SUN**—Billy Thorpe—Capricorn  
**FACE TO FACE**—Faith Band—Mercury  
**MONOLITH**—Kansas—Kirshner

**ONE NIGHT STAND**—Fandango—RCA  
**TALES OF THE UNEXPECTED**—Frank Marino & Mahogany Rush—Col  
**HEAVY ACTION (airplay in descending order):**  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis  
**LOOK SHARP**—Joe Jackson—A&M  
**EVOLUTION**—Journey—Col  
**LIFE FOR THE TAKING**—Eddie Money—Col  
**OUTLANDOS D'AMOUR**—Police—A&M  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**REMOTE CONTROL**—Tubes—A&M  
**VAN HALEN II**—WB  
**SHEIK YERBOUTI**—Frank Zappa—Zappa

## KWST-FM/LOS ANGELES

**ADDS:**  
**BECKMEIER BROTHERS**—Casablanca  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**MONOLITH**—Kansas—Kirshner  
**NIGHT OWL**—Gerry Rafferty—UA  
**RUNNING LIKE THE WIND**—Marshall Tucker—WB  
**TOUCH THE SKY**—Carole King—Capitol (aor sampler)  
**VENGEANCE** (single)—Carly Simon—Elektra  
**HEAVY ACTION (airplay, sales, phones in descending order):**  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**FLAG**—James Taylor—Col  
**RICKIE LEE JONES**—WB  
**MANIFESTO**—Roxy Music—Atco  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**LOOK SHARP**—Joe Jackson—A&M  
**PARALLEL LINES**—Blondie—Chrysalis  
**GOODNIGHT TONIGHT** (single)—Wings—Col  
**VAN HALEN II**—WB  
**FOREVER**—Orleans—Infinity

## KSAN-FM/SAN FRANCISCO

**ADDS:**  
**I CAN'T STAND IT NO MORE** (single)—Peter Frampton—A&M  
**MYCHAEL**—Free Flight  
**REAL TO REEL**—Climax Blues Band—WB  
**SHEENA IS A PUNK ROCKER** (single)—Paul Jones—RSO (import)  
**FICKLE HEART** (single)—Sniff 'N' The Tears—Chiswick (import)  
**STREET OF DREAMS**—Carillo—Atlantic  
**TALES OF THE UNEXPECTED**—Frank Marino & Mahogany Rush—Col  
**WASTED** (single)—Silver Chalice—Final Gear  
**YOU REALLY ROCK ME** (single)—Nick Gilder—Chrysalis  
**HEAVY ACTION:**  
**ARMED FORCES**—Elvis Costello—Col  
**LOOK SHARP**—Joe Jackson—A&M  
**MANIFESTO**—Roxy Music—Atco  
**OUTLANDOS D'AMOUR**—Police—A&M  
**PARALLEL LINES**—Blondie—Chrysalis  
**REMOTE CONTROL**—Tubes—A&M  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista  
**TWILLEY**—Dwight Twilley—Arista  
**VAN HALEN II**—WB  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

42 Stations reporting this week. In addition to those printed are:  
WAAF-FM Y95-FM KSJO-FM  
WAQX-FM WKDF-FM KNAC-FM  
WSAN-AM WQFM-FM KZAP-FM  
WKLS-FM KLOL-FM KZEL-FM  
WQSR-FM KGB-FM KZAM-FM  
ZETA-4-FM

## Classical Retail Report

JUNE 2, 1979

### CLASSIC OF THE WEEK



**MASSENET**

**CENDRILLON**

VON STADE, GEDDA, BASTIN,  
RUDEL

Columbia

### BEST SELLERS OF THE WEEK\*

**MASSENET: CENDRILLON**—Von Stade,

Gedda, Bastin, Rudel—Columbia

**ANNIE'S SONG**—Galway—RCA

**BEETHOVEN: SYMPHONY NO. 3**—

Giulini—DG

**BRAHMS: GERMAN REQUIEM**—Te

Kanawa, Nimgern, Solti—London

**BRITTEN: PETER GRIMES**—Vickers,

Harper, Summers, Davis—Philips

**KOTO FLUTE**—Wilson—Angel

**NEW YEAR'S IN VIENNA**—Boskovsky

—London Digital

**PUCCINI: TOSCA**—Freni, Pavarotti,

Milnes, Rescigno—London

**VERDI: UN BALLO IN MASCHERA**—

Caballe, Carreras, Wixell, Davis—

Philips

### KORVETTES/EAST COAST

**ANNIE'S SONG**—RCA

**BERG: LULU**—Silja, Von Dohnanyi—

London

**BRAHMS: GERMAN REQUIEM**—London

**GERSHWIN: SONGS**—Morris, Bolcom—

Nonesuch

**LEHAR: MERRY WIDOW**—Sutherland,

Bonyng—London

**MASCAGNI, LEONCAVALLO: CAVALLERIA**

**RUSTICANA, PAGLIACCI**—Pavarotti—

London

**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—

Angel

**PUCCINI: TOSCA**—London

**STRAUSS: ARIADNE AUF NAXOS**—Price,

Gruberova, Kollo, Solti—London

**VERDI: UN BALLO IN MASCHERA**—Phillips

### KING KAROL/NEW YORK

**BRITTEN: PETER GRIMES**—Philips

**KOTO FLUTE**—Wilson—Angel

**KHACHATURIAN: GAYNE BALLET**—

Khakhidze—Columbia

**GLASS: EINSTEIN ON THE BEACH**—

Tomato

**LEHAR: MERRY WIDOW**—Sutherland,

Bonyng—London

**DE LOS ANGELES**—Arias—Seraphim

**MASSENET: CENDRILLON**—Columbia

**NEW YEAR'S IN VIENNA**—London Digital

**PUCCINI: TOSCA**—London

**VERDI: UN BALLO IN MASCHERA**—

Philips

### CUTLER'S/NEW HAVEN

**BACH: VIOLIN AND CEMBELO**—Szeryng

—Philips

**BRITTEN: PETER GRIMES**—Philips

**DELIUS: SONATAS**—Fendy and Holmes—

Unicorn

**MASSENET: CENDRILLON**—Columbia

**NEW YEAR'S IN VIENNA**—London Digital

**PUCCINI: TOSCA**—London

**SCHUMANN: DUETS**—De Gaetani, Guinn,

Kalish—Nonesuch

**SHOSTAKOVICH: LADY MACBETH OF**

**MTSENSK**—Vishnevskaya, Gedda,

Rostropovich—Angel

**STRAVINSKY: FIREBIRD SUITE**—Shaw—

Telarc

**WEBER: ORCHESTRAL WORKS**—Boulez—

Columbia

### RADIO DOCTORS/MILWAUKEE

**BEETHOVEN: PIANO CONCERTO NO. 3**—

Pollini, Boehm—DG

**BEETHOVEN: SYMPHONY NO. 3**—DG

**BERG: LULU**—Silja, Von Dohnanyi—

London

**BRITTEN: PETER GRIMES**—Philips

**HAYDN: SYMPHONIES NOS. 45, 101**—

Marriner—Philips

**LEHAR: MERRY WIDOW**—Sutherland,

Bonyng—London

**MASSENET: CENDRILLON**—Columbia

**NEW YEAR'S IN VIENNA**—London Digital

**PUCCINI: TOSCA**—London

**STRAUSS: EIN HELDENLEBEN**—Solti—

London

### SOUND WAREHOUSE/DALLAS

**BEETHOVEN: SYMPHONY NO. 3**—DG

**KOTO FLUTE**—Angel

**GERSHWIN: SONGS**—Morris, Bolcom—

Nonesuch

**KHACHATURIAN: GAYNE BALLET**—

Columbia

**MASSENET: CENDRILLON**—Columbia

**NEW YEAR'S IN VIENNA**—London Digital

**PACHELBEL: KANON**—Muenchinger—

London

**PUCCINI: TOSCA**—London

**RACHMANINOFF: SONGS, VOL. 4**—

Soederstroem, Ashkenazy—London

**STRAUSS: EIN HELDENLEBEN**—Solti—

London

### ODYSSEY RECORDS/ SAN FRANCISCO

**BEETHOVEN: PIANO CONCERTO NO. 3**—

Pollini, Boehm—DG

**DEBUSSY, RAVEL: QUARTETS**—Tokyo

String Quartet—Columbia

**MASCAGNI, LEONCAVALLO: CAVALLERIA**

**RUSTICANA, PAGLIACCI**—Pavarotti—

London

**MASSENET: CENDRILLON**—Columbia

**MOZART: FLUTE CONCERTOS**—Rampal,

Stern—RCA

**MOZART: VIOLIN CONCERTO**—Stern,

Schneider—Columbia

**MUSSORGSKY: PICTURES AT AN**

**EXHIBITION**—Muti—Angel

**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**

—Angel

**PUCCINI: TOSCA**—London

**RACHMANINOFF: COMPLETE WORKS FOR**

**PIANO, VOL. V**—Laredo—Columbia

\* Best Sellers of the Week are determined from retail lists from the stores listed above, plus the following: Sam Goody/East Coast, Record World/TSS/New York, Discount Records/Washington, D.C., Record & Tape Collectors/Baltimore, Specs/Miami, Rose Discount/Chicago, Laury's/Chicago, Cactus Records/Houston, Jeff's Classical/Tucson, Tower Records/San Francisco, Tower/Los Angeles and Tower Records/Seattle.

## A Russian Lady Macbeth

By SPEIGHT JENKINS

■ NEW YORK — Angel Records, for some years the major distributor of Melodiya product from the Soviet Union, and its chief successor at interest, Columbia, have added vastly to every music lover's experience with a large issue of Russian operas. Works of Tchaikovsky — by far the most played of the Russian opera composers—Rimsky-Korsakov, Glinka, Borodin, Prokofiev have all become easily available over the last 15 years, even though most of the operas have not ever been performed in the United States. A not-so-curious exception is now rectified: Dmitri Shostakovich's *Lady Macbeth of Mtsensk*. The opera caused an enormous furor in 1936, when Stalin, despite the work's instant popularity, declared it cacophonous, chaotic and against Communist guidelines of art. The work disappeared from the Soviet until 1958, when Shostakovich edited it into *Katerina Ismailova*, in which form at about that time it appeared at the New York City Opera. Though only guardedly accepted in the Soviet Union, it proved a moving opera then and was very well received in New York. I do not have access to the scores of the works to compare the differences and memory is unreliable, but my recollection is that the differences are minimal. Whatever they are, Angel has now recorded the original with a superb cast and conductor; this important 20th-century opera should now be enjoyed by all those who like Russian music or are interested in a tense, dramatic account of a good story.

As conductor Mstislav Rostropovich finds and delights in the enormous variety of mood and melody in the score. Many conductors would try to blend incident into incident, but the very fascination of the then-22-year-old Shostakovich was the clashing variety of his moods. Barbaric cruelty, charming folk-oriented sections and frank sensuality exist side by side in this score. Rostropovich makes the London Philharmonic scream, depict romantic Russian vistas and buoyantly serve as background for dances. Each interlude is fascinating in itself.

The opera's story—not really so much like *Macbeth*—details how the boredom of Russian provin-

cial life, plus a sadistic older man, can make a normally vivacious woman first into a unfaithful wife, then into a murderess to defend her lover. The story's twist comes from the lover's duplicity, culminating in his leaving the heroine when they are sent off to prison for the double murder. In total despair, Katerina kills his new girlfriend and jumps to her own death.

Shostakovich uses all the power of the full, contemporary orchestra to describe the emotion, passion and rage of this work. His most effective moments may well be the passionate love scenes of Katerina with Sergei, which on this recording have a dreamy quality all their own, but unforgettable is the freneticism of the music accompanying a workman's terrified run to the police to tell of the body he has found and the scene when Katerina's father-in-law whips her lover, Sergei, to a bloody pulp. I also have a fondness for the scene in which she feeds the old man poisoned mushrooms, not only a uniquely Russian way to die but one that works supremely well in the theater.

As Katerina, Galina Vishnevskaya is about as fine as anyone could be. She still has all the sweetness and sugary quality in her very Russian voice for the love scenes and her final despair is expressed with such telling, laconic intensity as to move a stone. There are moments, notably in her denunciation of Sergei when he goes off with his new girlfriend, that her voice becomes just a bit too strident, but the words always justify it. Hers is a tour de force, and it will always be a tragedy that we did not get to see Miss Vishnevskaya sing Katerina onstage in New York. But on records she must not be missed.

As one of the great Russian singers of our time (his maternal background is Russian), Nicolai Gedda finds Sergei perfect for him. He has the weight to make the man cocky and venal, slightly appealing but mainly a boulder, while his treatment of the words is as exemplary as Miss Vishnevskaya's and the range of the role particularly grateful to his tenor. Gedda's lyricism and line shine when possible. As Boris, Kate-

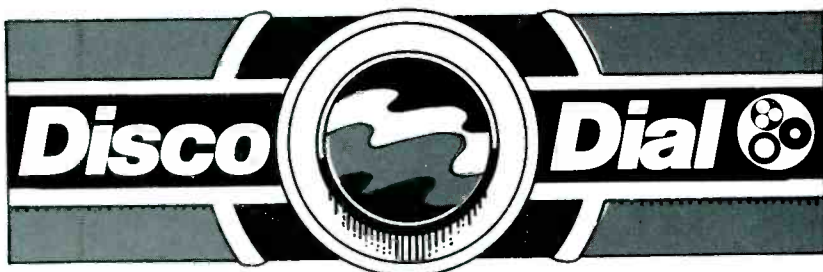
(Continued on page 78)

# Disco File

(Continued from page 25)

Cool"/"Ma Baker" (inexcusably poor value for \$4.98 list; short mixes that total only eight minutes). From Fantasy, **Sylvester's** incomparable "You Make Me Feel (Mighty Real)" and "Dance (Disco Heat)," in their original **Doug Riddick/Jim Stern** mixes, have been remastered to 33 RPM and will be reactivated as catalogue product in disco disc format, placing a much-valued rarity back into circulation. These reissues are particularly welcome in this period of disco radio—there's a wealth of great music behind us already that deserves (and is already getting, in many cities) renewed exposure, and should, for posterity's and collectors' sakes, be kept available. Perhaps there'll be hope for the disco rookie who hears **D.C. LaRue's** "Cathedrals" or **Al Downing's** "I'll Be Holding On" over the air and *must* have them.

ADDENDA: Although uncredited in the first pressing, **Rick Gianatos** mixed **Edwin Starr's** "H.A.P.P.Y. Radio" . . . San Francisco's Bay Area Disco DeeJay Association's new officers are **Jon Randazzo**, president, and **George Ferren**, board member . . . **Melba Moore** will be produced on her next album by Munich star **Pete Bellotte** . . . New music almost immediately from **Peter Brown, Love and Kisses** and **Munich Machine**.



**WBOS/Boston** / Jane Dunklee  
**#1** RING MY BELL—Anita Ward—TK  
**Prime** HOT FOR YOU—Brainstorm—Tabu  
**Movers:** BORN TO BE ALIVE—Patrick Hernandez—Co  
 WHEN YOU WAKE UP TOMORROW—Candi Staton—WB  
**Pick Hits:** MOTOWN REVIEW—Philly Cream—Fantasy-WMOT  
 MARRIED MEN—Bette Midler—Atlantic  
 FULL TILT BOOGIE—Uncle Louie—TK

**WCAU-FM/Philadelphia** / Roy Perry  
**#1** HOT STUFF/BAD GIRLS/SUNSET PEOPLE—Donna Summer—Casablanca  
**Prime** BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col  
**Movers:** YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila Intl  
 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown  
**Pick Hits:** CRANK IT UP—Peter Brown—Drive  
 MARRIED MEN—Bette Midler—Atlantic  
 LOVE SICK—Carol Douglas—Midsong

**WRMZ-FM/Columbus** / Ken Pu  
**#1** HOT STUFF—Donna Summer—Casablanca  
**Prime** RING MY BELL—Anita Ward—TK  
**Movers:** AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila Intl  
 BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col  
**Pick Hits:** ANYBODY WANNA PARTY—Gloria Gaynor—Poydor  
 LOVE MAGIC—John Davis & The Monster Orchestra—Col  
 LIGHT MY FIRE/137 DISCO HEAVEN—Amii Stewart—Ariola

All records played are 12" discs unless otherwise indicated.

**WDRQ/Detroit** / Jim Ryan  
**#1** HOT STUFF/BAD GIRLS—Donna Summer—Casablanca  
**Prime** HAVE A CIGAR—Rosebud—WB  
**Movers:** DANCE WITH YOU—Carrie Lucas—Solar  
 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—Phila Intl  
**Pick Hits:** UNDERCOVER LOVER—Debbie Jacobs—MCA  
 SENTIMENTALLY IT'S YOU—Theo Vaness—Prelude  
 WE ALL NEED LOVE—Dominick Troiano—Capitol

**KHFI/Austin** / Jack Starr  
**#1** HOT STUFF—Donna Summer—Casablanca  
**Prime** RING MY BELL—Anita Ward—TK  
**Movers:** MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic  
 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila Intl  
**Pick Hits:** BORN TO BE ALIVE—Patrick Hernandez—Col  
 EVERYBODY HERE MUST PARTY—Direct Current—TEC  
 BOOGIE WITH ME—Poussez—Vanguard

**KIIS-FM/L.A.** / S. Cohen, M. Wagner  
**#1** RING MY BELL—Anita Ward—TK  
**Prime** CUBA—Gibson Bros.—Mango  
**Movers:** BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions—ARC/Col  
 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—Phila Intl  
**Pick Hits:** ALL THROUGH ME—Laura Taylor—TK  
 BORN TO BE ALIVE—Patrick Hernandez—Col  
 LOVE MAGIC—John Davis & The Monster Orchestra—Col

# Butterfly

(Continued from page 21)

amount of time and expense breaking disco product is not as great as it would be with other product, because good disco product often has the ability to stand on its own in the discos. "Yet disco is now using the same production values that used to be seen exclusively with pop and r&b production," he said, "and that kind of treatment becomes more expensive."

Butterfly's current line-up includes Saint Tropez (whose second album, "Belle de Jour," contains the single "One More Minute") as well as Tuxedo Junction, Bob McGilpin, Denise McCann, the THP Orchestra and JT Connection, all of them with various disco styles. Saint Tropez has the largest success on the label to date, and if the record continues on its present course, Cervantes indicated that a full-blown major concert tour will follow.

The MCA situation is essentially a marketing and distribution arrangement, yet "it goes further than that," according to Cervantes. "We needed resources greater than our own to do what we needed to do; we did a lot with very little before, but now we have the resources to go all the way. Butterfly is working in many areas of MCA, as opposed to MCA working in many areas of Butterfly. We're helping them with their own product, in terms of directing it towards the disco marketplace. The amount of resources at MCA are untapped in terms of some of the artists, and MCA is vigorously working to exploit the talent they have. I respect Bob Siner for making that kind of decision—that company in the next 24 to 36 months will explode in the way that a Polygram did in the U.S.

"Essentially," he continued, "the music industry will be patterned like the automotive industry—I think that you'll see the big seven or the big eight in regards to distribution. Basically, independent distribution as we once knew it is dead. We are prime examples of how independent distribution can create major problems for a company. We created a multi-million dollar company overnight, but we had severe cash flow problems because of the nature of distribution. It's an aspect of this industry that you can have a hit record and it can put you out of business. Because of that, in many ways, the independent distributor is very self-destructive. It has become the dinosaur of distribution."

As far as marketing approaches to disco product are concerned,

Butterfly has always had innovative marketing and promotional campaigns. The latest is the label's own special corners in record stores across the country, with stands, cubes, mobiles, posters, and so on proclaiming that area to be "the hottest disco in town." Cervantes feels that this marketing approach is another tool aiding disco sales since as pop becomes more disco (and vice versa). The product is no longer limited to the once-segregated disco sections of retail stores. "This campaign essentially creates another new market with slightly different demographics," he noted.

Although Cervantes has had a negative attitude about the use of the 12-inch disco disc, he feels that the 12-inch is very important for stores reporting sales activity to radio; but because the 12-inch is treated like a seven-inch single, the profit on such items should be increased. "We are strongly considering moving our suggested list price on the sale of twelve-inches to \$4.98 within the next 60 to 90 days. We want to make sure the consumer who buys the 12-inch really wants it."

## Martini Now Heading Capitol/EMI/UA Special Markets Projects

■ LOS ANGELES—Renny Martini, Capitol's director of special markets, is now responsible for leasing and third-party licensing agreements for EMI America Records and United Artists Records product as well as Capitol product, according to Don Zimmermann, president, Capitol/EMI America/United Artists Records Group.

Martini is also responsible for the development of premium packages and development and licensing of television packages for all product released by the Capitol/EMI America/United Artists Records Group.

## A&M Names Losmann Managing Dir. Intl.

■ LOS ANGELES—A&M president Gil Friesen has named Jack Losmann to the post of managing director international of A&M Records Inc.

### Background

Prior to joining the international department of A&M in October, 1973, Losmann had worked in sales promotion, marketing, and in radio and TV advertising. In April 1973 he was named operations manager, and in 1976 he was appointed international marketing director.

Record World Presents a Salute to

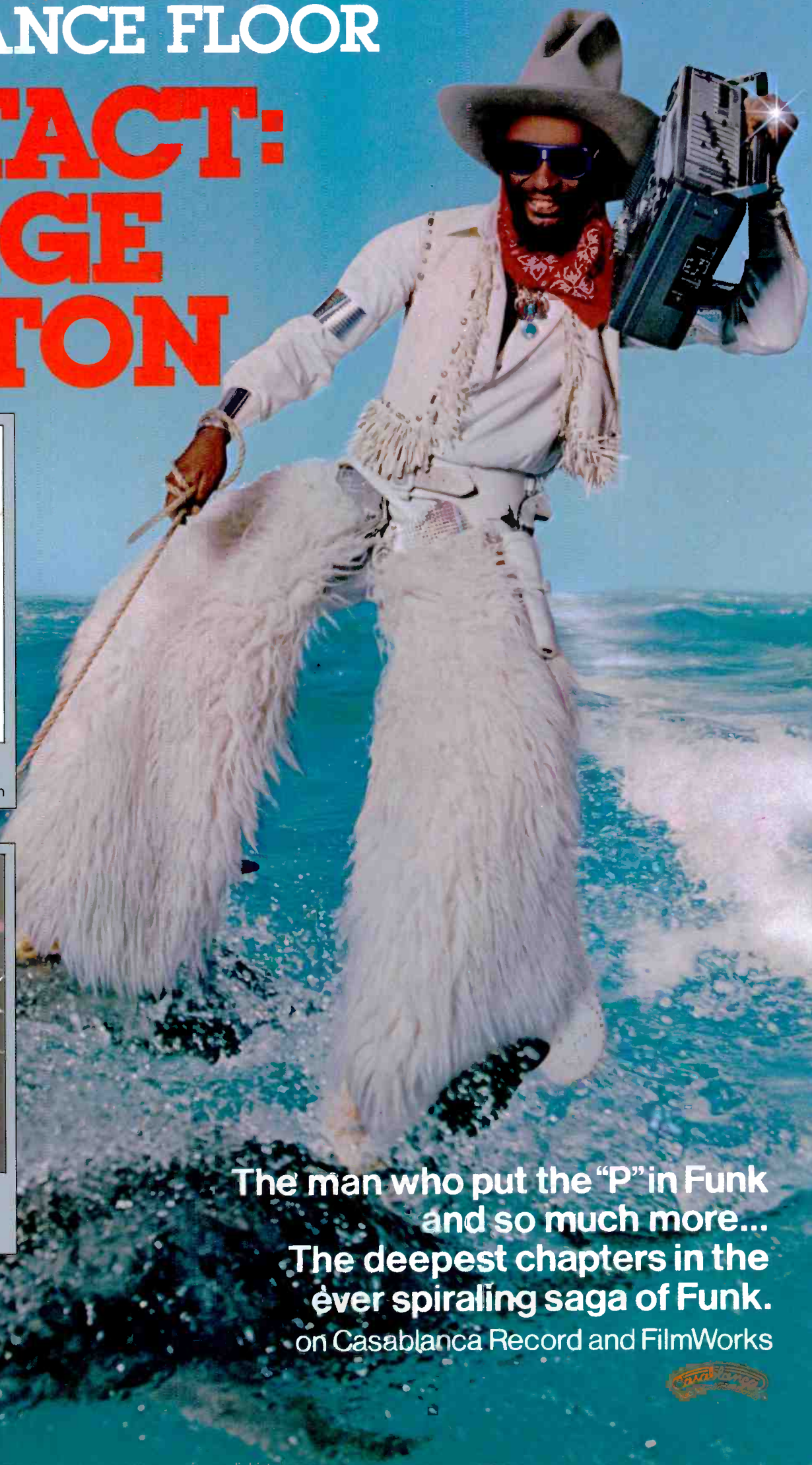
ROCK & ROLL



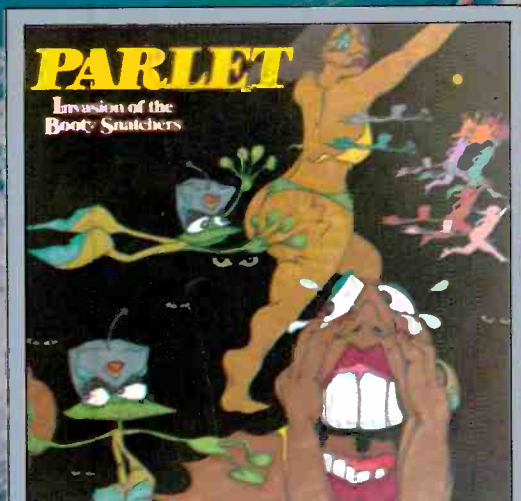
June 2, 1979

WHEN YOU'RE READY FOR  
YOUR BOOTY TO DO ITS DUTY  
ON THE DANCE FLOOR

# CONTACT: GEORGE CLINTON



The Motor Booty Affair  
from PARLIAMENT NBLP 7125  
Produced by George Clinton / A Thang Production



Invasion Of The Booty Snatchers  
from PARLET NBLP 7146  
Produced by George Clinton and Ron Dunbar /  
A Thang Production

The man who put the "P" in Funk  
and so much more...  
The deepest chapters in the  
ever spiraling saga of Funk.  
on Casablanca Record and FilmWorks



Dedicated to the Needs of the Music/Recording Industry

# Record World

JUNE 2, 1979 \$2.25

## Amii Stewart

### Hits of the Week

### A Salute To P-FUNK

#### SINGLES

**BLONDIE, "ONE WAY OR THE OTHER"** (prod. by Chapman) (writers: Harry-Harrison) (Rare Blue/Monster Island, ASCAP) (3:31). This follow-up to the group's #1 record has a bit more rock in the rhythm and is already an AOR staple. Drives at the Top 10. Chrysalis 2336.

**GERRY RAFFERTY, "DAYS GONE DOWN (Still Got the Light In Your Eyes)"** (prod. by Murphy - Rafferty) (writer: Rafferty) (Gerry Rafferty, PRS) (3:58). Rafferty's first release from his "Night Owl" EP is a lilting rocker with a prime pop hook. A stand-out, geared for multi-format play. UA 1298.

**CARLY SIMON, "VENGEANCE"** (prod. by A. Mardin) (writer: Simon) (C'est, ASCAP) (4:12). Simon's new lp debuts with this almost ominous rocker with sophisticated lyrics and a familiar background vocalist. It's right for pop and AOR play, destined for Top 40. Elektra 46051.

**JAMES TAYLOR, "UP ON THE ROOF"** (prod. by Asher) (writers: Goffin-King) (Screen Gems-EMI, BMI) (4:19). The Drifters' summer classic gets the mellowest Taylor treatment, light on the instrumentation and perfect for beach blanket listening. Columbia 3-11005.

#### SLEEPERS

**TEDDY PENDERGRASS, "TURN OFF THE LIGHTS"** (prod. by Gamble) (writers: Gamble) (three EMI) (3:37). What else do you do after you "Close the Door"? This frankly sexy tune has the cover potential in every note and the artist's vocals are ripe. Philips E-3696 (CBS).

**SAMANTHA SANG, "FROM DANCE TO LOVE"** (prod. by Monardo - Wheeler-Bongiovanni) (writer: Sullivan) (Blythe) (Blythe, ASCAP) (3:58). Sang's first single for UA is a solid disco offering under the guidance of real pros in the field. Right for pop consideration, too. UA 1297.

**ULLANDA, "WANT ADS"** (prod. by Pendarvis-McMahon-Drayton) (writers: Johnson - Perkins - Perry) (Gold Forever, BMI) (3:43). This new label debuts with a smoking re-make of the 1971 hit. It's slick disco material with interest for radio as well. Ocean / Arista 7500.

**F.C.C., "BABY I WANT YOU"** (prod. by Ivey-Woodford) (writers: Goffin-King) (Pub. not listed, BMI) (2:56). This new group shows off some funky southern rhythms with a hint of r&b on this hook heavy single, just right for summer Top 40 play. A strong debut. Free Flight (RCA).

#### ALBUMS

**THE JERRY BROTHERS, "SUMMER TAKE ALL"** The vintage group has one of the innovations of the funk/funk disco sound and this new double album is in the same vein. It's loaded with disco cuts but there's plenty of material for radio play as well. (Check P-23367) (3.98) (CBS).

**GERRY RAFFERTY, "NIGHT OWL"** Rafferty's mellow, soulful sound is displayed with a flap on this new album produced and written by the artist. Fully orchestrated, but in an understated way, cuts like "Days Gone Down" could get the same exposure as his "Baker Street." UA LA958 (7.98).

**TED NUGENT, "STATE OF SHOCK"** On his latest outing, the madman takes off in a new direction, without forsaking the heavy metal roots in the process. A new reading of George Harrison's "I Want To Tell You," as only Nugent could perform it, is the real gem here. Epic FE 36000 (8.98).

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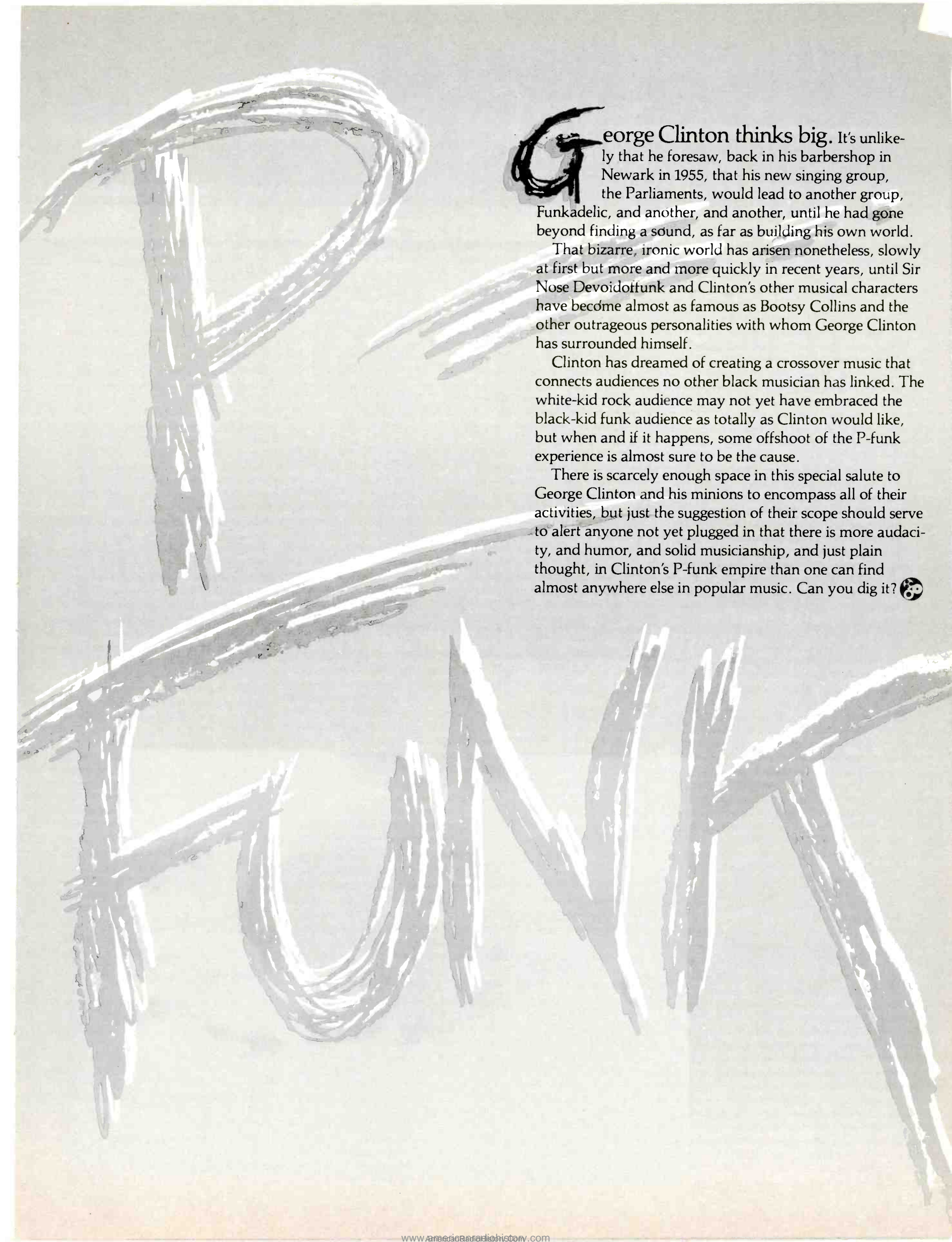


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**G**eorge Clinton thinks big. It's unlikely that he foresaw, back in his barbershop in Newark in 1955, that his new singing group, the Parliaments, would lead to another group, Funkadelic, and another, and another, until he had gone beyond finding a sound, as far as building his own world.

That bizarre, ironic world has arisen nonetheless, slowly at first but more and more quickly in recent years, until Sir Nose Devoidoffunk and Clinton's other musical characters have become almost as famous as Bootsy Collins and the other outrageous personalities with whom George Clinton has surrounded himself.

Clinton has dreamed of creating a crossover music that connects audiences no other black musician has linked. The white-kid rock audience may not yet have embraced the black-kid funk audience as totally as Clinton would like, but when and if it happens, some offshoot of the P-funk experience is almost sure to be the cause.

There is scarcely enough space in this special salute to George Clinton and his minions to encompass all of their activities, but just the suggestion of their scope should serve to alert anyone not yet plugged in that there is more audacity, and humor, and solid musicianship, and just plain thought, in Clinton's P-funk empire than one can find almost anywhere else in popular music. Can you dig it? 

# P-FUNK

## A Guide to the P-Funk Empire

By DAVID JACKSON

■ George Clinton is an innovative composer - producer - performer and entrepreneur who effectively markets "sales rhythms." "One Nation Under A Groove" (Warner Bros.), "Motor Booty Affair" (Casablanca), "Funkentelechy Vs. The Placebo Syndrome" (Casablanca) and "Mothership Connection" (Casablanca) have helped to earn him a substantial but limited recognition; substantial because he has been given critical praise and obtained a loyal following, but limited because he isn't a superstar, yet. Some who are familiar with Clinton regard him as more than a musician and corporate executive: as, rather, a man of special understanding and humor through whom one can funk with the best—namely William "Bootsy" Collins, Gary Shider, Mike Hampton, Bernie Worrell (Arista), and the other members of the P-Funk spin-offs, including Funkadelic (Warner Bros.), Parliament (Casablanca), Bootsy's Rubber Band (Warner Bros.), the Horny Horns (Atlantic), Brides of Funkenstein (Atlantic), and Parlet (Casablanca).

The barber shop has been the forum for many philosophers and the stage for four-part harmony vocal groups and barbers slapping out the "barber shop boogie" on leather straps with gleaming straight razors. When he was 18, George Clinton was processing hair in a Plainfield, New Jersey barber shop and singing on the side with his group, the Parliaments, which he started in Newark in 1955. He submitted songs to Don Kirshner and others in the Brill Building, and signed the group with ABC-Paramount in the late 1950s. But, with no hits coming, the Parliaments left the company, and, after moving from label to label, eventually ended up in Detroit, where they auditioned for Motown Records. Motown

liked the Parliaments, but said that they sounded like the Temptations. They signed Clinton to a songwriting contract, and told the group to get some local club work until the recording session happened. It never did, and when the Parliaments' contract ran out, they signed with Revilot Records, a small independent launched in the mid 1960s with Darrel Banks' classic "Open The Door To Your Heart." Clinton and the group scored with a minor hit, "(I Wanna) Testify," in 1967. But, in the music industry, success is forever jumping out of focus, and the Parliaments quickly returned to obscurity after Revilot folded in 1968 and Clinton briefly lost control of the group's name. It would take several years for success to pop back into focus for Clinton, revealing a configuration of his genius sharp and unmistakable.

George Clinton spent time in the Boston-Cambridge area after the label folded, dropping out of the slick routine to experience peace, love, and freedom with the hippies in Harvard Square. Back in Plainfield he teamed up with a brilliant guitarist named Eddie Hazel to create a funky psychedelic rock band in the tradition of Sly Stone and Jimi Hendrix. Hazel recruited Bernard

Worrell, a New England Conservatory-graduate pianist and former child prodigy, and a rhythm section including Billy Nelson and Ron "Tiki" Fullwood. When they were ready, Clinton took the band to Detroit to join up with the Parliaments. He called the new band Funkadelic, got them some local gigs, and a contract with Westbound, a small Detroit label.

At the same time he signed a suspiciously named group, Parliament, including members of Funkadelic, to Invictus, the Detroit label Holland-Dozier-Holland formed when they split from Motown. Clinton rationalized that Parliament was a vocal group and Funkadelic a guitar-band—a distinction that isn't so clear cut today. While he probably didn't realize it, Clinton was following the lead of Buddy Holly, the first recording artist to record for more than one company at the same time.

In 1957, Coral and Brunswick were subsidiaries of Decca Records (known today as MCA), and Buddy Holly was recording with the Crickets while pursuing a parallel solo career on Coral. This was a major breakthrough in the industry. Coral's a&r head, Bob Thiele, and Norman Petty, who had produced Holly and the

Crickets at his studio in Clovis, New Mexico, were responsible for the idea. Petty convinced Thiele that Holly was turning out more quality material than could possibly be used by the Crickets and suggested that he be allowed to record solo as well; to the ultimate advantage of all concerned.

Parliament's only Invictus album, "Osmium," didn't set the charts on fire, but Funkadelic started picking up an underground audience on black college campuses and set the style for the black acid movement, primarily made up of the sons and daughters of the emerging black middle class. Funkadelic appeared in Detroit with the likes of Iggy and the Stooges and the MC5, two bands Clinton identified with, but the dark visions of women in bondage to the devil, maggots and decay in their songs were too much for most white rock fans. In a land known for its insistence on light, clarity, rationalism, and conceptualization, it's understandable why songs like "I Call My Baby Pussycat," "Free Your Mind and Your Ass Will Follow," "Maggot Brain" and "Cosmic Slop" were so misunderstood. Only recently has the rock press begun to critically appraise the  
(Continued on page 14)

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**—George Clinton**

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Bootsy’s Rubber Band and Funkadelic –  
to Burbank.**



# P-FUNK

## George Clinton: From Barbershop To Mothership

By SAM SUTHERLAND

■ From barbershop to mothership, George Clinton has transformed classic rhythm & blues sources into the deceptively silly seriousness known as funk, and, in the process, this veteran songwriter, singer and producer has successfully challenged a number of industry assumptions: with Funkadelic, he revived the fortunes of the Parliaments by bridging rock and r&b, not dividing them; by spinning off Parliament itself several years later, he set the pattern for a group-generated history of new artists that sidestepped the usual internal frictions and jealous schisms typifying too many successful bands; through the development of his own production operation, Thang, Inc., and a new management pact with Leber-Krebs, he launched a multi-service "label without a roster" to support the growing family of artists placed on Casablanca, Warner Bros., Arista and Atlantic.

Such projects already offer one indication that P-Funk's prime mover isn't as out to lunch as he's apt to suggest. When *RW* first interviewed Clinton for a *Dialogue* (March 11, 1978), he updated the ongoing funk clone—P-Funk's newest spinoff projects and stage ambitions—while providing a glimpse of the seasoned perspective behind his work. Not surprisingly, the return of Dr. Funkenstein again saw a canny mixture of outrageousness and perception: arriving at *RW*'s Los Angeles office in a cowboy hat, shades, track shorts, platform shoes and enough turquoise to launch a country rock band, he provided the following update on the funk saga.

On the World Funk Festival in L. A., and the most recent conquests by the funk mob: "We've been trying to do that for three or four years, but it's all peakin' now. Bootsy's a superstar, The Brides [of Funkenstein] are smashing, Parlet's happening. So this will be the biggest show yet, the whole vibe will be special. We're also going to be doing a lot of other things around it, giving awards to people and to record companies. We'll give 'em Golden Nose Awards, for different people who've tried to help get the funk across."

On funk itself, and such new emerging stars as Rick James and

Chuck Brown and The Soul Searchers: "Yeah, Rick James and that other group that did 'Bustin' Loose.' That's the first record we did of anybody else's onstage in years. Anybody that we feel can help the funk right now is welcome, 'cause it's going to take that level of cooperation to help us.

"Our whole thing this year is rescuing dance music from the blahs. That's going to be the point in 'Uncle Jam Wants You,' the new Funkadelic album. Anybody that can help solicit for the Funk Army, and show that dance music has more than one rhythm, is welcome."

On funk vs. disco: "We're not attacking disco music per se, but the new interpretation that's being molded in and around disco. The music itself is good; dance music is what's happening. But we figure there's more rhythm than that there; it's insulting, because people have both more rhythm than that.

"Both of them are dance music,

but that other interpretation, if it's the only one that's being allowed to exist, then we're all going to be in trouble . . .

"[R&B] is the main one that [disco's] killing, because the r&b chart is mainly dance music. It has a lot of love songs, which are really getting wiped out, and then it's basically dance music. And the r&b never gets onto the disco side, so it's really redefining dance music.

"It's getting hard to tell the commercials from the records. It's the same commercial elevator music, Muzak with just a little bit of funk in it. You know, they're skin testing people about records now, taking galvanic skin responses. That's erratic, it's not enough to get you off. And that's what all the songs are screaming to me: 'I got to get off,' or 'Bustin' loose.' I've been doing songs like that for a long time. And I know people can't get off: there's only one beat.

"It's like making love: you got to hit more than one stroke,

you've got to syncopate or the other person will go to sleep on you. That's what disco music is doing."

On the projected record label deal Clinton is readying: "Yeah, Uncle Jam Records. It'll be here in a minute, real soon. Uncle Jam will involve all the people that have been working in our offices, or our cliques, in Detroit and Los Angeles. I can't call them business people, because they're like us, from the street. Most of them are here in Los Angeles, the records are cut in Detroit, and the management is in New York.

"So we've got all the 'P' places covered."

On P-Funk's ongoing 'clone'—the development of new acts from musicians in the existing bands—and how it motivates players while helping keep the mob together: "When they do leave, they come right back. Eddie Hazel just came back and plugged in three, four months ago. Parliament-Funkadelic anybody who's been in it can come onstage anytime and participate in the show, and I like that, because it gives everybody a certain unstructuredness that's cool.

"No stars are supposed to get along together, and once you've nurtured that idea, people don't get along. Groups pull the plug out on each other, or have the sound people turn down the volume on each other. But this way, the group learns that it's cool under the highest intensity. This business has got the artists so divided that it's impossible for stars to be in the same room. But look up in the heavens: heaven is full of stars. So it's a brilliant concept, but it's nurtured through all of business and management, because it's about a stroke. And you want to believe that stroke, because that's the business view of ego.

"But if you do, you won't be able to put that shit to good use later. You'll just be up there, blind and rich, and when they get tired of you, or you make too much noise about something, they'll just pull that plug right out from under you. You'll never know. You'll be broke and in jail or the nuthouse before you realize that you ain't the star no more.

"So it's really a dangerous con-  
(Continued on page 8)



George Clinton

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from June 26, 1975 San Antonio gross: 36,386  
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Thank you.

Bary

# P-FUNK

## Mike Hampton: 'Kid Funkadelic'

By SAMUEL GRAHAM

■ Imagine that you're a 17 year-old kid, fresh out of a Cleveland high school. You go to a P-Funk concert, and later that night end up at a party where some of the funk mob happens to be in attendance. You take out your guitar, whip off a few hot licks in an impromptu version of "Maggot Brain," and a week or two later there you are, onstage at Maryland's Capital Centre, playing the tune again. But this time it's for real—you're in the funk mob.

"That's pretty deep," Mike Hampton would say, and he'd be right. At the still-tender age of 22, Hampton—or Kid Funkadelic, as he's known within the group—is already a five-year P-Funk veteran, the scorching soloist largely responsible for the image of Funkadelic in particular as a formidable guitar army.

Hampton, a master of such devices as echoplex, phasers and the ARP Avatar synthesizer, includes a startling variety of guitarists among his influences, ranging from Jimi Hendrix and Jeff Beck to John McLaughlin, Al DiMeola and George Benson. "With Hendrix," he says, "I used to think that I felt exactly the way he felt when he played certain things, but I really picked up on just about everything I thought was nice. My playing now is inspired maybe by a lick or two from everyone."

Hampton is the principal soloist

in the Funkadelic set, but he nevertheless confesses that he sometimes feels "restricted" onstage. "Sometimes there are four guitar players in the set," he says, "and everyone wants to get in their thing, so I get left holding down the groove for the others, like I'm almost sacrificing myself to fit into the group sound. In a way, I need to get psyched up so I can be laid back, which is pretty deep."

On the other hand, Hampton also recognizes that dealing with that kind of "ego intimidation" can only help him develop his professionalism—and one never knows when that might really come in handy. "I'd like to go out on my own eventually," Mike says in response to queries about a possible solo project. "If I had a strong enough sponsor and the necessary funds, I could do it. I want to intensify my ideas, but then again, sometimes I'm more withdrawn about it, less sure of myself."

If Mike Hampton occasionally seems a contradiction in terms, that's understandable. He is a young man who has done a lot of his growing up on the road, and whose self-awareness is asserting itself with a vengeance—hence his sometime restlessness and lack of self-assurance. But one thing is certain: Hampton can play, and when it comes time for him to step out on his own, look out.

## For Bootsy, It's Full Funk Ahead As 'Boot Camp' Begins To Cook

By SAMUEL GRAHAM

■ Attention, all parents: Bootzilla has come for your geepies. That's right, the Booted One has completed his rump job, warmed up the Bootcycle, established his Boot Camp and completed his plans for the new wipe-out music. "This booty," as he himself says, "is reporting for duty."

### Began With Brown

For the benefit of all those who have yet to give up the funk—in other words, all you fake-ateers—what we're talking about here is William "Bootsy" Collins and his Rubber Band. That's Bootsy, he of the star glasses and the space bass, the purveyor of Monster Rock. After a self-imposed hiatus of some nine months, Bootsy, a member of the P-Funk contingent for six or eight years, is back on the scene with a new album ("This Boot is Made for Fonk-n," his fourth for Warner Bros.) and plans a new tour. And not a moment too soon.

The 27-year-old Bootsy, a native of Cincinnati, first made his musical name as a member of James Brown's JBs, with whom he played from ages 17 to 19. He later fell in with George Clinton's Parliafunkadelicment Thang, serving as the regular P-Funk bassist in the early-to-mid '70s, before establishing his band and issuing the first of his solo albums, "Stretching Out in Bootsy's Rubber Band," in 1976.

### Good Balance

Moving from James Brown to George Clinton "was like going from one extreme to another," says Bootsy, pointing out that where the former was fairly restrictive, the latter afforded him a good deal more freedom. "Between the two of 'em, George and James gave me a nice balance. It all helped me come up with how I had to deal with things."

Several elements must be grasped in order to fully appreciate the Bootsy Thang. First and foremost, of course, is the geepie concept. Geepies are the kids who thrive on equal doses of funk and "Sesame Street," the bubblegum funksters who comprise Bootsy's adoring audiences. "I came up with that idea from the acid-hippie days," he explains. "This is the same thing, really, but it's



Bootsy Collins

little kids without the acid. They seem to identify with me as a hero—I guess my kind of silly seriousness was right down their alley. And the kids are really open to things—they're really in tune. They understand what the funk I'm talking about without my having to tell them what to do, you know?"

This summer, selected geepies will have the pleasure of joining Bootzilla in his Boot Camp. "This is part of my 'year of the child' idea," says Bootsy. "I'd like to have about ten kids from each city on the tour [which begins in L.A.—or "Hellay," as he calls it—with the May Funk Festival] come funk with me in that city, do all of the things I do on the day of a concert. Then after the tour, one of each ten would come to the real Boot Camp, my farm in Cincinnati, and hang out for a few days."

The tour, like the new album, will of course spotlight Bootsy's "wipe-out music," with which he will "put the cap on all fake-ateers, the imposters who fake the funk" (see "The Pinocchio Theory," which states that "if you fake the funk, your nose will grow"). The album will also include a geepie coloring book, while a new "boot-toon" (a Bootsy cartoon, needless to say) will be shown in the course of the tour. "It's all falling right in the pocket now," says the Booted One. "It's happening at a tempo we can all deal with. It's green lights when you've got a situation like that."

## George Clinton

(Continued from page 6)

cept to go for. That's a low level; the 'Battle of the Groups,' I never liked that. If you go for that, you'll just take it all away. And you can't reverse it."

Artists in business, and their ability to handle careers: "Some psychologist, or p.r. person, or behaviorist put that slogan into this game a long time ago: 'I'm into my music, I don't want to know about business.' No artists say that the first time. I mean, it became a hip thing through the '60s; you were high, so it was hip to say that. But the first person that coined that was some psychological scientist, working for the business world . . ."

On funk's 'silly seriousness': "Logic is on the way out. I feel

like we've all been into something else, a different combination of logic and rhythm. There are some issues, like abortion, where either side, in a given situation, has got to be the case. And what answer do you give to that? There ain't one, not a single answer anyway.

"So a lot of shit that evolved to that particular point, the only thing you can do about it is laugh or go crazy or jump out the window. We prefer to laugh—'Glory Hallow—stupid, Holy and Sanctifool.' It's got to be spiritual to be crazy-positive, because the other alternative is a crazy-negative, which is what happens when you

(Continued on page 10)

In the beginning, the celestial spaciousness was non-funktioning. So it was and not that it is. The funkomatic devices not being primed were hanging in their non-syncofied barrenness. And then the blessed cool one inspired us with true funkativity and thus we are here and sending congratulatory funkwaves at Sir George.



# P-FUNK

Steven Leber:

## Organization & Efficiency for P-Funk

By STEVEN BLAUNER

■ Steven Leber took over as George Clinton's manager one and a half years ago, and during his tenure, the career of the P-Funk overlord has both blossomed in artistic diversity and exploded commercially all over America. And, according to Leber, Clinton's ideas and their scope are becoming even larger and the ability to put these plans into action is growing with equal speed.

At the center of the Parliament/Funkadelic success is the creative mastery of Clinton, and the consistent dancing appeal of his music. Says Leber: "Everyone talks about disco music, but George has been making dance music for 20 years. This is the 20th year anniversary of his involvement in music."

Clinton and Archie Ivy, head of Thang, Inc., put together the plans, concepts, ideas of presentation and take them to Leber, who handles the aspects involving record companies (of which there are many in Clinton's career), tour coordination and support arrangements. Also involved in the day to day workings of the P-Funk empire is Lewis Levin, product manager at Leber-Krebs.

Ahead, Clinton's plans appear ambitious, and geared towards reaching an even broader audience, with film, video and Broadway in the near future. There is an interest in getting Clinton's work across in video cassettes, legitimate theater, feature films and animated cartoons. It also appears that the realization of Clinton's own label is close at hand, and United Sound, the recording studio used in many early Motown sessions and productions, has been acquired. In short, it seems that some of the greatness of the sixties soul tradition will be carried forth into the eighties, with the name and emphasis of Funk.

But what brings Leber into the picture, known primarily for successfully directing the appeal of acts such as Aerosmith and Ted Nugent to the heart of the American heartland? Clinton's career initially attracted more attention for its weirdness than its brilliance.

"We're (Leber and his partner, David Krebs) very theatrically oriented. We produced 'Beatlemania,' and other shows, and

George is very theatrical," says Leber. One certainly can not ignore the elements of "stage" that have been present in all of Clinton's tours. Also, like Nugent, Clinton had initial problems gaining radio acceptance through channels such as AOR stations, although black music stations would always be sympathetic to his material. With the tours and the strong foundation of a P-Funk cult, Clinton expanded his audience, created a powerful word of mouth reputation, eventually affecting radio, which became more responsive, and he achieved records that crossed over from black-oriented charts to sell as pop hits.

Leber's role is to organize projects on the large economic and business relations line and make them efficient. "I've recommended accounting firms, business managers, various people who have helped to make George's lifestyle, his way of doing business, more organized, more business-like. George takes all his money, and he grosses millions, and reinvests it in the [P-Funk] enterprises."

There is more truth than cliché in Leber's comment that he could use "10 more heads and 14 more arms" to make things work right in the P-Funk scheme. One gets an idea of the projects and problems generated in the endeavor just by virtue of the number of groups (Parliament, Funkadelic, Brides of Funkenstein, Parlet, Horny Horns, Bootsy) and the different labels involved, and the various tours.

## Tom Battista Sets the Stage

By SAMUEL GRAHAM

■ "This is not your standard show," says self-described master carpenter Tom Battista of the elaborate staging that currently accompanies Parliament/Funkadelic on tour. And Battista isn't kidding; this is surely one of the most involved sets on the road, not simply in the realm of black music but in all music, Kiss, ELO and others notwithstanding.

Battista, who is in charge of all scenery, props and special effects—equipment that he and his brothers, who call themselves Batt Bro Co, built themselves—has been on the road with P-Funk for some three years, and while he suggests that the current "Motor Booty Affair" set is not quite as complex as that featured on the near-legendary "Mothership Connection" tour, he allows that this one is still pretty massive. Considering that it is manned by a technical crew of 18—"and that doesn't even include the concession people and the drivers of our five buses and four semis"—Battista's claim that "this whole operation is totally unbelievable" seems hard to dispute.

The major equipment on the tour includes a giant (22 x 12 x 8 feet) skull with an articulating jaw and lights in the eyes and nose; the bird pictured on the cover of "Motor Booty Affair," with its 16-foot wingspan and a flying rig (leased from Joe Brannam) that Battista calls "the safest in the industry today;" a "fairly complex" pyrotechnical system with twelve flash pots and chemical smoke machinery; projectors and lights used to suggest the underwater milieu of the whole Affair; and

any number of incidental props, including an enormous joint and the lighter used to ignite it, a huge flashlight and, of course, Star Child's bop gun.

Construction time for the set ran to about one month, says Battista—actually a shorter period than that required for previous outings—and "all of the cues jelled during the first two weeks of the tour itself." And while all of the equipment and the personnel needed to work it implies that touring may not be exactly a windfall economic proposition for the funk mob, Battista contends that "money doesn't move this band. I've seen them lose money just to be able to keep playing. And I'll tell you, it's nice to work for people who aren't consumed by greed. This is their life—and it's getting to be mine."

## George Clinton

(Continued from page 8)

try to stay logical when you know that shit don't make sense, but they're telling you it does."

On the impact of '60s social consciousness and progressive rock on the Funk Mob: "That's it. It was alternative realities, and I still hold to that. I know you're supposed to try and keep quiet now, that you're not supposed to be as radical. You've got to think it out and evolve slowly into whatever the rhythm's leading us into.

"So I ain't going to jump and say I know something, because I don't know shit. But I do know that this ain't the answer, and that the '60s were the beginning of something new, because they let me know that every fool that I saw that looked crazy wasn't necessarily crazy. They just related differently, and that's a big relief compared to what was run on us before that. And what they're running on us again now . . . They're narrowing everything down again until they get us all pretty much like that.

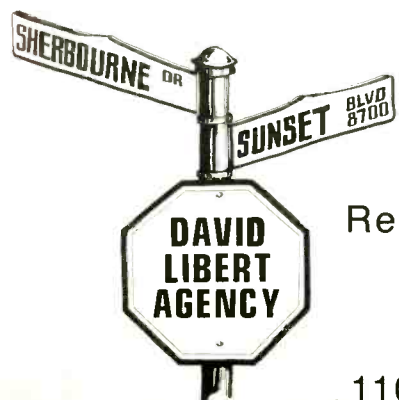
"The music is like that. Everything is slowing our tempo down until we're passive: Elevator music, dentist's office, disco. So I still hold to the '60s, 'cause there's something positive about being a creative nuisance, as long as you don't go around bragging about how you've got the answer. Because that leads you into commerciality of the highest order."



Gary Shider, George Clinton



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# P-FUNK

## Bogart's Savvy Aids P-Funk's Climb

By SAM SUTHERLAND

■ Students of funk already know that one of the form's most crucial concepts—cloning new funk stars—was given its most important test in the early '70s, when George Clinton and the members of Funkadelic regained legal control of their original performing name, The Parliaments. It was then that Clinton and his partners in the mob decided to reactivate the old title with a new twist, and Parliament was born—an outrageous studio and stage act that fused Funkadelic's no-holds-barred instrumental attack with a more expansive range of vocal effects and production techniques.

Clinton himself credits much of Parliament's early impact as conceptual concert and album artists to the influence of Casablanca Records and its founder, president Neil Bogart, and from their signing to that label forward, Parliament quickly matched and then outstripped Funkadelic in terms of audience acceptance. "I was very involved with them in the concept for 'Chocolate City' and the 'Mothership' album," confirms Bogart, adding that his input extended to Parliament's elaborate stage show as well as its albums. "Since then, they've been successful enough to be able to put together their own organization. But at the beginning, I think I was very instrumental in my relationship with George, and in being able to work those concepts through."

Bogart, while proud of Casablanca's contributions to the P-Funk saga, still traces his label's efforts back to the artist. "George Clinton is a genius," he says, "and what we really do is take his concepts and mold them into what's right for a record business campaign and a public cam-



Neil Bogart

paign."

Part of that process, prior to Parliament's emergence as a major platinum act, involved committing Casablanca dollars to the ambitious concert tour that Clinton saw as integral to launching the band. For Bogart, that gamble may have been Casablanca's largest single contribution to the band's career. "I think one of the most important things," he explains, "is that Casablanca represents probably the first company that treated a black group the same way it would an all-white group." That philosophy has been consistent, he adds, going back to his earlier days at Buddah Records where he worked with acts like Curtis Mayfield, Bill Withers and The Isley Brothers.

"With Parliament, because they did have the potential to be such a strong visual act, we advanced money for the stage show," notes Bogart, "and helped them put together the entire show."

That investment has since paid off, and the clone has itself produced yet another generation for Casablanca in Parlet, whose second album shipped recently.

## Bernie Worrell: Multi-Talented Disciple

■ At 34 years old, Bernie Worrell has probably the most interesting background of any of George Clinton's disciples of funk. He began his own career as a typical child prodigy, giving recitals at the age of four in churches around his hometown of Long Beach, New Jersey. His initial instruction came from his mother, Cora Worrell, also a pianist, who noticed his talents and showed him all that she knew. It was soon obvious that young

Bernie was ready for a greater challenge, but all the local teachers refused to instruct him because of his age. Finally, Mrs. Adelaide Waxwood (now his godmother) was convinced to further his studies.

At age ten Worrell intensified his musical education by moving to Plainfield, N.J. where, under the tutelage of Mrs. Faye Barnaby Kent, he made his orchestral debut as a soloist with the National

(Continued on page 18)

## Gary Shider:

## Funk Is a Way of Life

By SAMUEL GRAHAM

■ "My concept has been funk ever since I can remember. It's always been there; it's like a feel, a way of living. It's like getting up and eating breakfast in the morning. Some people take vitamins—we take funk."

The speaker, P-Funk guitarist/vocalist Gary Shider, clearly subscribes to the philosophy that funk is its own reward. "You have to know where you're happiest," he says, "and safest"—and after nine or ten years with this traveling musical circus, there can be little doubt that for Shider that place is right here, in the forefront of the Parliafunkadelic Thang.

The 25 year-old Shider, like Dr. Funkenstein himself, hails from Plainfield, New Jersey, where he was weaned on gospel music in such family groups as the Shidetrans and later the Gospeltones. "My father taught me to play guitar when I was about eight," he recalls, "but my grandmother says that I used to stand out in the middle of the floor playing around with a broom even earlier than that." Shider now includes the likes of Jimi Hendrix, B.B. King, Wes Montgomery and Eddie Hazel among his primary influences as a guitarist.

Shider's first encounter with George Clinton came "when I was a real little kid. I had snuck out of a missionary service in Plainfield, and I went into a barbershop where George was working. He ended up doing my hair." Much later, when Gary was work-

ing in Canada with his group Volume Three, the call came from Clinton to give up the funk. "George was like a father figure for me in music," says Shider. "Somehow I always knew I'd end up in this group."

As a member of Parliament/Funkadelic, Shider largely confines himself to rhythm guitar chores—although he does solo on "Cosmic Slop" and others—and vocal leads on "Standing on the Verge," "One Nation Under a Groove" and more. "I mostly leave the heavy playing to Kid Funkadelic (Michael Hampton) and Eddie," he admits. "They can handle that, and I'm quite content with the way things are." As well as injecting some of his gospel upbringing into the P-Funk sound, Shider also contributes much to the group's writing. "I couldn't really put a label on the music I do," he says. "I like it all. The main thing is funk."

On stage, Shider has usually been remarkably easy to spot, despite the presence of 20 or more performers in a given set. Then again, it isn't particularly difficult to single out the only guy wearing a set of diapers—and nothing else, except of course for his guitar. "I used to wear pink satin pants with red boots, but I had to come up with another outfit really fast once when my pants got dirty, or tore or something. That's when I got into the diaper thing. I figured that instead of growing up, I'd grow down a little."



Gary Shider

to george clinton  
parliament funkadelic  
bootsy's rubber band parlet  
brides of funkenstein bernie worrell  
and horny horns. we send confunkulations  
and are proud to be an intregal part of your success  
We are one studio under a groove, the funk starts here...

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# P-FUNK

## A Guide to the P-Funk Empire

(Continued from page 4)

work of Clinton's various P-Funk divisions, and this is due mainly to the persistence of Clinton's press and information person, Tom Vickers. Vickers was assigned by Rolling Stone to do an article on Parliament-Funkadelic a couple of years ago, and was so taken with the group and their unusual lifestyle that he gave up his journalistic career to join them in their freewheeling, madcap adventures.

George Clinton's funk music, basically a new name for soul music, has been caught in a double-bind since the beginning. Because it is soul music, the FM rock stations haven't given it much airplay, feeling black radio should play it. Black stations, until fairly recently, viewed Funkadelic as a rock group and felt that FM rock stations should play their music. Throughout the early 1970s the group remained a cult band. Longing to be in two places at the same time again Clinton revived Parliament, signing them to Neil Bogart's new Casablanca label. Eddie Hazel broke with Clinton and took off for Motown.

Parliament picked up steam with another minor hit, "Up for the Down Stroke," followed by Clinton's blueprint for turning Washington, D.C. into a decentralized city-state, Chocolate City. Things started stretching further out when Clinton teamed up with William "Bootsy" Collins, a young bassist who had served his apprenticeship in James Brown's band. With Bootsy as his protege and collaborator, Clinton formed a corporation, Thang Inc., to better manage his unregimented perspective and various projects.

One of the projects on the burner was the Mothership Connection, the first of Clinton's spectacular funk operas. While Parliament refined the Mothership Connection, Funkadelic went on the road. Eddie Hazel, who had returned from Motown, created serious problems for Clinton when he was arrested and sent to Lompoc Prison Farm in California for hitting an airline steward. Funkadelic was crucial to Clinton's future plans, and there could be no Funkadelic without a guitar virtuoso. He remembered a young guitarist he had heard at a party in Cleveland who had impressed Hazel with his version of "Maggot Brain." Two days later, 17 year old Mike Hampton was playing the song and other Funkadelic classics in Washington, D.C., driving the audience wild, and has been with Clinton ever since.

With the determination, cunning, and businesslike efficiency Al Pacino used in "The Godfather" to secure Marlon Brando's syndicate empire, George Clinton set his master plan in motion. First, Bootsy attracted hornmen Fred Wesley and Maceo Parker, who had left James Brown, into the inner circle, then he reassembled the band he had had as a teenager in his hometown, Cincinnati. With the ranks reinforced with the best soul support possible, Clinton, Bootsy, and Bernie Worrel plotted their strategy, literally living in the studio, laying down tracks, some of which became "Stretchin' Out With Bootsy's Rubber Band," others of which became Parliament's "Mothership Connection." Two of the tracks appeared on "Tales of Kidd Funkadelic," the last al-

bum on Westbound. Still hoping to grab some of the rock audience, George penned a deal for Bootsy and Funkadelic with Warner Brothers and then he released "Tear the Roof off the Sucker" and "P. Funk" as Parliament singles. Clinton's success has been relatively consistent since then.

Although the first Warner release, "Hardcore Jollies," didn't make any of the trade charts, Funkadelic's follow-up, "One Nation Under A Groove," and Bootsy's three albums, including "Ahh . . . the Name is Bootsy, Baby!" and "Bootsy? Player of the Year," have resulted in gold and platinum records for the Burbank based company. "One Nation Under A Groove" was released as a disco single, backed with an instrumental version, and held its own with Donna Summer, the Bee Gees and other disco properties. Unfortunately, Eddie Hazel's Clinton-produced "Games, Dames and Guitar Thangs" (Warner Bros.) wasn't anything to get excited over and nothing has been heard from Hazel since.

Casablanca has also had gold and platinum success with Clinton and Parliament since "Mothership Connection," whose sales figures were helped tremendously when the group went on tour with a \$275,000 spaceship and an 80-member road entourage. "Parliament Live" is a result of the tour, but was so poorly recorded that some of Clinton's admirers wish it had never been released. "The Clones of Dr. Funkenstein" went gold, but "Flash Light" off of "Funkentelechy Vs. The Placebo Syndrome" is what lit up the airwaves and recharged Parliament's commercial potential. Continuing to lease his division-franchises, Clinton signed a female group, Parlet, to Casablanca and released "Pleasure Principle," which went absolutely nowhere. Parlet's latest release, "Invasion of the Booty Snatchers," promises to have the freaks dancing throughout the summer.

In 1977 Atlantic brought out "A Blow for Me, A Toot to You" with Fred Wesley and the Horny Horns, featuring Maceo Parker, produced by George Clinton and William Collins. Not only had Clinton signed his horn section with Atlantic, but he had also signed Lynn Mabry and Dawn Sil-

va, known as the Brides of Funkenstein. The Brides' first release, "Funk or Walk," contained some good r&b material buttressed with a little Harlem dance band flavor, but it never was able to lift-off and soar high on the charts. Somewhere in between the Horny Horns and the Brides of Funkenstein, Atlantic brought out a Westbound reissue of Funkadelic's earlier hits, including "Funky Dollar Bill," "Can You Get to That," and, naturally, the classic "Cosmic Slop." The collection became an essential album.

After their Funkadelic anti-tour of last year, Clinton and the Funk Mob resurfaced at the beginning of this year with "Motor Booty Affair," Parliament's most successful album to date with Casablanca. "Psychoalphadiscobeta-bioaquadolooop" was the chant heard all over the country as Parliament went on the road with its Aqua Boogie funk opera, even more spectacular than the Mothership Connection show. Almost simultaneously, Arista brought out Bernie Worrell's "All The Woo in the World," produced by Worrell and Clinton. Vernon Gibbs, Arista's r&b a&r chief, and long time Clinton admirer, is responsible for Worrell's affiliation with the label. Glen Goins, a key figure in Parliament-Funkadelic history, left Clinton's funk mob after the "Parliament Live" album, and had just finished producing a Funkadelic-styled group, Quasar, for Arista, when he died last year.

George Clinton is a legend in an industry that ebbs and flows with legends. He has been able to take styles and ideas from James Brown, Sly Stone, Jimi Hendrix, Screaming Jay Hawkins, Sun Ra, the Beatles, Iggy Pop, and Frank Zappa, and combine them with his own outrageously funky processes to create commercial music that achieves a balance between essential human values on the one hand, and cosmic absurdity (and political outrage as well) on the other. Clinton is reported to be working with James Brown on a couple of projects, including producing the next JB's album, and a super jam collaboration with Soul Brother No. 1 and Bootsy. That promises to be something words cannot describe: the trinity of funk, the Godfather, Starchild, and Casper, not the friendly ghost but the holy ghost.

**Thank you George  
for creating The Funk**

**Alan Haymon Productions**

# P-FUNK

## Dave Libert Books the Funk-Mob

By LAURA PALMER

■ Dave Libert, booking agent for George Clinton's entire funk-mob, began in the business as a musician in the mid-sixties. Libert sang with the Happenings, a vocal group that patterned itself after the Four Seasons, and when the group reached acclaim with "See You In September" and "I Got Rhythm," Libert took control of the group's management needs, rationalizing that "the business aspect of the industry had a much more retentive quality than the artistic input. I realized that I couldn't be happening forever as an artist."

After the Happenings folded in the late sixties, Libert continued to look for management-related business alternatives, eventually landing a job at Williard Alexander's Big Band Booking, a firm handling such clients as Duke Ellington, Count Basie, and other big-name big-bands. It was there that Libert learned how to book a tour.

Libert's subsequent activities included management of Exuma, a Jamaican "mystical" artist; road management for Rare Earth, and four years on the road with Alice Cooper. "Cooper's tours were easily the most sophisticated stage productions I was involved with

until I joined my funk friends in L.A., whose shows are even more complicated and sophisticated," Libert says. "My personal philosophy on being an agent is not to handle a lot of groups, but to manage two or three potential great acts, giving my full attention to every detail of every date."

### 'Bootsy Concept'

Libert's first involvement with funkism came when he fell in love with what he calls the "Bootsy Concept" two and a half years ago. "What most white people don't know is that black youth are much more middle class than a few years ago," he says. "These kids don't necessarily relate solely to disco music. George Clinton and Bootsy Collins record a kind of music that fills a void—and funk has never been compromised. It is never anything other than what it is." Clinton takes maggot brains (the truest fans of P-funk) on a journey far beyond music and a stage show, Libert feels, exposing the funk families unlimited boundaries and endless talent. The funk concept has grown from an already-gregarious stage presentation animated by a hero and a villain—who tell diametrically opposed versions of the current funk saga—to full length feature cartoons, and a

(Continued on page 18)

## Archie Ivy: General Practitioner

■ Ask Archie Ivy what his role within Thang, Inc., involves, and he'll answer "general practitioner," in line with the Mob's aversion to taking titles more seriously than funk itself. For this Angeleno, such wisecracks don't contradict the breakneck level of activity that characterizes the production, promotion and career development arm represented by Thang.

### 'Better than Reality'

Ivy's involvement with the funk saga began in the late '60s as a Funkadelic fan. When he saw the band playing at a Crenshaw Boulevard club in the early '70s, "it was that time in your life when you're looking for something real—and with funk, I saw something better than reality."

When George Clinton reactivated the Parliaments in a new incarnation as Parliament, and packed the band to Casablanca, Ivy's fascination for funk—a topic he'd started exploring publically as a freelance writer—led to an offer to join Clinton's embryonic

organization. As Ivy would later learn, George Clinton had followed his writing, which saw in the emerging funk movement a new stage in Afro-American culture.

### Support Team

Since then, Ivy has been one of the key members of a P-Funk support team that has grown into the present Thang organization, involving some 25 staffers exclusive of road crew and offices in Detroit (Funk East) and Los Angeles (World Funk Headquarters). Apart from his writing background, Ivy has applied a long-term interest in a variety of different media—reflected in earlier TV and radio work while in college and during the period prior to his association with P-Funk—to Thang's campaign strategies. Tracing the staff's involvement from studio to market, with Thang mapping album packaging, advertising, merchandising and marketing in tandem with the respective label, Ivy

(Continued on page 18)



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# P-FUNK

## Ron Dunbar: A True Funkateer

By JEFFREY PEISCH

■ Ron Dunbar and George Clinton have known each other for over 15 years. Dunbar is now Clinton's right-hand man, assisting him both musically and administratively. Dunbar is a true funkateer. His enthusiasm for Clinton's music and his total commitment to Clinton's individualized world view are apparent in everything he says.

But this was not always the case. The first time Dunbar saw Clinton, in the late fifties, George was doing stand-up, Temptations-type singing in Detroit nightclubs. "When I saw George's group," said Dunbar, "they were all wearing high-water pants. George had his head shaved and he was carrying a pet pig around with him. I knew right then that the guy was different, but I don't think I was really appreciative of what he was trying to do. My ears were more tuned in to the r&b pop direction, rather than the 'say what you want to say' attitude that George had.

"I appreciated the type of direction that he chose. He was very innovative in the things he was doing, but I think that what he was doing was just a little bit different for that particular time. But I knew it was only a matter of time before things caught up with him."

During the sixties and early seventies, Dunbar and Clinton had indirect contact. Dunbar was working in the a&r department at Invictus Records and Clinton's Parliament was recording for the same company. Dunbar was influential in many of that label's biggest hits from that period. He won a Grammy Award for writing "Patches," recorded by Clarence Carter, and he worked closely with Freda Payne's "Band of Gold" and "Give Me Just A Little More Time," by Chairman of the Board.

Although Clinton was working with another producer at Invictus, Dunbar kept up with George's progress. Dunbar and Clinton would run into each other at Detroit's legendary United Sound Studios, where virtually every album by Clinton's various groups has been recorded. As Clinton said recently, "This particular room has that sound that hits you right on your primal button."

"We developed a friendly relationship during the Invictus

years," said Dunbar. "I guess it was always in the back of George's mind that someday we could sit down and he and I could work something out. Of course at that time I had no idea things would reach the heights they have."

In 1974 Clinton and Dunbar lost contact for a while. Invictus Records closed; Clinton took Parliament to Casablanca and Funkadelic to Warner Bros. Dunbar was running a painting company and doing independent production work at United Sound.

It wasn't until late 1976 that Dunbar and Clinton finally worked together. According to Dunbar, "The chief engineer at United Sound, Jim Beatty, knew that George was looking for someone to help him with all his projects. Beatty mentioned my name to George and George said, 'Yeah I remember Ron from Invictus.'"

The first project the two worked together on was the first Parlet album, released on Casablanca over a year ago. Parlet was an idea Clinton had for

some time, but needed some help putting it together. "Initially George gave me some basic tracks to fit vocals into," said Dunbar. "He just wanted to know what I thought about them and if I thought I could add to them. I have to admit thought, at the beginning, I couldn't get into them. I knew that George was a master at what he was doing, but it took me awhile to appreciate it.

"I started going to the live shows in order to get an overall picture; that's what I felt was necessary to do in order to understand George's music. By the time we did the first Parlet album, I was completely into it."

After the first Parlet album, Dunbar became involved administratively also. "I became a kind of a&r man, working with studio budgeting, and selection of material for certain artists, trying to keep within the concept that George maintains.

"I'm George's right-hand man in reference to recording. (Archie Ivy is the person who is in charge of the complete business). I also take care of a lot of George's per-

sonal things since I'm in Detroit and he's here a lot.

"I'm half music and half business and I like it that way because I really enjoy both of them. I like to create and I also like being an executive. The mix gives me discipline, and it gives me an opportunity to understand the facts and figures of what we're dealing with."

On the new Parlet album, Dunbar writes or co-writes every song and shares the production chores with Clinton. "George gave me the idea of what kind of direction he wanted, while still staying within the realm of his scheme, and I added my own touch to it," said Dunbar.

In the future, Clinton hopes to be starting his own label, for all his various groups and projects, and Dunbar will definitely play an important role, both on and off the record. "I try to give input to whatever particular project we happen to be working on. My main concern is to get projects finished, whether or not I have any musical input or not. The team is what's important."

### Brides of Funkenstein:

## Makin' the Most of a 'Funk Mission'

By SAMUEL GRAHAM

■ When asked once to describe their act, Lynn Mabry and Dawn Silva—better known to those who have given up the funk as the far-from-ghoulish Brides of Funkenstein—replied that it is "15 percent sex, 85 percent funk." And 100 percent high-voltage musical energy, they might have added.

At ages 21 and 26, respectively, Lynn and Dawn have already been with the P-Funk operation for over three years; quite clearly, the youth movement has served George Clinton and company well. "There are a lot of young people with talent around here," says Lynn. It's like a whole new generation, with a fresh new set of ideas—and one that might last a little longer. You never know."

The Brides—who came to Clinton's attention during their tenure with Sly Stone, Lynn's cousin—have thus far released one album, "Funk or Walk" (on Atlantic). "To me, that album had a lot of variation," says Dawn, whose classical and opera training makes an



Brides of Funkenstein

interesting combination with Lynn's gospel background. "We want to do it all, and really be universal. It'd be nice to take Bach and Beethoven and give 'em a little funk—and it could work."

Adds Lynn, "It's not too smart to get caught up in any one style, so we're trying to crossover everywhere." Still, says Dawn, the second album will be "a funk mis- (Continued on page 17)

# P-FUNK

## Parlet Finds 'Permanent Funk High'

By LAURA PALMER

■ In order to become an intrinsic element in any P-Funk thang, members of the organization must first realize that "funk is freedom." Like Abe Lincoln in the eyes of slaves, "George Clinton's funky musical genius has emancipated music, producing the purest form of funk found anywhere. Parlet, one of the latest additions to the ever growing funk family stressed that their involvement in Clinton's organization requires a bit of craziness, talent, and a firm feel for the funk.

### New Members

Parlet shuffled in the latest member Janice Evans two months ago, replacing Mallia Franklin (who has joined her husband Donnie Sterling in cloning another Clinton creation). With Shirley Hayden replacing Debby Wright (who left last summer to pursue a solo career), both Shirley and Janice join original Parlet member Jeanette Washington launching the original group sound into new space.

Jeanette, Shirley and Janice emphatically agree that singing funk with Clinton and his cloned derivatives differs greatly from their earlier styles, but have found that the continuous work with him generates a "permanent funk-high that we can't live without."

### Clinton Captivating

Jeanette Washington, now 21 years old, became involved in the funk movement around September 1975. She had been working locally in the Detroit area, performing "everyday stuff" (influenced by Chaka Khan, Natalie Cole and Minnie Riperton) when she was asked to record and tour with Parliament/Funkadelic. She says that "when I first got the call from Parliament, and heard that I got the job, I missed my first flight [to New York where the band was then working]. I just couldn't believe it—that I'd actually landed with them." Since that time, Janette has worked on the last three Parliament albums, the last two Funkadelic albums, as well as Parlet's two Casablanca lps.

Parlet's Shirley Hayden, 23, a native of Detroit, has been singing all her life, beginning in the church, and carrying it through high school and college, where she studied voice and piano. During those years, Shirley attended

Mary Grove College, studying voice under Brazil Dennard. After college, she became a member of Universal Love, Stinheem, and Iron Horse, local groups in the Detroit area. Shirley auditioned for the funk in May 1978, and has since been hypnotized by Clinton's ability to captivate his audiences and get them totally involved in his high doses of the funk. "Sometimes I think I'm getting an overdose of this" she says, "which makes my mood even funkier than before." She is currently working on J.S. Theracon's album (ex-Ohio Player) singing back-up vocals, and is also hoping for a solo release soon.

### 'Got To Be Funk'

Detroit-born, 26 year old Janice Evans is the newest member to Parlet. She became involved with the group only two months ago, but already feels indebted to the funk family. Prior to joining Parlet, Janice sang with the Beverly Glen Concert Choral for five years, and later formed a sister group called September. It was with September that Janice was approached by some roaming funk mobsters who asked her if she was interested in auditioning for the funk. She says, "although singing the funk is a definite shift from what I was used to singing, the music is free, and uninhibited, you can overemphasize it, dramatize it, and be as creative as you want, but whatever you do, it's got to be funk. I'm still trying to get used to all the new words."

Parlet's latest album, "The Invasion Of The Body Snatchers,"

### The Brides

(Continued from page 16)

sion," with some of the material the girl's own.

The Brides now have their own band (with the exception of the horns), after using the P-Funk crew for several years. "We'll be going out on our own pretty soon," says Lynn. It's getting to be time." Yet even when that happens, Dawn notes, the girls will remain closely tied to the P-Funk organization. "George has been our guardian angel," she says, "watching us grow, teaching us about things. He's really helped us cope with the business side of things, which can get pretty deep, too. There can be a lot of loopholes — George has shown us how to avoid them."



Parlet

tells a tale about an invasion force of rumpless, but otherwise humanoid-looking computers — attracted by what they thought were mating calls of potential booty—thereby making it unsafe for humans to party for fear of

having their booty's stolen. But Parlet saves the day, because as soon as they begin to sing, the androids begin to dance, realizing that even buttless groups of androids can dance without booties to bump and rump.

Thanks George  
Allen Zentz Recording

# P-FUNK

## Bob Krasnow:

# WB's First P-Funk Believer

By JOSEPH IANELLO

■ You might say that Bob Krasnow, VP of talent acquisition for Warner Bros. Records, was right from the start with George Clinton. Krasnow is the man responsible for bringing Clinton, Bootsy Collins and Parliament/Funkadelic to Warner Bros. almost seven years after he first saw them perform in England.

"I immediately fell in love with George and Funkadelic at a London club in the late sixties," said Krasnow. At that time, Krasnow owned Blue Thumb Records and was directly involved with the career development of Dave Mason, Leon Russell, Tina Turner, the Crusaders and others. Krasnow's plans for signing the Parliaments to Blue Thumb hit numerous snags, but he continued to closely follow their career.

After he joined Warner Bros. in January of '75, one of Krasnow's first moves was to sign Funkadelic, George and Bootsy to the label. "As major cult figures, Funkadelic were one of the main influences in rock music during the early seventies with songs like 'Maggot Brain' and 'America Eats Its Young,'" said Krasnow. "They've had a great influence on me in terms of giving me insights into how the whole musical world was responding to rock'n'roll."

The first Parliament-Funkadelic family project directed by Krasnow at Warner Bros. was the "Stretchin' Out with Bootsy's Rubber Band" lp in February of '76, co-written and co-produced by Clinton and Collins. "These were the pre-Funkadelic days in the sense that we had them signed, but hadn't yet released product. George brought Bootsy to the label and really had a strong belief that Bootsy would be a superstar," added Krasnow. The lp received rave reviews and moderate commercial success. History proved Clinton correct as Bootsy's first release was just the beginning of a succession of chart-toppers and eventual superstar status.

The first Funkadelic lp on Warner Bros. soon followed with Clinton producing and writing the material. Clinton, whose influences were mainly Hendrix and Sly, once told Krasnow that "Every record sold in a five year period during the late sixties and early seventies should have been paid



Bob Krasnow

to Sly." As Krasnow observed, "The reversal has taken effect because every record sold during the past five years owes in some way to George." The first Clinton-Bootsy album tour billed Bootsy as an opening act followed by Parliament/Funkadelic.

Krasnow, who also brought George Benson and Chaka Khan to Warner Bros., considers Clin-

ton one of his biggest signings and says that, "he is the consummate artist, just a delight to do business with. He comes in with a record and has a total point of view about that record encompassing everything the record company wants to hear."

Certainly one of the most colorful and inventive entertainers working today, Clinton boasts multi-musical talents which are still just a part of his value to a record company. Says Krasnow, "George is a brilliant marketing man. We execute his package to the best of our ability which obviously has been very good. The seeds of all the great Bootsy and Parliament/Funkadelic campaigns have come from George."

According to Krasnow, the next Bootsy lp will be released in conjunction with a "Go To Boot Camp" promotional contest conceived by Clinton. The winner will go on tour with Bootsy.

## Bernie Worrell (Continued from page 12)

Symphony Orchestra in Washington, D.C. Up until the age of 14, Worrell's musical universe consisted entirely of classical music, with some church music acquired through playing at his mother's church socials and at funerals. Finally his curiosity turned to rock and roll, and though it made an initial impression, he continued classical studies in high school and on into college at the New England Conservatory of Music in Boston.

### Ten Years With Clinton

Through hanging out at the local clubs, Worrell got a job with the house band at Basin Street. There he played with all the acts that came through the Boston area, which led to a brief stint with Chubby and the Turnpikes (now better known as Tavares) and then a national tour with Maxine Brown. Then, suddenly, George Clinton, an old friend from his childhood days in Plainfield, appeared on the charts with "I Just Wanna Testify" and he called Bernie to say, "Come on up. We're playing the Apollo!" That was ten years ago, and he has been with the band ever since.

One of the reasons Worrell says he has stayed with Clinton for so long is that "he attracts good mu-



Bernie Worrell

sicians that lend themselves to the whole thing; not just playing, but writing and showmanship as well." He has helped write some of the major hits for not only Parliament/Funkadelic, but many of its offshoots, including "Aqua Boogie," "Chocolate City," "P. Funk," "Flashlight" and "Undiscoverd Kidd."

His recently released album, "All The Woo In The World," features Worrell as a keyboardist, composer, producer, and in a new role as vocalist. "I'm not quite used to it yet," he confesses, "but I know I can do it." Given his impressive list of accomplishments thus far, who could doubt him.

## Archie Ivy

(Continued from page 15)

says, "The way we like to structure things is to just do what has to be done. We use a janitorial concept here—we clean up what has to be cleaned up."

Thang's growth has made it "a record company without product" by Ivy's definition. With a new label venture, Uncle Jam Records, now in the works, that description is changing again, and, like a number of Thang principals, Archie Ivy is welcoming the prospect of still more activity for an already frenzied mob. "I guess I'm spoiled," he concludes, "because I like to work, but only for something I believe in. I can enjoy doing this, and it's not about the pay, or the work load, or the hours; all those things are small compared to the knowledge that I'm helping something that ought to be out there. Most of the people that work with George have that concept, and I do, too."

## Dave Libert

(Continued from page 15)

film by Nené Montez, who recently designed the underwater aqua boogie stage set, featuring these stage creations.

According to Libert, "When it comes down to the business of funk-empire, media expert Archie Ivy is Clinton's eyes and ears. Ivy relates to me what marketing slant Clinton feels is most complementary to what he's giving the public." Libert's view of Clinton's organization yields new marketing concepts and additional avenue for approaching the funk-mob's bookings. "We try to control the entire advertising concept, because of the number of funk-related acts. We supply the promoters with promotional ads and additional details needed to inform P-Funk lovers as to what's what."

Thus far, the Parliament/Funkadelic "One Nation Under A Groove" tour has had sell-outs in 40 out of 54 dates. On Saturday, May 26, "the world's greatest funk festival," incorporating "the heaviest funk in the nation," will showcase the entire funk outfit, plus outside funk forces Rick James, the Bar-Kays and Mother's Finest, in a funk-filled Los Angeles Coliseum date. Apart from Parliament and Funkadelic gigs, Bootsy will be doing his own set of summer stadium dates, with Parlet slated as opening act.



# YES



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**RW:** How exactly is ASCAP dealing with the new jukebox fee?

**Marks:** It's a question of trying to make sure that the writers and publishers are at least going to collect what the statute calls for when in fact the fee is so small and compliance with the law has been so erratic. The amount of the fee is \$8 a box and I think everybody knows that it is \$8 a box because it was necessary to agree to a minimal fee in order that the jukebox interests not stand in the way of revision of the Copyright Act. There are other good things in the law and it would have been a loss not to have it enacted. It is a very minimal fee especially when you consider that after deducting the cost of collection, you have to then divide that money among all the copyright interests ASCAP, BMI and SESAC who then allocate it to the writers and publishers. It doesn't represent a very significant amount of money and it much less than is collected from jukebox uses around the world in most countries.

It is very disturbing that even though the amount is so minimal the adherence to the statute has been very poor. The jukebox operators in some states have been sending for their certificates and putting them on the boxes and in other places they haven't. Out of about 400 thousand to 600 thousand boxes in the country according to industry estimates, only about 25% of the boxes have been licensed. Considering the fact that the fee is so small we think that this is outrageous. Now, we have been doing something about it, bringing lawsuits against those operators who haven't taken out certificates. We will be bringing more lawsuits in the future to show them that there is a statute which must be complied with. I would hope that over the next couple of years we can build compliance by educating enough people to realize that it is less expensive to pay a very minimal fee than to risk a lawsuit. Perhaps in a reasonable period of time people will become accustomed to obeying the law in this area. But it is going to take a lot of hard work and again it is not something that is right around the corner.

**RW:** To its members, what do you feel is the most important aspect of ASCAP?

**Marks:** When we talk about a performing rights society and an organization like ASCAP, I think some of the most exciting aspects are its history and its relevance. First of all I think that music plays such an important part in the fabric of the country and of the culture that a performing rights society must be an important part of that fabric. It allows the writers to create without being concerned that they're being properly compensated for their performance. It allows the people who want to play music and perform music, to perform it without being concerned that they are breaking the law by not finding the author and making a specific arrangement with that individual. Users can obtain the right to perform all the works in the repertoire by the payment of a fee. It's a simple way to allow the public to hear the music it wants to hear, not only the music of the United States, but of the world.

So I think that it's a unique and very important operation. I think part of that uniqueness is its continuity. The ASCAP repertoire has within it the music from the very earliest periods still protected by copyright to the music of today. We're talking about music that goes back to the early part of the century, so that someone becoming a member of the Society today, is a member of the same organization that Victor Herbert and Rudolf Friml, Sigmund Romberg, Otto Harbach and Jerome Kern were members of. Somebody taking the ASCAP license gets the right to perform the popular music written down through the years from Harold Arlen to ABBA, Irving Berlin to Boston, George M. Cohan to Chick Corea and skipping a great many letters and a great many stars from Harry Warren to Stevie Wonder. It's that continuity that is the strength of ASCAP. The fact is that it is a living and dynamic organization that grows every month as we elect new members every month.

**RW:** How many members belong to ASCAP?

**Paul Adler:** We have some 30,000 members all told. However, we elect new members every month, sometimes as many as 300, so the number of members is not static. It's relatively easy to become a member of the Society. We are on the "street," looking for new talent, so we're not passively waiting for people to walk in the door.

**RW:** One of the areas that I know ASCAP has expanded in is country music. Why did there have to be an expansion in that area?

**Adler:** Well I think it's a combination of things. I think if you look back, there was a myth that the Society was not very much interested in country music. But we had some of the great names in the early days of country music, such as Gene Autry, Jimmy Rodgers, Fred Rose, and Bob Wills. I think we felt ten years ago or more, however, that we had to make a specific commitment in that area, one that was more

directed, perhaps, than it had been in the past. It was just a matter of wanting to get a message across a little more dramatically. And I think that the result of that has been an increasing number of country music writers coming into the Society. I think it was a matter of educating people to the benefits of the Society, to the fact that they would be very warmly welcomed, would be very much a functioning part of this membership organization. We have a membership meeting in Nashville, as you probably know, along with the two general membership meetings that we have in New York and the two in Los Angeles. But these current efforts are really a continuation of something that has roots in the earlier days of the Society.

**RW:** There seems to be an increase in the pop songwriter, or the established songwriter affiliating with ASCAP. Is that accurate?

**Adler:** Well, again, it is a part of a never ending process of meeting with people who create music in today's market and their representatives to discuss with them the benefits of membership in ASCAP. The kind of things we stress is that we are a membership organization, that members have an opportunity to be heard, and that we treat everybody equally. It's a continuing operation of going out and selling the Society so that people understand that being a member of ASCAP is a valuable thing. This is something we have been doing for a long time. It isn't something we just started doing in the last couple of years. I think we have over the last ten to fifteen years felt that it is important to the future of ASCAP and the way it represents its entire membership, that we keep adding new, younger faces. That's an important part of the overall protection that we give to our members. To some extent we are now harvesting the seeds that were sown quite a few years ago. It's going to be a never ending process for us. When new people come into the business they too have to be educated to the advantages of membership in the Society.

**RW:** How actually do you explain to the songwriters who are not just walking in the door, what the advantages of ASCAP are?

**Adler:** I think people have some very basic questions. They talk about "how do you license performances" and "how do you collect the money" and "how do you make sure that I get my share"? . . . That's basically what we talk about. I think a very important point that we try to get across is that the newest member of the Society gets treated the same way as the oldest member of the Society; that the value of a performance picked up in the Society's survey is the same for everyone. We talk about the fact that we are a membership organization and that that makes us different from the other organizations that license performing rights in the States.

**RW:** How does one become a member of ASCAP and what are the requirements?

**Adler:** The requirements are really very straightforward: to be elected to full membership all that is needed is a song "regularly published," meaning either a sales copy of sheet music of the kind you would find if you walked into a place like Hansen's; a sales copy of a record you would find if you walked into Korvettes or Sam Goody's; a performance by one of the Society's licensees. Also because in the so-called serious music field many works are available on rental only, someone who has a score available on rental would be eligible for election to membership. Any writer not eligible for full membership may be elected to associate membership if he or she has had one work copyrighted as evidenced by a copyright registration form. We have full membership status only for publishers and the requirements are the same as for full writer membership. It's really very easy to become a member and we are delighted to have people express their interest.

**RW:** You used the term elected. Is that just a nice way of saying that you've rejected people?

**Adler:** No, in fact anybody who meets the requirements of membership is elected but there is a process whereby we ascertain that the minimal requirements are met, then they are presented to the Society's Board and the names are formally approved.

**RW:** Are there dues that the writer has to pay?

**Adler:** Yes, the writers and publishers both pay dues. Writer dues are ten dollars a year and publisher dues are fifty dollars a year. The dues are used for relief purposes, they're not used for running any part of the Society's operation. As a membership organization we have some interest in the well being of the members and the dues are used to assist members who do not have the ability to pay, say, a hospital bill. Any dues monies that are not put to that purpose, go back into the general fund and are paid out in the normal course of distribution.

**RW:** ASCAP seems to have a great deal of recognition of its members.

(Continued on page 91)

## Coast Retailers Rebound (Continued from page 3)

(Woodland Hills Promenade) Jeff Rappaport concurred, calling his Sunday business "excellent." Mary Stanley, manager of Musicland's Northridge Mall store, indicated that her store's business "has not been affected." Even though the Northridge Mall's traffic is down some 30 percent, the fact that Sears and Penney's stores (also in the Mall) sell gasoline may be the factor which keeps business even. The Northridge Mall is trying to put together a promotion targeted at the gasoline shortage.

Willie Clark Van-Brundt, manager for Music Odyssey in West Los Angeles, feels that since most of his traffic is local, the shortage will have a considerably smaller effect on his store than on those that depend on traffic from a wider radius. He said, "When the gas shortage first hit, everyone panicked. It's settling down now, back to normal. Our weekends should be busier as most people won't go out of town. We're a local business draw."

Musicland's Rappaport noted that there has been an "improvement" in his store's business as did Music Plus' Schwartz who reported business of late to be going up in comparison with last year.

## E/A Names Kaye Tour Publicist

■ LOS ANGELES—Carol Kaye has joined Elektra/Asylum Records as east coast tour publicist, it was announced by Bryn Bridenthal, national publicity director.

Kaye was most recently east coast tour manager for The Press Office Ltd.

## Columbia Fetes Sutton



Columbia artist Gregg Sutton was recently feted by Columbia executives in New York, celebrating his just-released debut lp, "Soft As A Sidewalk." Sutton was brought to Columbia through Elliott Roberts' Lookout Mountain Records Productions. Pictured are, from left: (bottom) Jack Craigo, Sr. VP and general manager, Columbia Records; Gregg Sutton; Don Ellis, VP, national a&r, Columbia; (top) Ron Piccolo, northeast regional marketing vice president, CBS Records; Arma Andon, VP, artist development, Columbia; Tom McGuiness, VP, sales and distribution, CBS Records; and Bob Jamieson, New York branch manager, CBS Records.

Rather Ripped Records of Berkeley, located across from the campus, is not feeling any cutbacks in business. Rick Johnson store manager, felt that the loyal customers will save their money and come in less frequently, but will "go on a binge." The public transit system in his area is excellent.

A majority of the retailers contacted had not been playing up the shortage through promotions; however, Peter Chase, owner of Gramophone Records in Los Angeles, has put a sign in his store to help ease the squeeze. The sign advises that if customers have a problem with their purchases (defects, etc.), they should first call the store so they can check to see if they have a replacement. In handling his own store's ordering, Chase phones his orders. While it may take an extra day, it helps him conserve.

Music Plus is steering away from promotions which draw attention to the shortage. Schwartz said, "We don't want to make a big deal of it. I don't think the people want to be reminded."

Licorice Pizza's Cohen, on the other hand, has tied the crunch into his radio spots, emphasizing to the customer that when they get to Licorice Pizza, they'll find whatever they have been looking for with no need to go anywhere else.

Randy Smith, assistant manager for Big Ben's, the superstore on South La Brea/Los Angeles, reported business to be "up and down" with "nothing major" so far.

All the retailers polled were unable to tell whether tape sales had increased since the beginning of the shortage.

# Retail Rap

By FRANN ALTMAN

■ LET ME MAKE ONE THING PERFECTLY CLEAR: KOME radio/San Jose, in conjunction with Tower Records of San Jose and Mountain View, decided to present their own inflation fighting campaigns to their communities. Saturday, May 12, KOME—who had been tantalizing their listening audience for three days prior—announced at 9 a.m. that each of the stores was going to help roll back record prices to where they had been during the "Nixon years." All \$7.98's sold for \$3.99, with each customer's purchase limited to three records. Being offered to the first 500 customers to walk through their doors and ask for the "KOME special," Mt. View's rock buyer and floor manager **Steve Cochran** described the promotion as "wonderful." Cochran said, "We should have more of them. Business that day was better than the whole month. A few thousand people came through the doors, however we couldn't give them all the special prices." According to KOME's promo director **Loren Charles**, the "p.d." **Michael Hunter** (alma mater KMET/L.A.) was responsible for coming up with the idea. Sounds like the kind of sale **Rose Mary Wood** (sic) have attended.

AND ALL THAT JAZZ: Fantasy Records' 211 page catalogue with the "largest number of jazz albums ever available to the public at one time from a single record company" is now complete and available to retailers with "active" jazz departments. "The World's Mightiest Jazz Catalogue" contains complete personnel, song titles, producers, and mini reproductions of the lp covers. There will also be photos and bio sketches of 50 of the "most important" jazz musicians listed. The book-length catalogue is a key part of Fantasy's ongoing Jazz Month campaign and contains descriptive listings of some 798 albums available from the Fantasy family.

BUENA SUERTE DEPARTMENT: In a move to restructure Everybody's executive management team, **Tom Keenan**, president, has named **John Falkenstein** to the position of vice-president of advertising and promotion, and **John Schneider** to vice-president of personnel and systems. Both will report to executive VP **Michael Reff**, who will now handle all operations. Also promoted were **Deb Flanagan** to director of advertising, **Regena Menahan** to accounts manager, and **Don Crouch** as head buyer . . . **Janet Bradford** newly appointed to the post of manager of royalties and accounting for Ovation Records . . . **Monette Johnson** to position of editor for Lieberman Enterprises' newsletter, Amplifier. **Dave Borgendale** to the post of director of information systems of LE.

FIFTY NINE YEARS YOUNG: A very special salute goes to **Evelyn Dalrymple**, Omaha branch manager for Lieberman Enterprises, who celebrated her 59th birthday on April 25. Evelyn also celebrated her 27th year with LE as well as her 43rd year in the record business. She started in this business in 1936 running her own retail shop on campus at Tuscaloosa, Alabama. Later returning to Omaha, she began working with Columbia Distributors, moved to Capitol, RCA came out to the coast then back to Omaha. At the time she started in the business, she said, "there were only three labels, Columbia, RCA and Decca." At present, she runs LE's Omaha branch and does "everything but packing . . . waiting on customers, credit, collecting money. Some of my customers I've had 40 years." Evelyn goes back to 78's and says of the industry today, "it's fantastic. It's going nowhere but up." One of her secrets for such longevity in the music industry is that "you've got to go with the trends or you're out" and that she surrounds herself with young people.

PROMOTION IN MOTION: Fathers & Sons and Mercury Records are out trying to break a local band from the Indianapolis area, the **Faith Band**. No display contests are being utilized, but pre-packs went out with a note to "help the locals do good." Prizes at the customer level include a hand-painted 4'x4' painting of the band's "Face to Face" lp cover and **Faith Band** t-shirts . . . Atlantic Records, Music Plus and the L.A. Dodgers are getting together to help promote a new group on Atlantic Records called "**Blackfoot**." Their lp, "Strikes," is tied into the promo through a contest with the 18 Music Plus stores. Customers must guess how many runs the Dodgers score in a particular week. A grand prize winner will be given season tickets to the remaining Dodger games (48). Judging from the Dodgers' performance, RR suggests the guesses be kept low. Radio support is through KMET . . . **Mauri King**/Arista in Seattle reports **Tycoon** Month in the northeast has helped bring the group forward . . . Video disc is reportedly coming to DJ's in Seattle soon (May) . . . A certain retail

(Continued on page 72)

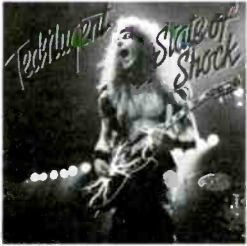
# Retail Report Record World



JUNE 2, 1979

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

## SALESMAKER OF THE WEEK



**STATE OF SHOCK**  
TED NUGENT  
Epic

### TOP SALES

**STATE OF SHOCK**—Ted Nugent—Epic  
**WAVE**—Patti Smith Group—Arista

### CAMELOT/NATIONAL

**BAD GIRLS**—Donna Summer—Casablanca  
**BLUE KENTUCKY GIRL**—Emmylou Harris—WB  
**BOB DYLAN AT BUDOKAN**—Col  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**CHEAP TRICK AT BUDOKAN**—Epic  
**GREY GHOST**—Henry Paul Band—Atco  
**MANIFESTO**—Roxxy Music—Atco  
**NEW ENGLAND**—Infinity  
**RUNNING LIKE THE WIND**—Marshall Tucker Band—WB  
**SOONER OR LATER**—Rex Smith—Col

### HANDLEMAN/NATIONAL

**BAD GIRLS**—Donna Summer—Casablanca  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**DISCO NIGHTS**—GQ—Arista  
**GREATEST HITS**—Waylon Jennings—RCA  
**McFADDEN & WHITEHEAD**—Phila. Intl.  
**ROCKETS**—RSO  
**SOONER OR LATER**—Rex Smith—Col  
**STARS**—Sylvester—Fantasy  
**TYCOON**—Arista  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

### KORVETTES/NATIONAL

**FOREVER**—Orleans—Infinity  
**JUST A GAME**—Triumph—RCA  
**LOOK SHARP**—Joe Jackson—A&M  
**PIECES OF EIGHT**—Styx—A&M  
**ROCKETS**—RSO  
**STARS**—Sylvester—Fantasy  
**SWITCH II**—Motown  
**TAKE ME HOME**—Cher—Casablanca  
**TYCOON**—Arista  
**WAVE**—Patti Smith Group—Arista

### RECORD BAR/NATIONAL

**BOUNTY HUNTER**—Mike Cross—Moonlight  
**GREY GHOST**—Henry Paul Band—Atco  
**HEARTSTRING**—Earl Klugh—UA  
**JUST A GAME**—Triumph—RCA  
**KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol  
**LET ME BE GOOD TO YOU**—Lou Rawls—Phila. Intl.  
**MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic  
**SKYY**—Salsoul  
**STATE OF SHOCK**—Ted Nugent—Epic  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

### J&R MUSIC WORLD/ NEW YORK

**ADVENTURES OF CAPTAIN SKY**—AVI  
**BAD GIRLS**—Donna Summer—Casablanca  
**BOB DYLAN AT BUDOKAN**—Col  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**EXPOSURE**—Robert Fripp—Polydor  
**JONES GIRLS**—Phila. Intl.  
**RICKIE LEE JONES**—WB  
**ROCK & ROLL HIGH SCHOOL**—Various Artists—Sire (Soundtrack)  
**STREETLIFE**—Crusaders—MCA  
**WAVE**—Patti Smith Group—Arista

### KING KAROL/NEW YORK

**BAD GIRLS**—Donna Summer—Casablanca  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**CHEAP TRICK AT BUDOKAN**—Epic  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**DISCO NIGHTS**—GQ—Arista  
**FLAG**—James Taylor—Col  
**GO WEST**—Village People—Casablanca  
**RICKIE LEE JONES**—WB  
**2 HOT**—Peaches & Herb—Polydor  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### STRAWBERRIES/BOSTON

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**DOUCE IS LOOSE**—Doucette—Mushroom  
**FALLING IN LOVE AGAIN**—Susan—New York Intl.  
**GREY GHOST**—Henry Paul Band—Atco  
**JUST A BOY FROM NEW YORK CITY**—Michael Christian—UA  
**NEW ENGLAND**—Infinity  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista  
**SWITCH II**—Motown  
**TAKA BOOM**—Ariola  
**WAVE**—Patti Smith Group—Arista

### FOR THE RECORD/ BALTIMORE

**BAD GIRLS**—Donna Summer—Casablanca  
**CANDY**—Con Funk Shun—Mercury  
**FEVER**—Roy Ayers—Polydor  
**GROOVIN' YOU**—Harvey Mason—Arista  
**HOT PROPERTY**—Heatwave—Epic  
**McFADDEN & WHITEHEAD**—Phila. Intl.  
**RICKIE LEE JONES**—WB  
**STONEHEART**—Brick—Bang  
**STRAIGHT TO THE POINT**—Atlantic Starr—A&M  
**WATCHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century

### KEMP MILL/WASH., D.C.

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**DIONNE**—Dionne Warwick—Arista  
**LET ME BE GOOD TO YOU**—Lou Rawls—Phila. Intl.  
**ROCKETS**—RSO  
**SONGS OF LOVE**—Anita Ward—TK  
**STATE OF SHOCK**—Ted Nugent—Epic  
**STREETLIFE**—Crusaders—MCA  
**THIS WORLD**—Face Dancer—Capitol  
**WAVE**—Patti Smith Group—Arista  
**WILD & PEACEFUL**—Teena Marie—Gordy

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

**CANDY**—Con Funk Shun—Mercury

**DIONNE**—Dionne Warwick—Arista  
**JEAN LUC PONTY: LIVE**—Atlantic  
**KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol  
**SKYY**—Salsoul  
**STRAIGHT TO THE POINT**—Atlantic Starr—Atlantic  
**STREETLIFE**—Crusaders—MCA  
**THIS WORLD**—Face Dancer—Capitol  
**WHOLE WORLD'S DANCING**—Trammps—Atlantic  
**WILD & PEACEFUL**—Teena Marie—Gordy

### PENGUIN FEATHER/ NO. VIRGINIA

**BLACK ROSE/A ROCK LEGEND**—Thin Lizzy—WB  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**FALLING IN LOVE AGAIN**—Susan—New York Intl.  
**FLAG**—James Taylor—Col  
**FLASH & THE PAN**—Epic  
**GREATEST HITS**—Waylon Jennings—RCA  
**GREY GHOST**—Henry Paul Band—Atco  
**STATE OF SHOCK**—Ted Nugent—Epic  
**THE BELLS**—Lou Reed—Arista  
**THIS WORLD**—Face Dancer—Capitol

### WEBB/PHILADELPHIA

**CANDY**—Con Funk Shun—Mercury  
**FEVER**—Roy Ayers—Polydor  
**HEARTSTRING**—Earl Klugh—UA  
**I AIN'T LIED YET**—Redd Foxx—Laff  
**JONES GIRLS**—Phila. Intl.  
**PURE SILK**—Randy Crawford—WB  
**ROCKIE ROBBINS**—A&M  
**SONGS OF LOVE**—Anita Ward—TK  
**SWITCH II**—Motown

### RECORD REVOLUTION/ PA.-DEL.

**AVIARY**—Epic  
**BLACK ROSE/A ROCK LEGEND**—Thin Lizzy—WB  
**BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis  
**EXPOSURE**—Robert Fripp—Polydor  
**GAP BAND**—Mercury  
**MILKY WAY**—Chocolate Milk—RCA  
**NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn  
**REAL LIFE AIN'T THIS WAY**—Joy Ferguson—Asylum  
**STATE OF SHOCK**—Ted Nugent—Epic  
**TRB TWO**—Tom Robinson Band—Harvest

### OASIS/MIDWEST

**CANDY**—Con Funk Shun—Mercury  
**HOT PROPERTY**—Heatwave—Epic  
**JUST A GAME**—Triumph—RCA  
**LOOK SHARP**—Joe Jackson—A&M  
**LOVE'S SO TOUGH**—Iron City Houserockers—MCA  
**MINNIE**—Minnie Riperton—Capitol  
**SONGS OF LOVE**—Anita Ward—TK  
**STATE OF SHOCK**—Ted Nugent—Epic  
**STRIKES**—Blackfoot—Atco  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

### MUSIC STOP/DETROIT

**BAD GIRLS**—Donna Summer—Casablanca  
**CUT ABOVE THE REST**—Sweet—Capitol  
**JUST A GAME**—Triumph—RCA  
**NEW ENGLAND**—Infinity  
**ROCK ON**—Raydio—Arista  
**ROCKETS**—RSO  
**SONGS OF LOVE**—Anita Ward—TK  
**SWITCH II**—Motown  
**WAVE**—Patti Smith Group—Arista  
**YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis

### RECORD REVOLUTION/ CLEVELAND

**BLACK ROSE/A ROCK LEGEND**—Thin Lizzy—WB  
**EXPOSURE**—Robert Fripp—Polydor  
**FEVER**—Roy Ayers—Polydor  
**JEAN LUC PONTY: LIVE**—Atlantic  
**LOVE'S SO TOUGH**—Iron City Houserockers—MCA  
**ONE OF A KIND**—Bill Bruford—Polydor  
**PERFECT FIT**—Frankie Miller—Chrysalis  
**PERSPECTIVE**—Steve Grossman—Atlantic  
**STATE OF SHOCK**—Ted Nugent—Epic  
**TOGETHER**—McCoy Tyner—Milestone

### RAINBOW/CHICAGO

**AVIARY**—Epic  
**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**BUSTIN' OUT OF L SEVEN**—Rick James—Gordy  
**FIRST GLANCE**—April Wine—Capitol  
**FLASH & THE PAN**—Epic  
**JUST A GAME**—Triumph—RCA  
**RIDE ON**—Alvin Lee Ten Years Later—RSO  
**ROCKETS**—RSO  
**WARMER**—Randy Vanwarmer—Bearsville  
**WAVE**—Patti Smith Group—Arista

### RADIO DOCTORS/ MILWAUKEE

**BAD FOR ME**—Dee Dee Bridgewater—Elektra  
**DIVINE LOVE**—Leo Smith—ECM  
**MINNIE**—Minnie Riperton—Capitol  
**SMILE/BEST OF TIM WEISBERG**—A&M  
**STATE OF SHOCK**—Ted Nugent—Epic  
**STREETLIFE**—Crusaders—MCA  
**STRIKES**—Blackfoot—Atco  
**TOGETHER**—McCoy Tyner—Milestone  
**WARMER**—Randy Vanwarmer—Bearsville  
**WHICH ONE'S WILLIE**—Wet Willie—Epic

### GREAT AMERICAN/ MINNEAPOLIS

**BEST OF DON WILLIAMS, VOL. 2**—MCA  
**CLASSICS**—Kenny Rogers & Dottie West—UA  
**ELECTRIC DREAMS**—John McLaughlin & the One Truth Band—Col  
**FLAG**—James Taylor—Col  
**JUST A GAME**—Triumph—RCA  
**NEW ENGLAND**—Infinity  
**RADIO DREAM**—Roger Voudouris—WB  
**SPECTRUM VII**—David Allan Coe—Col  
**STRIKES**—Blackfoot—Atco  
**WAVE**—Patti Smith Group—Arista

### SPEC'S MUSIC/ATLANTA

**CUT ABOVE THE REST**—Sweet—Capitol  
**EXPOSURE**—Robert Fripp—Polydor  
**GREY GHOST**—Henry Paul Band—Atco  
**LET ME BE GOOD TO YOU**—Lou Rawls—Phila. Intl.  
**NIGHT OF THE LIVING DREGS**—Dixie Dregs—Capricorn  
**STATE OF SHOCK**—Ted Nugent—Epic  
**STONEHEART**—Brick—Bang  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista  
**TRB TWO**—Tom Robinson Band—Harvest  
**WAVE**—Patti Smith Group—Arista

### EAST-WEST RECORDS/ CENTRAL FLORIDA

**BAD GIRLS**—Donna Summer—Casablanca  
**FEVER**—Roy Ayers—Polydor

**FLAG**—James Taylor—Col  
**KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol  
**NATIONAL LAMPOON'S HITS**—Visa  
**SONGS OF LOVE**—Anita Ward—TK  
**STATE OF SHOCK**—Ted Nugent—Epic  
**SWITCH II**—Motown  
**TYCOON**—Arista  
**WAVE**—Patti Smith Group—Arista

### POPLAR TUNES/MEMPHIS

**BOB DYLAN AT BUDOKAN**—Col  
**FLAG**—James Taylor—Col  
**HERMAN BROOD & HIS WILD ROMANCE**—Ariola  
**KEEP THE FIRE BURNIN'**—Louisiana's Le Roux—Capitol  
**SONGS OF LOVE**—Anita Ward—TK  
**STATE OF SHOCK**—Ted Nugent—Epic  
**STONEHEART**—Brick—Bang  
**STREETLIFE**—Crusaders—MCA  
**UNWRAPPED**—Denise La Salle—MCA  
**WAR: THE MUSIC BAND**—MCA

### SOUND WAREHOUSE/ COLORADO

**BAD GIRLS**—Donna Summer—Casablanca  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**CANDY**—Con Funk Shun—Mercury  
**DESTINY**—Jacksons—Epic  
**DISCO NIGHTS**—GQ—Arista  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**FLAG**—James Taylor—Col  
**LEGEND**—Poco—MCA  
**RICKIE LEE JONES**—WB  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### CIRCLES/ARIZONA

**DIONNE**—Dionne Warwick—Arista  
**DISCO FEVER**—Sylvers—Casablanca  
**INTO THE FUTURE**—Floaters—MCA  
**NEW ENGLAND**—Infinity  
**SONGS OF LOVE**—Anita Ward—TK  
**SWITCH II**—Motown  
**TAKA BOOM**—Ariola  
**TOGETHER**—McCoy Tyner—Milestone  
**WAVE**—Patti Smith Group—Arista  
**WILD & PEACEFUL**—Teena Marie—Gordy

### MUSIC PLUS/LOS ANGELES

**BOMBS AWAY DREAM BABIES**—John Stewart—RSO  
**BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis  
**JUST A GAME**—Triumph—RCA  
**LET ME BE GOOD TO YOU**—Lou Rawls—Phila. Intl.  
**LOVE'S SO TOUGH**—Iron City Houserockers—MCA  
**ROCK & ROLL HIGH SCHOOL**—Various Artists—Sire (Soundtrack)  
**ROCKETS**—RSO  
**STATE OF SHOCK**—Ted Nugent—Epic  
**SWITCH II**—Motown  
**WARMER**—Randy Vanwarmer—Bearsville

### EVERYBODY'S RECORDS/ NORTHWEST

**BAD GIRLS**—Donna Summer—Casablanca  
**DOUCE IS LOOSE**—Doucette—Mushroom  
**FEEL THE NIGHT**—Lee Ritenour—Elektra  
**FLAG**—James Taylor—Col  
**GIMME SOME NECK**—Ron Wood—Col  
**ROCKETS**—RSO  
**SQUEEZING OUT SPARKS**—Graham Parker & the Rumour—Arista  
**STATE OF SHOCK**—Ted Nugent—Epic  
**WAVE**—Patti Smith Group—Arista

# Record World Albums

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

JUNE 2, 1979

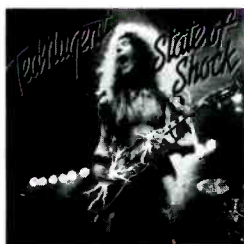
TITLE, ARTIST, Label, Number, (Distributing Label)

JUNE 2	MAY 26		WKS. ON CHART	
1	1	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP A&M SP 3708 (4th Week)	10	G
2	4	<b>BAD GIRLS</b> DONNA SUMMER/Casablanca NBLP 2 7150	3	L
3	2	<b>2 HOT!</b> PEACHES & HERB/Polydor/MVP PD 1 6172	18	G
4	3	<b>DESOLATION ANGELS</b> BAD COMPANY/Swan Song SS 8506 (Atl)	11	G
5	6	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion SD 5209 (Atl)	13	G
6	9	<b>RICKIE LEE JONES</b> /Warner Bros. BSK 3296	8	G
7	5	<b>SPIRITS HAVING FLOWN</b> BEE GEES/RSO RS 1 3041	14	H
8	7	<b>VAN HALEN II</b> /Warner Bros. HS 3312	8	H
9	8	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros. BSK 3193	24	H
10	11	<b>CHEAP TRICK AT BUDOKAN</b> /Epic FE 35795	15	H
11	10	<b>GO WEST</b> VILLAGE PEOPLE/Casablanca NBLP 7144	8	H
12	16	<b>THE GAMBLER</b> KENNY ROGERS/United Artists UA LA 934 H	23	G
13	14	<b>SOONER OR LATER</b> REX SMITH/Columbia JC 35813	7	G
14	12	<b>PARALLEL LINES</b> BLONDIE/Chrysalis CHR 1192	23	G
15	15	<b>DIRE STRAITS</b> /Warner Bros. BSK 3266	21	G
16	13	<b>DISCO NIGHTS</b> G.Q./Arista AB 4225	9	G
17	17	<b>52ND STREET</b> BILLY JOEL/Columbia PC 35609	32	H
18	22	<b>FLAG</b> JAMES TAYLOR/Columbia FC 36058	4	G
19	19	<b>THE CARS</b> /Elektra 6E 135	44	G
20	20	<b>DESTINY</b> JACKSONS/Epic JE 35552	21	G
21	18	<b>LIVIN' INSIDE YOUR LOVE</b> GEORGE BENSON/Warner Bros. 2 BSK 3277	12	X
22	23	<b>EVOLUTION</b> JOURNEY/Columbia FC 35797	9	H
23	25	<b>BOB DYLAN AT BUDOKAN</b> /Columbia PC2 35067	4	L
24	21	<b>BLONDES HAVE MORE FUN</b> ROD STEWART/Warner Bros. BSK 3261	24	H
25	28	<b>THE MUSIC BAND</b> WAR/MCA 3085	8	G
26	30	<b>PARADISE</b> GROVER WASHINGTON, JR./Elektra 6E 182	6	G
27	26	<b>INSPIRATION</b> MAZE FEATURING FRANKIE BEVERLY/Capitol SW 11912	9	G
28	31	<b>PIECES OF EIGHT</b> STYX/A&M SP 4724	36	G
29	38	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	4	G
30	27	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor PD 1 6192	10	G
31	32	<b>RUNNING LIKE THE WIND</b> THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317	4	G
32	33	<b>ROCK ON</b> RAYDIO/Arista AB 4212	8	G
33	49	<b>WAVE</b> PATTI SMITH/Arista AB 4221	3	G
34	37	<b>MORNING DANCE</b> SPYRO GYRA/Infinity INF 9004	8	G
35	35	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067	27	G
36	24	<b>ENLIGHTENED ROGUES</b> THE ALLMAN BROTHERS BAND/CPN 0218	12	H
37	29	<b>BUSTIN' OUT OF L SEVEN</b> RICK JAMES/Gordy G7 984R1 (Motown)	18	H
38	36	<b>SHEIK YERBOUTI</b> FRANK ZAPPA/Zappa SRZ 2 1501 (Mercury)	11	L
39	42	<b>YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC</b> IAN HUNTER/Chrysalis CHR 1214	6	G



### CHARTMAKER OF THE WEEK

**40** — **STATE OF SHOCK**  
TED NUGENT  
Epic FE 36000



41 40 **OUTLANDOS D'AMOUR** THE POLICE/A&M SP 4753 13 G

42	41	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	76	K
43	43	<b>BRIEFCASE FULL OF BLUES</b> BLUES BROTHERS/Atlantic SD 19217	24	G
44	47	<b>TYCOON</b> /Arista AB 4215	10	G
45	51	<b>LOOK SHARP</b> JOE JACKSON/A&M SP 4743	7	G
46	56	<b>HOT PROPERTY</b> HEATWAVE/Epic FE 35970	3	G
47	44	<b>SQUEEZING OUT SPARKS</b> GRAHAM PARKER/Arista AB 4223	7	G
48	39	<b>THE MESSAGE IS LOVE</b> BARRY WHITE/Unlimited Gold JZ 35763 (CBS)	7	G
49	59	<b>McFADDEN &amp; WHITEHEAD</b> /Phila. Intl. JZ 35800 (CBS)	3	G
50	54	<b>GIMME SOME NECK</b> RON WOOD/Columbia JC 35702	4	G
51	34	<b>I LOVE YOU SO</b> NATALIE COLE/Capitol SO 11928	9	G
52	46	<b>MANIFESTO</b> ROXY MUSIC/Atco SD 38 114	11	G
53	57	<b>CRUISIN'</b> VILLAGE PEOPLE/Casablanca NBLP 7118	33	H
54	55	<b>HAIR (ORIGINAL SOUNDTRACK)</b> /RCA CBL2 3274	5	K
55	50	<b>TOTO</b> /Columbia JC 35317	30	G
56	64	<b>HEART STRING</b> EARL KLUGH/United Artists UA LA 942 H	3	G
57	53	<b>FEETS DON'T FAIL ME NOW</b> HERBIE HANCOCK/Columbia JC 35764	12	G
58	48	<b>INSTANT FUNK</b> /Salsoul SA 8513 (RCA)	16	G
59	58	<b>LEGEND</b> POCO/MCA AA 1099	22	G
60	45	<b>GEORGE HARRISON</b> /Dark Horse DHK 3255 (WB)	14	G
61	62	<b>AWAKENING</b> NARADA MICHAEL WALDEN/Atlantic SD 19222	8	G
62	60	<b>MUSIC BOX</b> EVELYN "CHAMPAGNE" KING/RCA AFL1 3033	8	G
63	52	<b>LET ME BE YOUR WOMAN</b> LINDA CLIFFORD/RSO/Curtom RS 2 3902	8	J
64	65	<b>STARS</b> SYLVESTER/Fantasy F 9579	6	G
65	63	<b>TIGER IN THE RAIN</b> MICHAEL FRANKS/Warner Bros. BSK 3294	12	G
66	66	<b>HOT NUMBER</b> FOXY/Dash 30010 (TK)	6	G
67	69	<b>LIGHT THE LIGHT</b> SEAWIND/Horizon SP 734 (A&M)	5	G
68	79	<b>ROCKETS</b> /RSO RS 1 3047	4	G
69	82	<b>VAN HALEN</b> /Warner Bros. BSK 3075	52	G
70	77	<b>MILLION MILE REFLECTIONS</b> THE CHARLIE DANIELS BAND/Epic JE 35751	4	G
71	75	<b>BELLE DE JOUR</b> SAINT TROPEZ/Butterfly 3100 (MCA)	4	G
72	73	<b>ANGIE</b> ANGELA BOFILL/Arista GRP GRP 5000	19	G
73	90	<b>JUST A GAME</b> TRIUMPH/RCA AFL1 3224	2	G
74	61	<b>C'EST CHIC</b> CHIC/Atlantic SD 19209	27	G
75	80	<b>MOLLY HATCHET</b> /Epic JE 35347	7	G
76	83	<b>BLUE KENTUCKY GIRL</b> EMMYLOU HARRIS/Warner Bros. BSK 3318	2	G
77	114	<b>SONGS OF LOVE</b> ANITA WARD/Juana 200,004 (TK)	1	G
78	71	<b>GREASE (ORIGINAL SOUNDTRACK)</b> /RSO RS 2 4002	56	K
79	89	<b>NEW ENGLAND</b> /Infinity 9007	2	G
80	105	<b>CANDY CON FUNK</b> SHUN/Mercury 1 3754	1	G
81	91	<b>BOMBS AWAY DREAM BABIES</b> JOHN STEWART/RSO RS 1 3051	2	G
82	68	<b>LIVE AND MORE</b> DONNA SUMMER/Casablanca NBLP 7119	37	K
83	100	<b>SWITCH II</b> /Gordy G7 988R1 (Motown)	2	G
84	74	<b>CARMEL</b> JOE SAMPLE/MCA AA 1126	16	G
85	76	<b>EVERYBODY UP</b> OHIO PLAYERS/Arista AB 4226	6	G
86	86	<b>GREATEST HITS</b> BARRY MANILOW/Arista A2L 8601	27	K
87	72	<b>KNOCK ON WOOD</b> AMII STEWART/Ariola SW 50054	11	G
88	78	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca NBLP 7096	49	H
89	94	<b>CLASSICS</b> KENNY ROGERS & DOTTIE WEST/United Artists UA LA 946 H	4	G
90	67	<b>TAKE ME HOME</b> CHER/Casablanca NBLP 7133	13	G
91	101	<b>MINNIE</b> MINNIE RIPERTON/Capitol SO 11936	1	G
92	118	<b>STRIKES</b> BLACKFOOT/Atco SD 38 112	1	G
93	81	<b>ARMED FORCES</b> ELVIS COSTELLO AND THE ATTRACTIONS/Columbia JC 35709	19	G
94	106	<b>WILD AND PEACEFUL</b> TEENA MARIE/Gordy G7 986R1 (Motown)	1	G
95	98	<b>IN THE MOOD WITH TYRONE DAVIS</b> /Columbia JC 35727	2	G
96	97	<b>MOVE IT ON OVER</b> GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	18	G
97	110	<b>STONEHEART</b> BRICK/Bang JZ 35969 (CBS)	1	G
98	99	<b>FOREVER</b> ORLEANS/Infinity INF 9006	2	G
99	103	<b>JEAN-LUC PONTY: LIVE</b> /Atlantic SD 19229	1	G
100	107	<b>MILKY WAY</b> CHOCOLATE MILK/RCA AFL1 3081	1	G

ALBUM CROSS REFERENCE ON PAGE 69

# Albums 151-200

- 151 LOVE TALK MANHATTANS/Columbia JC 35693
- 152 NIGHT OF THE LIVING DREGS DIXIE DREGS/Capricorn CPN 0216
- 153 ALTON McCLAIN & DESTINY/Polydor PD 1 6163
- 154 TRY MY LOVE TATA VEGA/Tamla T7 360R1 (Motown)
- 155 CUT ABOVE THE REST SWEET/Capitol SO 11929
- 156 THIS WORLD FACE DANCER/Capitol ST 11934
- 157 ANGEL STATION MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3302
- 158 FACE TO FACE FAITH BAND/Mercury SRM 1 3770
- 159 SWEENEY TODD (ORIGINAL CAST) SONDHEIM/RCA Red Seal CBL2 3379
- 160 TRAVELLIN' IN THE WRIGHT CIRCLE BETTY WRIGHT/Alston 4410 (TK)
- 161 RUN FOR YOUR LIFE THE TARNEY/SPENCER BAND/A&M SP 4757
- 162 CHILDREN OF THE SUN BILLY THORPE/Capricorn CPN 0221
- 163 STARDUST WILLIE NELSON/Columbia JC 35305
- 164 FALLING IN LOVE AGAIN SUSAN/RCA BXL1 3372
- 165 THE BEST OF BARBARA MANDRELL/MCA AY 1119
- 166 AMERICAN STANDARD BAND/Isand ILPS 9540 (WB)
- 167 NO. 1 IN HEAVEN SPARKS/Elektra 6E 186
- 168 LIVE AT THE BOTTOM LINE PATTI AUSTIN/CTI 7086
- 169 POUSSÉZ/Vanguard VSD 9412
- 170 PAT METHENY GROUP/ECM 1 1114 (WB)
- 171 HERMAN BROOD & HIS WILD ROMANCE/Ariola SW 50059
- 172 DAYTIME FRIENDS KENNY ROGERS/United Artists UA LA 754 G
- 173 FLASH AND THE PAN/Epic JE 36018
- 174 FROM HERE TO ETERNALLY SPINNERS/Atlantic SD 19219
- 175 TOGETHER McCOY TYNER/Milestone M 9087 (Fantasy)

- 176 EL-CEE NOTES THE LAMONT CRANSTON BAND/Waterhouse 6
- 177 THE DOUCE IS LOOSE DOUCETTE/Mushroom MRS 5013
- 178 LENNY & THE SQUIGTONES LENNY & SQUIGGY/Casablanca NBLP 7149
- 179 LOVE'S SO TOUGH IRON CITY HOUSEROCKERS/MCA 3099
- 180 I COULD HAVE BEEN A SAILOR PETER ALLEN/A&M SP 4739
- 181 HELL BENT FOR LEATHER JUDAS PRIEST/Columbia JC 35706
- 182 ONENESS DEVADIP CARLOS SANTANA/Columbia JC 35686
- 183 ELECTRIC DREAMS JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
- 184 RIDE ON ALVIN LEE/RSO RS 1 3049
- 185 CARRIE LUCAS IN DANCELAND/Solar BXL1 3219 (RCA)
- 186 DIONNE DIONNE WARWICK/Arista AB 4230
- 187 TAKA BOOM/Ariola SW 50041
- 188 SLUG LINE JOHN HIATT/MCA 3088
- 189 THE WHOLE WORLD'S DANCING TRAMMPS/Atlantic SD 19210
- 190 GLADYS KNIGHT/Columbia JC 35704
- 191 BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/Chrysalis CHR 1232
- 192 WELCOME TO MISSOURI MISSOURI/Polydor PD 1 6206
- 193 BAD FOR ME DEE DEE BRIDGEWATER/Elektra 6E 188
- 194 FLOAT INTO THE FUTURE FLOATERS/MCA 3093
- 195 BEST OF ROGER WHITTAKER/RCA AFL1 2255
- 196 STROKIN' RICHARD TEE/Columbia/Tappan Zee JC 35695
- 197 WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
- 198 ORCHESTRAL FAVORITES FRANK ZAPPA/DiscReet DSK 2294 (WB)
- 199 COOL FOR CATS SQUEEZE/A&M SP 4759
- 200 SHOULD A GONE DANCIN' HIGH INERGY/Gordy G7 987R1 (Motown)

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

## Album Cross Reference

ALLMAN BROTHERS BAND	36	FRANK MILLS	30
ATLANTIC STARR	137	STEPHANIE MILLS	126
AWB	115	EDDIE MONEY	114
ROY AYERS	108	ANNE MURRAY	143
BABYS	129	NEW ENGLAND	79
BAD COMPANY	4	OLIVIA NEWTON-JOHN	35
BEACH BOYS	131	TED NUGENT	40
BEY GEES	7	OHIO PLAYERS	85
GEORGE BENSON	21	ORIGINAL SOUNDTRACK:	
BLACKFOOT	92	GREASE	78
BLONDIE	14	HAIR	54
BLUES BROTHERS	43	SATURDAY NIGHT FEVER	42
ANGELA BOFILL	72	WARRIORS	127
BRICK	97	ORLEANS	98
CARS	19	GRAHAM PARKER	47
CHEAP TRICK	10	HENRY PAUL BAND	139
CHER	90	PEACHES & HERB	59
CHIC	74	POCCO	41
CHOCOLATE MILK	100	POLICE	99
LINDA CLIFFORD	63	JEAN-LUC PONTY	99
NATALIE COLE	51	SUZI QUATRO	116
CON FUNK SHUN	80	LOU RAWLS	107
ELVIS COSTELLO	93	RAYDIO	32
CRUSADERS	124	LOU REED	121
CHARLIE DANIELS	70	MINNIE RIPERTON	91
TYRONE DAVIS	95	TOM ROBINSON BAND	111
NEIL DIAMOND	103	ROCHES	125
DIRE STRAITS	15	ROCKETS	68
DOOBIE BROTHERS	9	ROCKIE ROBBINS	150
DRAMATICS	147	KENNY ROGERS	12, 135
GEORGE DUKE	113	KENNY ROGERS & DOTTIE WEST	89
BOB DYLAN	23	ROXY MUSIC	52
EARTH, WIND & FIRE	145	JOE SAMPLE	84
ENCHANTMENT	133	SEAWIND	67
ENGLAND DAN & JOHN FORD COLEY	140	BOB SEGER	141
JAY FERGUSON	128	SISTER SLEDGE	5
FOXY	66	SKYY	106
MICHAEL FRANKS	65	PATTI SMITH	33
ROBERT FRIPP	110	REX SMITH	13
GAP BAND	118	SPYRO GYRA	34
ART GARFUNKEL	149	STATLER BROS.	148
GLORIA GAYNOR	105	AMII STEWART	87
G.Q.	16	JOHN STEWART	81
HERBIE HANCOCK	57	ROD STEWART	24
EMMYLOU HARRIS	76	BARBRA STREISAND	109
GEORGE HARRISON	60	STYX	28
MOLLY HATCHET	75	ST. TROPEZ	71
HEATWAVE	46	DONNA SUMMER	2, 82
IAN HUNTER	39	SUPERTRAMP	1
INSTANT FUNK	58	SWITCH	83
JOE JACKSON	45	SYLVESTER	64
JACKSONS	20	JAMES TAYLOR	18
BOB JAMES	142	TEENA MARIE	94
RICK JAMES	37	THIN LIZZY	120
WAYLON JENNINGS	29	GEORGE THOROGOOD & THE DESTROYERS	96
BILLY JOEL	17, 117	TOTO	55
RICKIE LEE JONES	6	TRIUMPH	73
JOURNEY	22	TUBES	130
EVELYN CHAMPAGNE KING	62	TYCOON	44
JOHN KLEMMER	112	VAN HALEN	8, 69
EARL KLUGH	56	RANDY VANWARMER	136
PATTI LABELLE	104	VILLAGE PEOPLE	11, 53, 88
HUBERT LAWS	119	NARADA MICHAEL WALDEN	61
LITTLE RIVER BAND	144	WAR	25
LOUISIANA'S LE ROUX	134	ANITA WARD	27
McFADDEN & WHITEHEAD	49	GROVER WASHINGTON, JR.	26
BARRY MANILOW	86	TIM WEISBERG	132
FRANK MARINO & MAHOGANY RUSH	125	WHISPERS	146
MARSHALL TUCKER	31	BARRY WHITE	48
MASS PRODUCTION	122	TONY WILLIAMS	102
HARVEY MASON	138	RON WOOD	50
MAZE	27	FRANK ZAPPA	38
PAT METHENY	101		

# Record World Albums 101-150

JUNE 2, 1979

- |        |        |   |
|--------|--------|---|
| JUNE 2 | MAY 26 |   |
| 101    | 108    | NEW CHAUTAUQUA PAT METHENY/ECM 1 1131 (WB)                                    |
| 102    | 104    | THE JOY OF FLYING TONY WILLIAMS/Columbia JC 35705                             |
| 103    | 95     | YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625                     |
| 104    | 93     | IT'S ALRIGHT WITH ME PATTI LABELLE/Epic JE 35772                              |
| 105    | 70     | LOVE TRACKS GLORIA GAYNOR/Polydor PD 1 6184                                   |
| 106    | 116    | SKYY/Salsoul SA 8517 (RCA)  |
| 107    | —      | LET ME BE GOOD TO YOU LOU RAWLS/Phila. Intl. JZ 36006 (CBS)                   |
| 108    | 121    | FEVER ROY AYERS/Polydor PD 1 6204   |
| 109    | 109    | BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679                    |
| 110    | 120    | EXPOSURE ROBERT FRIPP/Polydor PD 1 6201                                       |
| 111    | 113    | TRB TWO TOM ROBINSON BAND/Harvest ST 11930 (Capitol)                          |
| 112    | 102    | BRAZILIA JOHN KLEMMER/MCA AA 1116   |
| 113    | 85     | FOLLOW THE RAINBOW GEORGE DUKE/Epic JE 35701                                  |
| 114    | 92     | LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598                             |
| 115    | 87     | FEEL NO FRET AVERAGE WHITE BAND/Atlantic SD 19207                             |
| 116    | 84     | IF YOU KNEW SUZI SUZI QUATRO/RSO RS 1 3044                                    |
| 117    | 111    | THE STRANGER BILLY JOEL/Columbia JC 35987                                     |
| 118    | 128    | THE GAP BAND/Mercury SRM 1 3758   |
| 119    | 122    | LAND OF PASSION HUBERT LAWS/Columbia JC 35708                                 |
| 120    | 134    | BLACK ROSE/A ROCK LEGEND THIN LIZZY/Warner Bros. BSK 3338                     |
| 121    | 124    | THE BELLS LOU REED/Arista AB 4229   |
| 122    | 130    | IN THE PUREST FORM MASS PRODUCTION/Cotillion SD 5211 (Atl)                    |
| 123    | 133    | THE ROCHES/Warner Bros. BSK 3298  |
| 124    | —      | STREET LIFE 300 S CRUSADERS/MCA 3094  |
| 125    | 127    | TALES OF THE UNEXPECTED FRANK MARINO & MAHOGANY RUSH/Columbia JC 35785        |
| 126    | 136    | WHAT CHA GONNA DO WITH MY LOVE STEPHANIE MILLS/20th Century Fox T 583 (RCA)   |
| 127    | 137    | THE WARRIORS (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/A&M SP 4761                |
| 128    | 139    | REAL LIFE AIN'T THIS WAY JAY FERGUSON/Asylum 6E 158                           |
| 129    | 88     | HEAD FIRST BABYS/Chrysalis CHR 1195   |
| 130    | 119    | REMOTE CONTROL THE TUBES/A&M SP 4751  |
| 131    | 117    | L.A. (LIGHT ALBUM) THE BEACH BOYS/Caribou JZ 35752 (CBS)                      |
| 132    | 96     | NIGHT RIDER TIM WEISBERG/MCA 3084   |
| 133    | 135    | JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT/Roadshow BXL1 3269 (RCA)       |
| 134    | —      | KEEP THE FIRE BURNIN' LOUISIANA'S LE ROUX/Capitol SO 11926                    |
| 135    | 138    | TEN YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H                     |
| 136    | —      | WARMER RANDY VANWARMER/Bearsville BRK 6988 (WB)                               |
| 137    | —      | STRAIGHT TO THE POINT ATLANTIC STARR/A&M SP 4764                              |
| 138    | 141    | GROOVIN' YOU HARVEY MASON/Arista AB 4227                                      |
| 139    | —      | GREY GHOST HENRY PAUL BAND/Atlantic SD 19232                                  |
| 140    | 147    | DR. HECKLE AND MR. JIVE ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76015 (Atl) |
| 141    | 142    | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11689          |
| 142    | 115    | TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594                             |
| 143    | 131    | NEW KIND OF FEELING ANNE MURRAY/Capitol SW 11849                              |
| 144    | 125    | SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)                  |
| 145    | 123    | THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647                  |
| 146    | —      | WHISPER IN YOUR EAR WHISPERS/Solar BXL1 3105 (RCA)                            |
| 147    | 144    | ANY TIME, ANY PLACE DRAMATICS/MCA AA 1125                                     |
| 148    | 145    | THE ORIGINALS STATLER BROS./Mercury SRM 1 5016                                |
| 149    | 129    | FATE FOR BREAKFAST ART GARFUNKEL/Columbia JC 35780                            |
| 150    | —      | ROCKIE ROBBINS/A&M SP 4758  |

## Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—HIGH CALIBRE LABEL: GRT Canada has just announced the formation of a new label, Magnum Records, as had been reported previously in this column. GRT has established an enviable track record among Canadian labels for signing acts such as **Dan Hill** and **Prism** and actively grooming these acts for marketing on an international level. In order to consolidate that reputation, and keep it distinctly separate from the U.S. GRT parent, Magnum's roster will feature GRT Canada acts Hill, Prism, **Moe Koffman**, **McCluskey**, **Craig Matthews**, **Dogstar**, **Touche** and **Boogie People**, the last four of whom are new signings. At press time negotiations are underway for Magnum's U.S. distribution deal, which is of prime importance in GRT's plans. Previously the label's artists would be signed to different labels outside Canada, never really giving GRT Canada an international profile, despite the obvious success of its artists. **Klaatu**, Hill and Prism all did well on the international marketplace for other labels, yet their "discovery" by GRT Canada went largely unnoticed.

SYMPOSIUM '79: The half-week music confab dubbed Symposium '79, jointly promoted by CRIA, CARAS and CIRPA, was deemed a success by many of those in attendance. While the main complaint was a convention standard, that a nonpartisan exchange of valued information is almost impossible in such a competitive business, top points were awarded to the planners of the event. The scope of speakers and panels was wide with many "heavy" international names in attendance, as was outlined here several weeks ago. As an annual event, Symposium has always attracted interest, but feedback this year was high laudatory, probably a result of cooperation between CRIA, CIRPA and CARAS as this was the first year all three contributed.

RADIO RADIO: If you thought the plot of "FM" (The Movie) was ridiculous, this may come as a big shock, but . . . it appears that the plot could actually come true in Brampton, Ontario. CFNY-FM has been on the air almost two years, given a license to broadcast music that doesn't fit the narrow formats of the only other "hip" FM stations, CHUM-FM and Q107. While the two mellow giants pull 4-600,000 listeners (weekly cum's), CFNY-FM pulls 100,000 with a bizarre mix of **Zappa**, **Japan**, **Pistols** and other acts you don't hear anywhere else. However, the principals of CFNY-FM have recently had formal legal charges filed against them, which led to their resignations from the station. An official receiver was appointed and the station is currently operating at a rather substantial loss, which had led to a furtive hunt for a buyer. It's reported that there's interest in the station, but potential buyers don't wish to be financially hindered by having to

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## French Gold for Stewart



Rod Stewart was briefly enticed away from his American tour to receive WEA France's gold record for having sold more than 100,000 copies of his "Blondes Have More Fun" lp. Standing in front of the Eiffel Tower on a May afternoon are, from left: WEA Filipacchi's director, creative services Dominic Lamblin and managing director Bernard de Bosson; Rod Stewart, Tom Dowd and Claude Nobs, WEA International European artists' relations director.

## England

By VAL FALLOON

■ LONDON—MCA Records heralds its independence—set for July 1—with a gold disc for its number one single "Pop Musik" by **M**. The company is also pleased about **Gary Moore's** hit "Parisienne Walkways," just outside the top ten . . . Classical guitarist **John Williams** is much in the news this week; the debut concert of his fusion band **Sky**, which signed to Ariola at MIDEM, was at the Royal Albert Hall last Thursday. His five-year-old version (i.e. the original) of "Cavatina," better known as "The Theme From The Deer Hunter," is a new entry in the singles charts at 83, though the version he did with **Cleo Laine** on RCA, taken from their lp together, disappeared without a trace. And last but not least, K-Tel has rushed an lp for TV promotion on June 1. Culled from the Cube days, "Bridges," which includes "Cavatina," is released on K-Tel's MOR Lotus label and is the company's first joint venture with Cube/Electric Records . . . While the majors are cutting back on general marketing, the independents appear to be having a field day, at least in the singles charts. This week sees four titles from **Mickie Most's** Rak stable, three from Hansa/Atlantic, and worthy efforts from Chiswick, Virgin, Carrere, Radar, Stiff, Rough Trade, Ariola, Zoom, GTO, and Mountain (some are, of course, licensed or distributed by majors). This week's cutbacks: Pye has sacked six of its sales team, as expected, but Ariola, which Pye distributes, may start its own force soon. A clear indication of marketing cuts is the lack of success of the two new pop weekly papers and the new trade magazine, Disco. Both Superpop and Pop Start

(Continued on page 71)

## Germany

By JIM SAMPSON

■ MUNICH—The summer jazz festival season started with the Jazz Forum at Enger, Germany, featuring **Joachim Kuehn**, the **Gary Burton Quartet**, **Jack DeJohnette**, and many others. **Manfred Eicher's** ECM label is sponsoring a fest at Lyon, France, in mid-June. Then comes the Munster Festival in Germany and the first-ever Austria Jazz Festival in Velden (**Sonny Rollins**, **Dizzy Gillespie**, **Chet Baker** and others). Montreux, perhaps the best known summer festival, spotlights reggae and Japanese music, also country music (**Oak Ridge Boys**), blues and a lot of jazz. 1979's most elaborate and expensive European jazz projects are in mid-July in Holland and Germany; three days in the Hague, then two days in Munich: **Ella Fitzgerald**, **Joe Pass**, **Ray Charles**, **Chick Corea/Herbie Hancock**, **Oscar Peterson**, **Jim Hall/Bob Brookmeyer**, **Woody Herman**, **Lionel Hampton**, **B. B. King**, **Stephane Grappelli**, and some 150 (!) other artists. Not all artists will be at both sites, but there is much duplication. Several promoters, including **George Wein**, are collaborating on these monster concerts. Next week, a look at the summer rock festival picture.

BERLIN FAIR BOOKED OUT: The 1979 International Radio & TV Exhibition in Berlin is completely booked out. Organizers say all 90,000 square meters of display space, filling most of the new International Congress Center, have been reserved by 450 companies and broadcasting fair, many record companies participate either with a stand or through talent appearances. Nowhere else in the world are so many national television programs broadcast live from one place as from the Berlin TV Exhibition between August 24 and September 2.

TEUTONIC TELEX: **Peter Kirsten's** Global Music publishing is getting a matched pair of gold and platinum discs for over one million U.S. sales of the **Jacksons'** "Blame It On The Boogie," written by **Mick Jackson** (unrelated); Mick's recent U.K. hit, "Weekend," has been covered by **Wet Willie** on a new single . . . **George Hildebrand** of Chappell has new deals with American Jade (**Mitch Ryder**) and **Roger Chapman's** Chappo Music . . . **Falckenstein**, a new group getting good airplay here, signed by **Walter Holzbauer's** Wintrup Music Publishing . . . New **Charly Tabor trumpet** is a melody by **Robert Jung** and **Walter Geiger** that's attracting much cover interest.



## Canada (Continued from page 70)

live up to the previous owners' Promise of Performance to the CRTC (i.e. playing weird music for a minority audience). Consequently it's feared that a new owner would automatically be given approval by the CRTC for a change in format. As this would leave the market with two FM stations which sound identical, the staff of CFNY-FM is currently attempting to drum up support for the station's current format. They hope that a mandate from a lot of listeners will prove to the CRTC the necessity for this type of format. Hence, the N.Y. campaign for Real Radio. Listeners are being urged (primarily by PD **David Marsden**) to call, write and telegram the local media, the CRTC in Ottawa and/or the station management as a pledge of support. There has been talk of mobilizing the local industry to support the station, which makes sense since CFNY-FM is the only station to give exposure to the "non-hit" material in each label's catalogue. Sentiments are currently being polarized into distinct camps and the silly fighting-in-the-streets scenario of FM (The Movie) may not be that silly after all. Right on bro. Power to the people.

**BITS'N'PIECES:** **Frank Dallar** has departed his national promotion post with Quality Records to manage **Madcats** full time. **Mitch LePage** is the new promotion director for the indie **Boot** label. **Cornell Campbell** has been named MCA's new Ontario promotion manager. London Records has picked up distribution rights for the **Casino** label in Canada, which was previously distributed by A&M.

## England (Continued from page 70)

are suffering severely-reduced circulations down to between 45,000 and 55,000. Advertising in the pop magazines is minimal, while Disco magazine's problems are caused by unpaid bills, its publishers claim. Disco, though well supported at first, has been forced to suspend publication for three issues.

**ONE STOPS RESCUE MAJOR:** The role of the one stops, who recently lost discounts from several majors, came into the spotlight last week when a threatened strike at EMI's distribution plant over pay looked like crippling deliveries to retail outlets. The union had banned contractors as well, leaving EMI stranded. But almost all dealers' orders were met by letting one stops supply most product. Certain singles were restricted and priority was on fast-selling titles. The new **Ian Dury** lp managed to hit most shops a day early. Salesmen were also carrying singles. Rumors of a similar strike at CBS have been scotched, and EMI is now assuring the trade that deliveries are "back to normal." The union action was, of course, over pay, though there are other matters such as potential redundancies when the plant is modernized . . . EMI's next major project is the new **Wings** lp, "Back To The Egg" which is set for worldwide release on June 8. Guesting on the lp are **Pete Townsend** and **Hank Marvin** plus others . . . Warwick, the TV merchandiser, has scored the soundtrack of "The Buddy Holly Story" which opens in London on June 14. TV advertising starts that day . . . RCA's new disco label, **Solar**, is officially launched on July with a major press campaign and two or maybe more lps. Artists so far are the **Whispers**, **Carrie Lucas**, **Dynasty** and **Lakeside** . . . New wave acts star on Arista's movie soundtrack lp released this week including **Ian Dury**, the **Boomtown Rats**, **Elvis Costello** and the **Ramones**. The lp is titled "That Summer" and the film premieres in London on June 28. The first 20,000 copies will be on yellow vinyl. None of the artists on the lp appear in the Columbia movie.

**GIMMICK GOODIES:** There seems no stopping the flood of coloured singles, lps and picdiscs, regardless of the size of the company. Pye's nudie **Blonde On Blonde** disc has won the duo national press coverage (but what about the music?), distributor **Spartan** has launched its own label with a clear vinyl single by Swedish artist **Robert Broberg** titled "I Wanna Be A Machine" and Gem's **UK Subs** debut will be a red 45. Indie **Cherry Red** will release the new **Runaway's** lp in various shades of vinyl, and independent **Logo** has its first picture disc under wraps. **Pinnacle**, which is expanding and forms a new label, **Breeze Records**, this month, released its first picture single—also in green vinyl. It is **Nick Straker's** "A Walk In The Park." **DJM** this month released **Elton John's** "Captain Fantastic" as a pic lp. **Jet's** **Slow Children** 45 "Staring At The Ceiling" is yellow vinyl, and **Riva's** next pic disc will be **John Cougar's** "Miami," taken from his lp "A Little Night Dancing." (Incidentally **Riva** star **Rod Stewart** interrupts his U.S. tour this week to watch the home international football series in the U.K. He may tour Europe in July. His case over the price of an lp marketed by **WEA** is expected to be concluded soon).

# England's Top 25

## Singles

- 1 **POP MUSIK** M/MCA
- 2 **BRIGHT EYES** ART GARFUNKEL/CBS
- 3 **SUNDAY GIRL** BLONDIE/Chrysalis
- 4 **DANCE AWAY** ROXY MUSIC/Polydor
- 5 **DOES YOUR MOTHER KNOW** ABBA/Epic
- 6 **REUNITED** PEACHES & HERB/Polydor
- 7 **KNOCK ON WOOD** AMII STEWART/Atlantic
- 8 **ONE WAY TICKET** ERUPTION/Atlantic/Hansa
- 9 **HOORAY HOORAY IT'S A HOLI-HOLIDAY** BONEY M/Atlantic/Hansa
- 10 **BANANA SPLITS (THE TRA LA SONG)** DICKIES/A&M
- 11 **PARISIENNE WALKWAYS** GARY MOORE/MCA
- 12 **BOOGIE WONDERLAND** EARTH, WIND & FIRE WITH THE EMOTIONS/CBS
- 13 **ROXANNE** POLICE/A&M
- 14 **THE COST OF LIVING (EP)** CLASH/CBS
- 15 **THE LOGICAL SONG** SUPERTRAMP/A&M
- 16 **BOYS KEEP SWINGING** DAVID BOWIE/RCA
- 17 **LOVE SONG** DAMNED/Chiswick
- 18 **SOME GIRLS** RACEY/RAK
- 19 **THE NO. 1 SONG IN HEAVEN** SPARKS/Virgin
- 20 **GOODNIGHT TONIGHT** WINGS/Parlophone
- 21 **THEME FROM THE DEER HUNTER** SHADOWS/EMI
- 22 **NICE LEGS SHAME ABOUT THE FACE** MONKS/Carrere
- 23 **SHINE A LITTLE LOVE** ELO/Jet
- 24 **ACCIDENTS WILL HAPPEN** ELVIS COSTELLO/Radar
- 25 **SHAKE YOUR BODY (DOWN TO THE GROUND)** JACKSONS/Epic

## Albums

- 1 **VOULEZ-VOUS?** ABBA/Epic
- 2 **FATE FOR BREAKFAST** ART GARFUNKEL/CBS
- 3 **THE VERY BEST OF LEO SAYER** Chrysalis
- 4 **BLACK ROSE** THIN LIZZY/Vertigo
- 5 **BREAKFAST IN AMERICA** SUPERTRAMP/A&M
- 6 **LAST THE WHOLE NIGHT THROUGH** JAMES LAST/Polydor
- 7 **PARALLEL LINES** BLONDIE/Chrysalis
- 8 **AT BUDOKAN** BOB DYLAN/CBS
- 9 **SPIRITS HAVING FLOWN** BEE GEES/RSO
- 10 **THE BILLIE JO SPEARS SINGLES ALBUM** BILLIE JO SPEARS/UA
- 11 **GREATEST HITS VOL. 2** BARBRA STREISAND/CBS
- 12 **DIRE STRAITS** DIRE STRAITS/Vertigo
- 13 **COUNTRY LIFE** VARIOUS/EMI
- 14 **OUTLANDOS D'AMOUR** POLICE/A&M
- 15 **MANIFESTO** ROXY MUSIC/Polydor
- 16 **THE UNDERTONES** UNDERTONES/Sire
- 17 **GO WEST** VILLAGE PEOPLE/Mercury
- 18 **BOOGIE BUS** VARIOUS/Philips
- 19 **HI-ENERGY** VARIOUS/K-Tel
- 20 **C'EST CHIC** CHIC/Atlantic
- 21 **LIONHEART** KATE BUSH/EMI
- 22 **A COLLECTION OF THEIR 20 GREATEST** THREE DEGREES/CBS
- 23 **THE GREAT ROCK & ROLL SWINDLE** SEX PISTOLS/Virgin
- 24 **WE ARE FAMILY** SISTER SLEDGE/Atlantic
- 25 **OUT OF THE BLUE** ELECTRIC LIGHT ORCHESTRA/Jet

(Courtesy: Record Business)

## Retail Rap (Continued from page 66)

chain is organizing a movement to support an unnamed artist (could he be on a WEA label?) to move into the spot to be vacated by an unnamed variety show host . . . The theme for Record Bar's sixth annual convention will be "Everybody is a Star!" The theme was suggested by **Paula Stowell** . . . Q's Records and Tapes (Tampa) played host to approximately 300 fans who came to the store to meet **Foxy** (Dash/T.K.). Tampa Bay Rowdies and radio Q105 were also represented . . . Polygram, in conjunction with **Fred Meyer** and Music Market stores (Seattle), is sponsoring a "super disco boat party" on June 6 in Seattle. Winner will attend the party with three guests, cruising on "Good Times II" (the boat). Product by Casablanca, Polydor and RSO will be featured with spots running for the promotion on KSTW t.v. since March 14. Response, according to **Bob Phillips**, ad chief and marketing coordinator for Polygram/Seattle, has been overwhelming.

**BELATED BIRTHDAY WISHES:** Rather Ripped Records/Berkeley, California celebrated their eighth birthday in April with gala festivities. According to store manager **Rick Johnson**, "It's our once a year extravaganza to pay back all the customers who helped us keep our doors open."

**KAZOO WHO???** Just in from Decatur, Illinois is a note from one of the members of the Stark County Kazoo Band who has decided to step forward and receive credit. It's the man in the Panama hat, also known as Camelot Music #79 manager **Mike Grummer**. **Jim Wagner** of WB/Los Angeles also has spoken up as a member of the rehearsal group. But where was he that Thursday eve?

**IT'S UP TO YOU:** While everyone knows that RR welcomes all calls, this week we're particularly interested in hearing from you. It's a chance to speak out and be heard. As everyone knows, the energy crisis is definitely upon us and now is the time to do something about it. Here in southern California, gasoline is at a premium, and while the crunch has eased slightly, it's starting to affect other areas as well. Question for this week: In line with the energy crunch, what are you doing to stimulate business? (Examples could include setting up car-pools for prospective customers, having a sale on product that mentions energy or gasoline . . . well, we'll leave it up to you). This is open to labels, one-stops, retailers, etc. Please address all response to Retail Rap or call. It's up to you.

## Cocaine Indictments

(Continued from page 4)

longer actively involved in concert promotion here, was not being probed as a link to recording trade involvement. Said Los Angeles division supervisor Tom Martin, contacted by RW in the wake of the arrests, "I can't tell you if there's a connection between the two cases, because I'm not completely familiar with the Atlanta case. But I don't think there's a connection."

Donahower, 35, was one of two suspects arrested during the seizure. Although his tenure with Pacific Presentations saw that company competing as a major Southern California live talent firm, DEA officials say his alleged drug dealing was centered within the Hollywood filmmaking community.

Perry, however, is actively involved with current promotions via Taurus, which handles both regional and some national tour projects. The Atlanta raid was the culmination of an investigation that reportedly made its first major inroads in Detroit, where Perry formerly resided.

That ring was also said to be in the process of setting up its own cultivation and processing sites in Africa when federal agents made their arrests.

## Capitol/EMI/UA Names Fest Int. VP

■ **LOS ANGELES** — Helmut Fest has been named corporate vice president, international, Capitol/EMI America/United Artists Records Group, according to Don Zimmermann, president of the group.



Helmut Fest

Fest most recently was director of international a&r at EMI Electrola, based in Cologne, Germany.

In his newly-established post, Fest will be overseeing all aspects of worldwide exposure and marketing of all Capitol/EMI America/United Artists recording artists and their product. He will be based in Hollywood at the Capitol Records Tower and will report to Zimmermann.

Fest joined EMI Electrola in 1968. In 1971, he moved to the company's international a&r division as label manager. He was named general manager of the division in 1976, and early last year he was promoted to director.

## Cheap Trick Platinum

■ **NEW YORK** — Epic recording group Cheap Trick's latest album, "Live At Budokan," has been certified platinum by the RIAA.

## Phonogram LPs Set

■ **CHICAGO**—Four albums highlight the May release for Phonogram, Inc./Mercury Records it was announced by Lou Simon, senior vice president/director of marketing for the firm. The albums are: "WhiteFace" by Whiteface, "Hey World" by Roadmaster, "What The Hell Is This" by Johnny Guitar Watson, and "Elaine And Ellen" by Elaine and Ellen.

## ASCAP Introduces PR Staff



ASCAP recently introduced its new public relations staff at a reception held at the performing rights society's New York offices. On board to meet the media were Karen Sherry, recently named director of public relations; Rusty Jones, ASCAP's Nashville publicity, Merry Aronson, ASCAP public relations coordinator; Mike Kerker, coordinator of special events; and Ted Williams, public relations and membership liaison. Shown at the reception (from left) are Bob Austin, publisher of Record World; Karen Sherry; Stanley Adams, president of ASCAP, and Mike Sigman, senior vice president and managing editor, Record World.

## Delfont EMI Chief

(Continued from page 3)

chief executive, and I was put forward as the ideal person."

His priority will be to solve some of the problems of the crippled medical electronics branch and he is promising "a new style of management."

Over at the music division, which, as reported last week, anticipates a substantial drop in revenue this year, executives were expecting that Lord Delfont would become actively involved in seeking new major talent, something EMI generally lacks. Brooke claims he has "total confidence in the future of EMI." Speculation here is now of course rife that Delfont will reshuffle management. He is expected to comment shortly on his policies for the EMI music group here and in the U.S.

## Royalty Hearings

(Continued from page 3)

time in mid-June to announce and possibly review the action.

The mechanical license royalty, part of the 1976 Copyright Law which calls for the establishment of a compulsory license for the making and distribution of phonograph records of "non-dramatic musical works," would distribute royalties to copyright holders and has been the subject of intense debate in hearings at the Copyright Office.

The hearings took place last December with testimony and cross-examination between RIAA and the NMPA and the Harry Fox Agency.

Since that time, the Copyright Office has been slow in a final announcement of the ruling, largely because the Register of Copyrights, Barbara Ringer, has been on leave because of pressing personal concerns.

However, Copyright Office Counsel John Baumgarten told RW that some sort of final meeting is being scheduled for "mid-June."

Baumgarten, who is leaving his post next month to work in a new Washington office of the law firm of Paskus, Gordon and Hyman, a firm dealing in domestic and international copyright matters, said that he wasn't sure "in which form these meetings will take," but that the Copyright Office was trying to finalize the ruling as soon as possible.

Last winter, most of the arguments on the mechanical rights ruling centered on these aspects of the present interim regulations dealing with "voluntarily distributed" phonorecords and what percentage of those shipped records should be subject to payment of royalties.

# Record World Black Oriented Music

## Black Music Report

By KEN SMIKLE

■ In the column last week I mentioned a suit issued against Source Records and Regency Artists booking agency by **Norby Walters & Associates** for interference with his contract with **Chuck Brown and the Soul Partners**. In that dispute the judge dismissed the case because Source artist Chuck Brown had asked the American Federation of Musicians to arbitrate his own charges against Walters which the AFM would ordinarily have the right to do exclusive of the courts. Walters called this week to say that the attorneys for Brown, Source and Regency had misled the court. "First of all," said Walters, "my suit against Regency, Source and Stanley Bethel (Brown's manager) was based on a contract that I have with Brown personally. He and the group were not even AFM members when we signed nor when I sued Source and Regency. Secondly, Brown's suit against me for supposedly owing him money has nothing to do with my case against the other three parties. The attorney presented Brown's request for AFM arbitration as being in connection with their case. This is completely not true. Thirdly, the AFM has refused to arbitrate my suit with Source and Regency because it is unrelated to Brown's charges." Walters is presenting evidence to the California courts with a request that they issue another restraining order and will accept the case again. Walters recently signed with three new clients: **G.Q., Rose Royce** and **Marvin Gaye**.

**Melba Moore** will be among the special guests appearing in a one-night-only performance of "From Hair To Dispatches" at Joe Papp's Public Theatre in New York on Monday May 28. The show will benefit the Viet Nam veterans of War.

**Laura Palmer** on black music from L.A.: Three very personable sisters named **Shirley, Brenda and Valorie—The Jones Girls**—are just now stepping into the spotlight, bringing with them refreshing ballads and invigorating disco well-suited to the general MOR sound. Their current single, "You Gonna Make Me Love Somebody Else," was charted at 21 with a bullet on this week's BOS chart; it received initial heavy airplay in the Philadelphia market, with other stations following suit. **The Jones Girls** are originally from Detroit, and hail from the same neck of the woods that **Diana Ross** emerged. The girls were very impressed earlier in their career by the professionalism and elegance of the **Supremes**, and often patterned themselves after that trio for home entertainment. Little did they know that this lasting impression would lead them to careers as background vocalists for Ross, with whom they toured for two and a half years. This introduction to the musical arena prepared these girls for their debut solo stint with Philadelphia International Records. The Jones Girls are now in preparation for a showcase/review type of show that they plan to take to New York and Los Angeles audiences during the

summer. Shirley, the eldest, commented to RW that "We've gotten to a point with ourselves where we believe that whatever we put into the universe will come back to us in the form of positive energy." And the sisters are positive about their desire to do lots of television, and get the exposure that this elegant trio needs.

Prior to touring with Ross, the girls were not partial to heavy touring schedules but they've adjusted to the life, and seem to thoroughly enjoy the whole thing. They have opened for such acts as **B. B. King, The Four Tops, Little Richard and The Impressions**, as well as studio gigs with **Earth, Wind and Fire's Al McKay, Helen Reddy, Tower of Power, Aretha Franklin, Freda Payne, Prince Phillip Mitchell, and Linda Clifford, Thelma Houston, Lou Rawls, Curtis Mayfield**, as well as writing material for **Norman Connors**. Diversified enough for ya? "Our music is very commercial," says Shirley. "It's not really disco, it's not only r&b—we like to call it easy listening music. The choice of our material is a reflection of our varied backgrounds. We composed one song on this lp, 'Show Love The Way,' and **Kenny Gamble and Leon Huff** wrote three songs on the lp. A lot of time experience and hard work has gone into this album." And it shows. You can  
(Continued on page 74)

## Black Oriented Album Chart

JUNE 2, 1979

- WE ARE FAMILY**  
SISTER SLEDGE/Cotillion SD 5209 (Atl)
- BAD GIRLS**  
DONNA SUMMER/Casablanca NBLP 2 7150
- 2 HOT!**  
PEACHES & HERB/Polydor/MVP PD 1 6172
- DISCO NIGHTS**  
G.Q./Arista AB 4225
- INSPIRATION**  
MAZE FEATURING FRANKIE BEVERLY/  
Capitol SW 11912
- ROCK ON**  
RAYDIO/Arista AB 4121
- THE MUSIC BAND**  
WAR/MCA 3085
- BUSTIN' OUT OF L SEVEN**  
RICK JAMES/Gordy G7 984R1 (Motown)
- McFADDEN & WHITEHEAD**  
Phila. Intl. JZ 35800 (CBS)
- HOT PROPERTY**  
HEATWAVE/Epic FE 35970
- SONGS OF LOVE**  
ANITA WARD/Juana 200,004 (TK)
- DESTINY**  
JACKSONS/Epic JE 35552
- CANDY**  
CON FUNK SHUN/Mercury SRM 1 3754
- MUSIC BOX**  
EVELYN "CHAMPAGNE" KING/RCA  
AFL1 3083
- IN THE MOOD WITH TYRONE DAVIS**  
Columbia JC 35727
- HOT NUMBERS**  
FOXY/Dash 30010 (TK)
- SWITCH II**  
Gordy G7 988R1 (Motown)
- THE GAP BAND**  
Mercury SRM 1 3758
- EVERYBODY UP**  
OHIO PLAYERS/Arista AB 4226
- PARADISE**  
GROVER WASHINGTON, JR./Elektra 6E  
182
- LET ME BE YOUR WOMAN**  
LINDA CLIFFORD/RSO/Curtom RS 2  
3902
- LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK  
3277
- ANY TIME, ANY PLACE**  
DRAMATICS/MCA AA 1125
- MINNIE**  
MINNIE RIPERTON/Capitol SO 11936
- INSTANT FUNK**  
Salsoul SA 8513 (RCA)
- STONEHEART**  
BRICK/Bang JZ 35969 (CBS)
- WHISPER IN YOUR EAR**  
WHISPERS/Solar BXL1 3105 (RCA)
- THE MESSAGE IS LOVE**  
BARRY WHITE/Unlimited Gold JZ  
35763 (CBS)
- FEVER**  
ROY AYERS/Polydor PD 1 6204
- LET ME BE GOOD TO YOU**  
LOU RAWLS/Phila. Intl. JZ 36006 (CBS)
- JOURNEY TO THE LAND OF  
ENCHANTMENT**  
ENCHANTMENT/Roadshow BXL1 3269  
(RCA)
- WHAT CHA GONNA DO WITH  
MY LOVE**  
STEPHANIE MILLS/20th Century Fox  
T 583 (RCA)
- SKYY**  
Salsoul SA 8517 (RCA)
- I LOVE YOU SO**  
NATALIE COLE/Capitol SO 11928
- WILD AND PEACEFUL**  
TEENA MARIE/Gordy G7 986R1 (Motown)
- STRAIGHT TO THE POINT**  
ATLANTIC STARR/A&M SP 4764
- MILKY WAY**  
CHOCOLATE MILK/RCA AFL1 3081
- THE JONES GIRLS**  
Phila. Intl. JZ 35757 (CBS)
- UNWRAPPED**  
DENISE LaSALLE/MCA 3098
- HEART STRING**  
EARL KLUGH/United Artists UA LA  
942 H

## PICKS OF THE WEEK

### WINNER TAKES ALL

THE ISLEY BROTHERS—T-Neck PZ2 36077  
(CBS)



Hot on the heels of their current top five BOS hit, "I Wanna Be With You," The Isley Brothers have now come forth with a double lp of 14 original tunes. With numerous additional possibilities for both ballad and dance singles, this album is guaranteed a long life in sales and airplay.

### CHAMELEON

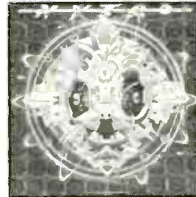
Elektra 6E-190



Azar Lawrence, who at one time was a saxophonist with jazz pianist McCoy Tyner, now heads up this new sextet. Their debut lp was co-produced by Lawrence and Fred Wesley with some very promising results. The sound here is solid dance-oriented r&b. There's BOS potential for "Get Up" and "We'll Be Dancin'."

### RETURN TO NYTROPOLIS

NYTRO—Whitfield WHK3275



This eight man group returns with their latest lp, again produced by the inexhaustible Norman Whitfield. It's a well-packaged collection of mostly up tempo got-to-dance tunes that are strong contenders for BOS. Watch for future action on "High On Disco" and "Nytro Express." This lp is just itching for a/c airplay.

### SPLENDOR

Columbia JC35798



On this, their debut lp, Splendor makes a very good first impression indeed. Robert Nunn, lead of the Buffalo-based quartet, and Philip Bailey of Earth, Wind & Fire have co-produced an exceptional selection of nine original ballads and dance numbers. This group's success will be assured once any of these cuts gets its well deserved airplay. Watch for BOS potential on "Take Me To Your Disco."

# Black Oriented Singles

JUNE 2, 1979

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

JUNE 2	MAY 26		WKS. ON CHART
1	3	<b>AIN'T NO STOPPIN' US NOW</b> MCFADDEN & WHITEHEAD Phila. Intl. 8 3681 (CBS)	8
2	1	REUNITED PEACHES & HERB/Polydor/MVP 14547	11
3	4	I WANNA BE WITH YOU (PART I) ISLEY BROS./T-Neck 8 2279 (CBS)	8
4	5	WE ARE FAMILY SISTER SLEDGE/Cotillion 44251 (Atl)	6
5	7	HOT STUFF DONNA SUMMER/Casablanca 978	7
6	2	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	17
7	21	RING MY BELL ANITA WARD/Juana 3422 (TK)	4
8	6	YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	12
9	11	SHAKE GAP BAND/Mercury 94053	9
10	13	BUSTIN' OUT RICK JAMES/Gordy 7167 (Motown)	6
11	9	HOT NUMBER FOXY/Dash 5050 (TK)	15
12	8	FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	13
13	10	IN THE MOOD TYRONE DAVIS/Columbia 3 10904	14
14	16	GOOD, GOOD FEELIN' WAR/MCA 40995	9
15	12	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	20
16	24	BOOGIE WONDERLAND EARTH, WIND & FIRE WITH THE EMOTIONS/ARC/Columbia 3 10956	4
17	14	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	17
18	15	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	16
19	17	TAKE ME HOME CHER/Casablanca 965	13
20	19	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2073 (RCA)	23
21	20	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	20
22	25	DO YOU WANNA GO PARTY KC & THE SUNSHINE BAND/ TK 1033	9
23	26	DON'T GIVE IT UP LINDA CLIFFORD/RSO/Curtom 927	5
24	22	SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK)	10
25	18	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	14
26	23	I WANT YOUR LOVE CHIC/Atlantic 3557	17
27	43	LET ME GOOD TO YOU LOU RAWLS/Phila. Intl. 3684 (CBS)	4
28	41	YOU GONNA MAKE ME LOVE SOMEBODY ELSE THE JONES GIRLS/Phila. Intl. 8 3680 (CBS)	4
29	31	MR. ME, MRS. YOU CREME D'COCOA/Venture 106	8
30	32	DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	10
31	40	IF YOU WANT IT NITEFLYTE/Ariola 7747	5
32	36	NIGHT DANCIN' TAKA BOOM/Ariola 7748	6
33	35	SAY WON'TCHA CHOCOLATE MILK/RCA 11547	6
34	34	LOST IN LOVING YOU McCRARYS/Portrait 6 70028	6
35	38	JAM FAN (HOT) BOOTSY S RUBBER BAND/Warner Bros. 8818	5
36	33	I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	12
37	50	ANYBODY WANNA PARTY GLORIA GAYNOR/Polydor 14558	4
38	46	CHASE ME CON FUNK SHUN/Mercury 74059	4



39	39	READY OR NOT HERBIE HANCOCK/Columbia 3 10936	9
40	42	BAD FOR ME DEE DEE BRIDGEWATER/Elektra 46031	4
41	47	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS/20th Century Fox 2403 (RCA)	4
42	30	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	10
43	51	MEMORY LANE MINNIE RIPERTON/Capitol 4706	3
44	28	KNOCK ON WOOD AMII STEWART/Ariola 7736	17
45	27	ANY FOOL CAN SEE (YOU WERE MEANT FOR ME) BARRY WHITE/Unlimited Gold 1401 (CBS)	8
46	45	RAISE YOUR HANDS BRICK/Bang 8 4802 (CBS)	7
47	54	EVERYBODY UP OHIO PLAYERS/Arista 0408	4
48	48	DOUBLE CROSS FIRST CHOICE/Gold Mind 4019 (RCA)	5
49	49	WALK ON BY AWB/Atlantic 3563	8
50	58	(YOU'RE A) FOXY LADY LARRY GRAHAM WITH GRAHAM CENTRAL STATION/Warner Bros. 8816	3
51	64	MUSIC BOX EVELYN "CHAMPAGNE" KING/RCA 11586	2
52	62	YOU NEVER KNOW WHAT YOU'VE GOT BELL & JAMES/ A&M 2137	3

### CHARTMAKER OF THE WEEK

53	—	FIRST TIME AROUND SKYY Salsoul 2087 (RCA)	1
54	57	EYEBALLIN' HEATWAVE/Epic 8 50699	2
55	—	I'M A SUCKER FOR YOUR LOVE TEENA MARIE/Gordy 7169 (Motown)	1
56	59	SHOW TIME (PART I) UNDISPUTED TRUTH/Whitfield 8781 (WB)	4
57	63	LOVE YOU INSIDE OUT BEE GEES/RSO 925	3
58	60	MORNING DANCE SPYRO GYRA/Infinity 50007	4
59	66	BOOGIE WOOGIE DANCIN' SHOES CLAUDJA BARRY/ Chrysalis 2313	2
60	—	LET'S ROCK 'N' ROLL ATLANTIC STARR/A&M 2135	1
61	67	I JUST WANNA DANCE WITH YOU DRAMATICS/MCA 47017	2
62	—	IT'S TOO FUNKY IN HERE JAMES BROWN/Polydor 14557	1
63	69	I JUST KEEP THINKING ABOUT YOU BABY TATA VEGA/ Tamlia 54299 (Motown)	2
64	56	YOU CAN DO IT AL HUDSON & THE PARTNERS/MCA 12459	8
65	—	BAD GIRLS DONNA SUMMER/Casablanca 988	1
66	—	MINUTE BY MINUTE DOOBIE BROTHERS/Warner Brothers 8828	1
67	—	BEST BEAT IN TOWN SWITCH/Gordy 7168 (Motown)	1
68	—	WHEN YOU WAKE UP TOMORROW CANDI STATION/ Warner Bros. 8821	1
69	—	CAN'T SAY GOODBYE BOBBY CALDWELL/Clouds 15 (TK)	1
70	52	ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546	11
71	29	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	23
72	—	TRUST ME (PART I) D. J. ROGERS/ARC/Columbia 3 10963	1
73	37	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT MILLIE JACKSON/Spring 1 6722 (Polydor)	7
74	61	HOLD ON TO LOVE SEAWIND/Horizon 120 (A&M)	6
75	55	CAN'T YOU SEE I'M FIRED UP MASS PRODUCTION/ Cotillion 44248 (Atl)	6



## Black Music Report (Continued from page 73)

expect to hear and read much more from this talented family trio.

At a recent listening party at S.I.R. recording studios, **Johnny Guitar Watson's** latest lp, "What The Hell Is This," posed a topical question many southern Californians have had to ask regarding the current gas crunch. Watson's lp design is right on time, since we find him seated on a tricycle, in a gas station where he finds a familiar sign—"no gas." Watson commented to RW on his timely cover, saying that "I was able to foresee the gas situation I recently returned from traveling abroad in Europe, and the gas over there costs much more than what we're paying. I played a hunch, and it turned out to be excellent." His fifth album on DJM Records is consistent with Johnny's musical style, lyrical treatment, and funk quality. Watson said that this lp is his best since "Ain't That A Bitch." According to **Ron Ellison**, national promotional director for Mercury Records, "an extensive marketing plan is in the works, with in-store, stand-up displays of gas pumps, along with major market radio buys. We want to capitalize on the energy crisis," he added. "We may even include a gas give-away promotional gimmick." Watson's message for the album is loud and clear, as he says, "it's what it is." But that implies another question, and Watson says that by his next lp he may tell us "what the hell it is."

Recently at the Roxy, Epic artist **George Duke** opened to a full house, waving his magical "Dukey Stick" and exhorting the crowd

to "Reach For It." He carted around his neck his portable keyboard synthesizer which simulates various instruments including percussion. Although this synthesizer seemed to be the most outstanding aspect of Duke's current tour, his total performance was highlighted by his versatile band members, more specifically the performance of **Sheila "percussionist" Escovedo**, **Pete Escovedo's** daughter, whose charismatic flair rated a standing ovation. Also featured in Duke's band were lead vocalists **Josie James**, **Lynn Davis** and **Napoleon Murphy Brock**; **David Miles**, guitar; **Ricky Lawson**, drums; **Byron Miller**, bass; and the ever present bottle of "Grapejuice" toasting the audience. . . .

**Lee Young, Sr.**, VP of creative administration and jazz division head for Motown Records, has announced the first release on Motown's jazz label. "**Dr. Strut**," produced by Young, is a self-contained band of the same name, whose debut lp included nine original jazz fusion cuts, plus one song written for Dr. Strut by **Steely Dan** members **Donald Fagan** and **Walter Becker**, entitled "Canadian Star." Signed to Motown just three months ago, **David Woodford**, **Kevin Bassinson**, **Tim Weston**, **Peter Freiberger**, and **Claude Pepper** were known as **The Dynamic Groovadelics**. Young, Sr. noted that there will be a continuation of logo concepts for each group signed to the label—and in the case of "Dr. Strut" it comes in the form of a prescription, detailing the necessary songs to be played. Young intends to sign four other acts to the jazz label this year.

# Record World Jazz

By ROBERT PALMER

■ Roscoe Mitchell's latest album for the Nessa label (distributed by Flying Fish, 1304 West Schubert, Chicago, Ill. 60614) is a two-disc set consisting of three compositions. "L-R-G/The Maze/ S II Examples" is at its best in the first and longest piece, a trio for Mitchell's woodwinds and the brass of Leo Smith and George Lewis that collages and overlays conventional and unconventional sounds from all the instruments at the musicians' disposal. The second piece, "The Maze," is entirely composed for percussion instruments, while the third gives examples of Mitchell's explorations of unusual saxophone sounds. Except for this last piece, "S II Examples," which is more like an illustration of sounds and techniques than an actual piece of music, the album is unhesitatingly recommended. In his work with the Art Ensemble of Chicago, but especially on his own, Mitchell is a leader in charting new paths for improvising musicians, and this latest album offers further evidence of his probing intelligence, originality, and wit.

The past few weeks have been good ones for releases by players working at the music's cutting edge. Italy's Black Saint label, distributed in the eastern U. S. by Rounder Records (186 Willow Avenue, Somerville, Mass. 02144), has sent "Steppin' with the World Saxophone Quartet," a fine album though it doesn't quite live up to the enormous collective talents of Hamiet Bluiett, Julius Hemphill, Oliver Lake and David Murray; George Lewis/Douglas Ewart, a duet between the Chicago trombonist and saxophonist/flutist that also employs live electronics for a rich group sound; and "Milano Strut" by pianist Don Pullen, accompanied only by Don Moye on drums. Another Milan-based label, Soul Note, has released its initial album, "The Billy Harper Quintet in Europe," also available from Rounder.

Meanwhile, New Music Distribution Service (now relocated at 500 Broadway, New York, N.Y. 10012) is handling an interesting and varied assortment of artist-produced releases. "Early Fall" is the first album from an exceptional improvising trio that uses live electronics (played by Bob Ostertag) along with the violin of Jim Katzin and the reeds of Ned Rothenberg. It's on the Parachute label. From Birdseye Records come two albums by the fine alto saxophonist and flutist Prince Lawsha with his group Firebirds (a splendid all-star group that includes Bobby Hutcherson, Buster Williams, and Charles Moffett). One album, "Live at Berkeley Jazz Festival," features saxophonist Hadley Caliman with the group; on the other, "Live at Monterey Jazz Festival," is Lawsha's longtime partner Sonny Simmons. The Hat Hut label of New York and Switzerland seems to be moving into high gear with "#D Family," a double record of concert performances by tenor saxophonist David Murray in a trio setting; "The Spoken Word" by trumpeter Baikida Carroll, a live double solo album; "Stamps" by Steve Lacy and his regular working quintet, another live double; and "Variations

## Bustin' Loose Goes Gold



Logan H. Westbrooks, president of the MCA New Ventures funded and MCA Records distributed label, Source Records, recently presented their first gold record for Source recording artist Chuck Brown's "Bustin' Loose" to the president and board members of MCA New Ventures. Pictured at the presentation are, from left: Norbert Simmons, president of MCA New Ventures; Westbrooks; Lew Wasserman, chairman of the board of MCA, Inc. and New Ventures' board member; Sid Sheinberg, president of MCA, Inc. and New Ventures' board member.

on a Blue Line: Round Midnight" by Joe McPhee, a single album of tenor and soprano saxophone solos. Some other new NMDS releases are "Expansion" by the trio of guitarist Tony Purrone (featured with the Heath Brothers' Band), bassist Jeff Fuller, and drummer Frank Bennett, on Quadrangle Records; "The Removal of Secrecy," a second lp from the Rova Saxophone Quartet on the Metalanguage label; "Repercussion Unit" by the Los Angeles percussion group of the same name, on Robey Records; and "Bright Bank Elewhale" by reed players Michael Lytle and George Cartwright on Corn Pride.

"Big Blues" is a masterful statement from two dedicated lyrical improvisers, Art Farmer (whose gorgeous flugelhorn sound is finally captured faithfully) and Jim Hall. Mike Mainieri is a third important contributor, playing delicate, shimmering vibes. Melodic, low-keyed jazz just doesn't get any better. The album's on CTI, as are alto saxophonist Hank Crawford's "Cajun Sunrise" and Patti Austin's "Live at the Bottom Line." CTI is also re-releasing, with new covers, some goodies from years past, including "Free" by Airtio (which featured a few stars—Keith Jarrett, Chick Corea, Stanley Clarke, George Benson, Hubert Laws and Joe Farrell among them); "Beck & Sanborn" by Joe and Dave; and "Star Jazz," a sampler of CTI old and new . . . Blue Note has released "Sterling Silver," a collection of previously unreleased cuts by the classic Horace Silver quintets of the late fifties and early sixties . . . Discovery Records has released "Opus 3 No. 1" by baritone saxophonist Moacir Santos; "Poncho" by percussionist Poncho Sanchez, with arrangements by Clare Fischer; and "Wallflower" by trumpeter Don Rader . . . Finger-style guitarist Lenny Breau and steel guitarist Buddy Emmons collaborate on "Minors Aloud," new from Flying Fish . . . In a related vein, guitarist Danny Gatton is the star picker on "Redneck Jazz," a provocative blend of styles from NRG Records, P.O. Box 55038, Washington, D.C. 20022.

The release of a new John Coltrane set is always cause for rejoicing, and Pablo's Pablo Live series has one, "The Paris Concert," with the classic Tyner/Garrison/Jones quartet. Included are concert versions of "Mr. P. C.," "The Inch Worm" and "Ev'ry Time We Say Goodbye." Also new from Pablo Live are "The London Concert" by Oscar Peterson with Louis Bellson and John Heard; "The Paris Concert" by Peterson with Joe Pass and Niels Pedersen; and Benny Carter's "Live and Well in Japan" with a ten-piece band playing Carter arrangements . . . Rounder Records has released an excellent live album by Mississippi blues giant Johnny Shines, "Hey Ba-Ba-Re-Bop!"

## The Jazz LP Chart

JUNE 2, 1979

- MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
- PARADISE**  
GROVER WASHINGTON, JR./Elektra 6E 182
- LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
- HEART STRING**  
EARL KLUGH/United Artists UA LA 942 H
- CARMEL**  
JOE SAMPLE/MCA AA 1126
- BRAZILIA**  
JOHN KLEMMER/MCA AA 1116
- FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
- NEW CHAUTAUQUA**  
PAT METHENY/ECM 1 1131 (WB)
- LIGHT THE LIGHT**  
SEAWIND/Horizon SP 734 (A&M)
- LAND OF PASSION**  
HUBERT LAWS/Columbia JC 35708
- JEAN LUC PONTY: LIVE**  
Atlantic SD 19229
- STREET LIFE 300 S**  
CRUSADERS/MCA 3094
- TIGER IN THE RAIN**  
MICHAEL FRANKS/Warner Bros. BSK 3294
- THE JOY OF FLYING**  
TONY WILLIAMS/Columbia JC 35705
- GROOVIN' YOU**  
HARVEY MASON/Arista AB 4227
- NIGHT RIDER**  
TIM WEISBERG/MCA 3084
- CHAMPAGNE**  
WILBERT LONGMIRE/Columbia/Tappan Zee JC 34754
- TOGETHER**  
McCOY TYNER/Milestone M 9087 (Fantasy)
- FEVER**  
ROY AYERS/Polydor PD 1 6204
- FOLLOW THE RAINBOW**  
GEORGE DUKE/Epic JE 35701
- ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
- GARDEN OF EDEN**  
PASSPORT/Atlantic SD 19233
- TOUCH DOWN**  
BOB JAMES/Columbia/Tappan Zee JZ 35594
- AWAKENING**  
NARADA MICHAEL WALDEN/Atlantic SD 19222
- ONE GOOD TURN**  
MARK COLBY/Columbia/Tappan Zee JC 35725
- FEEL THE NIGHT**  
LEE RITENOUR/Elektra 6E 192
- LIVE AT THE BOTTOM LINE**  
PATTI AUSTIN/CTI 7086
- RAMSEY**  
RAMSEY LEWIS/Columbia JC 35815
- ELECTRIC DREAMS**  
JOHN McLAUGHLIN WITH THE ONE TRUTH BAND/Columbia JC 35785
- BLUE MONTEUX**  
THE ARISTA ALL STARS/Arista AB 4224
- TOUCHING YOU . . . TOUCHING ME**  
AIRTO/Warner Bros. BSK 3279
- MAKE YOUR MOVE**  
JOE THOMAS/LRC 9327 (TK)
- THE THREE**  
Inner City 6007
- STUFF IT**  
STUFF/Warner Bros. BSK 3269
- TO TOUCH YOU AGAIN**  
JOHN TROPEA/Marlin 2222 (TK)
- BAD FOR ME**  
DEE DEE BRIDGEWATER/Elektra 6E 188
- WHITE NIGHT**  
MICHAEL WHITE/Elektra 6E 183
- LIVE AT MONTEUX**  
BEN SIDRAN/Arista AB 4218
- DALE JACOBS & COBRA**  
Epic JE 36010
- TURN YOU TO LOVE**  
TERRY CALLIER/Elektra 6E 189

# Record World Latin American

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Con el tema "Amigo," se sobrepasan todos los límites de ventas. Después de la visita del Papa, y dada la simpatía que mostró **Juan Pablo II** por la canción del brasileño **Roberto Carlos**, el consumidor se arrebató todas las versiones que aparecieron en el mercado. No importaba si el producto procedía de una compañía legalmente constituida o si su procedencia era dudosa. Todas las grabaciones que tuvieran en la portada la imagen del Sumo Pontífice, era venta asegurada. La primera compañía que sacó la delantera, fué el sello Musart, que lanzó la versión con la **Estudiantina del Instituto Miguel Angel** alcanzando cifras nunca logradas en el mercado mexicano. En la propia empresa, hubo sorpresa general, ya que la rapidez con que se agotaban las ediciones del tema "Amigo" era increíble. La demanda alcanzó tal fuerza, que sirvió también como prueba para ratificar una vez más la capacidad de producción y la solvencia en distribución que ostenta Musart, característica que no ha decaído a pesar de los años. En ningún momento, el sello del apellido Baptista trabajo con faltantes, cubriendo todos los pedidos con una puntualidad digna de elogiarse. Así mismo, cabe destacarse, las asombrosas cantidades que logró el sello Orfeón con la versión de **Victor Manuel Barrios Mata**. De igual forma, RCA lanzó este producto en las voces de la **Estudiantina de la Universidad La Salle** con resultados atractivos.

**José Domingo** (Mélody) en pos de otro cañonazo nacional. Su más reciente lanzamiento "Ter-ciopelo y fuego," se coloca agresivamente como un futuro hit . . . Agradable sorpresa me llevé al visitar Emi Cápitól. Los sistemas implantados por **Roberto López**, han devuelto la alegría a todo el personal. El ánimo de todo el staff, está predispuesto con la finalidad de realizar le mejor posible cada una de sus responsabilidades. Por lo pronto, su artista estrella **Ricardo Ceratto** logra interesante difusión con el tema "Larga Distancia" . . . Nuevamente **Camilo Sesto** (Ariola) entre los favoritos del consumidor. Su creación "El amor de mi vida" violentamente gana popularidad . . . Muy bien **Eva María** con su primera producción "Ya no puedo más." La joven baladista de Orfeón, recibe el apoyo masivo de las emisoras de mayor rating, vislumbrándose que en corto tiempo, este tema puede integrar las listas de éxitos . . . Como consecuencia de un buen trabajo promocional realizado por el sello Polydor, **Victor Iturbe** comienza a recuperar la popularidad interpretando "Alma de nadie" . . . Dentro de la gran cantidad de grabaciones que acaban de salir al mercado, sobresalen con enormes posibilidades: "Disco Samba" con **Los Joao** (Musart), "Disco Bolero" con la **Pequeña Compañía** (Mélody), "La Cigüeña Llegará" con **Guido del Verdi** (Orfeón), "Hasta que amanezca" con **Joan Sebastian** (Musart) y "Déjame vivir mi vida" con **Angélica María** y **Raúl Vale** (Mélody).

## Latin American Album Picks

### SEGUIMOS

**JOSE VELEZ—Alhambra ACS 48**

Con arreglos de J. Gluck y R. Ferro y en producción de M. de la Calva, el cantante español José Velez interpreta baladas de corte rítmico y romántico. Entre ellas resaltan "Tú y yo" (Gluck), "Conocerla es quererla" (de la Calva-Arcusa-J. Iglesias), "Seguimos" (L. Fierro) y "Bailarina" (Meler).

■ With arrangements by J. Gluck and R. Ferro and produced by M. de la Calva, Spanish singer José performs very romantic and rhythmic ballads. "Lo que el tiempo se llevó" (Ceratto), "Seguimos," "Fuiste tu mujer" and "Tú y yo."

(Continued on page 78)

## Desde Nuestro Rincon Internacional

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

By TOMAS FUNDORA



■ Asisti a la "Conmemoración de los Diez Años," fiesta anual con la cual congratula RCA de México a sus empleados y ejecutivos que arriban a los diez, veinte, veinte y cinco y treinta años, de servicios a la empresa. El espectáculo y fiesta fué ofrecido en el Salón Naranja del Hotel Aristos de México. En la mesa presidencial disfruté de la charla de **Louis Couttelenc**, Presidente de la empresa, **Guillermo Infante**, **Eugene A. Seculo**, Vicepresidente de Relaciones Internacionales de la Corporación RCA de Nueva York, así como con **George Fuchs**, Executive Vicepresident de Relaciones Industriales para el Mundo. Entre el espíritu jovial, la camaradería imperante y la alegría tumultuosa de todo el grupo RCA, presencié un bello espectáculo de artistas RCA, entre cuales se destacaron el **Mariachi Mexico 70 de Pepe Lopez**, **Cesar Costa**, de nuevo con RCA y que me impresionó con "Dame solo un minuto" y "Tres palabras," la talentosa **Lila Deneken**, que a través de "Si quieres irte" (Nacho Mendez) y "Qué vas a hacer sin mí" (L. de la Colina) me convenció que se situará como una de las primeras figuras de México en el plano internacional y el **Grupo Tabasco**, que con material original pudiera dar bien fuerte dondequiera. Agradezco a todos los amigos de RCA por todas sus atenciones que agradezco profundamente y sobre todo, haber formado parte de un espectáculo tan brillante, en el cual se expuso la dedicación de los hombres RCA a través del tiempo. **Paco Calderón** paseó su gran capacidad como Maestro de Ceremonias, resaltando en todo momento aquellos tiempos en los cuales formó parte de RCA. ¡Inolvidable tarde aquella!



Sandro

EMI acaba de lanzar en Argentina un sencillo por el profundo **Gian Franco Pagliaro**, que bajo la dirección artística de **Oscar Islas** y con arreglos y dirección de **Luis María Serra**, interpretó como solo él puede hacerlo, el tema de su autoría titulado "Como es difícil Amor mío" (uno de sus mejores) y "Un Ramito de Violetas" de **E. Sobredo**. Merece Pagliaro toda la atención del momento . . . Otra grabación que resaltó en mis oídos ha sido "Cuidado corazón . . . cuidado" (Sandro Anderle) y "Ya lo verás te acordarás" (Sandro Anderle) incluídas en el nuevo long playing que International ha puesto a la venta y promoción en Estados Unidos, del indiscutible talento argentino **Sandro**. El long playing se titula "Pequeña Vente Conmigo," en el cual se destacan temas movidos, aunque sigo pensando que



Alberto Cortez

**Sandro** es más **Sandro** en sus interpretaciones románticas, profundas y dramáticas, en las cuales nadie puede superarle . . . Con un cambio total en su imagen, **Willie Colon** acaba de salir al mercado con el long playing "Solo." (Fania) Totalmente rasurado y con pelo corto, el talentosísimo boricua, y en producción WAC, luce también habilidades como solista, tanto vocales como en su instrumento. Merece esta grabación todo tipo de felicitación por sus grandes proyecciones y logros, que indican a las claras un paso adelante dentro de las posibilidades "salsa." Los arreglos en esta super-producción estuvieron a cargo de **Hector Garrido**, **Luis Cruz**, **Tom Malone**, **Ernie Agosto**, **Marty Sheller** y el propio Willie. Entre los temas que me impresionaron se cuentan "Señora," (W. Colon) "Chinacubana," (W. Colon) "Mentiras tuyas" (M. Fernandez Porta) y "Tú eres tú." (W. Co-

(Continued on page 77)



José Velez, Seguimos



Mongo Santamaria

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. **MOTIVOS**  
JOSE DOMINGO—Melody
2. **CAMINEMOS**  
PALITO ORTEGA—Orfeon
3. **PASION Y VIDA**  
LOS ANGELES NEGROS—Relay
4. **TE NECESITE**  
YNDIO—Philips
5. **PROMESAS Y PROMESAS**  
ROSARIO DE ALBA—Raff
6. **SOY YO**  
LOS YONICS—Atlas
7. **TE VAS**  
LOS BUKIS—Melody
8. **NO HAY NOVEDAD**  
LOS CADETES DE LINARES—Ramex
9. **DEJAME**  
LUPITA D'ALESSIO—Orfeon
10. **MI ULTIMO BESO**  
REGULO ALCOCER—Yuriko

### San Jose

By KANTA (WILFRED IRIZARRY)

1. **ME DESPERTO LA REALIDAD**  
JUAN GABRIEL—RCA
2. **VENGO A VERTE**  
MERCEDES CASTRO—Musart
3. **CANCER**  
SONORA SANTANERA—Caytronics
4. **EL MUNDO FUE DE DOS**  
YOLANDA MONGE—Coco
5. **MOTIVOS**  
JOSE DOMINGO—Melody
6. **BARRA DE SANTIAGO**  
ORQUESTA CASINO—Dicesa
7. **SOY YO**  
LOS YONICS—Atlas
8. **EL SOL SE FUE**  
ROBERTO JORDAN—Arcano
9. **A MI NO ME ENGANAN**  
MONGO SANTAMARIA—Columbia
10. **LA RONCONA**  
LOS 8 DE COLOMBIA—Gas

### Miami

By WQBA (MAYITO RUIZ)

1. **EL GUABA**  
CELIA & JOHNNY—Vaya
2. **VEN CONMIGO**  
BASILIO—T.H.
3. **FE**  
ROBERTO CARLOS—Caytronics
4. **COMO PODRE OLVIDARTE**  
LOS TIGRES—Lado A
5. **AQUELLOS BOLEROS**  
ROLANDO OJEDA—Alhambra
6. **CUANDO VOY POR LA CALLE**  
CLAUDIA—Caytronics
7. **EL QUE NO BAILA ES UN ABURRIDO**  
KATUNGA—Microfon
8. **HA VUELTO YA**  
SUSY LEMAN—Pronto
9. **SI TU TE VAS AHORA**  
CHICO NOVARRO—Microfon
10. **QUIERO**  
CHIRINO/BERTHA MARIA—Oliva Cantu

### Puerto Rico

By WTRR (MAELO MENDEZ)

1. **WILFRIDO, DAME UN CONSEJO**  
WILFRIDO VARGAS—Karen
2. **LA SUEGRA**  
JOHNNY VENTURA—Combo
3. **PEDRO NAVAJA/PLASTICO**  
WILLIE COLON/RUBEN BLADES—Fania
4. **EL GUABA/FLOR DE MAYO**  
CELIA & JOHNNY—Vaya
5. **SANGRE DE VINO**  
FERNANDO TOUZENT—LAD
6. **ME OLVIDE DE VIVIR**  
JULIO IGLESIAS—Alhambra
7. **CALLADOS**  
ANGELA CARRASCO/CAMILO SESTO—Pronto
8. **JURO QUE NO VOLVERE**  
RAFAEL JOSE—Borinquen
9. **QUIERO ESTAR CONTIGO**  
ORUESTA LA TERRIFICA—Artomax
10. **NADA VAS A LOGRAR**  
BLANCA ROSA GIL—Liznel

## Ventas (Sales)

### Westminster, Colo.

1. **VENGO A VERTE**  
MERCEDES CASTRO—Musart
2. **UN DIA TU, UN DIA YO**  
JULIO IGLESIAS—Alhambra
3. **TRISTE AMANECER**  
MANUEL EDUARDO—Fama
4. **LOS MANDADOS**  
VICENTE FERNANDEZ—Caytronics
5. **CARA DE GITANA**  
DANIEL MAGAL/RUBEN RODRIGUEZ—Caytronics/Gas
6. **OH, QUE GUSTO DE VOLVERTE A VER**  
RIGO TOVAR—Melody
7. **OJITOS SONADORES**  
AL HURRICANE JR.—Hurricane
8. **QUE CASUALIDAD**  
JOE BRAVO—Freddy
9. **NO LASTIMES MAS**  
ROCIO DURCAL—Pronto
10. **MI AMIGO**  
LOS CADETES DE LINARES—Ramex

### Phoenix

1. **EL TAHUR**  
LOS TIGRES DEL NORTE—Fama
2. **YO FUI EL PRIMERO**  
RUBEN NARANJO—Zarape
3. **VENGO A VERTE**  
MERCEDES CASTRO—Musart
4. **NI EL DINERO NI NADA**  
RAMON AYALA—Freddy
5. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
6. **MOTIVOS**  
JOSE DOMINGO—Melody
7. **LO PASADO, PASADO**  
JOSE JOSE—Pronto
8. **NO HAY NOVEDAD**  
LOS CADETES DE LINARES—Ramex
9. **TOMAR Y LLORAR**  
LOS HUMILDES—Fama
10. **UN DIA TU, UN DIA YO**  
JULIO IGLESIAS—Alhambra

### El Paso

1. **VENGO A VERTE**  
MERCEDES CASTRO—Musart
2. **SOY YO**  
LOS YONICS—Atlas
3. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
4. **MOTIVOS**  
JOSE DOMINGO—Mericana
5. **LAS CUENTAS CLARAS**  
CHELO—Musart
6. **ALGUIEN COMO TU**  
MANOLO MUNOZ—Gas
7. **CAMAS SEPARADAS**  
YOLANDA DEL RIO—Arcano
8. **OH, QUE GUSTO DE VOLVERTE A VER**  
RIGO TOVAR—Melody
9. **LOS MANDADOS**  
VICENTE FERNANDEZ—Caytronics
10. **OJITOS COLOR CAFE**  
LOS HUMILDES—Fama

### Los Angeles

1. **VENGO A VERTE**  
MERCEDES CASTRO—Musart
2. **LA RONCONA**  
LOS 8 DE COLOMBIA—Gas
3. **MOTIVOS**  
JOSE DOMINGO—Mericana/Melody
4. **RECUERDOS**  
LOS BABY'S—Peerless
5. **DEJAME**  
LUPITA D'ALESSIO—Orfeon
6. **EL TAHUR**  
VICENTE FERNANDEZ/LOS TIGRES DEL NORTE—Caytronics/Fama
7. **TE VAS**  
LOS BUKIS—Mericana/Melody
8. **HASTA EL FIN DE MI VIDA**  
IRENE RIVAS—Cara
9. **LA DE LA MOCHILA AZUL**  
PEDRITO FERNANDEZ—Caytronics
10. **ME OLVIDE DE VIVIR**  
JULIO IGLESIAS—Alhambra

## Nuestro Rincon *(Continued from page 76)*

lon) . . . Debuta esta semana **Alberto Cortez** en el Gusman Hall de Miami, donde logró éxito interesante en sus anteriores presentaciones en el área.

El éxito de **Pedrito Fernández** de México, figura juvenil que con su interpretación de "La de la Mochila Azul" arrasó en México y la costa oeste de Estados Unidos, se va haciendo también patente en España, donde logró incrementar en un solo día, después de su única presentación en televisión, la venta de su elepé hasta 6000 copias. Anteriormente mantenía un promedio de 1000 ejemplares diarios . . . El periodista dominicano **Fernando Campos**, Presidente de Honor de la Asociación de Cronistas de Espectáculos de Nueva York y Director de la Revista Canales de Nueva York, acaba de ser galardonado con el premio Artes-Ciencias-Letras que otorga la Sociedad Académica de Educación de París, en una ceremonia celebrada el 6 de Mayo en el Palais de la Mutualité de la capital francesa. ¡Felicidades Fernando! . . . En un esfuerzo por incrementar su presencia dentro del mercado de la música latina, la Sociedad Americana de Compositores, Autores y Editores (ASCAP) envió una delegación a Puerto Rico por diez días, según anuncio de **Paul S. Adler**, **Paul Wadkovsky** y **Willie Hernandez**, se entrevistaron con posibles nuevos miembros y algunos compositores ya firmados a la asociación. Como parte de este programa de captación de nuevos miembros, la sociedad ha firmado a **Ruben Blades**, **Angel Le Baron**, **Eddie Benitez**, **Justo Betancourt**, **Charityn Goicy** y **Cheo Feliciano**. Entre las editoras latinas que también han firmado con Ascap figuran Vaya Publishing Co. y Trina Jill Music . . . Excelente el Disco Versión de 12 pulgadas que Miracle Records ha puesto a promoción y venta en Estados Unidos de **Two man Sound**, interpretando "Que tal America" (L. Deprijck) y "Since I Don't Have You" (Beaumont-Vogel-Verscharen-Lester-Taylor-Rock-Martin) en producción de **Gerry Morris** . . . Terminó triunfalmente **Anamía** su tem-

porada en el "Stelaris" del Fiesta Palace de México, después de haber sido prorrogado su contrato por una semana adicional . . . Muy bueno el long playing "Drums and Chants" que Vaya ha puesto a la venta con las interpretaciones del talentoso **Mongo Santamaria**. Se destacan "Margarito," "Ochun," "Druma Kuyi" y "Columbia." . . . Y ahora . . . ¡Hasta la próxima!

I attended the "Ten Years Commemoration" this week, a yearly event given by RCA México in order to congratulate its executives and employees who have reached a senior position with the enterprise. The event took place at the Salon Naranja of Hotel Aristos in México. Among the executives that shared the presidential table were: **Louis Couttelenc**, president; **Guillermo Infante**; **Eugene A. Seculo**, vice president of International Affairs RCA New York and **George Fuchs**, executive vice president of industrial relations. I also enjoyed a wonderful show with RCA's artists; among them were: **Pepe Lopez'** Mariachi México 70; **César Costa**, back with RCA, who really impressed me with his "Dame Solo Un Minuto" and "Tres Palabras;" the talented **Lila Denecken**, who, through her "Si Quieres Irte" and "Qué Vas a Hacer Sin Mí," really convinced me that she will be one of the top Mexican artists in the international market; and **Grupo Tabasco**, which could easily make it with its material. My congratulations to **Paco Calderón**, who performed at his best as MC. It was an unforgettable evening!

EMI just released in Argentina a single by **Gian Franco Pagliaro**, under the artistic direction of **Oscar Islas**, with arrangements and direction by **Luis Maria Serra**. The single contains: "Como Es Dificil Amor Mio" (Pagliaro), beautifully rendered and one of Pagliaro's best, b/w "Un Ramito de Violetas" (E. Sobredo). Really deserves the best of attention . . . Another package that I also enjoyed is the one by **Sandro**, just released in the States by International. Among the tunes

*(Continued on page 78)*

## Album Analysis (Continued from page 8)

tail spread centering on the southeast and the northeast; and McFadden and Whitehead (Phila. International), now at #49 bullet. The latter is a solid disco, r&b and pop crossover record, with sales for the 12" single, "Ain't No Stoppin' Us Now," clearly translating into lp sales as well.

Earl Klugh (UA) has the only bullet in the fifties, moving to #56 with jazz and pop retail sales. In the sixties, the Rockets (RSO) are at #68 with retail, including several top thirty reports out of the midwest and northeast, while the first album by Van Halen (WB), after a period of relatively slow sales, has once again picked up a bullet, moving from #82 to #69 with good sales at both rack and retail, especially in the midwest, the northwest, L.A. and the Washington-Baltimore area. The Van Halen lp has now

## Singles Analysis

(Continued from page 8)

bullet.

Continuing to make chart inroads on radio gains are: New England (Infinity) added at WRKO and selling in the midwest for #60 bullet; Kiss (Casablanca) added at WRKO, KFI, Y100 and WHBQ for #61 bullet; Poco (MCA) #62 bullet; Peter Frampton (A&M), added at KRTH for #64 bullet; ARS (Polydor) #68 bullet; Anne Murray (Capitol), #28 bullet country, #71 bullet here; Wet Willie (Epic) #76 bullet and Robert John (EMI-America) #77 bullet.

Also new on the chart this week are: Blondie (Chrysalis) #65 bullet; James Taylor (Columbia) #75 bullet; Village People (Casablanca) #81 bullet; Kansas (Kirshner) #82 bullet; Bette Midler (Atlantic) #88 bullet; Manfred Mann's Earth Band (Warner Bros.) #89 bullet; Art Garfunkel (Col) #93; Waylon Jennings (RCA), #23 bullet country, on here at #96; Joe Jackson (A&M) #99 and Triumph (RCA) #100.

## ATV To Administer Cherry Lane in Canada

■ LOS ANGELES — Colin Slater, of Cherry Lane Music, and Bernard Solomon, of ATV Music, Canada, have announced an agreement whereby Cherry Lane Music will be administered in Canada by ATV Music.

Also included in the Cherry Lane/ATV arrangement are the affiliated Cherry Lane companies, including Third World Music, Tangled Web Music, The Crystal Jukebox catalog, Golden Age Music, and the compositions of British Rock band, Pearly Spencer.

been charted for one year.

In the seventies, Charlie Daniels (Epic) is at #70 bullet, with retail particularly strong in the midwest. Triumph (RCA) has a bullet at #73, with breakout action in New York and solid reports out of L.A., St. Louis, Detroit and elsewhere, followed by Emmylou Harris (WB), at #76 bullet with retail in Washington/Baltimore, Indianapolis, Minneapolis, Seattle and L.A., and Anita Ward, (Juana/TK) at #77 bullet, with action on the 12" "Ring My Bell" single definitely helping album sales.

In the eighties, Con Funk Shun (Merc) is at #80 bullet with a solid retail/one-stop spread that includes good reports out of Washington, D.C. and the southeast. John Stewart (RSO) follows with a bullet at #81, showing nice sales in Phoenix, Milwaukee, Boston, L.A. and elsewhere, while Switch (Gordy) is bulleting at #83, with a good early spread at retail including top twenty reports in several areas.

Rounding out the bullet in the top hundred are Minnie Riperton (Capitol), at #91 with a retail spread and especially strong moves in the Washington/Baltimore/Virginia area; Blackfoot (Atco), a new act moving to #92 with good action in the south (top 30 in Atlanta), the midwest and D.C.; Teena Marie (Gordy), at #94 with retail; and Brick (Bang), at #97 with nice breakouts throughout the south.

## Lady Macbeth

(Continued from page 41)

rina's doomed father-in-law, Dimiter Petkov has the power but needs, particularly in some of his longer passages, more mellowness of voice, but Robert Tear handles the curious "Shabby Peasant" with a wild-eyed naivete that is just right. Also good is Taru Valjakka's Aksinya, the competitor to Katerina in the last scene.

### Smaller Characters Abound

As a Russian opera, *Lady Macbeth* abounds in lower voiced smaller characters, all of whom sing effectively, and the scene in the police station, the kind of local color beloved by all Russian composers and because of its sadism and honesty the one that probably sent Stalin into his mammoth rage, is masterfully performed. Angel has splendidly used the stereo mikes in this very active opera, and there are times when the audible if distant conversations of the wedding feast form an odd counterpoint to the music being sung. It is so real, in fact, that one believes a radio somewhere else is playing.

## Nuestro Rincon (Continued from page 77)

included in the lp that really deserve attention are: "Cuidado Corazón, Cuidado" (Sandro Anderle) and "Ya Lo Verás te Acordarás" (Sandro Anderle). The lp is entitled "Pequeña Vente Conmigo," and **Sandro** proves once more that nobody can surpass him in rendering the dramatic ballads as only he knows how to . . . Fania just released an lp by **Willie Colon** entitled "Solo." With a total change in his image (no beard and short hair), this talented Puerto Rican shows great abilities as a soloist. The arrangements were done by **Hector Garrido, Luis Cruz, Tom Malone, Ernie Agosto, Marty Sheller** and **Willie** himself. Among the tunes we can point out: "Señora" (W. Colon), "Mentiras Tuyas" (M. Fernandez Porta) and "Tú Eres Tú" (W. Colon) . . . **Alberto Cortez** will perform this week at the Gusman Hall in Miami, Fla., where he obtained a great success with his latest performances in the area . . . The success of **Pedrito Fernandez** from México with his "La De La Mochila Azul," besides having a big impact in sales in México and on the west coast, has already been seen in Spain, after his TV appearance, with a sale in only one day of 6000 copies of the lp . . . Dominican journalist **Fernando Campos**, honorary president of the Association of Trade Critics of N.Y. (A.C.E.) and director of "Canales Magazine" of New York, has just been awarded the Arts-Science-Literature Award, given by the Academy Society of Education of Paris, which took place May 6th in Paris at the Palais de la Mutualite. Congratulations, Fernando! . . . In its continuing involvement with the Latin music market, the American Society of Composers, Authors and Publishers (ASCAP) has sent a delegation to Puerto Rico for a ten day visit, as announced by **Paul S. Adler, Paul Wadkovsky** and **Willie Hernandez** are there contacting potential new members and meeting with writers already signed. As part of its membership program aimed at Latin music, ASCAP has signed such writers as **Ruben Blades, Angel Le Baron, Eddie Benitez, Justo Betancourt, Charityn Goyco** and **Cheo Feliciano**.

## Latin American Album Picks

(Continued from page 76)



### NELSON HENRIQUEZ '79

**Duro 7002**

El interprete salsero venezolano Nelson Henriquez mueve a bailar en esta nueva producción con arreglos de Diego del Real. "Solo estoy" (E. Arias), "Doña Consuelo" (L.F. Mendoza), "Querido viejo" (E. Forero) y "La Chancha" (D.D.).

■ Venezuelan salsa singer Nelson Henriquez offers a very danceable package. Good sound and mix! "Ole Merengue" (G. T. García), "Vi-ento verde," "La chancha" and "Solo estoy."



### MI AMIGO EL TORDILLO

**VICENTE FERNANDEZ—CBS DCS 873**

Vuelve el muy vendedor intérprete de música ranchera mexicana, Vicente Fernandez a la carga, esta vez cantandole a sus caballos. "El potro lobo Gateado" (vendiendo fuerte) (E. Mirabal), "Caballo Blanco" (J. A. Jimenez), "El alazán y el rosillo" (L. Perez Meza) y otros.

■ Very popular and top selling ranchera singer Vicente Fernandez is back with this very commercial package dedicated to horses. "El cantador" (N. Castillo), "Caballo Prieto azabache" (P. Albarran) and "Caballo Blanco."



### SOLID GOLD

**DIMENSION LATINA '79—LAD 305**

Con arreglos de César Monge y con Andy Montañez y Rodrigo Mendoza en las partes vocales, la Dimensión Latina de Venezuela mueve al baile fuertemente en esta grabación cargada de salsa. "Sabroso" (D.D.), "Lo siento por tí" (R. Hernández), "Combinación Latina No. 3," "Dime porque" (A. Wilson) y otras.

■ With arrangements by Cesar Monge and with Andy Montañez and Rodrigo Mendoza handling the vocals, salsa orchestra from Venezuela Dimensión Latina has come up with this superb up-tempo package. "Lágrimas y tristezas" (A. Dally), "Satisfacciones" (M. Monterrey) and "Amanece" (Ch. de Bayamón).



# DISCOS Fuentes®



## Discos Fuentes Compendio Historico De la Musica Popular en Colombia

■ Más que a su mayoría de edad, se llega cuando se está próximo a cumplir 50 años. Ese cúmulo de tiempo representa maduración, experiencia, triunfos, satisfacciones, creaciones, positivismo . . . y DISCO FUENTES está próximo a celebrar jubilosamente 10 lustros de vida . . . de vida musical en los cuales está concentrada gran parte de la historia musical de nuestro País.

Hace 45 años, un visionario, un quijoteá llamado Antonio Fuentes Lopez, comenzó lo que en su tiempo no pasaba de ser una ilusión; a realizar grabaciones. A tratar de gestar lo que en su cerebro bullía: hacer música, recopilar lo que a diario escuchaba, a llevar el nombre de nuestros compositores a tierras extrañas, a ser el pionero de los discos. A él se le concede la paternidad de haber fundado en Colombia la primera Fábrica de Discos. Pero en su tarea no pocos contratiempos surgieron. Sin embargo, superó el temporal; y a base de esfuerzos, paciencia, lucha tenaz y voluntad férrea, logró salir adelante. Para comenzar ya realmente, nos trasladamos a 1935, cuando se decidió llevar a la práctica sus conocimientos en materia fonográfica. Sus múltiples ensayos y estudios la habían servido de herramientas suficientes; y lo primero que hizo, como señalaron sus amigos, fué "cometer la locura de grabar música Colombiana." En efecto, con grabaciones prensadas en los Estados Unidos y Argentina, puso a cantar a Colombia su propia música, y a enseñar el verdadero valor de su riqueza melódica . . .

El primer disco se grabó precisamente en Emisoras Fuentes, en Cartagena, estación de radio que pertenecía a Don Antonio. Se tituló "Dos Almas," con "Deuda" al respaldo. El segundo comprendió las melodías "Doble cero" y "La Vaca Vieja." Ambos discos se enviaron a Estados Unidos. Allí los prensaron y los en-



Antonio Fuentes

viaron de regreso para distribuirlos en las diferentes Ciudades Colombianas. Pasado un tiempo, las circunstancias pusieron una vez más a prueba su tenacidad. Si bien era cierto que había podido sostener al mercado de grabaciones y el público comenzaba a interesarse en ellas, la guerra amenazaba con destruir la naciente realidad fonográfica nacional. Por ello, Don Antonio Fuentes L. se vió ante dos alternativas: Terminar con las grabaciones porque en el exterior no podían hacerse debido a que la industria de los Estados Unidos solo atendería los frentes bélicos, o producir los discos en el País, donde no existían ni técnicas ni equipos. Entonces surgió la primera em-

presa seriamente organizada de disco en nuestro territorio. Discos Fuentes comenzaba su carrera triunfal al comando de su líder Antonio Fuentes.

En el año 1945 se iniciaron los primeros ensayos de prensaje. Es de advertir que se invirtieron dos años en pruebas para comenzar actividades en árme. El primer disco prensado en la fábrica de Cartagena se tituló "Compae Heliodoro." Se producían inicialmente 400 discos diarios y a pesar de los constantes problemas y contratiempos la elaboración se mantenía en proceso de avance. Hoy todo es diferente en cuanto a técnicas últimas de producción. Porque contamos con las más completas instalaciones con sede en la Ciudad de Medellín: Grabadora de 24 canales, Tanques de Galvanoplastia (los más rápidos del País) a 24 prensas en dos turnos de trabajo, litografía y tipografía, laboratorio de separación de colores, computadores IBM para contabilización de ventas y regalías, duplicadores con la alta técnica para la elaboración de Cassettes y además cuenta con la editorial de Música para controlar sus obras en el País y en el exterior.

Con Don Antonio han estado respaldándolo siempre, su señora esposa Doña Margarita y sus hijos



Estrada



Pedro Fuentes

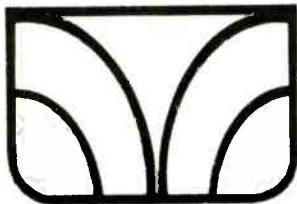
Pedro y José María, quienes una vez al frente de la Compañía le imprimieron más agresividad y empuje para consolidarla en el primer lugar que hoy con orgullo ostenta.

A través de estos años, son muchas las figuras tanto nacionales como extranjeras que han sido parte vital de su catálogo. Anotemos algunas, con prioridad las Nacionales: los Corraleros de Majagual, Guillermo Buitrago, Pedro Laza, Alfredo Gutiérrez, Los Diplomáticos, Espinoza y Bedoya, Lucho Bermúdez, Pacho Galán, Montecristo, El Dueto de Antaño, La Sonora Dinamita, Fruko, Los Hispanos, Rodolfo, Anibal Velásquez, Lizandro Mesa, Karool, Los Hermanos Martelo, Los Golden Boys, El Sexteto Miramar, El Caballero Gaucho, Los Pamperos, Bowen, Villafuerte, Calixto Ochoa, Eliseo Herrera, Noni Ray, Los Millonarios, Bovea y sus vallengatos, Peñaranda . . . es decir, lo más grande del arte musical Colombiano.

Y entre las grandes estrellas del disco, que en una u orta forma hemos; representado, destacan, entre otros, Raphael, Roberto Ledesma, la sonora Matancera, Donna Summer, Daniel Santos, Charles Figueroa, Pedro Infante, Domenico Modugno, Toña la negra, los Solistas, La Billo, Los Melódicos, Richie Ray, Mari Trini, Willie Colón, Lola Beltrán, Mary Ramia, Tulio Enrique León, Kiss, Enrique Guzmán, Napoleón, Matía Mazar, Jeannette, La Fania All Stars . . . Nombres que de por sí indican la riqueza del catálogo . . .

Como anécdotas especiales señalemos que, alguna vez cuando se encontraba Don Antonio en Estados Unidos, su señora, determinó que la sede de la fábrica debería estar en Medellín por constituirse en el centro vital para la obtención de la materia prima y su ubicación en la geografía. Visión comercial determinante  
(Continued on page 84)

velvet



velvet de venezuela, s.a.

LAS 14 COMPAÑIAS DEL GRUPO velvet SALUDAN EL



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ANIVERSARIO

DE DISCOS

Fuentes

45 años

AL SERVICIO DE LA MUSICA COLOMBIANA



generacion-diseños graficos

## Fruko

■ Es el prototipo de músico que llega a ser genio a través de una acumulación de factores dados por la experiencia.

¡Si amigos! Fruko. El nombre artístico del pionero de la salsa en Colombia. El nombre de un verdadero embajador de Discos Fuentes ante el mundo. Comenzó su ascenso cuando contaba con catorce años de edad arreglando micrófonos y perillas en las consolas. Luego se le dió licencia para grabar. Fué en esta función como realizó el aprendizaje en la ejecución de varios instrumentos, mediante el acercamiento que tenía con los músicos. Es, entonces, un autodidacta, asesorado por varios maestros, entre ellos, Julio García, discoorientador de Los Diplomáticos.

### 'Figura'

Perteneció inicialmente a Los Corraleros de Majagual. Fué por esta época—mitad de la década del sesenta—uno de los consentidos de Don Antonio Fuentes, quien le delegó su escuela, a partir de la cual, y en base a una serie de combinaciones ideológico-musicales, llega a ser "figura" en el elenco tropical de Discos Fuentes.

Para Fruko, su graduación nacional, significa ser cabeza del primer grupo de salsa en Colombia. Asimismo, su actuación, el año anterior, en el Madison Square Garden de New York, le confiere la más alta jerarquía internacional.

### Hita

Con el sabor "picante" y "Sabrosón" del cartagenero Joe Arroyo, y los matices deliciosamente románticos de Wilson Saoko, estos han sido algunos de sus hita continentales: "El Preso," "Tania," "Caminante," "El Ausente," "Borincana," "El Cocinero Mayor," "Ayúdala por favor" . . .

Es aquí digno de encomio, el sonido de éxito que le brindan, mediante el debido conocimiento de las más modernas técnicas de grabación, los señores Pedro Muriel y Mario Rincón.

Igualmente hacemos mención de el sentimiento de solidaridad que prima en la orquesta, con trece músicos poseedores de sentido comercial y conciencia social, que la consolidan con prestigio internacional.

Fruko: The pioneer of salsa music in Colombia and one of the most important artists with Discos Fuentes.

## Artistas Corraleros De Majagual

■ Nacieron por feliz idea de Don Antonio Fuentes. En su comienzo fueron varios músicos, que no sospechaban aún la fama y el prestigio de que más tarde gozarían. Este inicio, nos retrotrae hacia el año 1958. Con el correr del tiempo, y siempre bajo la batuta de "Toño Fuentes," sus conocimientos y experiencias se acrecentaron y es así como Colombia y el mundo, empezaron a asimilar su música y a identificar el nombre de Corraleros de Majagual.

Estos son los nombres tradicionales, cuando se habla del grupo: Eliseo Herrera, Chico Cervantes, César Castro, Calixto Ochoa, Lizandro Mesa, Quique Bonfante, Alfredo Gutiérrez . . .

Majagual es un pintoresco Pueblito del Departamento de Bolívar. A él deben su denominación, cuando al caer las tardes de verano, el jinete montado en

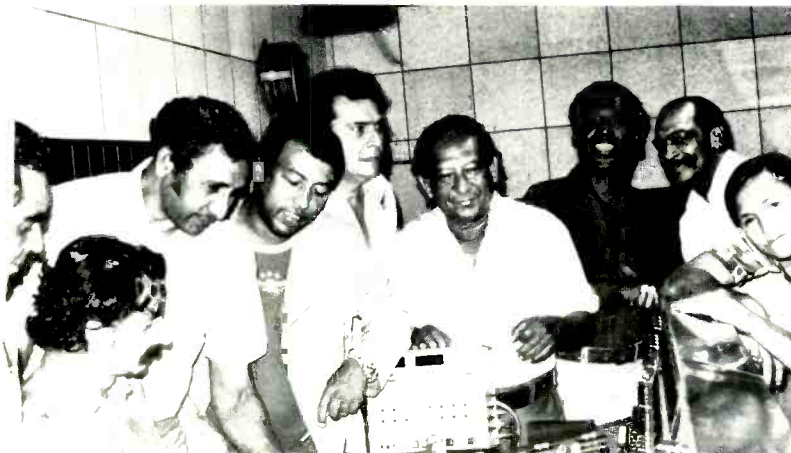
su caballo, salía a recoger el ganado.

La Burrita, Los Sabanales, hace un mes, El Tamarindo, El tanguazo, La Bonga, El Vampiro, nos ubican en la época de oro de Los Corraleros de Majagual.

El público de Panamá, Venezuela, E.E.U.U., ha tenido ocasión de aplaudirlos.

Los Corraleros De Majagual, fueron junto con Pedro Laza y sus pelayeros, los pioneros de la música tropical en Colombia, género del cual se apersonó Discos Fuentes, esparciéndolo por todo el mundo.

Corraleros de Majagual: Founded by Don Toño Fuentes, they are well-known in Colombia and throughout the world. They were the pioneers of tropical music in Colombia. Their personal appearances in Panama, Venezuela and the states have been fantastic.



Corraleros de Majagual

## Departamento de Promocion

■ Discos Fuentes cuenta en la actualidad con tres personas encargadas de la promoción, a nivel de Radio y Prensa, básicamente.

Los señores Gabriel Pulido, Horacio Hoyos U. y Juan Guillermo Botero M., proporcionan permanentemente a los medios de difusión del País, las novedades discográficas.

A través del contacto personal con directores y programadores, y mediante programas especiales, logran la dimensión del éxito que merecen nuestros artistas y nuestra música. Asimismo realizan constantemente giras por todo el territorio Nacional, logrando la unificación de criterios y la iden-

tificación de los Hits de cada momento. En estos viajes se establecen vínculos amistoso-comerciales con el personal de las Emisoras y Diarios más importantes, a quienes debemos una gran parte de nuestras realizaciones.

Gabriel Pulido, Horacio Hoyos and Juan Guillermo Botero head media relations. They maintain a steady flow of information to radio stations and the press. A stress is put on personal contact with program and music directors, and entertainment editors. Tour publicity has been a key in establishing good relationships with radio stations and trade papers throughout Colombia.

## Rodolfo

■ El nombre de Rodolfo, está vinculado orgullosamente al desenvolvimiento musical de las décadas del sesenta y setenta.

Rodolfo, el nombre de un artista que ha sido inmune al paso inexorable de los años. Rodolfo, un artista con carisma comercial indiscutible. Rodolfo, un artista que se hizo en Discos Fuentes y que quiere a Discos Fuentes. Hace más de diez años hace parte de nuestro elenco, vendiendo hits.

Rodolfo es importante para la Compañía, porque sigue siendo el ídolo de los que gustan de las baladas, la música tropical y los temas con esencia popular. Con el tono del éxito, interpreta cada una de dichas modalidades. Ha sido vocalista de Los Hispanos, Los Idolos, La Típica R.A.7, Los Bestiales.

Igualmente, le cabe el mérito de ser uno de los primeros artistas colombianos, en ocupar sitios de popularidad en los rankings extranjeros. "Sufrir" fué la canción que inicialmente logró encasillar en Caracas, Maracaibo, New York y San Juan de Puerto Rico.

En definitiva, Rodolfo es un artista de muchas facetas, tan interesantes como su estilo y personalidad.

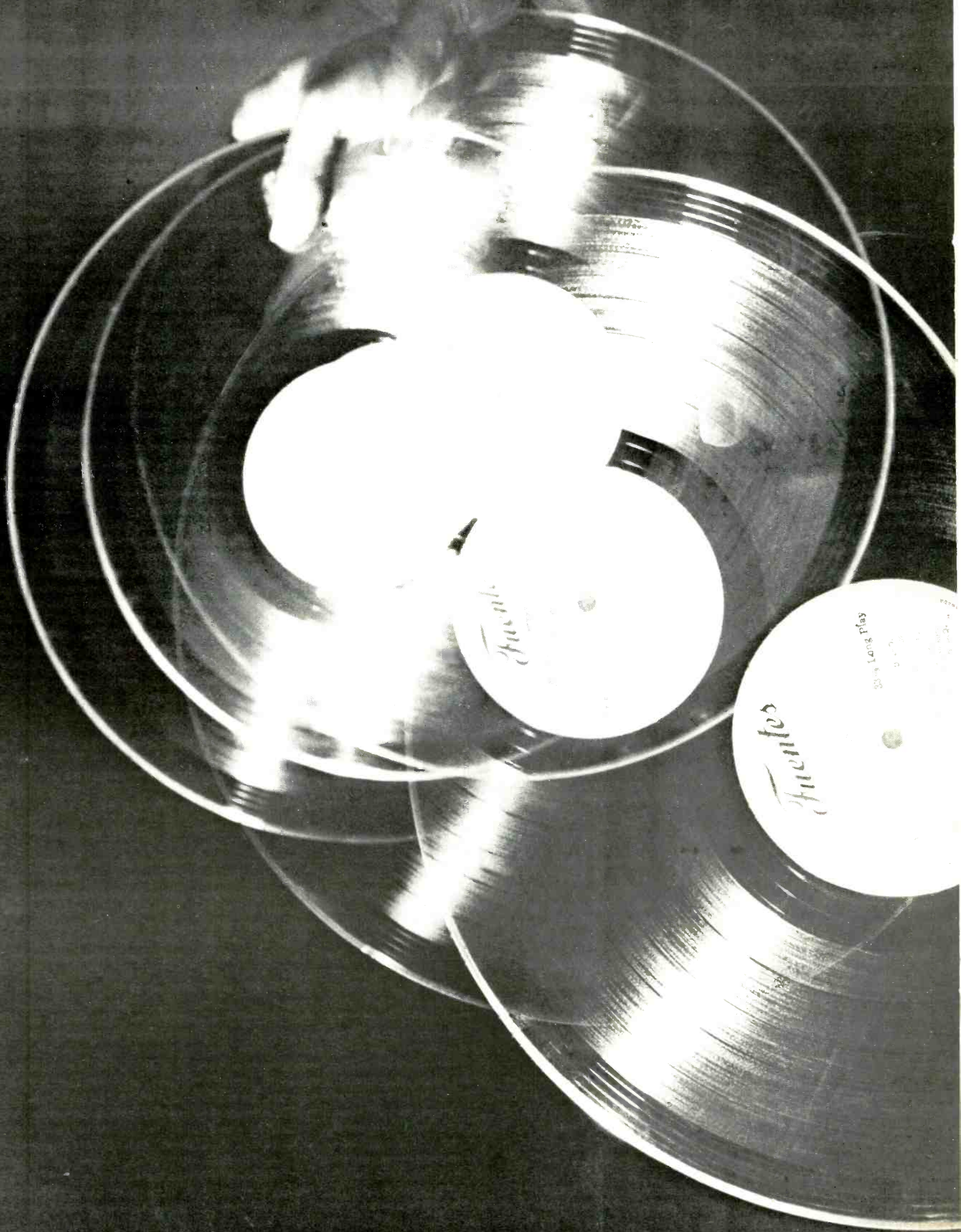
Rodolfo: Another important artist, famous for his ballads, tropical music and popular tunes. He has been with Fuentes for ten years. His "Sufrir" was a hit in Caracas, Maracaibo, New York and San Juan.



Rodolfo



Fruko





# 45

# AÑOS

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# Gerencia de Discos Fuentes

■ Presidiendo todas las actividades de la Compañía, se encuentra el Sr. Conrado Domínguez, en quien los señores Fuentes, han depositado toda su confianza.

Las labores generales de planeación, organización, ejecución y control, corren a su cargo y están dirigidas hacia un mayor rendimiento del personal, para la consecución de cada vez mejores volúmenes de ventas.

Bajo la batuta del Sr. Domínguez, se han mejorado las relaciones interpersonales en la Empresa y se ha afianzado el prestigio de Discos Fuentes, en Colombia y el exterior. Su consigna es el "progreso," en todos los órdenes.

La decisión y la flexibilidad, son cualidades que combina para participar, en forma activa, en la inmensa gama de actividades que se presentan.

Sus más recientes viajes al exterior, lo han puesto en contacto con el mundo maravilloso de los Discos, con todo su andamiaje de



Conrado Domínguez

negociación de sellos, conocimiento del mercado en puntos estratégicos como Estados Unidos y Europa y, en á, el "movimiento" del espectáculo en todas sus dimensiones.

Asesoran al Sr. Domínguez en su gestión Empresarial, varios profesionales. Entre ellos, el Sr. Hugo Giraldo, a nivel jurídico, El Sr. Efrén Baena en el plano financiero y el Sr. Bernardo Franco, como auditor.

Así avanza Discos Fuentes, por la senda del progreso, con su equipo de profesionales.

Conrado Domínguez assumes

all management functions at Disco Fuentes, including planning, organization and control of the entire personnel staff. Recent developments in these key areas have increased Disco Fuentes' prestige abroad and in Colombia as well. "Our primary purpose is

progress in every area," says Domingo. His recent trips abroad have opened new gates between Fuentes and markets in the states and Europe. Assisting Domínguez in his duties are: Hugo Giraldo, legal; Efrén Baena, financial; and Bernardo Franco, auditor.

## Historico (Continued from page 79)

para el posterior éxito de la Empresa la que aplaudió a su regreso . . . O cuando daban las siete de la mañana, prensando discos con los sucesos de ese momento y Doña Margarita al frente de una camioneta repartiéndolos en los Almacenes . . . O cuando en un Diciembre no había "impacto" y hubo que recurrirse a lo que se tenía "arrinconado," dándose a la luz una de las cumbias antológicas "La Sampuesana" . . . O cuando Don Antonio en un momento rechazó temas como "Pachito Eché," Quiero Amaneces, Pepe . . . como no comerciales. Claro, porque nadie es infalible y más en la música . . . O cuando a la casa de Don Antonio en Cartagena fué a buscarlo Errol Flynn por insinuación de un amigo común en los Angeles resultando una amistad inseparable . . . O cuando surgieron "Las Cuerdas que Lloran" motivadas por las serenatas que a su señora le llevaba y que le obligó a perfeccionarse más y más . . . O cuando Daniel Santos pidió reiteradamente que él quería grabar acompañado por Los Diplomáticos . . . O cuando no se creía que Montecristo llegara a constituirse en ídolo con sus chistes en Centroamérica . . .

Recuerdos que van y vienen a través de tantos años.

Discos Fuentes está representada en todo el continente y a la vez tenemos la representación de prestigiosos sellos como Fania, Baby Records, Peerless, Velvet, Disqueras Unidas, Casablanca, Som Industria & Comercio, Virrey (actualizarlas) . . .

Es a grandes rasgos la visión de una empresa . . . de una gran empresa al servicio de la música Colombiana . . . De sus intérpretes, de sus autores, de los arreglistas, de los directores . . . del talento nacional.

Nearly fifty years after its inception, Discos Fuentes has matured into the leading record company in Colombia and one of the most respected anywhere in the world.

It was 1935 when Antonio Fuentes Lopez, an experienced recording technician who was well-versed on the existing state of the art, decided to record the culturally-rich music of Colombia in a domestic facility. Fighting the "crazy idea" responses and numerous other obstacles he encountered, Fuentes put Colombia on the musical map with the waxing of his first record at Emisoras Fuentes, a radio station he owned in Cartagena. It was entitled "Dos Almas" b/w "Deuda" and was quickly followed by "Doble Cerro" b/w "La Vaca Vieja."

Both recordings were sent to the States for pressing and later distributed in Colombia and surrounding territories. With the advent of WW II, record pressing came to a halt in the States, but through Fuentes' initiative, a record pressing plant was constructed in Cartagena with the árst release, "Compae Heliodoro," pressed in 1945. Thus the birth of Discos Fuentes with an initial daily production of 400 records developing into a modern facility with ultra modern equipment housed in their main factory at Medellín. Giving Fuentes their full help and support during the development of Discos Fuentes have been his wife, Dona Margarita, and his two sons Pedro and Jose Maria.

Throughout the years, Fuentes' catalogue has been increasing enormously with national artists and international acts. Some of these include: Los Corraleros de Majagual, Guillermo Buitrago, Pedro Laza, Los Diplomáticos Sonora Dinamita, Fruko, and Rodolfo.

Among the foreign artists represented are: Raphael, Roberto Ledesma, Sonora Matancera, Donna Summer, Pedro Infante, Domenico Modugno, Tona la Negra, Mari Trini, and the Fania All Stars.

They also represent labels from abroad such as: Fania, Baby Records, Peerless, Velvet, Lisqueras Unidas, Casablanca, Som Industria & Comercio, and Virrey.

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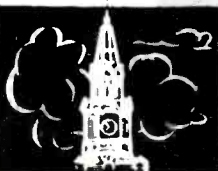
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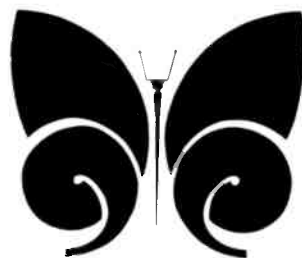
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## Compositores

■ El Barranquillero Mike Char, es un personaje en el mundo del espectáculo. Además de ser consocio de la organización Radial Olímpica de las costas Norte de Colombia, es compositor de muchos quilates. "Fruko," "Pastor López," "The Latin Brothers" y otras grandes orquestas, solicitan con vehemencia sus creaciones, pues su firma es garantía de éxito.

"Mi Compadre Villanueva," "Ayúdala por favor," "El son del caballo," son algunas muestras recientes de su habilidad.

Isaac Villanueva, también con sangre Barranquillera, ha dado a luz, prestigiosas obras, que han hecho famosas muchas orquestas: Cumbia Universal, El Ausente, El Arbol, El Cocinero Mayor, Los Patulekos, La Prima, Vení Vení. Algunas de estas han tenido felices interpretaciones con Fruko; otras con los Bestiales y Los Idolos, dos grupos que hicieron historia en la Compañía.

A Villanueva, le cabe además, el mérito de ser el productor de nuestros Vallenatos. Alfredo Gutiérrez, Calixto Ochoa, Adolfo Pacheco, grandes figuras de este género, han contado con su supervisión. También grupos de mucha aceptación, como los Pico Pico y La Sonora Matancera han sido producidos por Villanueva.

Su firma aparece entonces, en los fonogramas de los artistas de "peso" adscrito a Disco Fuentes.

Al lado de Don Antonio Fuentes, Quique Bonfante fué fundador de "Los Corraleros de Majagual," agrupación que ha sido insignia de la Compañía y que ha llevado muy alto el nombre de Colombia al exterior.

Quique Bonfante, con sus sesenta y cuatro años, conserva en su corazón todos aquellos detalles y anécdotas que caracterizaron la iniciación de esta Empresa fonográfica. Hablar de él, como compositor, es señalar obras de alcance Internacional, así: Pa-

trona de los Reclusos, Buscándote y Cuando Volverá, conocidas en versión de The Latin Brothers. Igualmente varias cumbias de Vieja Data, que son patrimonio del cancionero tropical. Citamos Soledad, Mujeres, Costeñas, Cumbia en la Playa. Se le concede el honor de haber sido quien inyectó el sabor del éxito al grupo The Latin Brothers.

Roberto Solano, nacido en Fonseca, Departament de la Guajira, es un inquieto compositor que ha coadyuvado al lucimiento de numerosas orquestas.

Fruko ha protagonizado sus más grandes Hits: Los Charcos,

## Dirección Artística

■ Reseñamos con importancia la labor del señor Hernán Colorado, a cuyo cargo se haya la Dirección Artística. Función que comprende varios aspectos, entre ellos, el manejo de los artistas exclusivos de la Compañía, la audición de las obras que diariamente llegan a su Oficina, la selección del repertorio de los artistas más representativos y el control de los estudios de Grabación. Bajo su dirección se realizan los arreglos musicales y todos aquellos semblantes que concurren en la parte Artística de un Disco.

Ha sido productor de "El Caballero Gaucho" y "Rodolfo," entre otros. Asimismo, es experto en programación de música añeja, en especial de "La Sonora Matancera," quien debe al señor Colorado sus mejores selecciones.

Hernán Colorado works directly with the artists, selecting material and supervising recording sessions. He also oversees musical arrangements and has produced El Caballero Gaucho and Rodolfo, among others.



Hernán Colorado

El Patillero y Borincana.

En la línea popular de la música, citamos a Bernardo-Saldarriaga, quien ha suscrito diversas melodías, con esencia criolla. Destacamos Llanto del Alma, Que Dios te lo pague y Amanecí bebiendo, las cuales se han adherido desde hace muchos años, a la psicología del Pueblo.

Among the composers signed with Discos Fuentes are: Mike Char from Barranquilla, well known for his "Mi Compadre Villanueva," "Ayúdala Por Favor" and others; Isaac Villanueva with "Cumbia Universal," "El Ausente," Quique Bonfante, founder of the group Los Corraleros de Majagual and famous for his "Patrón de los Reclusos," "Buscándote;" Roberto Solano; Bernardo Saldarriaga.

## Ventas

■ El Departamento Nacional de Ventas, está a cargo de los señores Jorge González y Rubén Darío Agudelo.

El primero es un veterano en las lides comerciales del Disco. Agudelo es un experto en todo lo que atañe a la función ventas.

Es tarea primordial de este Departamento, la proyección anual de las ventas en los diferentes sellos, así como el establecimiento y ejecución de los presupuestos.

Ocho Vendedores profesionales, distribuidos en las zonas principales de difusión y venta, logran un cubrimiento nacional, a través de la atención prioritaria a los mayoristas.

Actualmente, se estudian nuevos planes de reorganización y reagrupación de Zonas, para una mayor agilización del volumen de mercado.

Existen, además, algunos incentivos, asignados en forma trimestral y anual, que contribuyen al bienestar personal de los Vendedores y consecuentemente, al progreso de la Empresa.

Jorge González and Rubén Darío Agudelo head the sales department. González is a pioneer in the record business and Agudelo is considered a leading expert in sales. Their primary duties involve increasing sales and monitoring the budgets of different labels, and supervising the staff of eight salesmen.

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# Departamento Internacional Produccion

■ La dirección Internacional de la Compañía, comprende dos aspectos generales: Exportación e Importación, ambos a cargo del señor Javier García, considerado con acierto, verdadero eje de variadas actividades en Discos Fuentes.

La exportación, ofrece y canaliza la proyección de los artistas Nacionales hacia el exterior, mediante contratos especiales celebrados con diversos Representantes. Entre los más importantes, mencionamos los siguientes:

Miami Records — Estados Unidos; Peerless—México; Fonica—Guatemala; Continental De Discos—Panamá; Disqueras Unidas—Venezuela; Som Copacabana—Brasil; Virrey—Perú; Fediscos—Ecuador; Lauro Y Cia. Ltda.—Bolivia; Guarachita—República Dominicana.

Actualmente se estudian nuevos representantes, para ampliar nuestro mercado en Argentina, Chile, España, Francia, Norte de



Javier García

Africa, Turquía e Italia.

La importación se basa en el manejo de treinta líneas de los principales países del Mundo. Los sellos logrados desde hace ocho años, son fruto de la importante gestión cumplida por el señor García. Se destacan "Casablanca," "Fania," "Velvet," "Jupiter Records," "Baby Records" "Ariston" . . .

La contratación y la agilización en general, del servicio a todos los Representados y Representantes del exterior, es una labor que viene cumpliendo exitosamente la Compañía.

Cabe, por último, destacar entre los labores del señor Javier García, la Dirección General de la Promoción.

Además, ha sido productor de varios artistas como Karool, Joe Rodríguez y desde Colombia para Venezuela, Pastor López, La Billos Caracas.

La programación de sus viajes, se enfoca hacia la asistencia a las principales convenciones de Disqueras en el Mundo, entre ellas, La Flap, Midem y Musiexpo.

De las negociaciones realizadas en estos "centros" han salido ultimamente grandes éxitos, como La Bionda, Matía Bazar, Dee D. Jackson . . .

This department is divided in

two different fields: export & import, both under the control of Javier García. The export allows us to release artists' product abroad, through exclusive contracts with several companies, such as: Miami Records in the States, Peerless in México, Fonica in Guatemala, Continental de Discos in Panamá, Disqueras Unidas in Venezuela, SOM Copacabana in Brazil, Virrey in Perú, Fediscos in Ecuador, Lauro y Cia. in Bolivia and La Guarachita in Dominican Republic.

The import involves the representation of more than 30 labels from abroad, such as Casablanca, Fania, Velvet, Jupiter, Baby and Ariston.

García is also general director, promotion for Discos Fuentes, and he has produced several recordings for artists such as Karool and Joe Rodriguez, Pastor Lopez and Billos Caracas.

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COMPAÑIA COLOMBIANA DE DISCOS, S.A.

## Pressing Plant

■ El objetivo primordial de este Departamento es desarrollar y sostener los "productos musicales" más remunerativos para la Empresa.

Está al frente de su andamiaje, el Dr. Alberto Hoyos, quien permanece pendiente de la capacidad y mantenimiento de la maquinaria que elabora Discos y Cassettes, contratación de mano de obra, materia prima, costos de producción . . .

En una amplia área se desenvuelve, entonces, todo el proceso de fabricación del Disco, agrupando varias secciones, cada una con personal especializado. Entre ellas, se encuentran, corte, Galvanoplastia, Artes Gráficas, prensaje . . .

Un promedio de setenta personas participan de este engraje.

Para la provisión de insumos, utilizamos los servicios de varias Compañías, entre ellas "Petroquímica" y "Propal."

En la actualidad, las directivas de la Empresa, analizan diversos planes de ensanche, a objeto de facultar al Departamento de Producción para rendir un mayor volumen de fabricación y mayor eficacia en la distribución de las actividades inherentes a su función básica.



Alberto Hoyos

Alberto Hoyos oversees the maintenance and capacity of the pressing plant, including labor, raw material and production costs, and a staff of over 70 workers. The main purpose of production is to develop and keep the musical product at the top.

## Muscle Shoals Seminar

(Continued from page 12)

Black, director of pop and gospel music at SESAC in Nashville, was elected to the board.

Wednesday's activities also included a session entitled "Recent Advances in Audio Technology," featuring a presentation by Claude Hill of Audio Consultants. Thursday's agenda began with a session headed by Walter and Gitte Hofer of Copyright Service Bureau on "Copyright Services."

### Video

Sessions on video developments and uses followed with panels and presentations by John Davis, of Dynamic Media, Mike Duncan, of Opryland Productions, Gilbert Renault, head of the video department of the Muscle Shoals Hospital System; and Ron Hays of Music Image.

One of the more colorful sessions was held Thursday afternoon and Friday morning on "Distribution Conglomerates: Centralized Power and the Independent Producer." The panels featured discussions by Jud Phillips, head of a&r for Mercury Records in Memphis; Rupert Perry, vice president of a&r for Capitol Records; Rick Hall, president of FAME Studios, Publishing and Productions; Ron Haffkine, independent producer; Terry Woodford, president of Wishbone Studios; Billy Lowery, president of the Lowery Music Group; John Mason, music attorney; Walter Hofer, music attorney; Marshall Sehorn, producer; Tony Brown, director of a&r for Free Flight Records; Wolf Stevenson, vice president of Malaco Records; Charlie Fach, of Phonogram/Mercury Records, Nashville; Lynn Shults, division vice president, Capitol Records, Nashville; and Buddy Killen, president of Tree International.

### FCC

Thursday evening entertainment was provided by FCC, a Muscle Shoals-based band recently signed to Free Flight Records. The show, which followed a catfish dinner, was videotaped by Opryland Productions. Seminar activities also included tennis, golf and fishing tournaments, boat rides on the Tennessee River, and a bus tour of the studios in the Muscle Shoals area. Studios in the tour were the essential components of the Muscle Shoals Music Association: Broadway Sound, Fame Recording Studios, Muscle Shoals Sound Studios, and Wishbone, Inc.

Encouraged by the growing interest in the annual event, reflected in the dramatic increase in attendance, Draper said plans are already underway for next year's seminar, tentatively scheduled for May 14-16, again at the Joe Wheeler State Park Lodge.

## Bush Plays Britain



EMI Music recording artist Kate Bush is seen chatting with Bhaskar Menon (left), chairman and chief executive of EMI Music worldwide operations, and Leslie Hill, joint managing director of EMI Music operations, after the last performance of her British and European tour in London.

## The Coast

(Continued from page 14)

tival itself, which is set for the Hollywood Bowl, will spotlight some estimable talent, from **Dizzy Gillespie** and **Count Basie** to **Flora Purim**, **Herbie Hancock** and many, many others . . . An Educational Seminar on Disco Music—and this is no joke, we're completely serious—will be taught this summer at UCLA by Butterfly Records' **Nancy Sain**. We don't know for sure, but we're guessing that among the vital topics to be discussed will be the difference between "getting up" and "getting down," the proper tightness for all designer jeans, and the best ear doctor to visit after a night at your local discotheque.

AND NOW FOR THE REALLY BIG NEWS: Sources at Solters and Roskin, the local pr firm whose clients include disco lovelies **Saint Tropez**, tell us that they are submitting the promotional garter recently delivered on behalf of the trio by Butterfly Records to the Guinness Book of World Records, for one very simple reason: they are convinced that this is the one wearable piece of promo merchandise—hats, shirts, socks, shoes, you name it—that **Charlie Blue** would not wear. Those of us who keep a record of such matters may recall several other items from recent years that men normally wouldn't wear, including the **Barbra Streisand** jogging suit, the **Dolly Parton** track shorts and the **Hot** panties; but then again, we can't be absolutely sure that Blue never put those on, at least in the privacy of his own home . . . Since he isn't a Canadian citizen and is thus ineligible, the news of **Frank Zappa's** write-in candidacy for a seat in the Canadian House of Parliament, Northwest Territories constituency, is purely academic. Nevertheless, we were intrigued by some of Frank's plans, should he be miraculously be elected: among them were changing all of the province's snow from white to yellow; decorating the House chambers with leggy cheerleaders; and instituting extended vacation plans for all politicians . . . This just in from our It Had to Happen Dept.: a band called **The Lawyers** will be playing the Starwood on May 29 and 30. We've never heard this band, but we have some suggestions as to what material would best suit them, so to speak: **George Harrison's** "Sue Me, Sue You Blues" and "Not Guilty;" **Randy Newman's** "Guilty;" **Marvin Gaye's** "Can I Get a Witness;" the **Parliaments'** "I Wanna Testify;" **Don Covay's** "Mercy," **Joe Zawinul's** "Mercy, Mercy, Mercy" and the **Temptations'** "Ain't Too Proud to Beg," all three of them very popular with public defenders; and in case the band specializes in one local favorite, **Burt Bacharach's** "Mexican Divorce" or **Steely Dan's** "Haitian Divorce" . . . **Bernie Brillstein** (manager of the **Muppets**, **Hudson Brothers**, **John Belushi**, **Dan Aykroyd** and others) and wife **Deborah** are celebrating the birth of their son Michael Joseph, born May 15 in L.A. . . . A 30-second commercial for **Olivia Newton-John's** "Totally Hot" album, produced by **Alan Metter**, Inc., has been nominated as a finalist for the 1979 Clio Awards. The spot was directed by **Metter** and **Owen Roizman**.

MISCELLANY: **ABBA** has started rehearsals in Stockholm for their upcoming (fall) tour of North America. Their new lp, "Voulez Vous," is due in June . . . Elsewhere on the vinyl front: Stiff Records releases in the U.S. will include **Lena Lovich's** "Lucky Numbers" single and "Stateless" album, **Ian Dury's** "(Hit Me With Your) Rhythm Stick" single and "Do It Yourself" album, and guitarist **Ian Gomm's** "Gomm With the Wind" album (killer title, eh?). All are due in late May or early June, but release dates are subject to delay.

## NARAS Adds Three Grammy Categories

(Continued from page 3)

mental performance, respectively.

In other developments, Jobete Music vice president and general manager Jay Lowy was elected NARAS' national president, replacing Bill Denny. Lowy had previously served as Los Angeles chapter president and national secretary-treasurer; the latter position will now be filled by Ron Kramer. In addition, Murray Allen, president of Chicago's Universal Recording, was named first national vice president.

Lowy explained that those artists nominated in the new jazz fusion slot will still be eligible in the traditional jazz solo categories. By the same token, he added the disco award now comprises "the one area where a record will be eligible in one other category besides record of the year." In other words, should a proven country artist—or pop or r&b artist, as the case may be—have a record nominated in disco, that record would still qualify in the artist's original field, as well as the record of the year category, in which all product is eligible.

In addition to the three new Grammy categories, separate fields were created for comedy, children's spoken word, Latin and ethnic recordings; the former two and the latter two had been categorized together. The "best arrangement for voices" category was eliminated, while an award for classical producer of the year may be added. These various changes raise the total number of Grammy departments to 19, Lowy said, with Academy members allowed to vote in seven, aside from the four major fields (song of the year, record of the year, album of the year and best new artist), in which all members may vote.

Other business at the meeting included the approval of NARAS' national budget, and an agreement to install a computer service in the Burbank national office.

## Devereaux Rejoins Manilow Productions

■ LOS ANGELES—Barry Manilow and Miles Lourie have announced the appointment of Michael Devereaux as director of feature film development for Manilow Productions.

In his new position, Devereaux will be involved in developing and seeking new properties and scripts for possible film projects for Manilow Productions.

Prior to this appointment, Devereaux was director of operations for Manilow Productions.

## Interworld, Record Pact



Michael Stewart, president of Interworld Music, has finalized a long term co-publishing agreement with producer/composer/recording artist Eugene Record and his publishing company, Angelshell Music. The co-publishing pact calls for Interworld's representation worldwide on all songs written by Eugene Record. Negotiations were conducted by Jeff Brabec, Interworld's director of business affairs, and Steven Machat, attorney for Eugene Record. Pictured at the signing are (from left): Interworld's director of business affairs, Jeff Brabec; Record's attorney, Steven Machat; Eugene Record; and Michael Stewart.

## Beach Boys Day in L.A.

(Continued from page 10)

reading "Beach Boys rule," bumper stickers and a variety of giveaways throughout the event. Blue and white balloons—500 of each, helium filled—will decorate the area.

Frank Dileo, local merchandising rep for CBS, is responsible for putting together the promotion. Rogers and Cowan will handle follow-up publicity. The event is being coordinated through the total efforts of CBS, Peaches, KFI radio and the LAPD.

Dileo added, "We want everyone to come out and have a great time. The only thing we can't guarantee is that it won't rain."

## IFPI Board

(Continued from page 6)

a Swiss association is first to register the international character of IFPI, and, more significantly, to strengthen its legal standing by being based in a neutral country. And there are of course the considerable financial benefits of being based in Zurich.

## IFPI Piracy Drive

(Continued from page 6)

placent. Everywhere I have been supported by the local media, press and TV (especially the young publishers)." Countries now tackling the problem efficiently are the U.S., Canada, Germany, the Benelux countries, and Scandinavia and France. Problem areas are still the whole Mediterranean, Asia and the Middle East, but positive action is being taken in Italy and particularly Greece, as a result of Oord's visit there.

Though the funds collected are nowhere near his target, Oord stated that the main purpose of the campaign is to kill piracy, and if countries are tightening up as a result of his efforts, he is more than satisfied.

## Polydor Taps Senk

■ NEW YORK — Susan Senk has been appointed to the post of creative services administrator, it was announced by Bill Levy, director of creative services at Polydor Records.

Senk comes to Polydor from Lifesong Records, where she served as creative services coordinator as well as international liaison.

## UA Music Taps Cotler

■ NEW YORK — Harold Seider, president of United Artists Music has announced the appointment of Stephen L. Cotler as assistant to the president/special projects. Cotler will be assigned to the publishing company's music print division in a supervisory administrative role.

Cotler will operate out of UA Music's New York office and will report to Herman Steiger, general manager of The Big 3, UA's print division.

## Phonogram Promotions

(Continued from page 10)

Before joining Phonogram, Brown most recently was branch manager for the Polygram Distribution facility in San Francisco. Prior to that he was co-owner of Golden Records in San Francisco, an independent promotion, marketing, production and publishing firm. From 1974 to 1976, Brown was national sales manager for the 20th Century Records. Prior to that he was branch manager for the MCA operation in San Francisco.

Polidor joined Phonogram/Mercury in July of 1975 as the southern regional marketing manager before moving to his assistant national sales slot in August of last year. Prior to joining Phonogram/Mercury, Polidor spent four years at Record Sales Corp. in Memphis.

## New York, N.Y. (Continued from page 18)

at the Winter Garden in 1918 and made it an instant hit. In 1922 Ager formed the music company of Ager, Yellen and Bornstein and with Jack Yellen wrote numerous famous songs over the years, including "Ain't She Sweet," which was about and for Ager's daughter, writer-columnist-commentator Shana Alexander. "Ain't She Sweet" enjoyed a revival of sorts in the early '60s when the Beatles recorded it for the Atco label. Among Ager's film scores: "Honky Tonk," in which Sophie Tucker sang "I'm The Last of the Red Hot Mamas;" "The King of Jazz;" "Chasing Rainbows," which starred Jack Benny and numbered among its songs "Happy Days Are Here Again," which had been introduced at the 1932 Democratic convention. It became the theme song of Franklin D. Roosevelt's Presidential campaigns, and is still played at Democratic conventions.

ATTENTION PRESIDENT CARTER: Syntonic Research, Inc. is about to release Environments Disc Eleven, a stereo album which the company asserts will reduce the need for air conditioning on warm days and lessen heating requirements on cold days. The company tested hundreds of environmental sounds in preparing the album before settling on tapes of a fierce winter blizzard and a violent country thunderstorm. The winter blizzard side contains multi-channel recordings of wind, sleet, rattling windows and a roaring fireplace, and was tested in such places as Blythe, California and Saudi Arabia. The country thunderstorm side contains "pastoral sounds" from England, rain from New York City and Vermont, thunder from a dozen locations in the midwest, "and numerous other sounds to achieve the effect." States I. S. Teibel, president of Syntonic and creator of the recordings: "Our previous thunderstorm on Disc Four of the Series is regarded as somewhat of a classic of this genre." Memo to Syntonic: a tornado disc might help the columnist to better explain why his office looks the way it does.

SOFTBALL NEWS: It was another close one last week, but the Record World Flashmakers rose up in extra innings to notch their eighth straight win and raise the team record to 9-1 on the season. Amazingly enough, the victim of the revitalized RW attack was the Flashmakers' long-time, nigh-unbeatable foe, Atlantic Studios. In four previous seasons of playing Atlantic at least twice and sometimes thrice yearly, RW had posted no more than two wins, both tainted owing to the absence of many of Atlantic's front-line players, especially the big bats. Last week they were there, including one fellow who blasted two home runs of such distance as to make Reggie Jackson envious. Atlantic broke quickly to a 3-0 lead, but RW came roaring back (Steve Baker: five-for-five, one home run) to take an 8-4 advantage into the sixth inning, only to have Big Mac McCollum's scrappy charges tie the game. After a scoreless seventh, RW led off the extra-inning by pushing three runs across; and thanks to some brilliant fielding by second baseman Albie Hecht, it was four up, three down in the bottom of the eighth, clinching another complete game victory for hurler "Easy Ed" "The Goose" Levine. It should be added that the quality of the opposition made this the biggest win in the history of the RW franchise. One promising note: injury-plagued Stan Mises, Rookie of the Year three years ago, returned to the lineup after a three-week absence, pronounced his bum ankle fit and drove in what proved to be the winning run.

JOCKEY SHORTS: Led Zeppelin will play its only concert of the year on August 4 in Knebworth, England . . . Are Lenny White and Jack Bruce collaborating in the studio and preparing to go on tour in support of the finished product? . . . Jeff Beck is featured on Stanley Clarke's new album, "I Want To Play For You," set for release during the last week of June. At the moment, Beck can be heard playing on Clarke's current single, "Jamaican Boy" . . . Foxy keeps busy: the popular Dash recording group is currently in Los Angeles to tape appearances on the Dinah Shore show, Midnight Special, the 1979 Disco Awards Show and Merv Griffin. The group's lead singer and principal songwriter Ish Ledesma and drummer Joe Galdo have also formed their own production company. Latimore's new single on TK, "Good-bye Heartache," is the duo's first project. Ledesma, who wrote the song for Latimore, has just released his own solo album, "Ish," on Clouds Records . . . Detroit rock group the Romantics has signed with Nemperor Records. LP's due this fall . . . Hank Williams Jr.'s biography, "Living Proof," written by Michael Bane, will be published this fall by G.P. Putnam. Williams will be appearing at the Bottom Line on June 18 and at the Lone Star Cafe on the 20th . . . Tom Pacheco's performances at Folk City last week drew star-studded audiences. Among those present: Linda Ronstadt, the Roches, Ian Hunter and Bob Dylan. Hunter reportedly has expressed interest in producing Pacheco, although the artist has yet to be signed to a label.

# UK Indies Urging BPI Democracy Move

By VAL FALLOON

■ LONDON — Last week's news of a "takeover bid" for the B.P.I. by the majors has met with strong opposition from those independents who have been actively involved in BPI affairs. Though many small companies are not even members, there are enough larger indies to urge the record industry to keep its representative body democratic.

## Indies' Fears Unfounded

Led by DJM Records managing director Stephen James, other companies, such as Ariola and Stiff, are backing the democracy move. Stiff, one of the most visibly successful non-full members, claimed in one paper here that the "takeover bid" was "a desperate move by the majors who would do better to work on their product and attend fewer meet-

ings."

BPI director general John Deacon emphasized that the costs of fighting piracy and home taping had necessitated the proposed increased membership charges. He added that in his experience, he has never known a block vote by majors, so independents' fears of unanimous decisions by the giants are unfounded. Deacon commented that if the new motions on the agenda for the June meeting were carried, the new-style BPI council would represent eight majors and six independents. He added that though it was possible for majors to defeat independents if the 25-votes-each proposal was passed, the approval to raise this was given by all council members, including independents.

# Dialogue (Continued from page 65)

**Adler:** That is something that we have tried to do—everybody says that it all begins with the song and we try to recognize that in a lot of different ways. As you probably know, we have a writers workshop in Los Angeles which is funded by the ASCAP Foundation. And people can participate in that regardless of whether they are members of ASCAP. We have provided scholarships or other assistance with respect to some of the several courses that are given out in California on background scoring. We have established through the ASCAP Foundation grants to young composers, and that again is available regardless of whether the applicant is an ASCAP member, unaffiliated, or even affiliated with another performing rights organization. We have an awards program which exists solely apart from our regular royalty distribution system. ASCAP is authorized to set aside up to 5% of its writers' distributable revenue for the purpose of making cash awards to its writers. Those awards are determined by independent panels of experts who are not employees of the Society and who are not members of the Society. The purpose of those awards, broadly, is to assist those writers who have performances substantially in media not surveyed or those writers whose works have a prestige value which is not adequately reflected in their distribution. In addition to these monetary recognitions, we have the usual kinds of things: the plaques that we see photographs of all the time. I am always struck by how enthusiastically the writers react to these plaques. At the time Billy Joel joined the Society, we had three plaques for him as a writer, three as an artist, and three as a publisher; and when we went over there he was just delighted. There is a tendency to think of a lot of the performers as being rather blasé about this kind of thing, think of them as just focused on the money, but they are focused on much more subtle things as well. In any event, people are delighted to get these plaques and we are delighted to give them out.

I do want to avoid one thought, and it is that we've only been involved in this kind of activity since I became director of membership. It is something that many of us have been involved with for quite some time regardless of the title. This is not something that has been thought about only in the last few months—we've been very active over the last decade.

We have recently signed such major writers as Billy Joel, the Brothers Johnson, and Quincy Jones. We are also very pleased to see that Paul McCartney is now licensing the Wings catalogue in the U.S. through ASCAP. We talked about the expansion in the country music area just recently. Don Schlitz, who is an ASCAP member, won a Grammy for best country song, and the Nashville Songwriters Association gave their two highest awards this year to Sonny Throckmorton and Randy Goodrum, both ASCAP members. We have such important Gospel people as Bill Gaither, Dottie Rambo, and Rusty Goodman, to name just a few; and of course, all new people who are signed each week who haven't been heard of yet but who will be the great names of the future. It's very exciting to see that happen and I think that one of the great strengths that an organization like ours has is this vast, broad range of music.

# Marks Music

*(Continued from page 18)*

upon the song. They wrote it down and took it to a big department store where a pianist played. In those days, of course, there were no records or radios. A song spread by word-of-mouth; sheet music was the medium. Well, the crowd in the department store (R.H. Macy) loved the song. Stearn and Mark printed 1000 copies immediately and sold them right away; soon after, they started the company.

The duo had several other hits during the earlier part of the century, but broke up around 1910. By 1932, Marks had incorporated the business and kept his name as a title.

Fifty years later, the company is still active and contemporary. They hold the rights to the songs of Meat Loaf, AC/DC, Flash and the Pan, and John Paul Young. Meat Loaf's second album is soon to be released; AC/DC's fifth U.S. album will be out soon, and the group is currently on tour; Flash and the Pan's debut album is climbing the charts rapidly.

The change from selling 1000 copies of sheet music to representing a six-million album-seller (Meat Loaf) didn't happen overnight. "It's completely different now," said Auslander. "And it wasn't easy to change over. We knew for some time that the music scene was changing, so it was inevitable that we became involved with pop and rock acts," said Auslander. John Paul Young was the first pop artist to sign with Marks; Meat Loaf came soon after. "We got our feet wet and now we're taking a plunge," said Auslander.

As Auslander mentioned, an important change in music publishing during the last 15 years is the emergence of the artist/writer. Until recently, most music publishers had a stable of writers who didn't perform the songs they wrote. The job of the music publisher was to place the song with popular singers and to have the song performed as often as possible. "But," as Auslander pointed out, "the days of the great interpreters of songs are over. The Sinatras and the Comos didn't write their own songs. Now the people who write also perform." Whereas a publisher once contracted for the rights for the songs of a writer, a publisher now signs exclusivity contracts with artists.

"We get involved much more personally with the artists today," said Barry Bergman, vice president, and professional manager for Marks Music. "In the past it was just a song and a phone con-

versation with a performer's manager or producer. Now we are actively involved in an artist's future. We dedicate ourselves completely."

In this respect Marks is different than other publishers, most notably the publishing arms of the large labels. Often an artist will not be signed to a publishing contract until a label contract is secured. Often it is the publishing rights that are a major negotiating point between an artist and a label. According to Bergman, Marks Music seeks new, unsigned acts and works with them long before a label contract is signed. "We will find an act that we think has the makings of a star," said Bergman, "and we'll build the thing from the beginning. We may help the act find a manager, help them with their presentation and promotion, and help them find a recording contract . . . we do just as much a&r work as we do song administration." Long before Meat Loaf had a record deal, Bergman and Auslander were working with the artist. One story has it that at one point, Meat Loaf was even living in the offices of Marks Music.

"We're competing against the conglomerates," said Auslander. "We don't have the monetary resources to give large advances to dozens of acts. We have to pick and choose; but when we believe in someone we follow through." Bergman said that he makes over 100 calls to radio stations a week to check on Marks' songs. Marks sends out records and promotional material—independently of the labels—keeping radio in touch with the progress of their artist. Recently Marks published sheet music for John Paul Young that unfolds into a poster of Young. According to Bergman this is a first for a music publisher.

## NSAI-AGAC Profile Set

■ NEW YORK — In an effort to substantiate the need for an increase in the current 2¾¢ mechanical royalty rate, Patsy Bruce, president of the Nashville Songwriters Association, International, has announced that the NSAI will join forces with the American Guild of Authors and Composers to develop the first full scale financial profile of the American songwriter.

The results of the independent study commissioned by AGAC and conducted by the economic consulting firm of Rinfret Associates, Inc., will be presented before the first meeting of the Copyright Royalty Tribunal in early 1980.

## Country Crowds Surmount Fuel Crisis; Agents Cautious As Summer Approaches

By WALTER CAMPBELL

■ NASHVILLE—As long lines continue at gas stations in California and talk of the situation spreading east starts up, booking agents are voicing cautious optimism for the summer months and tours for country acts remain almost totally unaffected so far. Personal appearances are as important to the career of an artist in the country field as much as for any other

style of artist, and business seems to be as good as ever so far with high attendance figures despite the bad news from the Middle East, with rising crude oil prices, and California, with station closings.

"We haven't felt it yet," noted Andrea Smith of Top Billing Inc. "I think it just hasn't filtered back east yet. Sunday closings hurt country music parks. That's a big Sunday business in the summer time, and it may hurt, but we're not feeling it yet."

Smith added that Top Billing does not have any tours presently going through California, and the problem isn't nearly as severe in the rest of the country. "Now we have some that we'll be working on in the next month or two, and we may be affected. I'm glad that we don't have the problem, and I must say that as far as cutting into personal appearances, I don't really think it will." She cited the situation in World War II when gas was rationed, but people spent entertainment money going to shows instead of driving on long vacations.

"The gas situation has not affected us yet," notes Charles Haley of the Jim Halsey Co. "In fact, in a few areas of booking it's probably improved it somewhat, and this is in the area of theme parks. I think probably they're going to increase their talent budgets because they're getting such good results since nobody can go to the mountains or Las Vegas."

The Halsey Company also is not affected by the severity of the shortage in California because none of its acts have been touring there in the last 30 days. "I think that would have been reflected if

(Continued on page 92)

## Nashville NARAS Elects Board Members

■ NASHVILLE — The Nashville chapter of the Recording Academy (NARAS) has announced new members of its board of governors following elections held recently.

New members of the board of governors include Tom Brannon (vocalists/singers), Moses Dillard (leaders / conductors), Jimmy Bowen (a&r / producers), Bob Beckham (songwriters / composers), Brent Maher (engineers), Ronny Light (instrumentalists/musicians), Archie Jordan (arrangers), Bob Schanz (art directors/annotators / designers / literary editors / photographers), Brad McCuen (spoken word / documentary/childrens ed/comedy), John Denny, Merlin Littlefield, Gerry Teifer and Roger Sovine (at-large), and Chic Doherty (associate).

Incumbent members of the board with one more year in their terms include Buzz Cason, Bill Justis, Gerry Gillespie, Marijohn Wilkin, Les Ladd, Charlie McCoy, Bill Pursell, Lynn Shults, Ed Penney, Aaron Brown, Don Butler, John Sturdivant, Sheldon Kurland and John McCarthy.

Election of officers for the Nashville chapter will be held at the chapter's July meeting.

## MCA Inks Micki Fuhrman



MCA's newly signed artist, Micki Fuhrman, is seen receiving assistance from her producer, Jim Foglesong (left), president of MCA Records-Nashville division, and string arranger Bergen White during her first session with MCA in Nashville. The 19 year old Miss Fuhrman is a four year veteran of "Louisiana Hayride."

## Nashville Report

By RED O'DONNELL



■ A songwriter/painter/investor named Charles Trois has a computer which he says can help in determining whether a song will be a hit or not. The computer, which Trois says has a digital and analog system among its components, is programmed with 22,000 songs and their records of success on the charts. When a new song is entered into the system its melodic progression is compared with those 22,000 songs and their ratings. The result is an 82 percent correct prediction of

the song's potential in the charts.

Not surprisingly, Trois says he has been received with some skepticism on Music Row, but some of the response has been favorable. The machine is not designed to replace a&r people, Trois emphasizes, but is designed to assist them with the many songs they receive.

The baby was late—but Jessi Colter (Mrs. Waylon Jennings) got her wish.

She wanted a boy—or at least preferred a boy. The doctors predicted the infant would be born May 10. Delivery date was May 19. A male weighing slightly more than six pounds.

The newcomer has been named **Waylon Albright Jennings**. He already has been tagged with the nickname of "Shooter."

"We've never been happier," said Jessi. Waylon nodded agreement. Proud papa figures he resembles him. Jessi isn't so sure.

NBC's schedule for 1979-80 includes a special headlined by **Dolly Parton**. The network entertainment president **Mike Weinblatt** says, (Continued on page 95)

## PICKS OF THE WEEK

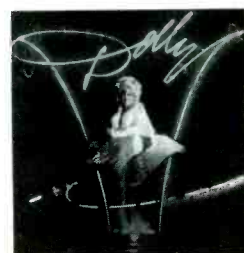
**SINGLE** **GENE WATSON, "PICK THE WILDWOOD FLOWER"** (prod.: Russ Reeder) (writer: J. Allen) (Tree, BMI) (2:23). Watson's smooth and simple vocal style is well-suited for the steady medium tempo and the lyrics of the song. A fiddle, acoustic and steel guitar and dobro keep the flow consistent. Capitol P-4723.



**SLEEPER** **LEON EVERETTE, "DON'T FEEL LIKE THE LONE RANGER"** (prod.: Foster & Rice) (writer: R. Murrell) (Magic Castle / Blackwood, BMI) (2:08). A catchy chorus hook line, backed by horns and background singers, highlights the song as Everette sings the short lines with simple, straightforward phrasing. Production is full yet uncluttered for maximum impact. Orlando 103.



**ALBUM** **DOLLY PARTON, "GREAT BALLS OF FIRE."** Dolly moves farther into the pop field, but she maintains her high quality and uses some innovative touches along the way, such as in the bluegrass treatment of the Beatles' "Help." Produced by Dean Parks and Gregg Perry, the feel is bright and slick with a nice variety of material. RCA AHL1-3361.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Dolly Parton — "You're The Only One"  
Bobby Bare — "Till I Can Gain Control Again"  
Tammy Wynette — "No One Else In The World"  
Gene Watson — "Pick The Wildwood Flower"



R. C. Bannon &  
Louise Mandrell

R. C. Bannon & Louise Mandrell do a super job on their cover of the Peaches & Herb pop hit "Reunited." First week adds include KRAK, WKKN, WBAM, WMC, WMAQ, WEMP, KIKK, KNIX, WYDE, WHOO, KTTS, WGTO, KCUB, WHK, KMPS, KSOP, WPNX, WKDA, KWMT, KWJJ, KLAK, WDEN, KDJW, WWVA, KAYO, WTOD, KERE, KFDI, WUNI, WFAI, KSO, WTSO, KRMD.

Ernest Tubb, with an able assist from Willie Nelson, has his first hit in several years with "Waltz Across Texas." Believers include KEEN, WIRK, KNEW, KTTS, KIKK, KENR, KFDI, KSOP, KDJW, WBAM, KHEY, KCKC, WSLC, WDAF, WMNI.

Don Gibson is getting super early response to the Eddy Raven-penned "Forever One Day At A Time." Adds listed at KNEW, KTTS, KRMD, KWKH, WFAI, KFDI, KERE, KSOP, WBAM, KNIX. The Geezinslaw Brothers' "If You Think I'm Crazy Now" starting in Shreveport and Kansas City.



Don Gibson

Ray Price has a dual-sided entry this round: "That's The Only Way To Say Good Morning" is the choice at WIRE, WFAI, KDJW, KHEY, KNIX, WIRK, KKYX, KCKC, KRMD. Opting for "All The Good Things Are Gone" are WPLO, WTOD, WBAM, WUBE, KCUB. Going with both cut are KJJJ, WPNX, KTTS.

Bobby G. Rice has an excellent version of the Johnny & Jack hit "Oh, Baby Mine (I Get So Lonely)" that's an early add at KRMD, KRAK, WIRE, KKYX, WPNX, KWKH, WFAI, KERE. Wynn Stewart's "Could I Talk You Into Loving Me Again" moving in the southwest.

Bobby Bare draws early adds to "Till I Can Gain Control Again" at KMPS, KAYO, WPLO, KKYX, KERE, KRMD, KWKH, WTOD. Bobby Braddock's "Between The Lines" is on the list at WOKO, WKDA, KERE, KRMD, KVOO, WBAM, WDEN, WKKN, KDJW, WEMP, WESC, WJQS.

John Wesley Ryles shows a strong start on "Liberated Woman" at KKYX, WBAM, WTMT, KJJJ, KRAK, WINN, WQQT, KDJW, WDEN, KSO, KRMD, KFDI, WTOD, WFAI, KSOP, WPNX, KWKH.

Super Strong: Emmylou Harris, Freddie Hart, Tom T. Hall, Charly McClain.

## SURE SHOTS

Gene Watson — "Pick The Wildwood Flower"  
Tammy Wynette — "No One Else in the World"

## LEFT FIELDERS

Hank Williams, Jr. — "Family Tradition"  
Ann J. Morton — "Don't Stay On Your Side of the Bed Tonight"  
Mickey Newbury — "Blue Sky Shinin'"  
Connie Smith — "Don't Say Love"

## AREA ACTION

Robert Gordon — "Black Slacks" (WHN, KENR)  
Leon Everette — "Don't Feel Like The Lone Ranger" (KAYO, WHOO, KERE)  
Ralph Emery — "Kiss and Say Goodbye" (KERE, WSLC)  
David Loggins — "Pieces of April" (WWVA)

# Country Radio

By CINDY KENT

■ MOVES: Jim Opsitnik, GM of KWJJ, Portland, has resigned, along with general sales manager Linn Harrison, according to PD/MD Chris Adams. Each is planning on pursuing greener pastures outside broadcasting. No replacements have been named . . . Don Keith is the new PD at WJRB, Nashville. He comes to the station from WRKK, Birmingham . . . Tim Rowe has been promoted to music director at WMNI. Steve Cantrell remains as PD. Rowe, who is on the air 2-5 p.m. Tues.-Thurs., takes music calls from 10-2 daily. Rowe has been with WMNI for 10 months, and came to the station from WGBC, Greensboro, N.C., where he was PD/MD . . . Ted Arnold, vice president and general manager of WHBF radio, Rock Island, Ill., has retired after 41 years with the station. Arnold has also served at WHBF as merchandising and promotion manager, national salesman, and public relations manager.

GENERAL NEWS: Country Joe, PD at KSOP, Salt Lake City, is holding his own birthday bash and concert August 6, with proceeds going to the March of Dimes newborn care unit at the University of Utah. Any labels or artists wishing to participate should contact Country Joe.

KDJW plans to throw its First Annual Superkicker Championship Rodeo in Amarillo. Set for early June, the event will have a \$20,000 purse in addition to other big prizes.

WIL AM/FM, St. Louis, is giving away two 1979 Ford Broncos along with 6,000 gallons of gas in one thousand gallon lots, according to Walt Turner, PD.

ETC.: Well, it's about time to start hearing results of the April/May book. We'd like to know how you feel about your new results . . . Send to "Country Radio," Record World, 49 Music Square West, Nashville, Tenn. 37203.

## Fuel Crisis (Continued from page 92)

they were," Halsey said. "We have had people in Las Vegas. Mel Tillis and Tammy Wynette were in the Frontier, and they were sold out for every show the whole two weeks that they were there. So far our bookings are holding. In fact, they're quite a bit above even last year's at this time.

"We haven't had to cancel anything, but I think things are pretty tight," said Jimmy Jay of United Talent. "There's no problem for the artists and their transportation. It's the buyer that's being a little cautious because he's concerned with it, but I think people were more shook up when this happened five years ago than they are now." Overall, Jay said, artists' dates have not been affected, and like other agencies, United Talent doesn't have that many dates on the West Coast. "As soon as they get the gas to the price they want, we'll all of a sudden have all kinds of it. That's my philosophy," he concluded.

Dick Blake International has much the same situation. "We feel a little of it," Blake said, "and people are cautious on Sundays. It hasn't been noticeable to any extent right now. If the shortage persists and the stations close, then it will affect us because people are just not going to run that risk of running out of gas, but I don't think it's going to be as bad as we thought at first." Blake also noted that the 1974 shortage was much worse in its effects than it is now. "They just closed those stations, and that was it."

Jim Wagner of Variety Talent in Los Angeles deals with the most severe area of the situation first-hand on a daily basis, but he has avoided the problem. "At this time I haven't felt it at all mainly because I really have steered clear of having artists come to California in the past 30 days. To the best of my knowledge, we're the only ones that have any problem, out here in California."

Wagner expressed some concern about artists' transporation, as reports of diesel fuel shortages pop up. "I'm waiting because I have artists all over the country," he explained. "A lot of them fly, but a lot of them drive those big buses, and we don't know how diesel's going to be affected."

## California

So far, California is the only area affected, Kagner agreed, and it almost hurt one of his shows recently. "I worked with some people on a Charley Pride show in Los Angeles just before the thing hit," he said, "and we did fairly well. We had about 7000 people, but I would have hated like hell to have that show a week later. It may have drawn only 400 people because they just couldn't get the gas. So now I'm just trying to avoid California dates until things get better out here."

Meanwhile, like everyone else, booking agents say they don't know whom to believe about the energy situation, including President Carter who emphasized last week that the shortage is real and will not get better.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**HANK WILLIAMS, JR.**—Elektra 46046

**FAMILY TRADITION** (prod.: Jimmy Bowen) (writer: H. Williams, Jr.) (Bocephus, BMI) (4:00)

Williams sings about himself and his heritage backed by a strong, steady rhythm track for emphasis and momentum. The arrangement is country blues, a natural for the lyrics.

**TAMMY WYNETTE**—Epic 8-50722

**NO ONE ELSE IN THE WORLD** (prod.: Billy Sherrill) (writers: S. Davis/B. Sherrill) (Algee, BMI) (3:12)

A piano starts the song as Tammy first recites a couple of lines and breaks into the melody which at first soars and then moves back to a quieter mood, allowing her to use a wide range of intensity. Should easily climb the charts.

**SANDY POSEY**—Warner Bros. 8852

**TRY HOME** (prod.: Tommy Gogbill & Billy Robinson) (writers: J. Tweel/A. Chapman) (United Artists, ASCAP/Unart/Woodeye, BMI) (3:21)

Posey takes on an interesting new approach with a quiet, thoughtful song about home. Her vocals are better than ever as she sings clear and sweet with just the right amount of emotion.

**MICKEY NEWBURY**—MCA Hickory 41032

**BLUE SKY SHININ'** (prod.: Ronnie Gant) (writer: M. Newbury) (Milene, ASCAP) (2:57)

The blues are the subject of the song, but the sound is smooth and easy. Newbury sings as well as ever, backed by strings, keyboards and a touch of saxophone.

**THE CATES**—Ovation OV 1126

**MAKE LOVE TO ME** (prod.: Brian Fisher) (writers: L. Roppolo, A. Copeland, P. J. Mares, G. Brunies, W. Melrose, W. Norvas, B. Pollack, M. Stitzel) (Edwin H. Morris & Co., Inc., ASCAP) (2:50)

The Cates' clear, precise harmonies move right along with the jivey melody, with a pleasing mixture of country and a touch of the '40s era.

**OAK RIDGE BOYS**—Columbia 3-11009

**RHYTHM GUITAR** (prod.: not listed) (writer: T. A. Hill) (Algee, BMI) (2:17)

This release, although early material from the Oaks' days with Columbia, shows their catchy, today style on this sing-along, gospel style tune.

**RONNIE SESSIONS**—MCA 41038

**DO YOU WANT TO FLY** (prod.: Chip Young) (writers: W. Marshall/B. Holmas) (Clancy, BMI) (2:32)

Sessions' vocal style slides easily into this modern country tune with a pop flavor, emphasizing the standout melody and perky feeling of the song.

**CONNIE SMITH**—Monument 45-284

**DON'T SAY LOVE** (prod.: Ray Baker) (writer: J. Payne/J. Glaser) (Baray/Clancy, BMI) (3:11)

Smith swings into this foot-tappin' ditty with an old-fashioned country touch, highlighted by an appealing melody and some fancy pickin' in the background.

**RAYBURN ANTHONY**—Mercury 55063

**IT WON'T GO AWAY** (prod.: Jim Vienneau) (writer: B. McDill) (Hall-Clement, BMI) (3:40)

Anthony's rich country style, coupled with classy production, highlights this smooth, meaningful love song in the standard ballad tradition.

# Country Album Picks

## IMAGES

**RONNIE MILSAP**—RCA AHL1-3346



Milsap sounds better than ever with his strong, clear vocals incorporating blues, rock and roll and soul, although this is one of his most country sounding albums in a while. Quite a few potential single hits are included, such as "I Really Don't Want To Know," "Just Because It Feels Good" and "All Good Things Have To End."

## JUST TAMMY

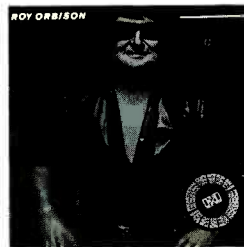
**TAMMY WYNETTE**—Epic 36013



One of the true giants of country music offers a collection of quality material done in the classic style she has created with producer Billy Sherrill. All cuts are consistently good, but "No One Else In The World," "Somewhere" and "I L-O-V-E Y-O-U" are especially appealing.

## LAMINAR FLOW

**ROY ORBISON**—Asylum 6E-198



It may be stretching it a bit to call this a country album, but that's not unusual these days, and Orbison easily transcends musical boundaries in his writing and performance. This is his first lp in some time, but his familiar style remains true to form. Standouts: "I Care," "Hound Dog Man" and "We're into Something Good."

## Music Row Run Set

■ **NASHVILLE**—The first annual Music Row Run will take place on June 3 at 4:00 p.m. The run, a benefit for the Nashville Child Center, will take place on Music Row—16th and 17th Avenues—and will include many celebrities of the Nashville music industry.

The Nashville Child Center is a non-profit day care center which provides children from 18 months to 6 years a place to learn and play while their parents work. The center is located at 2225 12th Avenue South, and is licensed by the state. Major funding for the center comes from the United Way, and benefits such as the Music Row Run.

The first annual Music Row Run is a 10,000 meter (6.2 miles) run, which will begin on 17th Avenue South. The race will be the center's major fund raiser of the year.

## Blake Signs Williams

■ **NASHVILLE**—Dick Blake, president of Dick Blake International, has announced the signing of MCA artist Don Williams for exclusive worldwide booking representation.

## CMF Press Releases New Country Journal

■ **NASHVILLE**—The Country Music Foundation Press has announced the release of Volume VII, no. 3 of its Journal of Country Music, which features articles on Jimmie Rodgers, Castle recording studio, and Ernest Tubb.

The Journal, published by the nonprofit Country Music Foundation, includes an excerpt from Nolan Porterfield's biography of Jimmie Rodgers, an article on Nashville's early recording history which spotlights Castle studios, plus features on Ernest Tubb and Bob Dylan in Nashville.

The Journal of Country Music publishes three times a year. Subscriptions are available from the Country Music Foundation Press, 4 Music Square East, Nashville, Tenn. 37203, for \$10 a year. Single issues are \$3.98 each.

## ATV Taps Rushing

■ **NEW YORK**—Gerald E. Teifer, vice president and general manager of ATV Music Group, Nashville, has announced the addition of Jim Rushing to the ATV staff in the position of professional manager.



# Record World Country Albums

JUNE 2, 1979

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

JUNE 2 MAY 26

**1** 2 **GREATEST HITS**  
WAYLON JENNINGS  
RCA AHL1 3378



WKS. ON CHART

2	1	THE GAMBLER	KENNY ROGERS/United Artists LA 834 H	25
3	3	BLUE KENTUCKY GIRL	EMMYLOU HARRIS/Warner Bros. BSK 3318	4
4	6	CLASSICS	KENNY ROGERS AND DOTTIE WEST/United Artists LA 946 H	8
5	5	THE OAK RIDGE BOYS HAVE ARRIVED	MCA AY 1135	9
6	8	NEW KIND OF FEELING	ANNE MURRAY/Capitol SW 18849	16
7	7	OUTLAW IS JUST A STATE OF MIND	LYNN ANDERSON/Columbia KC 35776	10
8	10	STARDUST	WILLIE NELSON/Columbia JC 35305	56
9	9	WILLIE & FAMILY LIVE	WILLIE NELSON/Columbia KC 2 34326	27
10	4	THE ORIGINALS	THE STATLER BROTHERS/Mercury SRM 1 5016	7

## CHARTMAKER OF THE WEEK

**11** — **LOVELINE**  
EDDIE RABBITT  
Elektra 6E 181



12	23	THE BEST OF DON WILLIAMS, VOL. II	MCA 3096	2
13	20	MILLION MILE REFLECTIONS	CHARLIE DANELS BAND/Epic JE 35751	4
14	14	THE BEST OF BARBARA MANDRELL	MCA AY 1119	17
15	32	ROSE COLORED GLASSES	JOHN CONLEE/MCA AY 1105	29
16	16	TNT	TANYA TUCKER/MCA 3066	28
17	19	TEN YEARS OF GOLD	KENNY ROGERS/United Artists LA 835 H	72
18	12	MOODS	BARBARA MANDELL/MCA AY 1088	33
19	11	SWEET MEMORIES	WILLIE NELSON/RCA AHL1 3243	17
20	17	WHEN I DREAM	CRYSTAL GAYLE/United Artists LA 858 H	49
21	21	HEART TO HEART	SUSIE ALLANSON/Elektra 6E 177	7
22	—	RODRIGUEZ	JOHNNY RODRIGUEZ/Epic KE 36014	1
23	13	IT'S A CHEATING SITUATION	MOE BANDY/Columbia KC 35779	11
24	18	JERRY LEE LEWIS	Elektra 6E 184	7
25	15	SPECTRUM VII	DAVID ALLAN COE/Columbia KC 35789	4
26	35	THE FEELINGS NOT RIGHT AGAIN	RAY STEVENS/Warner Bros. BSK 3332	2
27	27	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	70
28	25	BEST OF THE STATLER BROTHERS	Mercury SRM 1 1037	174
29	22	LOVE YA	STELLA PARTON/Elektra 6E 191	3

30	28	HALF AND HALF	JERRY REED/RCA AHL1 3359	8
31	38	FAMILY TRADITION	HANK WILLIAMS JR./Elektra 6E 194	2
32	26	LOVE NOTES	JANIE FRICKE/Columbia KC 35774	9
33	31	ORIGINAL TEXAS PLAYBOYS	Capitol ST 11917	3
34	53	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/MCA DO 2993	86
35	37	LARRY GATLIN'S GREATEST HITS	Monument MG 7628	29
36	36	DUETS	JERRY LEE LEWIS & FRIENDS/Sun 1011	22
37	—	I DON'T LIE	JOE STAMPLEY/Epic KE 36016	1
38	29	OUR MEMORIES OF ELVIS	ELVIS PRESLEY/RCA AQL1 3279	12
39	45	RUNNING LIKE THE WIND	THE MARSHALL TUCKER BAND/Warner Bros. BSK 3317	2
40	24	VARIATIONS	EDDIE RABBITT/Elektra 6E 180	61
41	50	JIM ED AND HELEN	JIM ED BROWN AND HELEN CORNELIUS/RCA AHL1 3258	12
42	48	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 17743	68
43	42	YOU'VE GOT SOMEBODY	VERN GOSDIN/Elektra 6E 180	7
44	46	ARMED AND CRAZY	JOHNNY PAYCHECK/Epic KE 35444	27
45	39	EXPRESSIONS	DON WILLIAMS/MCA AY 1069	38
46	52	REFLECTIONS	GENE WATSON/Capitol ST 11805	15
47	47	CON HUNLEY	Warner Bros. BSK 3285	10
48	—	SATURDAY MORNING SONGS	TOM T. HALL/RCA AHL1 3362	1
49	34	BURGERS AND FRIES/WHEN I STOP LEAVING	CHARLEY PRIDE/RCA APL1 2983	29
50	54	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA AFL1 2780	50
51	51	TRYIN' TO SATISFY YOU	DOTTSY/RCA AHL1 3380	4
52	40	THERE'S ALWAYS ME	RAY PRICE/Monument MG 7633	7
53	62	ROOM SERVICE	OAK RIDGE BOYS/MCA AY 1065	31
54	30	ME AND MY BROKEN HEART	REX ALLEN, JR./Warner Bros. BSK 3300	5
55	60	HEAVEN'S JUST A SIN AWAY	THE KENDALLS/Ovation OV 1719	91
56	65	BEST OF DOLLY PARTON	RCA APL1 1117	157
57	66	GREATEST HITS, VOL. II	JOHNNY PAYCHECK/Epic KE 35623	30
58	44	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)	VARIOUS ARTISTS/Elektra 5E 503	24
59	58	EVERY TIME TWO FOOLS COLLIDE	KENNY ROGERS & DOTTIE WEST/United Artist LA 861 H	60
60	—	I WILL SURVIVE	BILLIE JOE SPEARS/United Artist LA 964 H	1
61	64	LEGEND	POCO/MCA AA 1099	9
62	56	TOTALLY HOT	OLIVIA NEWTON-JOHN/MCA 3067	26
63	72	THE AMAZING RHYTHM ACES	Columbia JC 36083	17
64	33	LADIES CHOICE	BILL ANDERSON/MCA 3075	17
65	57	PROFILE—THE BEST OF EMMYLOU	EMMYLOU HARRIS/Warner Bros. BSK 3258	27
66	75	DOWN ON THE DRAG	JOE ELY/MCA 3080	13
67	71	ARE YOU SINCERE	MEL TILLIS/MCA 3077	14
68	73	THE SONGS WE MADE LOVE TO	MICKEY GILLEY/Epic KE 35714	11
69	67	HERE YOU COME AGAIN	DOLLY PARTON/RCA APL1 2544	84
70	55	OLD FASHIONED LOVE	THE KENDALLS/Ovation OV 1733	55
71	41	GARY	GARY STEWART/RCA AHL1 3288	12
72	59	JOHN DENVER	RCA AQL1 3075	17
73	70	THE FIRST NASHVILLE GUITAR QUARTET	CHET ATKINS/RCA AHL1 3288	11
74	61	LIVING IN THE USA	LINDA RONSTADT/Asylum 6E 155	34
75	63	THE PERFORMER	MARTY ROBBINS/Columbia KC 35446	11

## Nashville Report

(Continued from page 92)

"Dolly will sing songs (some of which she wrote)." NBC's head honcho Fred Silverman added: "Dolly is one of our new artists we are developing." Uh, huh, that's the word he used.

Barring unexpected involvement in a filibuster, Senate Majority Leader Robert C. Byrd is coming to Nashville next month to tape a guest shot on the "Hee Haw" syndicated series. The Senator, according to executive producer Sam Lovullo, will be demonstrating his skill with a fiddle in the show's regular "fiddling hoedown" segment. He'll be "competing" with Roy Clark, Grandpa Jones, Tanya Jae and Tommy Williams.

It is an "encore" of sorts for Sen. Byrd. He was in Nashville the past March 3 and appeared on the Grand Ole Opry stage. Got a standing O from the audience.

Speaking of TV events, "Freedom Road," co-starring Kris Kristofferson and Muhammad Ali, airs this fall on NBC. It's a four-hour mini-series that was filmed earlier this year in Mississippi. Meanwhile, Kris-

tofferson has been writing songs preparatory to recording an lp.

Faron Young bought a 50-foot yacht. (At about \$1,000 per foot, you can figure how much it cost.) Tentatively its called "Young Sheriff's Patrol."

Faron says: "It sleeps several people—according to their size. I may just load it up with some of my friends and neighbors and sail away to The Bahamas. Provided, of course, I can get the 'Old Man of the Sea'—Hank Cochran—to come along as navigator."

Charley Pride's annual Invitational Golf Tournament (for charity) is scheduled Friday, Saturday and Sunday in Albuquerque, New Mexico.

Charley was in Nashville the past week recording an album for RCA. "Charley," says his producer Jerry Bradley, "is still a pro. Money and success haven't spoiled him. He came in Monday and recorded for 12 hours. Tuesday, he was back in the studio for 15 hours. He even sent out for his meals. When we finished, he caught a plane and winged back to Dallas."



# Record World Country Singles

JUNE 2, 1979

TITLE, ARTIST, Label, Number

JUNE 2	MAY 26		WKS. ON CHART
1	1	<b>IF I SAID YOU HAD A BEAUTIFUL BODY, WOULD YOU HOLD IT AGAINST ME</b> BELLAMY BOTHERS Warner/Curb 8790 (2nd Week)	11
2	2	<b>LYING IN LOVE WITH YOU</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11532	10
3	4	<b>3</b> <b>SAIL AWAY</b> OAK RIDGE BOYS/MCA 12463	9
4	5	<b>4</b> <b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists 1288	8
5	8	<b>5</b> <b>SHE BELIEVES IN ME</b> KENNY ROGERS/United Artists 1273	6
6	3	<b>6</b> <b>LAY DOWN BESIDE ME</b> DON WILLIAMS/MCA 12458	12
7	10	<b>7</b> <b>RED BANDANA</b> MERLE HAGGARD/MCA 41007	8
8	13	<b>8</b> <b>NOBODY LIKES SAD SONGS</b> RONNIE MILSAP/RCA 11553	6
9	12	<b>9</b> <b>YOU FEEL GOOD ALL OVER</b> T. G. SHEPPARD/Warner/Curb 8808	7
10	7	<b>10</b> <b>HOW TO BE A COUNTRY STAR</b> STATLER BROTHERS/ 55057	10
11	14	<b>11</b> <b>ME AND MY BROKEN HEART</b> REX ALLEN JR./Warner Bros. 8786	8
12	16	<b>12</b> <b>SEPTEMBER SONG</b> WILLIE NELSON/Columbia 3 10929	8
13	15	<b>13</b> <b>SWEET MELINDA</b> RANDY BARLOW/Republic 039	9
14	17	<b>14</b> <b>ARE YOU SINCERE</b> ELVIS PRESLEY/RCA 11533	7
15	18	<b>15</b> <b>IF LOVE HAD A FACE</b> RAZZY BAILEY/RCA 11536	5
16	19	<b>16</b> <b>WHAT IN HER WORLD DID I DO</b> EDDY ARNOLD/RCA 11537	8
17	22	<b>17</b> <b>JUST LIKE REAL PEOPLE</b> THE KENDALLS/Ovation 1125	5
18	21	<b>18</b> <b>DOWN TO EARTH WOMAN</b> KENNY DALE/Capitol 4704	7
19	20	<b>19</b> <b>I'M THE SINGER, YOU'RE THE SONG</b> TANYA TUCKER/ MCA 1807	9
20	23	<b>20</b> <b>I CAN'T FEEL YOU ANYMORE</b> LORETTA LYNN/MCA 41021	5
21	24	<b>21</b> <b>I DON'T LIE</b> JOE STAMPLEY/Epic 8 50694	6
22	25	<b>22</b> <b>TWO STEPS FORWARD AND THREE STEPS BACK</b> SUSIE ALLANSON/Elektra/Curb 46036	6
23	26	<b>23</b> <b>AMANDA</b> WAYLON/RCA 11596	3
24	28	<b>24</b> <b>I WILL SURVIVE</b> BILLIE JO SPEARS/United Artists 1292	7
25	30	<b>25</b> <b>IF I GIVE MY HEART TO YOU</b> MARGO SMITH/ Warner Bros. 8806	5
26	31	<b>26</b> <b>SIMPLE LITTLE WORDS</b> CRISTY LANE/LS 172	5
27	33	<b>27</b> <b>STEADY AS THE RAIN</b> STELLA PARTON/Elektra 46029	7
28	35	<b>28</b> <b>SHADOWS IN THE MOONLIGHT</b> ANNE MURRAY/Capitol 4716	2
29	34	<b>29</b> <b>MY MAMA NEVER HEARD ME SING</b> BILLY CRASH CRADDOCK/Capitol 4707	6
30	6	<b>30</b> <b>DON'T TAKE IT AWAY</b> CONWAY TWITTY/MCA 41002	12
31	36	<b>31</b> <b>WORLD'S MOST PERFECT WOMAN</b> RONNIE McDOWELL/ Epic 8 50696	6
32	47	<b>32</b> <b>TOUCH ME BIG</b> AL DOWNING/Warner Bros. 8787	7
33	39	<b>33</b> <b>PLAY TOGETHER AGAIN AGAIN</b> BUCK OWENS WITH EMMYLOU HARRIS/Warner Bros. 8830	4
34	45	<b>34</b> <b>THERE IS A MIRACLE IN YOU</b> TOM T. HALL/RCA 11568	4
35	41	<b>35</b> <b>DELLA AND THE DEALER</b> HOYT AXTON/Jeremiah 1000	5
36	43	<b>36</b> <b>I'LL NEVER LET YOU DOWN</b> TOMMY OVERSTREET/ Elektra 46023	5
37	51	<b>37</b> <b>WHEN A LOVE AIN'T RIGHT</b> CHARLY McCLAIN/Epic 8 50706	3
38	38	<b>38</b> <b>FADED LOVE AND WINTER ROSES</b> DAVID HOUSTON/ Elektra 46028	7
39	44	<b>39</b> <b>RUNAWAY HEART</b> REBA McENTIRE/Mercury 55058	7
40	40	<b>40</b> <b>THE GIRL ON THE OTHER SIDE</b> NICK NOBLE/TMS 601	8
41	47	<b>41</b> <b>SPANISH EYES</b> CHARLIE RICH/Epic 8 50701	4
42	49	<b>42</b> <b>I JUST WANNA FEEL THE MAGIC</b> BOBBY BORCHERS/ Epic 8 50687	5
43	50	<b>43</b> <b>MY HEART IS NOT MY OWN</b> MUNDA EARWOOD/GMC 106	6
44	46	<b>44</b> <b>SHE'S BEEN KEEPING ME UP NIGHTS</b> BOBBY LEWIS/ Capricorn 0318	7
45	52	<b>45</b> <b>(GHOST) RIDERS IN THE SKY</b> JOHNNY CASH/Columbia 3 10961	3

### CHARTMAKER OF THE WEEK

46	—	<b>SAVE THE LAST DANCE FOR ME</b> EMMYLOU HARRIS Warner Bros. 8815	1
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47	9	<b>DOWN ON THE RIO GRANDE</b> JOHNNY RODRIGUEZ/ Epic 8 50671	13
48	58	<b>48</b> <b>SINCE I FELL FOR YOU</b> CON HUNLEY/Warner Bros. 8812	2
49	59	<b>49</b> <b>YOU CAN HAVE HER</b> GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50708	2
50	11	<b>50</b> <b>JUST LONG ENOUGH TO SAY GOODBYE</b> MICKEY GILLEY/ Epic 8 50672	12
51	32	<b>51</b> <b>LO QUE SEA (WHAT EVER MAY THE FUTURE BE)</b> Jesse Garron/Charta 131	10
52	29	<b>52</b> <b>ROCKIN' MY LIFE AWAY</b> JERRY LEE LEWIS/Elektra 46030	9
53	68	<b>53</b> <b>BREAKIN' IN A BRAND NEW BROKEN HEART</b> DEBBY BOONE/Warner/Curb 8814	2
54	27	<b>54</b> <b>BACK SIDE OF THIRTY</b> JOHN CONLEE/MCA 12455	14
55	64	<b>55</b> <b>NADINE</b> FREDDY WELLER/Columbia 3 10973	3
56	61	<b>56</b> <b>SPARE A LITTLE LOVIN'</b> ARNIE RUE/NSD 19	4
57	—	<b>57</b> <b>REUNITED</b> R. C. BANNON & LOUISE MANDRELL/Epic 8 50717	1
58	66	<b>58</b> <b>CHEAPER CRUDE OR NO MORE FOOD</b> BOBBY "SO FINE" BUTLER/IBC 0001	2
59	67	<b>59</b> <b>CALIFORNIA</b> GLEN CAMPBELL/Capitol 4715	2
60	63	<b>60</b> <b>I MIGHT BE AWHILE IN NEW ORLEANS</b> JOHNNY RUSSELL/ Mercury 55060	4
61	60	<b>61</b> <b>DREAM LOVER</b> RICK NELSON/Epic 8 50675	7
62	56	<b>62</b> <b>ONLY DIAMONDS ARE FOREVER</b> ZELLA LEHR/RCA 11543	5
63	42	<b>63</b> <b>NEXT BEST FEELING</b> MARY K. MILLER/RCA 11554	13
64	96	<b>64</b> <b>WASN'T IT EASY, BABY</b> FREDDIE HART/Capitol 4720	2
65	69	<b>65</b> <b>JUST BETWEEN US</b> BILL WOODY/MCA/Hickory 54043	7
66	48	<b>66</b> <b>MOMENT BY MOMENT</b> NARVEL FELTS/MCA 41011	7
67	70	<b>67</b> <b>GETTING OVER YOU AGAIN</b> DALE McBRIDE/Con Brio 151	4
68	—	<b>68</b> <b>LOVE ME LIKE A STRANGER</b> CLIFF COCHRAN/RCA 11562	1
69	57	<b>69</b> <b>STAY WITH ME</b> DANDY/Warner/Curb 8771	7
70	89	<b>70</b> <b>BAD DAY FOR A BREAK UP</b> LESLEE BARNHILL/Republic 040	3
71	54	<b>71</b> <b>WHAT A LIE</b> SAMMI SMITH/Cyclone 100	13
72	75	<b>72</b> <b>THE REAL THING</b> O. B. McCLINTON/Epic 8 50698	4
73	53	<b>73</b> <b>ISN'T IT ALWAYS LOVE</b> LYNN ANDERSON/Columbia 3 10909	13
74	55	<b>74</b> <b>ON BUSINESS FOR THE KING/BLUE RIBBON BLUES</b> JOE SUN/Ovation 1122	11
75	62	<b>75</b> <b>MAY I TERRI</b> HOLLOWELL/Con Brio 150	11
76	65	<b>76</b> <b>YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY</b> VERN GOSDIN/Elektra 46021	12
77	72	<b>77</b> <b>WHERE DO I PUT HER MEMORY</b> CHARLEY PRIDE/RCA 11477	15
78	71	<b>78</b> <b>HOLD WHAT YOU'VE GOT</b> SONNY JAMES/Monument 280	10
79	73	<b>79</b> <b>I WANT TO SEE ME IN YOUR EYES</b> PEGGY SUE/ Door Knob 9094	11
80	—	<b>80</b> <b>LIBERATED WOMAN</b> JOHN WESLEY RYLES/MCA 41033	1
81	74	<b>81</b> <b>ALL I EVER NEED IS YOU</b> KENNY ROGERS & DOTTIE WEST/ United Artists 1276	16
82	—	<b>82</b> <b>THAT'S THE ONLY WAY TO SAY GOOD MORNING/ALL THE GOOD TIMES ARE GONE</b> RAY PRICE/Monument 283	1
83	—	<b>83</b> <b>WALTZ ACROSS TEXAS</b> ERNEST TUBB/Cachet 3001	1
84	93	<b>84</b> <b>WHEN MY CONSCIENCE HURTS THE MOST</b> JOHNNY BUSH/ Whiskey River 41791	2
85	87	<b>85</b> <b>LAY BACK IN THE ARMS OF SOMEONE</b> JUICE NEWTON/ Capitol 4714	2
86	95	<b>86</b> <b>JUST LET ME MAKE BELIEVE</b> JIM CHESNUT/MCA/Hickory 51015	3
87	90	<b>87</b> <b>NO GREATER LOVE</b> BILLY STACK/Caprice 2058	2
88	97	<b>88</b> <b>MASSACHUSETTS</b> TOMMY ROE/Warner/Curb 800	2
89	91	<b>89</b> <b>MY BLUE HEAVEN</b> MAC WISEMAN & WOODY HERMAN/ Churchill 7735	2
90	—	<b>90</b> <b>I STILL BELIEVE IN YOU</b> MIKE LUNSFORD/Gusto 4 9018	1
91	79	<b>91</b> <b>SLOW DANCIN'</b> JOHNNY DUNCAN/Columbia 3 10915	15
92	—	<b>92</b> <b>BETWEEN THE LINES</b> BOBBY BRADDOCK/Elektra 46038	1
93	78	<b>93</b> <b>DARLIN'</b> DAVID ROGERS/Republic 138	14
94	77	<b>94</b> <b>SOMEONE IS LOOKING FOR SOMEONE LIKE YOU</b> GAIL DAVIES/Lifesong 8 1784 (CBS)	17
95	76	<b>95</b> <b>FAREWELL PARTY</b> GENE WATSON/Capitol 4680	16
96	80	<b>96</b> <b>WISDOM OF A FOOL</b> JACKY WARD/Mercury 55055	15
97	83	<b>97</b> <b>I CAN FEEL LOVE</b> LINDA CALHOUN/Grape 2004	3
98	—	<b>98</b> <b>WHAT'RE WE DOING, DOING THIS AGAIN</b> NICK NIXON MCA 41030	1
99	81	<b>99</b> <b>I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE</b> JANIE FRICKE/Columbia 3 10910	14
100	88	<b>100</b> <b>DISNEYLAND DADDY</b> PAUL EVAN/Spring 193 (Polydor)	4