Rod Stewart, "Ain't Love A Bitch" (prod. by T. Dowd) (writers: Stewart-Grainger) (Rive, ASCAP) (4:07). Stewart's last disco single was for weeks but this sounds more like a follow-up to "Maggie May." The rhythm is light and his vocals have a music 'tall quality. Warner Bros. 8810.

The Babys, "Head First" (prod. by Nevison) (writers: Waite-Stocker-Brock) (Hudson Bay, BMI) (3:30). "Every Time I Think of You" went Top 15 and this dpying new disc has at least as mtich potential. The group is developing a style of their own and this is prime material. Chrysalis 2323.

Chuck Brown & Soul Searchers, "Game Seven (Part 1)" (prod. by Purdie) (writers: group) (Ascent-Nouveau, BMI) (3:36). "Busting Loose" went gold and charted pop and BOS. This slick but funky new disc, featuring warm sax parts, is the natural successor. Source 41013 (MCA).

Leif Garrett, "Feel the Need" (prod. by M. Lloyd) (writer: Tilmon) (Bridgeport, BMI) (3:30). Garrett's last single showed he had the pipes to be more than just a fan- zine idol and this new one, in the disco-rock mold, should give him multi-chart presence. Scotti Bros. 407 (Atlantic).

Linda Clifford, "Don't Give It Up" (prod. by Askey) (writers: Askey-Clifford) (Mayfield/Andrasik, BMI) (3:54). Clifford's good natured indictment of the male of the species has a bright disco rhythm and something for both BOS and pop listeners. It's clever and right. RSO/Curtom 927.

Energy, "Shoulda Gone Dancin'" (prod. by D. Jones) (writers: Jones-Mason) (Old Brompton, ASCAP) (3:53). "You Can't Turn Me Off" went #1 BOS last year and this high spirited disco tune has equal power. The female vocals are sensual and energizing. Gordy 7166 (Motown).

The Marshall Tucker Band, "Running Like the Wind." The group's first album for the label (produced by Stewart Levine) is a stellar mix of their fluid instrumental style and breezy melodies that continues to make them a staple of AOR radio. Warner Bros. BSK 3317 (7.98).

Minnie Riperton, "Minnie." The songwriter with the extraordinary vocal range makes her label bow with an assist from friends like Stevie Wonder and Jose Feliciano (who duets on "Light My Fire"). She has a way with ballad material that makes a song all her own. Capitol SO 11936 (7.98).

Chris Rea, "Deltics." The singer/songwriter with the ready voice whose "Fool (If You Think It's Over)" was a high chart climber has put together another exceptional lp of songs pointing to his multi-ac- ceted talents. Producer Gus Dudge- on has again surrounded Rea with a warm sound. LA LA 959-H (7.98).

"Flash and the Pan." The brain-child of noted songwriter/music man Harry Vanda and George Young, the project is a culmination of years of work. The two are responsible for all the music and voices, a major feat when one considers "Hey St. Peter" and "The African Shuffle." Epic JE 36018 (7.98).
Ron Wood goes for the neck!

Ron Wood, along with some old mates of his and producer Roy Thomas Baker, wraps his fingers around the pulse of rock. Includes a blistering new Dylan song ("Seven Days") and ten more grabbers.
12" Discs Cut Into 7-Inch Single Sales

By SOPHIA MIDAS

NEW YORK—As 12-inch single sales continue to soar and disco maintains its reign over top 20 singles activity, an increasing number of retailers are citing the 12-inch as "the wave of the future." With the 12-inch accounting for as much as 50-75 percent of all single sales at some retail outlets, the survival of both the white and black 7-inch single has become a controversial topic.

Although retailers had initially viewed the 12-inch as an effective promotional tool which generated lp sales without hurting the sales of the 7-inch (RW 3/24), recent reports indicate a dramatic change of opinion. Music Stop's Deborah Guyton said, "A couple of weeks ago, we noticed that the sales of our 45's had seriously dropped; the decrease was very sudden, and we couldn't understand it until we examined our 12-inch sales; our 45 buyers are now buying the 12-inch."

(Continued on page 60)

Supreme Court Decision Upholds Blanket License for TV Networks

By BILL HOLLAND

WASHINGTON—The Supreme Court ruled 8 to 1 last week that the blanket licenses issued to broadcasters by ASCAP and BMI are not in violation of the nation's price-fixing laws.

The decision ends—for the time being—a nine-year legal battle with CBS Inc., which filed its initial complaint with the U.S. District Court after a breakdown in negotiations with BMI on New Year's Eve, 1969.

CBS had alleged that blanket licenses, which authorize holders to perform any of the four million musical compositions in the ASCAP and BMI repertoire, were in violation of the anti-competitive provisions of the Sherman Act.

However, the Supreme Court, in its opinion, sent the case back to the Second U.S. District Court of Appeals for a determination of whether or not the blanket licenses violate what dissenting Justice John Paul Stevens called "the rule of reason."

In his majority opinion for the Court, Justice Byron R. White called the Appeals Court ruling of price-fixing "literal" in the sense that it was, in this case, "overly simplistic and overbroad," adding that the Appeals Court should have taken into close account the consent decree forged during the forties by the government and ASCAP and BMI, a historical indicator that showed the "challenged practice may have redeeming competitive virtues."

The opinion further stated that the old consent decree "is a fact of economic and legal life in this industry, and the Court of Appeals should not have ignored it completely in analyzing the practice."

(In 1977, the Appeals Court had reversed the District Court's ruling on the matter of the blanket license legality.)

The Supreme Court ruling follows more than a year of constant legal work, with both parties filing briefs, replies and finally presenting their oral arguments.

Perhaps one deciding factor in the case was the appearance last January of counsel from the Justice Department, who presented arguments to the bench in favor of the blanket license. After the Court had asked for an opinion from the government.

Another factor that might have struck a responsive chord with the Justices was the fact that CBS had not filed any motions to (Continued on page 57)

Stark Meet Stresses 'Controlled Growth'

By FRANN ALTMAN

N. CANTON, OHIO — The high-spirited aggressive mood of the tenth annual Stark Record and Tape Convention was set by president Paul David in Monday (16) evening’s opening address as employees and guests rallied together to preview the theme of this summer’s promotional effort, “Breakin’ The Sound Barrier.”

Described by David as “the most aggressive marketing campaign to date,” the theme was chosen as “another way of reminding ourselves that the ‘horse and buggy days’ of our industry are over.”

Continuing, he added, “It’s a harsh reality that like the sound barrier, we as a company, together with our industry, find ourselves moving at a supersonic rate of speed.”

Stressing the company’s attitude of success—not the price that makes it happen — as the (Continued on page 68)

CBS Officers Defend Profit Slump At Nashville Shareholders Meeting

By WALTER CAMPBELL

NASHVILLE — Officers of CBS Inc., including president John Backe, CBS/Records Group president Walter Yentikoff and CBS Records Division president Bruce Lundvall, defended first quarter record division profit declines at the CBS annual meeting of shareholders, held for the first time in Nashville Wednesday (18), and

(Continued on page 62)
Powerhouse Picks

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

Olivia Newton-John (IMCA) “Deeper Than The Night.”
New airplay continues to come in on both the primary and secondary levels. Good upward chart movement is being reported along with breakout sales action.

WCI Reports
Record Quarter;
Music Profits Slump

NEW YORK — Warner Communications Inc. last week reported that the first quarter of 1979 was the best quarter in the company’s history, despite a six percent drop in operating income for WCI’s recorded music and music publishing division.

WCI’s first-quarter income from continuing operations was $30,018,000, up 60 percent from the $19,242,000 reported in the first quarter of 1978. Fully diluted earnings per share were $1.54, up 54 percent from the $1.00 of a year ago. Revenues were $453,795,000, 45 percent higher than the $312,497,000 reported in the first quarter of 1978.

Revenues for WCI’s music division were up from $138,595,000 in the first quarter of 1978 to $174,827,000 in the quarter just completed, although operating income fell six percent to $20,510,000 from $21,867,000 a year ago.

Filmed entertainment led WCI’s strong showing, along with book publishing and cable communications. According to a statement by WCI chairman Steven J. Ross, “domestic record sales were up 14 percent and foreign revenues rose 47 percent” during the first quarter.

WB Re-Signs
Van Morrison

LOS ANGELES — Mo Ostin, chairman and president of Warner Bros. Records, has announced the re-signing of Van Morrison to an exclusive, long-term contract. The re-signing continues an eleven-year association between Warner Bros. Records and the legendary singer, songwriter and performer.

Pickwick Gets London
For Texas and Okla.

NEW YORK—Stu Marlowe, the national sales manager for London Records and Tapes, has announced a distribution pact with Pickwick, which will make them the exclusive distributor for the states of Texas and Oklahoma.

RW Names Fundora
Sr. Vice President

Tomas Fundora has been named senior vice president of Record World, publisher Bob Austin and editor-in-chief Sid Parnes announced last week Fundora will continue to oversee (Continued on page 38)
"You're Never Alone With A Schizophrenic"

IAN HUNTER

THE FASTEST BREAKING ALBUM IN THE COUNTRY. BOTH OF THEM.

The most added album in America for the last two weeks and now chartmaker this week!

This album is now playing on AOR stations across the country with immediate Top 30 retail sales.

"When The Daylight Comes"
(CHS 2324), the new single is shipping May 1.

Chrysalis
Records and tapes
The album CHS 1214
Produced by Mick Ronson and Ian Hunter
Management: Cleveland Entertainment Company Inc.
Revamped Radio City

By MARC

NEW YORK—Radio City Music Hall, which has sporadically played host to popular music concerts over the last few years, will still be available to pop shows on a limited basis under the reorganization plan announced last week.

The troubled facility, which will be renamed Radio City Music Hall Entertainment Center this Thursday (26), will drop its favor of a more diverse package movie-and-stage-show format in favor of a more diverse package of family entertainment. Thursday evenings will be reserved for concert bookings, however, and a statement by Robert J. Fani, president of Radio City Music Hall Productions, held out the prospect of “late night concerts or weekend productions” as well.

The 6000-seat theatre has been seen by agents and promoters as an attractive, intermediate-sized venue for pop concerts, ever since declining revenues from its regular show opened the theater to outside bookings. The hall’s enormous overhead, along with other cost factors, have made it difficult for Radio City to turn a profit on such shows, however. Lengthy engagements by Diana Ross and Frank Sinatra lost money for the theater last year despite SRO houses.

Radio City will also introduce its own laser-light show June 1; the 45-minute performance will be given each Friday and Saturday night at 11 p.m. Weekday mornings during the summer the theater will show classic musical-comedy films combined with live entertainment, geared primarily to senior citizens.

Radio City’s Wurlitzer pipe organ will be restored “to mint condition,” according to Jani, and concert organists and choral groups will make appearances at the hall.

Pine Joins MCA

LOS ANGELES — Lou Cook, vice president of international for MCA Records, has announced the appointment of Helen Pine to the position of director of artist development for MCA’s International Department. Prior to joining MCA, Pine headed the International Division at ABC Records for 11 years.

Oberman To Direct Columbia West Coast Product Mgmt., Artist Dev., Publicity Depts.

NEW YORK—In order to further strengthen Columbia Records’ west coast merchandising arm, Joe Mansfield, vice president, marketing, Columbia Records, has announced that the label’s west coast product management, artist development and publicity departments will report to Ron Oberman, vice president, merchandising, west coast, Columbia Records.

The Columbia west coast publicity and artist development departments will be managed through a matrix reporting structure, with Oberman assuming operating management responsibility while technical direction continues to come from the functional department heads, Arma Andon, vice president, artist development, Columbia, and Hope Antman, director, national publicity, Columbia. Ken Sasano, director, west coast, product management, Columbia, will continue to report to Oberman.

Oberman has held the position of vice president, merchandising,

Atlantic Honors Chic

Atlantic recording group Chic recently made their first headlining concert appearance in New York City with a pair of shows at The Palladium. The New York shows came at the beginning of the current leg of the group’s cross-country U.S. tour, which is scheduled to run throughout the spring and summer 1979. Coinciding with the New York shows, Atlantic Records took the opportunity to host a party for Chic at the Caillou Room of 5th Avenue’s Pierre Hotel. Atlantic also presented Chic with platinum and double platinum awards for both their current album, “C’est Chic,” and the single “Le Freak” (the biggest selling single in the history of the WEA organization). Shown at the Chic party at New York’s Pierre Hotel are, from left: Atlantic vice president/national promotion Vince Foraci; senior vice president/general manager Dave Gluew; Chic’s Niel Rodgers; Tom Cassie of MK Productions (rear); Chic’s Luci Martin, Bernard Edwards & Alfa Anderson; Atlantic president Jerry Greenberg.

Atkinson to Infinity for Coast A&R

LOS ANGELES—Michael Atkinson has been appointed to the newly-created position, director of artist and repertoire, west coast, at Infinity Records, it was announced by Ron Alexenburg, president.

Atkinson, who began his music business career over a decade ago, was most recently director of west coast a&r at Epic Records. He previously served at CBS Records, holding a succession of positions including west coast regional promotion and marketing manager for Columbia Records.

Mellillo Joins Arista

NEW YORK — Aaron Levy, senior vice president, finance, Arista Records, has announced the appointment of Patrick M. Mellilo to the position of vice president, finance, for the label.

Mellillo, in this capacity, will be responsible for the day to day organization and administration of the finance department, and will work in close cooperation with senior management on financial planning.

Mellillo comes to Arista from Columbia Pictures Industries, Inc., where he served as corporate controller since 1973, working closely with Arista Records.

Blondie Disc Breaks into Top Singles Spot
As Rod Stewart Takes Chartmaker Honors

By PAT BAIRD

Blondie (Chrysalis), a group that broke out of the punk rock clubs, drove into the #1 bullet position this week's RW Singles Chart.

After first breaking in England, the record made it to the top of the chart here in 11 weeks and sold in big numbers this week. Peaches & Herb (Polydor), #1 bullet on the Black Oriented Singles Chart, is close to the Blondie record in sales and still selling big for #2 bullet. Village People (Casablanca) continued to sell in the rack accounts for #6 bullet and Suzi Quatro & Chris Norman (RSO) came into the Top 10 at #9 bullet on strong station moves and good sales. Cher (Casablanca), #21 bullet Bos, was added at Q102 and sold for #10 bullet.

Rod Stewart (Warner Bros.) is this week's Chartmaker at #49 bullet on big first week adds on a national spread.

Rounding out the top of the chart are: Frank Mills (Polydor) holding at #3; Amii Stewart (Ariola) #4; Chic (Atlantic) still #5; Gloria Gaynor (Polydor) #7 and Bee Gees (RSO) #8.

Just under the Top 10, Jacksons (Epic) sold well and took healthy airplay moves for #14 bullet and Wings (Columbia) filled all airplay holes and moved where played at #17 bullet. George Harrison was added at WLS and WOKY for #20 bullet and Donna Summer (Casablanca), #41 bullet Bos and last week's Chartmaker and Powerhouse Pick, filled in the remaining airplay holes and moved well for #24 bullet. Randy Vanwarmer (Bearsville) was added at 99X, WHBQ, KHZ and WCAO and started sales for #27 bullet, and the bee Gees (ROSO), another Powerhouse Pick last week, also filled in remaining airplay holes for #29 bullet. End- gang Dan & John Ford Coley (Big Tree) had good adds and moves for #30 bullet.

Still moving well are: Orleans (Infinity), added at KFRC, #32 bullet; Styx (A&M), moving well where played and added at WLS, #33 bullet; G.Q. (Arista), Top 10 in New York and added at KSLQ, #34 bullet; Pointer Sisters (Planet) #35 bullet; Tycoon (Arista), still picking up adds, #36 bullet; Bad Company (Swan Song), added at KDWB and WAYS among others, #38 bullet; Billy Joel (Col) #42 bullet; Barbara Mandrell (MCA), added at WMBQ and moving well elsewhere. #45 bullet; Supertramp (A&M), added at WHBQ, Z100 and CKLW among others, #45 bullet and Olivia Newton-John (MCA), this week's Powerhouse Pick, was added at KOPA, 92Q, WAYS and KXOK among others for #50 bullet.

Taking strong chart moves on radio activity are: Foxy (Dash), #6 bullet Bos, #55 bullet here; Van Halen (Warner Bros.) #72 bullet; Beach Boys (Caribou) #77 bullet; Toto (Columbia) #84 bullet and Space (Casablanca) #86 bullet.

Bee Gees Bullet Back To Top Of LP Chart;
Top 10 Albums Aided by Singles Strength

By SAMUEL GRAHAM

After an absence of just one week, the Bee Gees (RSO) have resumed their hold on the #1 position. Their group's "Sparks Flying" LP, the top rock album in the country, actually enjoyed a bit of an increase at that level this week, which combined with retail action to move it ahead of last week's top album, the Doobie Brothers (WB), which now find themselves at a solid #2.

Elsewhere in the top 10—and all of the first ten records, incidentally, have achieved their lofty status with the aid of singles, some of them with more than one—Peaches & Herb (Polydor) remains at #3 with excellent across-the-board sales with their new "Reunited" single now at #2 on the pop singles chart. Supertramp (A&M) moves to #4 bullet, with big jumps at the rack level and continually solid retail (#1 in several markets); the distance between the third and fourth spots, like that between the second and third, continues to narrow.

The Village People (Casablanca), now at #7 bullet, has met with immediate acceptance at racks, as expected, with retail strength also improving as the effects of the recent trucking strike wear off. Van Halen (WB), now with a bulleting single, is at #8 bullet with huge retail sales and strong racks as well.

Other bullets in the top twenty include Sister Sledge (Cotillion), at #12 with two singles and a combination of rack and retail strength; George Harrison (Dark Horse/WB), who has regained momentum after a slow previous week and moves to #17; and Rick James (Motown), another album that has followed a relatively soft week (last week it had moved down seven spots, in fact) with a strong one, moving to #18 bullet with combined r&b and pop action.

An unusually high number of albums experienced very large jumps on the chart this week. Among them are G.Q. (Arista), which moved up 23 spots to #23 bullet, and Maze (Capitol) which jumped from #50 to #26 bullet; both lips showing heavy r&b action joined by a steadily widening spread at retail and early rack moves as well, especially for the latter. Elsewhere in the twenties, Chic (Atlantic) is yet another album that has regained its momentum, moving to #27 bullet with the aid of a hot single, while Kenny Rogers (UA) is at #29 bullet largely on basis of racks. Rogers' recently successful TV special may further help his cause in subsequent weeks.

(Continued on page 56)
THEIR NEW ALBUM

PRODUCED BY SWEET FOR CHINEBRIDGE LTD.

MANAGEMENT: ED LEFFLER,
9229 SUNSET BLVD. LOS ANGELES, CA
(213) 550-8802
New Supertramp Album Breaks Fast

LOS ANGELES—Three weeks after its worldwide release, Supertramp's latest album, "Breakfast in America," has proved to a major hit all over the world. After shipping platinum in the United States, the album is currently bulleted at 5 in Record World. The single from the album, "The Logical Song," is also bulleted and is a major add-on across the country. Paralleling this initial response in the U.S. is the reception "Breakfast in America" is getting overseas where total sales are already approaching one million copies.

The album shipped gold in Belgium, France, Holland, Norway, Canada and Australia; is double gold in Spain and Portugal; and is on its way to gold in Germany. In the band's native England, it has also turned gold. Since its release, the LP has turned platinum in Holland and Canada. The album's overseas chart positions are equally impressive. It entered the German charts at 6, the highest entry position ever achieved in that country by A&M product or by any product owned or distributed by CBS, which distributes A&M in Europe. "Breakfast in America" is currently 1 in Norway, 1 in Holland, 6 in Sweden, 4 in Austria, 4 in Australia, 4 in England, 3 in Germany, 3 in Switzerland, and 4 in Denmark.

"The Logical Song" is also making an extremely strong showing having already topped the charts in Holland.

All of this should come as no surprise: Supertramp's global success story began with the strong international sales racked up by its 1974 release, "Crime of the Century." The band has remained an international force ever since, and the pattern continued through its next two releases, "Crisis . . . What Crisis?" and "Even in the Quietest Moments." As an example of Supertramp's staying power, "Moments" stayed on the Spanish charts for 80 eighty weeks and was number one longer than any other record in the history of the Spanish music industry. "Crime of the Century" has been entrenched on the German charts for 93 weeks. Before the release of "Breakfast in America," Supertramp had sold a total of over six million albums outside the United States, 2 1/2 million of them in Europe. As of today, Supertramp has earned 21 gold albums in Europe and eight double-golds or platinums.

(Checked on page 68)

CBS Fetes Barry White

CBS Records recently feted Unlimited Gold artist Barry White, who was in town for an appearance at the Palladium in New York. White's latest album is "The Message Is Love." Pictured from left: (top) Don Dempsey, Sr. VP & gen. mgr., E/A/P; Elmer Hill, VP, promotion, UGR; T. C. Thompkins, dir, E/P; A promotion, black music marketing; Tony Sepe, VP productions and tour coordination, UGR; Rone Wilson, promotion consultant, UGR; LeBron Taylor, VP black music marketing, CBS; Goldenee and Barry White; Tony Martell, VP & gen. mgr., CBS Associated Labels; Paul Smith, Sr. VP & gen. mgr., marketing, CBS; Ron Piccolo, VP marketing, northeast region, CBS; Gordon Anderson, dir., promotion, CBS Associated Labels; (bottom) Danny Pearson, UGR artist; Paris Eley, VP, promotion, BMM, CBS Records; Stan Monteiro, VP, marketing west coast, E/A/P; Mike Martinovitch, VP merchandising, CBS Records; and Frank Mooney, VP, marketing branch distribution, CBS Records.

White Smoke Bows

LOS ANGELES—White Smoke, a new multifaceted full service artist development company has been formed by Harvey Cooper. The company will handle all areas of an artist's needs, including management, publishing, studio demo recordings, as well as all areas dealing with live performance including choreography, makeup and stage equipment needs.

The company will aid in the promotion and publicity efforts, PRPR being the first associate to the new firm. Peter Bennett will take up all legal and international affairs for White Smoke.

Ritchie Fagan is the first artist affiliated with White Smoke. White Smoke is located at 6363 Sunset Blvd., Suite 811, Los Angeles, California; phone: (213) 462-1634.

Village People Tour; Film Set For Summer

LOS ANGELES — Casablanca Record and Filmworks group Village People have begun a 40-city tour, the first major venue tour for group. The tour began April 19 in Pittsburgh and will end at Madison Square Garden on June 24.

Village People will begin work on their first major film, "Disco-land (Where the Music Never Ends)," late this summer.

MCA Promotes Oxley

LOS ANGELES — Joan Bulard, vice president of publicity for MCA Records, has announced the promotion of Suzi Oxley to east coast publicity director for the label.

Columbia Names Cooke East Coast Merch. Dir.

NEW YORK — Joe Mansfield, vice president, marketing, Columbia Records, has announced the appointment of Barbara Cooke to director, merchandising, east coast, Columbia Records.

In her new position, Cooke will be responsible for planning east coast merchandising efforts on behalf of albums and singles on the Columbia label, and will direct the activities of the Columbia Records east coast product management department. She will report directly to Mansfield.

Since 1977 Cooke has been director, east coast product management, Columbia Records. She began her career with Columbia Records as packaging coordinator in August, 1973 and has since held various positions.

Three from RSO Records

MINNIE: unmistakably Minnie Riperton, a voice like no other.

MINNIE: her first Capitol album contains the single "Memory Lane"
Word Increasing Product Visibility
Through Merchandising, Secular Radio
By MARGIE BARNETT

WACO, TEXAS—In the marketing areas of promotion and sales, Word, Inc. is undertaking aggressive strategies to push forward product visibility and awareness alike through secular radio promotion and an increased merchandising emphasis.

Dan Johnson, director of marketing for Word, explains the company's overall philosophy. "Word is convinced that if there are 60 to 80 million people out there who are classified as Christians they are listening to what we call secular radio," he said, "and they would enjoy hearing some music, of perhaps not the complete 100 percent gospel message, but at least from artists who do have religious feelings that pervade in the very important part in their lives that these listeners would identify with. I cannot help but think that it would even be an advantage for some stations to play this type of music. We're finding now that there are people who just love this type of music, but never knew it existed, even personnel at the radio stations."

At this point the secular airplay push is going on David Meece, "I Can't Believe It's True" (Myrrh), and Dan Peek, "All Things Are Possible" (Lamb & Lion), for Top 40, and the Imperials, "Oh Buddha" (DaySpring), oriented to the country market. According to Mike Cloer, Word's secular radio promotion coordinator, the David Meece single, the first to be released and worked, has garnered good coverage in Alabama, Georgia, North and South Carolina plus spots in Iowa, Illinois, Tennessee, Florida, Texas and Arizona. "With the heavy southern concentration, I started working for that entire beach area to establish the Meece single and get it charted before Easter weekend when kids flock to the beach," explains Cloer. "We went back in with time buys Thursday through Saturday.

GRT Wins Calif. Tax Case

SUNNYVALE, CALIF. — GRT Corporation announced last week that a settlement had been reached in litigation between GRT and the California State Board of Equalization which will result in the payment of a refund of sales and use taxes and interest to GRT of approximately $1 million.

The settlement resolves litigation filed by GRT to recover approximately $1.5 million in sales and use taxes paid by GRT in 1976 and 1977. The total amount involved in the litigation, including interest on the amount previously paid by GRT, is approximately $2 million. The taxes were assessed against GRT by the State Board on amounts which GRT paid to record companies, including advances and royalties, under tape license agreements during the tax years 1969 to 1975.

GRT had maintained in its lawsuit that such amounts paid pursuant to tape license agreements were exempt from taxation under the California Sales and Use Tax Law as it existed during the tax years in question. The State Board, on the other hand, maintained that until the Legislature changed the law, effective January 1, 1976, all such payments to record companies were subject to sales and use taxes. A judgment will be entered which will resolve all issues between GRT and the State Board with respect to the tax years in question.

A GRT spokesman added that the $1 million settlement will be taken into income ending 1980.

Playing It Close To The Vest

Site recording artists the Romances played a benefit performance recently for the New York City Policemen's Bullproof Vest Fund, at CBGB's in NYC. The event raised nearly $2,500 for the vest fund. Pictured from left: Johnny Ramone; Charles Peterson, first vice president of the PBA; Dee Dee Romone; Joey Ramone.

WCI Awards Scholarship

LOS ANGELES — Henry Droz, president of the Warner/Elektra/Atlantic Corp., has announced the presentation of the first Joel Friedman Memorial Scholarship to Ms. Sue Lalich of Chicago. The scholarship, established by WCI this year, is one of 18 awarded by the NARM Scholarship Foundation.

Jem/West Relocates

LOS ANGELES — Jem Records/West, the Western United States half of Jem Records, Inc., has moved its headquarters to a new and larger location.

Effective immediately, Jem Records/West will be located at 18629 Topham Street, Reseda, California 91335. The telephone number remains the same: (213) 996-6754.

Dave Keller Dies

LOS ANGELES — Dave Keller, VP, finance and administration of Cream Records, died Friday, April 13, due to a heart attack. Memorial services were held for the 45 year old Keller at the Bel Air Presbyterian Church, Tuesday (17). He is survived by his mother, wife, Barbara, and daughter Karen.

Schwartz Bros. Moves To New Maryland Site

WASHINGTON — Schwartz Brothers Inc., the Washington-based record distributor-wholesaler-retailer firm, plans to move its headquarters from Northeast Washington to a huge industrial building in nearby Prince George's County, Maryland.

The $31.7 million-a-year firm plans to build an 86,800 square-foot building on four acres of land it owns in the Washington-area business park in Lanham, Md.

The Prince George's County Council's Fiscal and Planning Committee approved a special, bonding request to finance the project this past week, and sent it to the full council for a final vote soon.

Schwartz Brothers, which employs 470 people in its wholesale and retail enterprises, would employ an estimated 124 people at the proposed headquarters.

Polygram Ups Rosen

NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, has announced the promotion of Harvey Rosen to the position of Baltimore/Washington branch manager.

In his new capacity, Rosen will be responsible for the management and administration of the Baltimore/Washington sales branch and its field staff.

Rosen joined Polygram Distribution in 1976, first serving as New York branch salesman and most recently serving as New York branch sales manager.

In a related move, Jack Kiernan has announced the promotion of Jeff Brody to the position of New York branch sales manager.

Celebrity Bartenders

A benefit party was held recently at N.Y., N.Y. disco to raise funds for U.S. athletes participating in the 1980 Olympics. Shown from left are celebrity bartenders: Allison Steele, Erik Estrada and Don Kirshner.
THE MAN WITH THE GOLDEN GUN

GREATEST HITS

WAYLON

HONKY TONK HEROES
LONESOME, ON'RY AND MEAN
I'M A RAMBLIN' MAN
I'VE ALWAYS BEEN CRAZY
LUCKENBACH, TEXAS
ARE YOU SURE HANK DONE IT THIS WAY

AmericanRadioHistory.com
Stark Convention

(Continued from page 3)
difference between profit and loss, said David. "We make things happen. The big difference in Stark Record and Tape is that we've not only met, but welcome challenges. We've never been out to make money, but we've still made a profit." 

David—who began the Stark operation 22 years ago at a rack jobbing conference—spoke of the "well-planned, controlled growth" of the company. Citing the profit sharing's seven-fold increase, and the increase in the company's turnover from 30,000 to 300,000, and the success of the company's" high school" and home office expansion, staff enlargements, classical club membership in excess of 30,000, a total departmentalized concept, plus Grapevine (super-stores) and front-standing Came lots (retail stores) as examples of Stark's aggressive posture and growth, David recognized the company's ability to "literally help break those new artists—Meat Loaf being a good case in point."

In keeping the management staff current with industry trends, David spoke of the inevitable move into video, adding "an entirely new dimension of sight to go with our sound," bar coding to provide an "almost instantaneous replenishment of industry, for higher turnover and increased sales," and a look at the "not-so-distant future" when "order catalogues will be a thing of the past and on-line computer terminals with TV screens and key-boards will be the wave of the future."

On the industry's changing face, David said, "We've not only met, but we've still made a profit."

In closing, David once again recognized the importance of each Stark employee, adding that though the competition is getting tougher each year, it is up to everyone at Stark to "go about our business of breakin' the sound barrier."

What was most evident throughout the convention's seminars and presentations was the strong professional attitude maintained by each Stark attendee. Operations seminars which ran Tuesday and Wednesday stressed store appearance, maintaining and strengthening communications and company policy and procedure.

The "policy" sheet which will be sent out to manufacturers, redefines Stark's position on the store display, together with the label merchandisers. According to Larry Mundorf, VP of store operations, "The goal is to encourage label reps to visit our stores with the assurance that the Stark managers will cooperate with them in constructing displays which best expose and promote their product within specified company guidelines. This should result in tasteful displays which yield maximum impact and sales of the product displayed." Parameters for displays were cited.

At the same Wednesday meeting, two new merchandising aids were unveiled. The merchandising tool, a perplex glass display cube and a 5" by 5" decor plaque, remained on display throughout the convention.

Presentations
At press time, presentations by WEA, Capitol Records and MCA had been previewed. Presentations by CBS and RCA were set for Wednesday evening and Thursday afternoon, respectively. Highlights of the label presentations included exposure of new artists and products. WEA—Tuesday afternoon presented albums on each of their special project artists as well as awards to display contest winners. Capitol also presented their display contest winners with prizes, following a visual presentation Tuesday evening, spotlighting a recreational trailer as grand prize. MCA's Wednesday presentation on the video disc was complemented by presenting each Stark staff with a picture disc — one side showing Iron City House Rockers (Cleveland In't!!), the other a "thank you from MCA distribut ing Corp. to Camelot Music," which dated this year's convention and pictured everyone who attended last year's convention trip to Terre Haute, Indiana, the company's pressing plant.

WEA Corp. Leads Stark Award Winners

N. CANTON, OHIO — Highlighting Stark Record and Tape Salesman's tenth annual convention held last week (16-19), the company presented honors to 14 staffers in recognition of five years in service and management. Salesmaker of the year, a manu facturer's award, was presented on Thursday evening (19) to WEA Corporation, a special gold award was given the same evening to Fisher Big Wheel, Stark's rack account.

Recipients
Recipients of the five-year service awards presented on Thursday night include Nick Diamant, Doug Peifer, Mike Terlecky and Bob Vargo. This series which to date has been given to 20 Stark people totals 171 years in combined manage ment and experience.

Monday night's awards were presented at Stark's profit-sharing

Pic Discs Potent Promo Vehicles in U.K.

By VAL FALLOON

LONDON—The power of the picture disc as a promotional vehicle has been proven again as all ten titles in WEA's 'Cruisin' picture singles series are doing well. The discs, on Lightning's Old Gold label and distributed and pressed by WEA, make up the UK's first picture singles series, and are priced at $1.49. The marketing ploy was double-edged aimed at collectors and cashing in on the current car cult. All pictures, supplied by Custom Car Magazine, are of autos owned by British drivers who are named on the label. They are mostly Fifties / Sixties-modelled American-style cars.

The titles, too, are from that era, making chart placings all the more noteworthy. WEA is hoping that increased airplay will mean continued sales of the black vinyl singles after the picture disc supply is exhausted, 25,000 of each were pressed, a large number for such discs here. Though WEA did set a precedent last year with 70,000 copies of the Cars' "My Best Friend's Girl."

The hits include Chris Montez' "Let's Dance," the Drifters' "Save The Last Dance For Me" and Bobby Darin's "Dream Lover."

Falling for Susan

Rarely does a pop group make so splashy a debut as RCA/New York International Records artists Susan did recently. The Boston-bred quartet, whose first album "Falling in Love Again" has just been released, made their premiere appearance in Los Angeles this past weekend. Celebrating backstage were: Randy Hoffman, general manager of Champion Entertainment/New York International Records; Joshua Bordo, director of national album promotion for RCA; Nickie Loando, Charlie Loando, Rick Schott, VP of finance, presented awards to those employees who have worked with Stark for five years. They included Paul Christian, Sam Hayes, Bob Hill, Debbie Moore, Ann Penney, Marge Reynolds, Carol Sathow, Rick Sayre, Cindy Sinclair and Marian Ritz. This service award brings the four-year total to 198 years in combined service. Tofic David, returns department chief, received a special return authorization award in front of a standing ovation audience.

Also Monday night special recognition to Mrs. Carol David, wife of Stark president Paul David, was presented on behalf of the Stark organization.

Manufacturers WEA and Capitol Records made presentation to store managers for their winning displays.

AmericanRadioHistory.Com
THIS IS PLATINUM WITH AN EDGE.

"Toto." Their debut album on Columbia Records and Tapes.
Reddy TV Special Now Up for Grabs

LOS ANGELES—Personal manager Jeff Wald has reportedly screening “The Helen Reddy Special,” a television special featuring the Capitol recording artist with guest stars Jane Fonda and Elliot Gould, for both the CBS and ABC networks this week, following his purchase of the property from NBC-TV, originally slated to air the show.

Wald’s original deal with NBC was made prior to Fred Silverman’s take over at NBC. Reddy finished taping on April 4, with expectations of a May air date, but found the show to be scheduled to air August 21. The special, reportedly bought back from NBC for more than half a million dollars, was never seen by NBC before scheduling its network showing, claims Wald.

Wald stated that Reddy was available to do interviews in the various key Nielsen markets and that she was prepared to take out ads in those same cities, but was ignored by NBC.

Amazing Rhythm Aces Signed by Columbia

LOS ANGELES—The Amazing Rhythm Aces have signed with Columbia Records. The Aces’ deal with Columbia includes their catalogue of five albums, among them the current album, “The Amazing Rhythm Aces,” which was first released by ABC Records in January. Columbia will be revising the album package, to include some modification and a new back cover photo, and will be shipping it under their own logo as soon as possible.

WEA Promotes Two

LOS ANGELES—WEA Los Angeles branch manager George Rossi announced the following appointments: Jody Raithel as marketing coordinator in the Los Angeles branch, and Mark Goldstein as a sales representative transferred from San Francisco to the Los Angeles market.
RCA Begins Latin Convention

NEW YORK — RCA Records opens a week-long Latin American convention in Miami Monday (23) with more than 100 delegates from 20 nations scheduled to participate in a presentation of forthcoming product from South America, Europe, North America and the Far East.

The convention will be opened by Arthur Martinez, division vice president, RCA Records International. Jose Vias, director, market development, Latin American Region, will act as chairman for the sessions and seminars being held at the Doral Beach Hotel.

The convention opens Monday night with a reception for the delegates, continuing thereafter with daily product presentations from each of the countries represented.

A buffet dinner and disco party aboard the ship Isis, cruising the Intercoastal Waterway Friday will conclude the convention.

RCA's subsidiaries, licensees, publishing companies and independent companies associated with RCA in various countries will be represented.

Countries represented at the convention are the U.S., Canada, Mexico, El Salvador, Ecuador, Panama, Peru, Uruguay, Venezuela, France, Germany, Argentina, Brazil, Bolivia, Chile, Colombia, the Dominican Republic, Italy, Japan and Spain.

Happy Cafe

A&M recording group Sad Cafe was visited by A&M president Gil Friesen backstage at the Roxy after a performance. Among others (not shown) to wish Sad Cafe much happiness were Graham Gouldman (of 10cc), Peter Noone (Herman's Hermits), Tommy Shaw (Styx) and Bell & James. The group's latest single is "Black Rose," taken from their "Misplaced Idols." Pictured from left: Lenny Bronstein, national promotion director; Gil Friesen, president; A&M, John Stimpson (band); Ashley Mufford (band) Ian Wilson (band); Vic Emerson (band); Paul Young (band); Dave Irving (band); and Lenny Zokan (band).

Platterpus Employees Arrested

LOS ANGELES — Three employees of the Platterpus Records retail chain here will appear in Los Angeles Municipal Court Tuesday (24) to face charges in connection with the sale of an estimated million dollars in stolen records and tapes, according to official sources.

Arrested last week in the climax of an eleven-month investigation by police and private investigators were Raymond Valenzia, 31, of Santa Monica, general manager of the Platterpus chain; Robert Maryotts, 37, manager of Platterpus' Hollywood branch, where the arrests were made; and clerk Gary Holsley, 21. All three were immediately released on $1000 bail.

Said to initiate the investigation was Capitol Records, which began an internal investigation of its Fletcher Drive warehouse here that resulted in the dismissal of five employees. Also participating in the initial investigation, conducted by the private firm of Boyd & Associates here, was Columbia Records; A&M also reportedly worked with investigators in tracking stolen product.

Ralph Daniels and T. F. Weiser, both detectives with the L. A. P. D. burglary division, made the arrest following an undercover agent's sale of 1500 stolen recordings, sold at $2.25 each, according to the City News Service.

Platterpus Employees Arrested

TULSA—Jazz-blues artist Clarence "Gatemouth" Brown has been signed to an exclusive worldwide booking and management contract with the Jim Halsey Company, it was announced last week.

Brown recently recorded an album with Roy Clark, another Halsey artist, called "Makin' Music," to be released this spring on MCA Records. Brown is scheduled to play the New Orleans Jazz Festival April 28 and then opens a two-week engagement at the Cabaret Lounge in John Ascuaga's Nugget in Sparks, Nev.

Col. Names Crossen Sales/Artist Dev. Dir.

NEW YORK—Tom McGuiness, vice president, sales and distribution, CBS Records, has announced the appointment of Chuck Crossen to director of sales/artist development, Columbia label.

Chuck Crossen

Crossten came to CBS Records last year from MCA Records where he served as branch manager in Minneapolis.

Quatro Promo Tour

RSO recording artist Suzi Quatro recently completed a coast-to-coast promotional tour in support of her new single, "Stumblin' In," from the "If You Know Suzi." Pictured in photo at left are: San Francisco radio station KYA manager Nicky Chinco; James Michaels, KYA-AM; Rick Scott, KYA-AM; Pat Evans, KYA-FM; Freddie Mann, RSO promotion; Suzi Quatro; Sharon Rosenbush, KYA promotion director; and Len Turkey. In photo at right are Quatro at Northeast Music City in Harvard Square, Boston, with Music City manager Linda Burgert, assistant manager Fred Milton, RSO promotion man Tony Marino, and Len Turkey.
Flash and the Pan: a mysterious identity, cloaking a brilliant debut album and an insidious new sound. Flash and the Pan! Already, the Australian import LP has achieved heavy airplay at WBCN where it has been the #1 most requested album and has received Top-5 airplay. Strong airplay is reported at KSAN, KROQ, KZEL, WIOQ, WHFS, WBAB, WQBK, WOUR, KZAM and others—all off the import record! Wherever the album has been programmed it has lit up the phones.

Who are these oddly monickered maniacs and why are they frying so hard?

Our story begins some months ago, when two chaps named Vanda and Young (purveyors of top pop with the Easybeats, and producers of chop-rock AC/DC) stepped into a recording studio somewhere in the Australian hinterlands...only to emerge some time later mumbling something about Flash and the Pan. And what little they've leaked reveals minds full of barbed words that slice through restless rock rhythms. You'll find out soon enough: Flash and the Pan is not a passive experience.
FRANKIE MILLER—Chrysalis 2273

The Wild Places (prod. by Browne)

Miller's up-dated busking rhythm finds more and more supporters with each release and this one is one of his most commercial efforts to date. The growl in his vocal has been mellowed a bit and the hook is perfect for spring/summer car radio listening. Top 40 and a/c bound, no doubt.

ALMA FAYE—Casablanca 977

It's Over (prod. by Sciscente-Doigle)

This new artist has more than just a touch of Mavis Staples in her vocals and its her phrasing that's at the core of this disc. It's a pure-bred disco offering, driven upward by an infectious hook and a sparse but very complimentary arrangements. It's for several formats and a powerful debut.

ATLANTIC STARR—A&M 2135

Let's Rock 'n' Roll

The east coast group made noise on the BOS and disco charts with their last release and this new one should go even further. It's the slickest most professional kind of disco, light on the arrangements and heavy on vocal interplay. It's the primest example of crossover material. Something for everyone.

ERROL SOBER—# 1 Record Co. 215 (Atlantic)

Something's Goin' On

This disc's already on the Top 100 and it's a peculiar kind of AOR ballad featuring wailing guitar. The beat is mid-rocket and Sober's vocals are suitably strong.

HELEN HUDSON—Cyclone 102 (Janus)

Nothing But Time

Hudson's first single for Sire has a Caribbean flavor and thick production.

BOB BRAUN—Image 3081

Cincinnati

The old West Coast group has a fresh sound and it's a strong debut.

THE BIDES OF FUNKENSTEIN—Atlantic 3556

War Is Touchante

This punchy European disco tune came on the Top 100 this week and has the right energy to go all the way. The tempo is fast, the vocals strong, and it's an altogether tasty package.

B.L.T.—Warner Bros. 8815

Don't You Feel Me Love

The Australian artist's first single is an airy romantic ballad featuring acoustic guitar and piano parts. The hook, keyed by her intricate phrasing, is right for a/c.

George McCrae—Polydor 1140

Bad Day For A Breakup

Bosley's Rubber Band

This new Motown group has a flowing traditional BOS sound adapted beautifully to a disco rhythm. The vocals are rock familiar and on this paean to the Southern West Coast has much to offer pop listeners. The instrumentation is heavy on the rhythm section with the artist's soft vocals as centerpiece.

JOHN HIATT—MCA 41019

Radio Girl

Hiatt's first single in some time has a rock familiar and on the AOR charts.

TRIUMPH—RCA 11569

Hold On

This group has already gone multi-gold in Canada and is finding fans in the U.S. as well. This new single all but guarantees AOR and pop presence. The vocals are rock familiar and on the mark.

BILLY PRESTON & SYREETA—Motown 1460

Go For IT

This first team-up of the artists is the theme song from Fast Break done in a bright disco tempo. It gives plenty of room for both vocals and could easily be a multi-format hit.

RUFUS—MCA 4025

 Ain't Nobody Like You (prod. by group-Hall) (writers: Menden-Rabbi) (Amer. Broadcasting, ASCAP) (3:40)

This calliope-styled opening sets the tone on this up-tempo tune with a male-female vocal trade. It's slick and stong with just a bit of rock in the rhythm.

B.O.S./POP

DON'T YOU FEEL ME LOVE (prod. by McCrae) (writers: same) (Harrick, BMI) (4:21)

McCrae here teams up with K.C.'s Casey and Finch for a fast-tempo BOS/disco tune with sparse lyrics and congaa drums as the mood setter. For dancin' or listenin'.

LARRY GRAHAM WITH GRAHAM CENTRAL STATION—Warner Bros. 8816

I'm Gonna Love You (I'm Gonna Love You)

The east coast group made noise on the BOS and disco charts with their last release and this new one should go even further. It's the slickest most professional kind of disco, light on the arrangements and heavy on vocal interplay. It's the primest example of crossover material. Something for everyone.

FIVE SPECIAL—Elektra 46032

Why Leave Us Alone

This new group captures the best aspects of BOS disco. The vocals are heavy on the harmony and this is a strong debut. It's also available on 12-inch disc.

BLOODSTONE—Motown 1458

Just Wanna Get The Feeling Of It

This new Motown group has a flowing traditional BOS sound adapted beautifully to a disco rhythm. The vocals are rock familiar and on this paean to the Southern West Coast has much to offer pop listeners. The instrumentation is heavy on the rhythm section with the artist's soft vocals as centerpiece.

THE KENDALLS—Ovation 1125

Just Like Real People

The family duo was one of the country breakthrough stories last year and this new single is already on the country chart. Jeanie Kendall's big soprano is right for adult/contemporary consideration.

JOHNNY RUSSEL—Mercury 55060

I Might Be A While In New Orleans

This punchy European disco tune came on the Top 100 this week and has the right energy to go all the way. The tempo is fast, the vocals strong, and it's an altogether tasty package.

Western overtone has much to offer pop listeners. The instrumentation is heavy on the rhythm section with the artist's soft vocals as centerpiece.

Find the year this document was published and the name of the publication it was published in.
FROM FLASHMAKER TO CHARTMAKER.

The exciting story of Graham Parker's "Squeezing Out Sparks"

Upon Release:
MELODY MAKER hails it as "the one album against which everything else this year will have to be judged."

First week:
- "FLASHMAKER OF THE WEEK"—Radio's most added album.

Second week:
- "CHARTMAKER OF THE WEEK"—A national sales breakout, Parker begins major tour, nationwide.

Third week:
- Spectacular chart jumps continue—81*-57* in RECORD WORLD; 110*-55* in BILLBOARD!
- Concert raves pour in: LOS ANGELES TIMES calls him "one of the most compelling rock figures to emerge in the 1970s."

April 8 & 9
Old Waldorf
San Francisco, CA.

April 11-14
The Falso
Los Angeles, CA.

April 16
Rainbow Music Hall
Denver, COLO.

April 18
One Block West
Kansas City, MO.

April 19
Orpheum Theater
Madison, WIS.

April 20
Uptown Theater
Milwaukee, WIS.

April 21
Tyron Guthrie Theater
Minneapolis, MINN.

April 24-25
Agora
Cleveland, Ohio

April 27-29
Park West
Chicago, ILL.

May 1
Stage One
Buffalo, N.Y.

May 2
Hard Rock Cafe
Hartford, CONN.

May 3
Calderone Theater
Hempstead, L.I.

May 5
Paradise
Boston, MASS.

May 6-9
Stage One
Buffalo, N.Y.

May 11
Palladium
New York, N.Y.

AND ...THE STORY'S JUST BEGINNING!

Graham Parker's SQUEEZING OUT SPARKS.
His remarkable new album.
On Arista Records and Tapes.

ARISTA

Produced by Jack Nitzsche for North Spur Productions, Inc.

Recorded and mixed by Mark Howlett.
**Record World Album Picks**

**TRB TWO**
TOM ROBINSON BAND—Harvest ST-11930 (7.98)
Todd Rundgren produced the group's second album and has opted for a straightforward rock sound as opposed to the electronic embellishments he has become known for. Robinson continues to take a political stand without compromising his musical ability.

**HAPPY FEET**
AL HUDSON & THE SOUL PARTNERS MCA AA 1136 (7.98)
The second effort from Al Hudson is every bit as funky as the first and should go a long way towards establishing the Soul Partners as a major force on BOS radio. With songs like "Happy Feet," this can also expect to see club play.

**CUT ABOVE THE REST**
SWEET Capitol SO-11929 (7.98)
The group has lost its lead singer, Brian Connolly, but does not suffer for it. Good, catchy rock and roll remains Sweet's calling card with songs like "Call Me" and "Play All Night." "Discophony," an anti-disco tune, should appeal to all rock formats.

**LIVE AT THE BOTTOM LINE**
PATTI AUSTIN CTI-7066 (7.98)
The songstress proves to be an engaging and entertaining artist in concert as evidenced by this lp. There is a good mix of material and excellent support for her dynamic vocals supplied by some of New York's top sessionmen.

**THE GLOBAL BLUES**
DANNY O'KEEFE Warner Bros. BSK 3314 (7.98)
O'Keefe's flair for writing and his colorful observations on the American condition has produced one of his finest works to date. Instantly appealing numbers such as "Living In The Modern Age" and "The Jimmy Hoffa Mem. Bldg, Blues" should take this far.

**AFFINITY**
BILL EVANS Warner Bros. BSK 3293 (7.98)
Combine this master pianist with as legendary a harmonica player as Toots Thielemans and the ensuing album is sure to become a classic. Performing such standards as "The Days Of Wine And Roses" and "Body & Soul" gives this a wide appeal.

**INVASION OF THE BOOTY SNATCHERS**
PARLET Casablanca NBLP 7146 (7.98)
The latest in the continuing adventures of P-Funk spinoffs is a scintillating collection of amusing lyrics and catchy rhythms. "No Rump To Bump" and "Booty Snatchers" are highlights.

**TALES OF THE UNEXPECTED**
FRANK MARINO & MAHODANT BUSH Columbia JC 35753 (7.98)
The hard-rocking group has always done well on the road and that success should translate into some album sales with this, their best sounding lp yet. The live/studio sides shows the trio at its best.

**LADY NIGHT**
PATRICK JUVET Casablanca NBLP 7148 (7.98)
Juvet's last hit, "I Love America," was big on the discs and this latest lp is poised for an across the board response. His falsetto Gibb-like vocals and the extended medley on side two makes this a well balanced lp.

**BOMBERS 2**
BOMBERS West End WE 106 (7.98)
The second album by this one time rockers turned disco outfit is a successful, hypnotizing album of extended dance tunes. With a solid rhythm section and synthesized currents floating on top of it, the group should repeat its success.

**BLUE KENTUCKY GIRL**
EMMYLOU HARRIS Warner Bros. BSK 3318 (7.98)
Harris' country/pop sound will make inroads in both markets. Of note is her version of "Even Cowgirls Get The Blues" with harmony by Dolly Parton and Linda Ronstadt. Her duet with Tanya Tucker on "Sister's Coming Home" is a standout.

**RECORD WORLD APRIL 28, 1979**
Testimonial honoring  
Bruce G. Lundvall  
President—CBS Records Division  
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in association with the  
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Thursday Evening, May 31, 1979/Beverly Hilton Hotel/Beverly Hills, California

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208 West 8th Street, Los Angeles, California 90014

AmericanRadioHistory.Com
Martin Bandier Looks to Movies and Management

By SOPHIA MIDAS

Martin Bandier, former real estate entrepreneur of The Lefrak Organization, co-founded The Entertainment Company with Charles Koppelman only four years ago. Beginning as a flourishing publishing company with the acquisition of the EMP catalogue to the present ownership of 10,000 songs, The Entertainment Company has become successfully involved with other aspects of the music industry, including production and management. In this Dialogue, Bandier discusses the company's mini-conglomerate stance, emphasizing the importance of intelligently exploiting catalogue acquisitions, particularly since copyrights, as real estate, have become lucrative and increasingly scarce assets.

Record World: Can you explain The Entertainment Company's involvement with production?

Martin Bandier: We like to think of ourselves as something more than a production company. We believe that, except for manufacturing and distribution, we perform all of the functions of a record company. In addition to our a&r production capabilities, we have a full scale marketing, promotion and product management operation. With the help of record companies, we map out marketing and promotional campaigns which include recommendations for trade ads, consumer ads, placement of billboards, etc. We attempt to learn as much about the artist we are producing as is possible, and by doing this we are able to map out our campaigns by taking advantage of the weaknesses and strengths of the artists in particular markets. Because we work closely with every major record company, we are fortunate to have a panoramic view of the marketing and promotional campaigns that work and we try to utilize the knowledge we have gained from one record company to help another record company. We have our own staff to coordinate all the functions that one might normally expect a record company to perform. I don't know of any production company that does all of the things that we do. We are involved in every aspect of the development of our artists and the sale of their records.

RW: Why has The Entertainment Company recently undertaken the management of Judy Collins, particularly since the company has never managed an artist before?

Bandier: While Charles Koppelman and I have always felt that the responsibility we undertake far exceeds the normal responsibilities of a production company and in effect became managers with respect to recording careers, because of certain personal reasons we shied away from becoming managers. The two most significant problems that come to mind are the great deal of time, effort and energy which is required in directing an artist's overall career. Because of the substantial number of artists we are involved with, neither Charles nor I wished to spend a tremendous part of our day on the mundane matters that managers often are required to do. The second problem is a question of conflict with other managers. Managers have always been a terrific source of business for us and we would never want any manager to think that we were suddenly vying for their role with a particular artist. Our management of Judy Collins is quite unique because of the strong personal relationship that Charles has developed with Judy and because Judy is an established star and quite easy to work with. Additionally, Judy has not had a personal manager for several years and so our management posed no conflict to anyone in a management capacity.

RW: Would you manage any other artists, and if so what would be your criterion?

Bandier: I believe that for the present time we will take one step at a time and feel our way through our current management with Judy Collins and see how that works and the effect it has on other aspects of our business. So far it's been a terrific experience. Obviously, there are some situations which would not pose any problems in terms of management, such as a new artist, but I think that before we would commit ourselves to manage any other artist we would want to make sure there would be no conflict and, most significantly, that we can be of help and that we are properly staffed to accommodate the time demands of management. We have been fortunate in that we have had the luxury of being able to feel our way through a great many things in the music business and to pass up many opportunities because of our sound financial base. While we have had the opportunity to manage other artists, we have always looked at long range plans instead of the fast dollar that could be made today. I think that theory has helped us in every aspect of our business. If we believe in a writer or an artist, we are prepared to continue to invest money in that artist or writer and support him or her until such time as the artist or writer becomes successful.

RW: Have you recently acquired any new songwriters that I don't know about?

Bandier: Yes, Hugh Prestwood who wrote the title song on Judy Collins' new album "Hard Time For Lovers," Sue Sheridan, Gary Portland and Jeanne Napoli, Evie Sands and Ben Weisman. We are quite excited about the writing ability of all of these new staff writers.

RW: What are the future goals of The Entertainment Company?

Bandier: About three and a half years ago when Charles and I talked about the future, we always looked at MCA as a direction. While at the time we never quite believed it could be done in a brief period of time, we have gone from a flourishing publishing business to a very large and successful production company in the business, and now we have ventured into management. I would say that it's just around the corner before we become involved in motion pictures.

We know what the record buying population wants, so we think we know what the motion picture viewing audience wants. There is no reason why we can't do both.

RW: Which areas of the film industry would you like to become involved with?

Bandier: I think we would become involved on both the production and music levels. We are currently looking for properties. Hopefully, some of them will be music oriented. It is our firm belief that the same people who go to motion pictures today are the same people who buy records. We know what the record buying populace wants, so we think we know what the motion picture viewing audience wants. There is no reason why we can't do both. Again, it is a question of people and time and the finding of the right product to put out there.

RW: That's a very big undertaking.

Bandier: It is and doesn't exclude television either. All of it is just the creative process of putting minds to work and thinking of different ideas that make sense, so the MCA dream is not something that far fetched anymore. It seems that every time we enter into a new area we have terrific success and obviously I hope it continues. Perhaps someday in the near future the MCA dream will not be a laughing fantasy but, rather, a reality. That's really what I think our ultimate goal is, to have all of the components of a giant entertainment company. I suppose that's why the name of our company is The Entertainment Company.

RW: Do you think The Entertainment Company has a sound?

Bandier: I don't think we have a sound. I think it would be virtually impossible to catalogue us; for example, we have had four number one country songs, several pop number one songs, many number one AC hits and hopefully, within the next few weeks, a number one disco song with Cher. Producing acts such as Barbra Streisand, Dolly Parton, Judy Collins and Cher would, of course, make it difficult to say that we have a "sound."

(Continued on page 42)
The New Consumer Magazine that does what no magazine has ever done before!

June issue in store week of May 14th

The Editorial Content
- Expanded coverage of musical categories
- Additional product exposure
- More chart information

The Graphic Look
- Full color cover
- Inside 4-color pages
- Bolder graphics
- Improved legibility

The Advertising
- Availability of four color process
- Less lead time for advertising deadlines
- Minimum 1,000,000 copies fully distributed
- Consumer/customer response excellent
- Retailer interest and involvement confirmed

The Retail Distribution Network
- Feedback positive and enthusiastic
- Introductory offer for Record World to share shipping costs extended; *
  no charge for magazines
- Retailer logo imprint on cover at no charge for order of 10,000 or over
- Retailers interested in participating in program must make commitment by April 30.

*Limited to U.S.A.
Also among the week's best: two remixes improve on already enjoyable cuts. Kellee Patterson's "Let Go, Let Go" reappears on Shadybrook disco disc in a new, extremely dynamic mix by New York's Roy Thode which allows greater ease in deejay handling. Now timing 7:35, the cut show off a style that Patterson couldn't quite convey in her first hit, the rather gimmicky "If It Don't Fit, Don't Force It." She sounds much more in control here, playing with a very exciting rasp in her voice and whispering breathlessly in front of echoing harmony and a rushing cymbal rhythm. Certain crowds will be more than charmed by the coda, a mixdown to acapella harmony and motorcycle noises. Freda Payne's "I'll Do Anything For You," from last fall's "Supernatural High" album (Capitol), now available in a new mix by producer Cecil Hale and John Luongo which allows greater length (7:40) and percussive drive to a beautifully written pop song that sticks in the mind after the first listening. It's a perfect radio record; club deejays are given the option of an even longer mix by the inclusion of a 4:25 instrumental fill. Atlantic Starr preview their second A&M album with disco disc pressings of "Let's Rock and Roll," a wildly overdriven funk-rocker that takes "Stand Up" right into third gear, sprinkling tambourine breaks throughout hot, simple riffing and shouted vocals. Lots of heat is generated by the end of the cut, where a short piano bit seems to wander off track a bit—possibly, it's a plus for radio programming—but it's hardly a major drawback in the surrounding momentum.

My personal favorite of the week's albums is "The Jones Girls," the first solo for Shirley, Valerie and Brenda Jones, who have previously sung with Diana Ross and Linda Clifford, among others. Along with several exquisite, honestly emotional ballads, the set, on Philadelphia International, includes two disco possibilities: "You Gonna Make Me Love Somebody Else," already available on disco disc in 8:05 length, and "You Made Me Love You." The latter, timing 4:53 and produced by Dexter Wansel, is one of his very best songs, put across with both assurance and fresh enthusiasm by the group, and with muted orchestration brightened with a tingling synthesizer effect. I think the bass break could be a bit punchier—certainly, the tag could be much more developed for club play, but it's wonderful as is, and while we wait for a remix, there's "You Gonna Make Me Love Some-
Disco File

(Continued from page 26)

Booby Elze,” delivered in tough-talking unison during the nudge
bass and sticks-on-sticks intro. The group’s harmonies and adlibs
mount to a strong emotional peak later on, accompanied by especially
eloquent guitar playing and a bring-it-down bass break. “You Made
Me Love You” seems to be waiting in the wings as a peak smash
(could use some slowing though) and the entire album is a wonder-
fully satisfying, soulful piece of work from the best of Philadelphia’s
writers and producers and from a group who must be counted as
important up-and-coming stars.

Rounding out the week’s releases are four major disco disc remixes
that will certainly become staples: already a chart-topper, Gloria
Gaynor’s “Anybody Wanna Party?” (Polydor) is now out in a new
mix by Freddie Perren. Harder edged: the handclaps go off like firecrack-
ers; breaks lead and conclude the cut, conveniently; a new vocal
break has been added through editing. From the soon-to-be-legendary
Queens, New York garage studio “Let’s Lovedance Tonight” (Sant)
(Columbia) by Gary’s Gang lengthens the album cut to 8:05 for disco
cuts, adding an important introductory passage that gives the song a
greater individual character. I’d still swear that it’s a ringer for a Four
Seasons oldie; the several allusions to “Keep On Dancing” are now
less prominent thanks to the reworking. Tata Vega’s “Just Keep Think-
ing About You Baby” and “Get It Up For Love,” mentioned here last
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by Billy Carroll of New York’s Reflections and Los Angeles’ Jim Norman
(formerly from Circus Disco, now spinning at Peanuts), now back-to-
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Ferrara and Midsong’s Tony Gioe; timing 7:10 and 5:49 respectively,
Donna Summer, Sylvester Honored At Nightfall National Disco Awards

By BRIAN CHIN

BOSTON—Nightfall Magazine ran its Fourth Annual National Disco Awards this past weekend (15) at Boston’s Music Hall, in an evening of presentations and entertainment attended by a near-capacity crowd. Donna Summer, Sylvester and Village People were honored, respectively, as best female artist, male artist and group. A Taste of Honey’s “Boogie Oogie Oogie” was cited as single of the year, while best twelve-inch remix was awarded to Evelyn “Champagne” King’s “Shame,” remixed by David Todd and Al Garrison. Sylvester’s “You Make Me Feel (Mighty Real)” was named best original release twelve-inch single. The “Saturday Night Fever” soundtrack won the award as best album.

Linda Clifford and Dan Hartman were awarded best new female and male titles and Voyage was named best new group. Voyage’s “From East to West” won the best instrumental award. Producers of the year were Giorgio Moroder and Pete Bellotte, cited for their production of Donna Summer’s “Once Upon a Time” album. Casablanca was named label of the year. Special awards were handed to Danae Jacovidis, winner of the year’s awards.

Among the performers during the awards ceremony were Vicki Sue Robinson, Marilyn McCoo and Billy Davis, Jr., Machine, Taana Gardner, McFadden and Whitehead, Karen Young, Stepanie Mills, and Melba Moore. It was announced during the show by John T.C. Luongo that a network contract had been signed for the telecast of next year’s awards.

RFC Taps Murphy

NEW YORK — Ray Caviano, president of Warner/RFC Records, has announced the appointment of Mark Murphy to the post of New York disco representative. Murphy’s duties will include the servicing of Warner Bros. and Warner/RFC product to the city’s discos in addition to maintaining contact with the DJs at the various clubs.

Murphy will report directly to Craig Kostich, national promotion director, Warner/RFC Records.

War on Tour

LOS ANGELES—MCA recording artists War begin a two-month, 40-city tour in early May in support of the group’s new album, “The Music Band.” The tour will take the band to major cities in the East, South and West.

In support of the tour MCA has organized extensive support and promotion. An MCA majorette will represent each city on the tour at the concerts. Drum majors will lead activities in local discos, highlighting the group’s single, “Good, Good Feelin’.”

In addition ads will be taken in national and regional publications, radio and TV commercials will be aired and various materials—tickets, albums, bumper stickers, a “War outfit” and calendar—will be given away.

Sylvester Gives Gold To Merv

Sylvester, Fantasy Records artist, presents a gold “Step It!” album to Merv Griffin during his latest appearance on Griffin’s TV talk show. Also participating in the ceremony to honor Merv’s early and consistent exposure of Sylvester’s music are the Two Tons o’ Fun backup singing duo, Martha Wash (left) and Irvos Rhodes (right).
Jay Ferguson's new album, Containing the single, "Shakedown Cruise"

Produced by Jay Ferguson and Ed Mashal
Executive Producer: Bill Szymczyk for Pandora Productions, Ltd.
On Asylum Records and Tapes.

Management: Marty Pichinson Management
**"MAKIN' IT"**

David Naughton

RW 64  BB 50  CB 45

RSO 916

Over 250,000 copies sold
Over 60,000 12" copies sold
Sales Breaking Out Across The Country

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<th>ADDED AT</th>
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<td>WCQG</td>
<td>28 on 92Q</td>
<td>35-31 Y100</td>
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<td>F105</td>
<td>30 on KFI</td>
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<td>WAYS</td>
<td>29 on KXX104</td>
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<td>WZUU</td>
<td>35 on WLAC</td>
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<td>25 on WQXI</td>
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<td>25 on WSGA</td>
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<td>29-26 Q105</td>
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<td>KULF</td>
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ALSO ON:
KING, WFOM, WGOW, WLOF, WYRE, KOIL

A smash single from the RSO Family
Wings: 33-27 WABC, 10-7 WBBQ, 32-25 WXYZ, 26-16 9KX, 30-27 WXYZ, 26-15 KHJ, 15-11 KBEQ, 4-5 96KX, 3-5 92X, 2-3 WIFE.

Bad Company: 26-22 WZPR, 20-14 KLZ, 29-22 Q102, on 130, 26-23 WZPR, 10-8 9KX, on WIFE, 22-20 9KX.

Bees: Added WQLD, Q102, 9KX, WXYZ, 32-28 9KX, on KLZ, on 130, 26-23 WZPR, 26-22 WZPR, 25-8 9KX, on WIFE, 26-22 9KX.

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

2 Early on product, rock & roll influence, strong sales influence from both R&B, disco and country records.

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

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

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

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

**Hottest:**

**Rock**  Van Halen

**Disco**  Donna Summer

**Country**  Kenny Rogers

**B.O.S.**  Sister Sledge

**Adult**  Olivia Newton-John

**LP Cuts**

Allman Brothers (Just Ain't Easy)—F105
Bell & James (You . . .)—KXX/106
Doobie Brothers (Minute by Minute)—94Q, B100, Q105,
KING, WRKO, KFRC, WHBQ,
KDWB, KSTP, 96XK
Jay Ferguson (Shake . . .)—KFRC,
KJ, WNDE, WBBQ
### Record World Reporting Stations

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### Hot Adds

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

**Most Added Records at Major Markets:**

- Donna Summer (Casablanca) ........................................ 49
- Bee Gees (RSO) ...................................................... 44
- Billy Joel (Columbia) ............................................. 30
- Rod Stewart (Warner Bros.) ...................................... 28
- Sister Sledge (F) (Atlantic) ...................................... 19
- Rickie Lee Jones (Warner Bros.) ................................ 19

**Most Added Records at Secondary Markets:**

- Olivia Newton-John (MCA) ......................................... 18
- Donna Summer (Casablanca) ....................................... 16
- Bee Gees (RSO) ...................................................... 13
- Billy Joel (Columbia) ............................................. 12
- Kenny Rogers (United Artists) .................................. 10

**Most Added Country:**

- Ronnie Milsap (RCA) ................................................ 65
- Kenny Rogers (United Artists) ................................... 61
- T. G. Sheppard (Warner/Curb) ................................ 59
- Razzzy Bailey (RCA) .............................................. 46
- Elvis Presley (RCA) ................................................. 42
- Kenny Dale (Capitol) ................................................ 40
- Merle Haggard (MCA) ................................................ 35
- Susie Allanson (Elektra/Curb) .................................. 34
- Joe Stampley (Epic) ................................................ 33

**Most Added at Black Oriented Stations:**

- Donna Summer (Casablanca) ....................................... 19
- KC & The Sunshine Band (TK) .................................... 14
- Isley Bros. (T-Neck) ............................................... 9
- McPadden & Whitehead (Phila. Intl.) .......................... 9
- Carrie Lucas (Solar) .............................................. 8
- Taka Boom (Ariola) .................................................. 8
- T-Connection (Dash) ............................................... 7
- War (MCA) .............................................................. 7
- Barry White (Unlimited Gold) .................................. 7
- Millie Jackson (Spring) .......................................... 7
- Chocolate Milk (RCA) ............................................. 7
Randy Vanwarmer: Added at KING, 23-18 KGW, 21-16 WJON, 24-21 KKO, 18-7 WGW, 9-7 KLED, 14-2 WJBD.

Wings: 25-17 KING, 13-11 KGW, 12-8 KWO, 14-11 KSTP, 12-9 KIR, 26-20 WGW, 21-16 WJON, 24-21 KKO, 18-7 WGW, 9-7 KLED, 14-2 WJBD.

Beach Boys: Added at KREB, 21-11 WGW, 6-4 WGW.

Chic: 21-19 BDO, 20-24 KIW.


Olivia Newton-John: Added at WNOE, 23-20 KGW, 23-20 KGW.

Rickie Lee Jones: Added at KOPA, KOFM, KTFX.

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ANNOUNCING RUFUS' NEW SINGLE 'AIN'T NOBODY'
FROM THE ALBUM 'NUMBERS' ON MCA RECORDS.

PRODUCED BY RUFUS AND ROY HALEE
DIRECTION: FITZGERALD, HARTLEY & CO.

MCA RECORDS
© 1979 MCA Records, Inc.
VAN HALEN.
THEY'VE REALLY GOT RADIO.

America's fastest-arrived band returns with their fastest-breaking single, "Dance The Night Away." HS 3312
A power play.
From VAN HALEN II.
Con Funk Shun's Confection

"Candy"

America's gonna eat it up.

"Candy," Con Funk Shun's tasty new album featuring their new single, "Chase Me."

Produced by Con Funk Shun & Skip Scarborough for Relmarc Productions, Inc.
APRIL 28, 1979

# Top Singles

**Heart of Glass**
Blondie
Chrysalis 2295

**Deeper Than the Ocean**
Olivia Newton-John
MCA 41009

**Don't Stop**
Journey
Sire 1501

**The Overuse of Urban Similes**
Van Halen
Warner Bros. 8823

**Consider Her a Lady**
Joni Mitchell
Columbia 3 10935

**Rock of Ages**
Whitney Houston
MCA 7367

**The Overuse of Urban Similes**
Van Halen
Warner Bros. 8823

**The Lion Sleeps Tonight**
The Treniers
United Artists 1285

**Nothing's Gonna Stop Me Now**
Starship
RCA 10996

**Satin Doll**
Frank Sinatra
Capitol 4693

**I Will Survive**
Gloria Gaynor
EMI 14508

**The Way You Look Tonight**
Olivia Newton-John
MCA 41009

**The Overuse of Urban Similes**
Van Halen
Warner Bros. 8823

**The Overuse of Urban Similes**
Van Halen
Warner Bros. 8823

**The Overuse of Urban Similes**
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Van Halen
Warner Bros. 8823

**The Overuse of Urban Similes**
Van Halen
Warner Bros. 8823
RW: What is the philosophy regarding The Entertainment Company's mini-conglomerate stance?
Bandier: Originally, our main thrust was to be in the music publishing business. Coming from a background of asset ownership such as real estate, the concept was that copyrights and then ownership are assets and are almost similar by analogy to the ownership of real estate. As we started to develop our music publishing business we felt that in addition to placing our songs with outside artists it would be significant for us if we could become a user of our own publishing estate. As we started to develop our music publishing business we felt that in addition to placing our songs with outside artists it would be significant for us if we could become a user of our own publishing product. We had made an early determination that we did not want to be in the record business because of the high risks involved and the inherent problems of pressing plants and independent distributors. We felt that record production would enable us to stay at a creative level, utilize our existing catalogue of copyrights and be involved in the better part of the record business.

RW: When was this decision made?
Bandier: About six months after we were in business. At that time we made an arrangement with Gary Klein, who is now our senior vice president of a&r. Gary was retained under an exclusive arrangement and we then commenced with the promotion of Gary's services to recording artists and hoped that his productions would also entail the use of our copyrights. We soon found that there was a direct relationship between production services and song selection and that artists and record companies were coming to us for both of these services.

RW: Why has the orientation of The Entertainment Company shifted from one of actively seeking new copyrights to developing existing copyrights and staff writers?
Bandier: It is difficult to acquire existing catalogues at the present time. I think that the value of music publishing has been recognized by many people and those who own catalogues are quite reluctant to give them up. The only catalogues that seem to become available today are ones that are involved with tremendous problems, including litigation. We would buy any catalogue if it made economic sense and, most importantly, if we could find one! Additionally, the competition for acquiring catalogues has increased substantially and, believe it or not, the music publishing business has been affected by the balance of payments and the value of the dollar. The Europeans have become a major competitive source to us in terms of acquiring music catalogues. As their currency has increased in worth in relation to ours, they have been able to offer higher sums of money than we might reasonably be willing to pay. As a result of these factors, we soon realized that we had to start developing catalogues from within and started signing more writers to exclusive songwriting agreements. Again, because of the relationship between our publishing and production companies, we were able to utilize some of our material on our production projects.

RW: Apart from the economic situation, what do you attribute to the growing awareness of acquiring copyrights?
Bandier: I think that people realize that artists may come and go. Glen Campbell may not be as popular in 20 years as he is now, but the song "Southern Nights" and his version will still be remembered. Glen Campbell may not be as popular in 20 years as he is now, but the song "Southern Nights" and his version will still be remembered. It will be played, someone else will record it, it will be here for a long time and will continue to generate income. Because of that, I think that people have grown to understand that a copyright is an asset which is worth holding onto and it is becoming increasingly difficult to find people who are prepared to sell past catalogues.

RW: What impact has disco had upon copyrights, particularly since so many songs are being remixed into disco versions?
Bandier: It has had a tremendous impact. Obviously, we like to feel that we are attuned to what the music buying public is into. In our view disco music is another name for dance music. Barry Manilow isn't a disco artist, but he had a disco hit with "Copacabana" which was a terrific dance song. Because we like to stay current, the direction that all of our writers and artists will be taking, with some obvious exceptions, is certain to have danceable, uptempo material.

RW: Record companies have expressed a growing interest in signing artists who compose their own material. Does this conflict with The Entertainment Company's interests?
Bandier: No, because you can also sign a writer who is an artist and Alan Gordon is one example. He recently released an album on Capitol Records and is one of our writers. Livingston Taylor is another example. I think record companies believe it is easier to have a success with a new artist who also writes his own material. But because of the nature of the recording business, after the first record is finished and the artist is out touring and making all those personal appearances and then has to go back to the studio to record his next album, he might not necessarily have written enough material for that album. Artists have to be prepared to accept outside material and, of course, our publishing companies will continue to service artists whether they write their own material or not. Dolly Parton is a great songwriter, had a tremendous success with "Here You Come Again," which she did not write. I believe most artists are prepared to record a great song whether it is written by them or not.
Radio Replay

By NEIL McINTYRE

■ The last minute changes in station personnel, on-air promotions and outside advertising in an effort to be ready for the ratings have been this week's work for programmers. ABC-FM stations have filled their programming positions in Chicago and San Francisco. The future of the car radio is something to think about, with the ever increasing cost of fuel to make the car go. A good prize for radio stations to offer would be an earful and a tank full for the summer.

MOVES: Matt Clenott leaves the PD position open at WKTU-FM/New York, and becomes the new PD at WDAI-FM/Chicago. Clenott has programmed to number one ratings Disco 92, and will try to do the same for 'DAI's disco format. Michael Ellis will be handling the music for WKTU. Ellis was involved with disco music while at WPIX-FM when the station was Disco 102. .. Roy Laurence joins KSFX/San Francisco as PD, from WCAU-FM/Philadelphia. .. Bob Coburn new PD at WMET/Chicago and afternoons. Coburn is formerly of KMET/Los Angeles, doing afternoon drive. Both stations are Metromedia owned and operated, and recently WMET has changed to album rock. Coburn said "The potential for WMET is limitless."

Eric Goldberg is the new MD at WABX-FM/Detroit. .. Bruce Cotton named PD at WXLM/Savannah. .. Kathy Clements to on-air at WMZQ-FM/Washington from WEAM. .. Jim Randall appointed MD at WMZQ-FM. .. WHLI/Long Island is changing format under new leadership, as Ralph C. Conner becomes GM. Conner was former VP/national sales manager of Torbet Radio. The station will program the top non-rock artists from the '40s to present. .. Barry Chase to afternoons at FM100/Memphis from WNDE/Indianapolis. .. Bill (Chilly Billy) Cardille new afternoons on WIZZ/Pittsburgh. .. WGIV/Charlotte programming all jazz Sunday afternoons from 1 p.m. till 6 p.m. Portia at WR west reports: Brian Chane joins KEZZ/Anaheim on air from KNOS/Los Angeles. .. Ted Brown is the new PD at KMEN/San Bernardino. .. Fred Moore has joined Anti/Muscollo to head the national album department. Moore leaves KAWY-FM/Casper, where he was MD for the last 2½ years. .. Send your moves, changes, and station pictures to either Portia at WR west or in the east to Neil (N.J.) McIntyre.

WHEN YOU'RE HOT YOU'RE HOT: That might be the theme song for Three Mile Island, but it's not, it's not. Selecting music seems to go that way for many programmers when trying to catch the trend, or the artist on the way up, rather than on the way down. Not picking the hits but missing them is probably the main reason most radio stations don't go out on the limb trying to select what their professional judgement deems popular. The disappearing ear in American radio, the playing-it-safe attitude or waiting for the research to come in, is a saver way for results. But it does make for some very boring radio; there are very few surprises when the procedure becomes the rule. I suppose radio didn't have much choice in that matter since it's tough to find enough people with a strong sense and feeling for what's going to become popular music. The amount of competition has also been a major factor in a marketplace where taking too many chances could mean disaster in the ratings.

We live in the era of the track record of the artist, which makes it pretty tough on the beginners. Record companies are paying higher prices than ever to sign acts that get airplay. It's too bad that some rookies are sent down to the farm club without even a tryout. I hope the days of more programming from the heart and the mind will come back soon and give the computer a well needed rest.

I.E.: Those are the soon to be famous initials of an organization being formed by RW's Pat Baird and myself. The Irish Entertainers will include members from the world of the shamrock 'n roll, radio, music. (Continued on page 57)
Flag

The New Album on Columbia Records ▲ FC36058
**Club Review**

**Williams, Sans Mork, Wows Copa**

NEW YORK—Sometime soon, Robin Williams may perform only in basketball arenas, and his fans will pay huge sums to sit hundreds of feet away and watch him on giant overhead screens. So it's especially forlornly that I note that Williams was often brilliant and always funny at the Copacabana shows here last week, which may have been his farewell to clubs.

Williams’ frenetic, improvisational style took shape in the little comedy-showcase nightclubs on both coasts that have spawned so many of today’s leading “new comedians.” Those performers, like Williams, are already big, big business and getting bigger, and capable of the sort of big-hall tour that seemed so risky when Steve Martin did it last year.

Williams left Mork at home for his Copa stint, and few in the audience knew that he was there. His style most resembles that of Jonathan Winters, whom Williams names as his chief influence. Like Winters, Williams depends on facial expressions for many of his laughs, but also like Winters, what he says is funny enough in itself to make him a nascent recording career (for Comedy Central, for instance, he has an album on the way).

He doesn’t tell jokes as much as he creates situations which are amusing, then explores the implications of those situations, keeping just one jump ahead of an audience he has caused to think along similar lines. If his pace were any less hectic, the audience would catch up to him, and much of the comedy would be lost.

**CBS Ups Folks**

NEW YORK — Jim Charne, director, national merchandising, Epic / Portrait /Associated Labels, has announced the appointment of Scott Folks to associate product manager, east coast, E/P/A. Since 1977, Folks has held the position of field merchandiser at the CBS Records Detroit branch.

**CBS Names Bravo To Sales Post**

LOS ANGELES—Dennis Hanson, Los Angeles branch manager, CBS Records, has announced the appointment of Joe Bravo as CBS Records sales representative for the New Mexico, El Paso, Texas market. Prior to joining CBS Records as an inventory specialist, Bravo was with Tower Records.

**Ariola Ups Three**

LOS ANGELES—Ariola Records has announced three new appointments in its promotion department. Robert Walker has joined Ariola as national promotion specialist, Denise St. Louis has been upped to the position of West Coast I/P promotion director, and Tom Jodka is the new northwest singles promotion director.

Walker will work on AOR promotion in Los Angeles and will specialize as video consultant and trade liaison. Walker was previously a media consultant at Hogarth Inc. in Hawaii and production director at WBCN in Boston, Mass.

Prior to his appointment, St. Louis was an assistant to Bill Bartlett, Ariola VP of I/P promotion. Jodka formerly served as national secondarys promotion director.

**Supertramp Feted at Forum**

A&M’s Supertramp was honored at a party attended by A&M executives at L.A.’s Forum Club following their concert at the forum recently. From left: Jerry Moss, A&M chairman; Bob C. Benberg, Supertramp; Roger Hodgson, Supertramp; (below left) Dougie Thomson, Supertramp; John Halliwell, Supertramp; Libby the now-famous Supertramp album cover-girl; Rick Davies, Supertramp; Gil Friesen, A&M president; and Dave Morganesen of Mismangement, Supertramp’s management firm.

**Concert Review**

Babys, Rockets Deliver Hard Rock

NEW YORK—After three albums it looks like the Babys are really growing up. Opening with the title track from their latest album, “Head First,” the group proved that they are more than Foreigner sound-alikes or second rate Free descendents. Their music is a magnetic juxtaposition of high energy, hard rock-based guitar riffs and romantic, even ethereal, ballads with indelible melody lines.

Now that Jon Waite has appointed his bass guitar duties to Ricky Phillips, the band’s rhythm section is fuller and Waite is free to explore the possibilities of lead singer as entertainer. Though Waite’s stage personality at the Bottom Line was limited to occasional foot stomps, mike stand swings and a very engaging, angry young man glare, his new position gives him the potential to develop a more dynamic medium for his voice, which is one of the hottest on the current rock scene.

Jonathan Cain’s keyboards set the perfect canvas for Wally Stocker’s colorfully defined guitar work as the Babys performed selections from all of their albums. Hard rockers like “Run To Mexico” and drummer Tony Bricks’s strobolight drum solo left the audience somewhat stunned. Their greatest response came after the performance of their current single “Every Time I Think of You” and follow up single candidates like “You Got It” and “California,” a heartfelt plea for love that recalls Frampton’s “Show Me The Way.”

Guitarist Rick Derringer joined the Babys for their closing number, a rousing version of “Money,” ending the set on a promising note.

Opening the set were the Rockets, a midwestern high energy rock band whose lead singer and passion for standard rock and roll music could easily lead them to the top of their field.

**WB Names Wietsma Exec. Dir. of Prod.**

LOS ANGELES — Stan Cornyn, Warner Bros. executive VP, has announced the appointment of Rick Wietsma to the newly created position of executive director of production.

Wietsma will supervise directly the departments of disc and tape manufacturing, quality assurance, inventory control and mastering, bringing together these departments under one authority.

The changes, which resulted from a management study requested by WBR from Michael -Kopp, president of Warner Special Products, entail a newly cohesive unit comprising the departments of production (with Kay Keinert named director of production), quality assurance (headed by Ed Outwater), inventory control (Kipp Natiello), and mastering supervision (Maria Castillo). Natello and Castillo will report to Kleiner.

Wietsma had been director of systems and planning for the company prior to his appointment. He came to Warner Bros. in 1977 from his own management consulting firm and had previously been with the management services department of Arthur Young & Co.

In other realignments stemming from the Kopp study, Roz Schrank has been named director of recording administration, supervising not only sessions but also label copy, reporting to A&R senior VP Lenny Waronker. Previous head of label copy for WBR, Lorrie Janson has been promoted to senior coordinator in the product management department, where she will supervise all elements of product availability, reporting to VP, product management Clyde Bakkemo.

**Shore Joins GRP**

NEW YORK — Rhonda Shore has been named director of publicity by Dave Grusin and Larry Rosen at GRP Records. She was previously an account executive at The Howard Bloom Organization, Ltd.
A New Tosca from London

BY SPEIGHT JENKINS

NEW YORK — Over the last few months few albums have been more eagerly anticipated by retailers around the country than the new Tosca on London Records. The main reason is probably not the Tosca, Miauella Freni, but the Cavaradossi, Luciano Pavarotti. This is for the simple reason that his name is magic with the American public today. But the recording is far more than just a star turn for Pavarotti or for Miss Freni. Tosca is one of those popular operas without a young or youthful major international, acclaimed interpreter. The Metropolitan on its current annual tour is, for instance, presenting Magda Olivero, a great Tosca but a woman of well over 60. And yet the company cannot be easily faulted. Of the four or five Toscas presented in New York in the last three seasons, no one has come close to a full realization of the role. Miss Freni on her past achievements would not seem to be ideal for the part either, but great artists have a way of surprising everyone.

Lyricism

Her new recording may not be perfect but it is memorable, easily the best Tosca recorded in many years. Miss Freni brings to the part almost precisely the kind of heaven-sent lyricism that characterized Renata Tebaldi in the role at the height of her career. I will never forget Tebaldi as Tosca in the mid-'50s; Miss Freni does not have that size of heaven-sent lyricism that Miss Tebaldi had only in many years. Miss Freni brings it perfectly produced Italian soprano and an ideal sense of the fate of her lover, but on this recording it has the precise quality of evil. And it is a pleasure to hear the high notes sung. A lascivious, evil sconderol at all points, he keeps the wickedness in his laughter and his voice yet never descends into caricature.

 Nicolai Rescigno

The most vital component of all and what makes the recording really stand out is Nicola Rescigno, the conductor. This is a much more poetic leisuresom Tosca than might have been expected from so Italianate a conductor. But it is splendidly shaped, never excessive and is a musical mystery. Miss Freni indeed has the kind of ease and surety on top that Miss Tebaldi had only in the '50s and she brings to the words a shade more feeling. She is every inch as Italian as Tosca but even that shade bitty. Her Tosca could only kill the audience with the music, and since she is very effective in the role, she is indeed in her prime. Rescigno’s way seems to work best with Miss Freni and Pavarotti. It brings out the beauty of the score without stinting on the drama. All in all it is one of London’s most impressive opera achievements in a while and will be an addition to everyone’s library, no matter how many Tosca's take up space on the shelf.
IN PRINT: Random House has just released the new biography "Jule" by Theodore Taylor about the life and high times of composer Joseph "Jule" Styne. Titled "Triple Platinum," the biography is a must addition to any collection of entertainment bios. Chappell launched the book last week with a Sardi's reception for just about everybody involved in the Broadway theater. Pictured here (from left) unidentified guest; lyricist Betty Comden; Styne, and lyricist Adolph Green. Upcoming from Dell is the first novel by veteran rock journalist Stephen Holden. Titled "High Button Shoes," "Gypsy," and "Gypsy" and more. In between is a vivid and often hilarious description of his New York street life (his run-ins with Al Capone are especially funny). It's a must addition to any collection of entertainment bios.

LEGAL: An oft-overlooked point in the new Copyright Law, the performance of copyrighted material over loud speaker systems, got a bit of attention last week when ASCAP successfully sued a Maine department store for broadcasting music from a radio station over their in-house system. ASCAP was awarded $1500. The store, by the way, will now legally pipe music through the aisles by obtaining the proper licenses.

HAPPY: Susan McCusker at Sumac Music reports Dionne Warwick picked two of their tunes for her next album. Just cut were "After You" by Doug James and Doug Frank and "Out of My Hands" by Frank, Alvin Fields and Cissy Houston. "After You" was also recorded by The Manhattan’s. Additionally, Sumac has new covers released by Gladys Knight, Esther Phillips and Ronnie Dyson. Susie Allanson’s new single "Two Steps Forward, Three Steps Back" was written by Interworld writers Molly Ann Leiken and Jerry Crutchfield. Leiken also just finished the lyrics to George Allison Tipton’s score to the TV drama "Seizure" starring Penelope Millford ("Coming Home"). Interworld has just produced the soundtrack to the upcoming World North Film’s "The American Game" composed by Jeffrey Kaufman. The title tune is sung in the score by Richie Havens.

NEW BUSINESS: Melba Moore has opened her own publishing firm, Eptember Music (ASCAP), to be headed by Jerry Silverhardt. The company will operate out of her Hash Productions, 321 W. 58th St., N.Y.C... Don Gere of Banner Records has announced the formation of Molly Rose Music (ASCAP). The new company joins Banner’s Daughter Music (BMI) and is located at 6515 Sunset Blvd., L.A. H & L Music has set the Sugar music group in Italy to represent their Bacs (ASCAP) and Raton (BMI) catalogues in that territory... The N.Y. Record Plant launched a "flying remote recording package" at the recent CBS Havanna Jam in Cuba. According to David Hewitt at the Record Plant, the control room can be packed away in small crates and, once on location, can be reassembled in six hours and broken down in three. The kit includes adjustable acoustic wall treatments and can produce the same high quality master tapes as the other, more conventional, remote recording units. Anybody got a group in the Amazon? ... Billy Meshel at Capricorn Records announced the coming out of writer/artist Osiris to a longterm contract... Jay Asher signed to Casablanca’s Rick’s Music via VP Steve Bedell... August Darnell of Dr. Buzzard’s Original Savannah Band to Chappell via a co-publishing/administration agreement with his Perennial August Music... Michael Stewart and Tom Hayden of A-TOM-MIK Productions has picked up "Born to be Alive" by Patrick Hernandez for their company’s first release via CBS. The record’s already #1 in a number of European territories.

NAMED: Carl Prager, former head of Allied Artists Music, has been made (Continued on page 60)

Cover Story:
Linda Clifford Bridges Styles

When "If My Friends Could See Me Now," her first disco single success, and "Runaway Love," her number one r&b hit, were released in 1978, these two songs alone quickly established Cynthia "Cubby" Clifford as one of the year’s top new talents, introducing her to disco, pop and r&b markets on a national basis. The recent release of her third album (her first under Cubton’s distribution pact with RSO Records), "Let Me Be Your Woman," seems likely to solidify Clifford’s across-the-board appeal.

Although Linda’s first recording effort (with Cemigo Records, distributed through Paramount) produced a national chart record, "Long, Long Winter," it was not an overwhelming success. What propelled Clifford’s career was her association with Cubton co-president Marv Stuart, who signed Linda in 1977, resulting in her debut album, "Linda Clifford," produced by Gil Askey (at one time Diana Ross’s musical arranger). Featured cuts from that lp include a Van McCoy ballad, "You’ve Got To Tell Her About Me," and Lou Rawls’ "From Now On." For her first single from "Let Me Be Your Woman," an extended disco treatment of Paul Simon’s classic "Bridge Over Troubled Water," no doubt further links her to the industry’s current preoccupation with disco, Linda refuses to be musically stereotyped. Clifford stated that "no label can be put on me. I enjoy singing up-to-date numbers as well as the old standards and even some jazz."

Voted as Record World’s Most Promising New R&B Vocalist of 1978, Linda’s path to prominence began at an early age in her home of New York, where she explored her range of talents in a variety of areas—acting, singing, and dance. She made her singing debut in the Catskills, where she worked “everything from Bar Mitzvah music to down home funk." By the age of 17, Linda was touring nationally, eventually entering and winning the Miss New York State beauty pageant.

"Let Me Be Your Woman" was produced by Gil Askey with assistance from Curtis Mayfield, and includes two songs co-written by Linda, "Don’t Give It Up To Nobody" (with Gil Askey, and "Don’t Let Me Have Another Bad Dream" (with Nicholas Cconato).

Jenner To Start Herb Alpert Run

Los Angeles — Olympic decathlon champion Bruce Jenner has been named as the official starter for the 1st Annual Herb Alpert 10-K Run, which will kick-off at 8:00 a.m., on Sunday, April 29 in Griffith Park.

The "Come Run With The Stars" charity race sponsored by A&M Records to benefit the T.J. Martell Foundation for Leukemia Research, and St. Elmo’s Village, a Los Angeles based non-profit organization, is expected to draw some 4000 runners. Deadline for registration has been set before midnight, April 25, 1979.

Casablanca Signs

Bad News Travels Fast

Los Angeles — Casablanca Records and FilmWorks have announced the signing of a new group, Bad News Travels East.

Their first lp, "Look Out," is an Ibis Production, to be released April 26. Ibis Productions is a company owned by producer and recording artist, Alec R. Costandinos, whose product is released exclusively on the Casablanca label. Bad News Travels East is comprised of three Frenchmen, Bernie Arcadio, Dede Cecarelli and Jaycee Chanavat. Costandinos produced the lp.

April 28, 1979

AmericanRadioHistory.Com
SALESMAKER OF THE WEEK

EVERYBODY UP—Ohio Players

YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter

Chrysalis

SALES UNLIMITED/ NATIONAL

DANGER MONEY—UK—Polydor
FEEL NO PAIN—W—Music
JUST A GAME—Triumph—RCA
LET ME BE YOUR WOMAN—Linda Clifford—ISO
IGHT RIDER—Tim Weisberg—A&M

RICKIE LEE JONES—WS

SQUEEZING OUT SPARKS—Graham Parker & the Rumour—A&M

DOOR OR LATER—Rex Smith—Col

STARS—Fantasy

YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

DISC-O-MAT/NORTH NEW YORK

AIRWAVES—Badfinger—Elektra

BELLE DE JOUR—St. Tropez—Butterfly

SHEIK YERBOUTI—Frank Zappa—WB

ROCK BILLY BOOGIE—Robert Gordon—RCA

BUSTIN' OUT OF L SEVEN—Rick Springfield—Casablanca

PENGUIN FEATHER—No. Virginia

FATE FOR BREAKFAST—Art Garfunkel—Col

JANIS—Contemporary—A&M

SQUEEZING OUT SPARKS—Graham Parker—RCA

LOOK SHARP—Joe Jackson—A&M

MUSIC BOX—Evelyn champagne King—RCA

SCHIZOPHRENIC—Ian Hunter—A&M

SQUEEZING OUT SPARKS—Graham Parker & the Rumour—A&M

SQUEEZING OUT SPARKS—Graham Parker—A&M

THE ROCKIES—WB

SOONER OR LATER—Rex Smith—Col

YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis

J & R MUSIC WORLD/ MILWAUKEE

GROOVIN' YOU—Harvey Mason—Casablanca

SHEIK YERBOUTI—Frank Zappa—WB

DISCO NIGHTS—Go West—People—Casablanca

SPIRITS HAVING FLOWN—Ian Hunter—Chrysalis

BUSTIN' OUT OF L SEVEN—Rick Springfield—Casablanca

SHEIK YERBOUTI—Frank Zappa—WB

STARS—Fantasy

THE MESSAGE IS LOVE—Barry White—Unlimited Gold

AMERICAN RADIO HISTORY
**Record World**

**Albums**

**Price Code:** F — $6.98  
G — $7.98  
H — $8.98  
J — $9.98  
K — $11.98  
L — $12.98  
M — $13.98

**April 21, 1979**

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<td>McGUINN, CLARK &amp; HILLMAN/Capitol SW 11910</td>
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<td>SUPER MANN HEBIE MANN/Atlantic SD 19221</td>
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<td>SOMEWHERE IN MY LIFETIME</td>
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<td>THE BEST OF EARTH, WIND &amp; FIRE</td>
<td>Vol. 1/Arc/Columbia</td>
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<td>PATRICE PATRICE RUSHEN/Elektra 6E 160</td>
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<td>ROCK BILLY BOOGIE</td>
<td>ROBERT GORDON/RCA AFI 3294</td>
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**Chartmaker of the Week**

85 109  YOU'VE NEVER ALONE WITH A SCHIZOPHRENIC  IAN HUNTER  Chrysalis CHR 1214

86 93  REMOTE CONTROL THE TUBES | A&M SP 4751
87 69  BELL & JAMES | A&M SP 4729
88 63  DON'T CRY OUT LOUD | MELISSA MANCHESTER/Arista AB
89 89  STRANGER IN TOWN | BOB SEGER & THE SILVER BULLET
90 75  KEEP ON DANCIN' | GARY'S GANG/Columbia JC 35753
91 86  CHILDREN OF SANCHEZ | CHUCK MANGIONE/A&M SP
92 99  HERE, MY DEAR | MARVIN GAYE/Tamla T344 LP2
93 94  HOT NUMBERS | THE FOXY/Dash 3010 (TK)
95 88  A TONIC FOR THE TROOPS | BOOMTOWN RATS/Columbia JC 35750
96 —  STARS SYLVESTER/Fantasy F 9579
97 86  PARADISE GROVER WASHINGTON, JR. | Elektra 6E 182
98 107  EVERYBODY UP | OHIO PLAYERS/Arista AB 4226
99 71  NICOLETTE NICOLLETTE LAZAR/Warner Bros. | BSK 3243
100 92  THANKS I'LL EAT IT HERE | LOWELL GEORGE/Warner Bros. | BSK 3194
101 100  ENERGY POINTER SISTERS | Planet P1 (Elektra/Asylum)
PARADISE: GROVER WASHINGTON JR.

BLISS,
PERFECTION,
DELIGHT.

PARADISE
His debut album
on Elektra Records and Tapes
Produced by
Grover Washington, Jr.
Atlantic Utilizing R&B Video Tapes

NEW YORK—In a series of five presentations across the country, Atlantic Records introduced a new merchandising tool to small retailers. Video tapes, containing performances by Atlantic artists Chic and Narada Michael Walden and Cotillion artists Sister Sledge and Mass Production, were presented to retailers in Chicago, Cleveland, Dallas, Atlanta and Los Angeles during the first two weeks of April.

The tapes feature the artists performing two songs each from their current hit albums. However, retailers have the option of ordering the entire package or individual tapes of the artists performing one or two numbers.

Members of the press, radio and TV personalities, and WEA sales and promotion people attended the five presentations. Vice president/director of special markets Eddie Holland, national promotion and marketing coordinator/special markets Henry Caldwell, and Cotillion national promotion manager Everett Smith were all instrumental in planning and running the tour.

Small Retailers

The presentations were part of a continuing effort by Atlantic to furnish key merchandising materials to small retailers, as well as to large wholesale operations.

Black Oriented Album Chart

APRIL 28, 1979

1. J. HORT
   PEACHES & HERB/Polydor/MVP
   US 16727

2. WE ARE FAMILY
   SISTER SLEDGE/Cotillion SD 5209 (A&M)

3. DISCO NIGHTS
   G.O./Arista AB 4221

4. LIVIN' INSIDE YOUR LOVE
   GEORGE BENSON/Warner Bros.
   AFD 3307

5. BUSTIN' OUT OF LOVE
   RICK JAMES/Gordy G7 9841 (Motown)

6. DESTINY
   JACKSONS/Epic JE 35592

7. INSPIRATION
   MAZE FEATURING FRANKIE BEVERLY/Capitol SM 1912

8. INSTANT FUNK
   Saltus SA 8133 (RCA)

9. MUSIC BOX
   EVELYN "CHAMPAGNE" KING/RCA AFD 33083

10. ROCK ON
    RADIO/Arista AB 4121

11. KNOCK ON WOOD
    AMIT STEWART/Arista SW 30054

12. I LOVE YOU SO
    NATALIE COLE/Capitol SO 11928

13. THE MUSIC BAND
    WAR/MCA 3085

14. LET ME BE YOUR WOMAN
    LINDA CLIFFORD/Columbia/RSQ 5 2 3902

15. THE MESSAGE IS LOVE
    BARRY WHITE/United Gold JZ 37693

16. LOVE TRACKS
    GLORIA GAYNOR/Polydor PD 1 6184

17. HERB, MY DEAR
    MARVIN GAYE/Tamla T 364 LP 29

18. C'EST CHIC
    CHIC/Atlantic SD 19906

19. FEET DON'T FAIL ME NOW
    WHITNEY HANCOCK/Columbia/BC 35764

20. BUSTIN' LOOSE
    CHUCK BROWN AND THE SOUL SEARCHERS/Source 50R 3076 (MCA)

21. IN THE MOOD WITH TYRONE DAVIS
    Columbia 36-3527

22. SOMEWHERE IN MY LIFETIME
    PHILLY HYNAN/Arista AB 4602

23. GO WEST
    WEST SIDE PEOPLE/Casablanca NL 1 7144

24. PROMISE OF LOVE
    DELEGATION/Shadybrook SB 401 (Jimi's GF)

25. AWAKENING
    NARADA MICHAEL WALDEN/Atlantic SD 19232

26. IT'S ALRIGHT WITH ME
    PATI LABELLE/Epic JE 35772

27. JOURNEY TO THE LAND OF ENCHANTMENT
    ENCHANTMENT/Read's/Arms/BP 339

28. HOT NUMBERS
    FOXY/1 3010 (TK)

29. EVERYBODY UP
    OJC PLAYERS/Arista AB 4226

30. SKY
    Salsoul SA 8517 (RCA)

31. WHISPER IN YOUR EAR
    WHISPERS/Sadders/BP 3105 (RCA)

32. CROSSWINDS
    PEERO BRYDON/Capitol 11875

33. STARS
    SYLVESTRE/Fantasy F 9570

34. ANGEL
    ANGELA BOLLI/Atlantic GPR 5050

35. FEEL NO PRET
    AWY/Atlantic SD 19207

36. PARADISE
    GROVER WASHINGTON, JR./Elektra 11 172

37. LOVE TALK
    BROTHER TWHITE/Columbia JC 35693

38. KEEP ON DANCIN'
    GARY'S GANG/Columbia JC 35793

39. THE GAP BAND
    Mercury SM 1 3788

40. IN THE PUREST FORM
    MASS PRODUCTION/Cotillion 5211 (AHL)

"BAAD FOR ME"...is good to you!

Sizzling new 12-inch single and hot new album.

Produced by George Duke
Mixed by Larry Levan and Billy Kessler
on Elektra Records and Tapes.
**Record World**

**Black Oriented Singles**

**APRIL 28, 1979**

**CHARTMAKER OF THE WEEK**

**SPINNERS FROM HERE TO ETERNALLY**

**“ARE YOU READY FOR LOVE” #3546**

is the hot new single from the Spinners’ forthcoming album, “From Here To Eternally.”

Produced by Thom Bell

On Atlantic Records and Tapes.
INTRODUCING THE NEW RAMSEY YOU-KNOW-WHO.

"RAMSEY." The most powerful and personal album Ramsey Lewis has ever recorded. Featuring the hot new disco single, "Aquarius/Let the Sun Shine In." On Columbia Records and Tapes.
Polydor Re-Signs Roy Ayers

Fred Hoayan, president of Polydor Incorporated, has announced the resigning of recording artist Roy Ayers to an exclusive long-term agreement. His latest album, titled “Fevers,” is set for release April 25th. Pictured at the signing are from left: Dick Kline, executive vice president; Polydor Incorporated; Bob Frost, national promotion manager; Rick Stevens, senior vice president; business affairs; Polydor Incorporated; Ashley Andrews, lawyer for Roy Ayers. Seated are: Fred Hoayan, president; Polydor Incorporated; and Ayers.

Newport Jazz Sets ’79 Schedule

A jazz Latino program; and a tribute to Muddy Waters.

Appearing for the first time at this year’s festival will be Grover Washington Jr., Earl Klugh, Pat Metheny, Hubert Laws, Ronnie Laws, Michael Franks and Joco Pastorius. Long-time festival entertainers Count Basie, Maynard Ferguson, Dave Brubeck, Lionel Hampton and Sonny Rollins will perform again this year.

Another addition to this year’s festival will be McDonald’s restaurants, acting as co-sponsors with the Joseph Schlitz Brewing Company.

Album Analysis

(Continued from page 8)

The forties and fifties this week contain several of the other albums that showed substantial jumps from their previous positions. These include Rickie Lee Jones (WB), up from #67 to #42 bullet with excellent retail action in N.Y., L.A., the northeast, the midwest and elsewhere, as well as excellent airplay for an album track (“Chuck E’s in Love”) that will soon be her first single; Evelyn “Champagne” King (RCA), up 24 spots to #50 bullet with early track action joined by good retail where reported (N.Y., Philadelphia, etc.); Linda Clifford (Custum/RSO), up to #55 bullet with solid retail spread; Joe Jackson (A&M), at #74 (up from #91) with retail action on the rise in Chicago, Washington, N.Y., Indianapolis, Cleveland and elsewhere; (Chrysalis) has the only bullet, at #85; Hunter, this week’s Chairmaker, shows retail strength in Cleveland, Philadelphia, Indianapolis.

In the seventies, bullets include Rex Smith (Col), at #72 also with a solid retail spread; Joe Jackson (A&M), at #74 (up from #91) with retail action centered in New York; and Narada Michael Walden (Atlantic), at #76 with retail in Denver, New Orleans, Milwaukee, Indianapolis and elsewhere. In the eighties, Ian Hunter (Chrysalis) has the only bullet, at #85; Hunter, this week’s Chairmaker, shows retail strength in Cleveland, Philadelphia, Indianapolis and Cincinnati. In the nineties, a record like Foxy (Dash/TK), now at #93 bullet, shows that despite retail complaints about slow sales, it is still possible to establish a new act; Foxy this week moved up a handsome 19 spots. Sylvester (Fantasy) also showed excellent movement, leaping a huge 85 spots to #95 bullet with retail in the northeast, Philadelphia, N.Y. and Indianapolis leading the way, while Grover Washington, Jr. (A&M) also has a bullet, now at #96 again with retail.
Dr. Demento
(Continued from page 43)

Demento’s first show was in Pasadena at KPPC, when a disc jockey at the station, Steven Clean, told him to bring some of those records he could play them on the radio. “They hung the name Dr. Demento on me as soon as I walked in the door,” he recalls. The way I started my first show was playing “Trans- fusion” by Nervous Norvous. One of the secretaries said, ‘You’ve got to be demented to play that.’ After that they started calling me Dr. Demento.”

Many of the records heard on the Dr. Demento show are 78s, and are not replaceable: as the good doctor says, “Never put them on a chair.” The night before each show his music is transferred to tape so that they can be equalized. Whether they’re for the national show or the local program on KMET in Los Angeles.

Keeping a supply of comedy records on hand for the show isn’t easy when there are few major record labels supporting comedy records. “Until Steve Martin you could count the number of albums on your fingertips,” Hansen said. Martin’s success has inspired more comedy releases. The rarest things are the original tapes people send me of comedy things. My library ranges from 1902 comedy records to present.”

Dr. Demento was credited with breaking nationally the record “Shaving Cream,” which made the charts in 1975 but was recorded in 1947. Although disco music is not a part of the programming on his show, Dr. Demento doesn’t rule out the possibilities for the future. “I really try to listen and understand any kind of foreground music that comes out and is moving whether it’s disco or country, I consider it important to make an effort to understand it,” he said.

Supreme Court Decision
(Continued from page 3)

ASCAP since March of 1978, a point ASCAP general counsel Bernard Korman mentioned soon after the oral arguments.

The Supreme Court decided in October 1978 to hear the case, and last week’s 8 to 1 decision, even with the “rule of reason” point to be determined by the Appeals Court, is sure to lessen the difficulties ASCAP and BMI might face in negotiations with other broadcasters concerning license renewals.

As to the future of relations between the two licensing societies and CBS, ASCAP president Stanley Adams said, “We always prefer to license rather than to litigate, and look ahead to the day when we will meet CBS in a conference room rather than a courtroom.”

Radio Replay
(Continued from page 43)

industry & television. The charter is being drawn up, and the plans are at the beginning stage for our first benefit luncheon, to pay off a rather lengthy bar bill at a local pub. I can tell you this much: the dress will be very casual, and the meal will be very Irish. We want our industry to get their Irish up, for events that will not having boring speeches, if we have any at all, what we’ll be trying to save will be good will, and the enjoyment of getting together for a few laughs. The most serious we expect to get is figuring out who’s going to pay the bill. So if you’re Irish and you’re an entertainer let us know about it so that you can be included in all our Fun Raising events. Contact either the lovely Irish lass Pat Baird at RW or Neil (Blamey) McIntyre for further information.

Chappell Signs Darnell

Writer/artist/producer August Darnell, who is a member of Dr. Buzzard’s Original Savannah Band, has signed an exclusive publishing/Administered agreement between his Perennial August Music and Unichappell Music (BMI). Shown above in Chappell-New York’s recording studio are (from left): Chappell engineer Julian McCrawe, Chappell VP Frank Military, August Darnell, Chappell senior VP Irwin Schuster, Savannah Band member Andy Hernandez, Chappell public relations director Vivien Friedman and Chappell president Irwin Robinson.

Black Music Report
(Continued from page 53)

Larkin Arnold recently signed the Waters to Arista ... Lonnie Simmons, owner of the Total Experience nightclub and recording studios, recently unveiled the first billboard to spotlight music in the Crenshaw area, located directly across the street from the Crenshaw Shopping Plaza, the oldest shopping center in Los Angeles. The move to place record company advertisements in the Crenshaw/Baldwin Hills area is part of an effort by Simmons to upgrade the community; Simmons has recognized that the populace in this area comprises a major part of the record buying public in Los Angeles. Community leaders in attendance included Councilmen Lindsey, Farrell and Cunningham.

The Gap Band, produced by Simmons on Mercury Records, will be the first act highlighted on the billboard.

Touchdown Management is presenting the first national disco music contest, with the winner receiving a record deal from an anonymous major label. The record company, said to be distributed by EMI, has requested to remain nameless to avoid being bombarded with calls and questions. Applicants must fill out an entry blank and send two original disco tunes on a cassette, along with pictures and biographical information by June 15, 1979, to Terry Downs, Touchdown Management, 420 S. Beverly Drive, Suite 207, Beverly Hills, California 90212. ... The second annual Discoexpo will be held this year in the International Fair of Genoa, Italy from April 25 to May 1, 1979. If interested, contact Discoexpo ’79, Fiera Internazionale di Genova, P. le Kennedy, 1-16129, Genova, Italy. ... Jamaican-rooted Peter Tosh’s latest release, “Bush Doctor” (on the Rolling Stones label), makes him the first musician other than the Stones to record for that label. ... Radio Station WTUG requests that r&b product be sent to MD James Whitlefield at 142 Skyline Blvd., Tuscaloosa, Alabama 35401. ... Also, product requested from r&b format KDDA in Dumas, Arkansas, to the attention of MD Craig Eastman, Box 720, Dumas Arkansas, 71639. ... A correction is in order concerning last week’s article on Larkin Arnold of Arista Records: the opening paragraph incorrectly included Raydio among those acts signed by Arnold at Arista and, previously, at Capitol.

PICKS OF THE WEEK

RICHARD EVANS
Horizon SP735

MINNIE RIPERTON—Capitol 5011936

EVERYBODY UP
Ohio PLAYERS—Arista AB 4276

THE JONES GIRLS
Philco, Int. 52 35746 (CBS)

One of the major talents of the past 15 years has finally come out from behind-the-scenes to do for himself what he has done so successfully for Natalie Cole and numerous others. Evan’s first solo release is an excellent display of his talents as a producer, arranger and versatile composer. Leading the way are “Do-Re-Me-Soul” and “Round Midnight.”

Following a long absence, the most extra- ordinaire Minnie Riperton has come forth with an exciting album for her new label, Capitol. In a broad range of musical settings, with back-up from Stevie Wonder, Jose Feli- ciano, Hubert Laws, Phil Upchurch and others, she soars through a selection of numbers that offers something enjoyable for all.

The Ohio Players have again produced a solid piece of funk for their first Arista lp. Moving forward from the direction of their earlier works, this latest outing comes with a mixture of moderate and up-tempo tunes that’s sure to further establish their reputation as consistent leaders. The candidates for BOS are “Make Me Feel,” “Say It” and the title track.

The tender loving care given to this album by six of Philly’s leading producers has netted a lovely debut for the three sisters who have backed Diana Ross on the road and others in the studio. The smooth and mellow Gamble and Huff sound prevails throughout this MOR lp. Watch out for “You Gonna Make Me Love Somebody Else.”
Record World en España

By JOSE CLIMENT

Esta última semana han habido pocas cosas dignas de mención, así como no muchas novedades. Aparición en la prensa nacional, con fotografía, en la que se comunicaba que se le había entregado un disco de platino, por el total de ventas acumuladas del día de Ariola España a Camilo Sesto; como nota no esta mal, lo peor es que seguida diciendo la nota que había estado presente toda la prensa acreditada en Madrid y que yo separé varios corresponsales de provincias, otros periodistas especializados en Madrid y que corresponsal, no estuvieron en el evento. Nos alegramos mucho de la entrega de este disco de platino, pero no hace falta decir mentiras. Por parte de la misma compañía, tampoco asistimos a la presentación en Madrid de Rocio Durcal en la ya famosa sala Cleo, pero nos consta que estuvo fenomenal. Pasamos ahora a las cosas que sí hemos presenciado. Estupenda actuación en Macumba de Manolo y Jorge (antes Los Golfos) presentando su nuevo estilo, cantan y bailan estupendamente con todas las garantías de éxito, y a Manolo y Jorge por su bien, puede presentar en cualquier sitio haciendo su disco de platino. Desde aquí volvía a firmar Ray Barretto con Ralph Mercado Management, de Pacheco con Daniel Santos y de Cruz con la Sonora Ponceína y de Pacheco con Daniel Santos.

RIW Names Fundora Sr. Vice President

(Continued from page 4)

RW's Latin American operations from his Hialeah, Florida base. Fundora will celebrate his 13th anniversary with RW next month. He has had a long career in Latin American music beginning in his native Cuba and continuing in New York and Miami. Fundora has also been successful as a painter and as a songwriter (over 200 of his songs have been copyrighted).

"Nuestro Rincon," Fundora's weekly RW column, is reprinted by more than 30 magazines and newspapers here and in Latin America. He has been honored on numerous occasions by American and Latin American music organizations.

Susy Leman

Pronto PS 1051
En producción de Joe Cain, Susy Leman, ganadora en segundo lugar del Festival OTI, Chile con "Ha vuelto ya" (E. Alejandro) incluida aquí, brinda también otros temas en los cuales luce su talento interpretativo, tales como "Alguien como tú" (L. de la Colina), "Por siempre" (F. Fonfrías), "Tratio" (J. Gutierrez) y "El mundo se acabó" (T. Fundora).

Produced by Joe Cain, Susy Leman, a winner at Festival OTI, Chile with "Ha vuelto ya," included in this package, also shows her talent in "El Mundo se acabó," "Así que fácil es vivir" (L. de la Colina), "Todos" (T. Soto) and "Añoranza" (Leman-D. Perez).

(Continued on page 60)

Latin American Album Picks

Susy Leman

Robert Antonio

Ray Barretto

Después de Nuestro Rincon Internacional

(Continued on page 59)

By TOMAS FUNDORA

Entre las presentaciones interesantes realizadas recientemente durante la Convención NARM en Hallandale, Florida, la del "Video Disc" ocupó lugar privilegiado. El equipo demostrado fue fabricado por Magnavox, como equipo reproductor Magnavision y los video discos fueron proporcionados por MCA. Según John Browne, Ingeniero de MCA, "el concepto es viejo, pero la tecnología actual nos capacita en este momento para fabricar los equipos reproductores y los discos con una alta calidad de sonido e imagen." El video-disco es básicamente una variación del long playing actual, al cual adicionalmente se le ha incorporado imager, que aparece en la pantalla televisiva a través del uso de un rayo laser que "lee" la imagen impresa en el disco. El disco MCA es exactamente igual tamaño a un long playing y se toca en un reproductor que gira a 1,200 revoluciones por minutos. Las caras están cubiertas por plástico y debido a que no existen en ellas los habituales microsurcos, los discos pueden ser tocados, manoseados, dejados caer accidentalmente, y más aún, se puede hasta escribir en ellos, sin que se afecte la reproducción de sonido o imagen. Como quiera que no existe aguja reproductora, no existe la posibilidad de desgaste en su superficie y menos aún el "sonido de superficie" habitual que produce la aguja. Tanto el equipo como el disco no se encuentran aún disponibles comercialmente en toda la nación, pero se han establecido pruebas de mercadeo y disponibilidad del producto en Atlanta, donde las unidades se están vendiendo a $695.00. Otros mercados se están anexando a esta prueba, entre ellos Seattle, donde se ha puesto esta semana a la venta la combinación. Una de las ventajas del sistema, es que los discos permiten que su precio de venta sea de $5.95 por material educacional, hasta un tope de $15.95 por películas de largo metraje, en contraste con el proceso de "videotape," que se encarece notablemente al tener que realizar la duplicación a "tiempo completo," mientras que en los discos pueden ser preparados en tiempo record de uno cada 20 segundos, más o menos el mismo tiempo que toma actualmente el prensaje de un disco convencional. Pueden ser fabricados monorraíales, en cuyo caso pueden reproducir sonido e imagen por una hora en cada lado y los estereos que cargan programación de 30 minutos por cada lado.

RCA Electronica Ltda de Brasil, ha cambiado sus oficinas de Sao Paulo a Rio de Janeiro. La nueva dirección es: Rua Santa Clara, 50, Cobertura 01, Copacabana, Rio de Janeiro. CEP 22041, Brasil o Caixa Postal 12252, 20.000. Rio de Janeiro, R.L, Brasil... Regine's de Nueva York y Prism Records (Harvey Averne, Sam Golf y Len Fichtelberg) me invitan a un "cocktail party" en honor de la grabación "Je Survivré" en el 510 Park Avenue, el día 10 Abril. Por compromisos contraídos previamente no he podido aprovechar esta oportunidad de estar con los buenos amigos. ¡Exitos!

... Fanía anuncia el próximo lanzamiento de grabaciones de Celia Cruz con la Sonora Ponceína y de Pacheco con Daniel Santos... Volvió a firmar Ray Barretto con Ralph Mercado Management, para su representación como agencia artística en el mercado latino...
LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.
By KCAL (ALFONSO CAMACHO)
1. PARA TODA LA VIDA
ESTELA NUÑEZ—Pronto
2. SOY YO
LOS YONICS—Polydor
3. TE VAS
LOS BUKIS—Melody
4. MI AMISTAD
MI AMISTAD—Pronto
5. MOTIVOS
JOSE DOMINGO—Melody
6. NO HAY NOVEDAD
LOS CASADES DE LINARES—FameX
7. DEJAME
LUPITA D’ALESSIO—Orfeon
8. CAMINEMOS
PABLO ORTEGA—Orfeon
9. PASION Y VIDA
LOS ANGELES Negros—Relax
10. MI ULTIMO REGALO
REGULO ALOCER—Yuriko

Tacoma
By KFJC-FM (MARIO BRIONES)
1. NUESTRA BOA
GRUPO INFIERNO—OB
2. AMOR BONITO
LITTLE JOE—Freddie
3. REJO
PEQUEÑA COMPANIA—Al
4. LA DE LA MODA CHICA
PEDRITO FERNANDEZ—Cayronics
5. DIA AMARGO
RAMON AYALA—Freddie
6. EL PLANTON
EN EL FEICOS—Musart
7. ENCENDADORES
PABLO ABARCA—Pronto
8. ATREVETE A OLVIDARME
LOS BRIDOS—Lanin
9. MI AMIGOS Y MI OLVIDO
SALVADOR—Arriba
10. EL AMOR ESTA EN EL AIRE
ENRIQUE GUZMAN—Orfeon

Kansas City, Mo.
By KCUR (ROBERTO LOPEZ LANDEROS)
1. MI AMOR
JOSE DOMINGO—Melody
2. EL SOL SE PUE
ROBERTO JORDAN—Aranza
3. SOY CLEO
VERONICA CASTRO—Peerless
4. LO PASADO, PASADO
JOSE JOSE—Aranza
5. UN DIA TU, UN DIA YO
ROBERTO JORDAN—Aranza
6. MUJER Y PA’
LIBERACION—Jutana
7. MIS OJOS TRISTES
JUAN GABRIEL—Pronto
8. EL CABRERO
LOS SOCIOS DEL RITMO—Aranza
9. VOY A PERDER LA CABEZA POR TU AMOR
JOSE LUIS RODRIGUEZ—T.H.
10. EL AMOR ESTA EN EL AIRE
RAMIRO/ENRIQUE GUZMAN—Orfeon

San Juan
By WRKA-FM (HECTOR MARCANO)
1. I WILL SURVIVE
GLORIA GAYNOR
2. LA BODA DE ELA
BOBBY VALENTIN
3. QUIEN TRABAJA
LUIGI TESSOR
4. HEAVEN KNOWS
DONNA SUMMER
5. WILFRIDO, DAME UN CONSEJO
WILFIRDIO VARGAS
6. HELMONT
TOMMY OLIVENC
7. LA SUERGA
JHONNY VENTURA
8. CALLADOS
ANGELA CARRASCO & CAMILO SESTO
9. VICIO
SOHY
10. TRAGEDIA
BEBE GEES

Ventas (Sales)

Hayford
1. EL QUABA
CELA & JOHYNN—Vaya
2. SIEMBRA
W. COLON/J.BLADES—Fania
3. LA DE LA ELA
BOBBY VALENTIN—Bronco
4. LA ACTUACION DE MI AMANTE
LEONARDO PANIAGUA—Discolor
5. VOY A PERDER LA CABEZA POR TU AMOR
JUAN C. IGLESIAS—Orfeon
6. HOMENAJE A Jairo AYMONET
CORPORACION LATIN—Performance
7. SONGORO COSONGO
HECTOR LAVOE—Fania
8. HASTA AYER
LOS TERRICULOS—Discorld
9. DE DONDE VINO Y ADONDE VOY
LOS TRES CORAZONES/Barbincino
10. EL FINAL DE LOS CHICOS
BLAS DURAN—Modely

San Francisco
By KRON-FM (MARIO BRIONES)
1. MOTIVOS
JOSE DOMINGO—Mexicana
2. UN DIA TU, UN DIA YO
JUAN IGLESIAS—Albarna
3. LA DE LA MODA CHICA
PEDRITO FERNANDEZ—Cayronics
4. TE VAS
LOS BUKIS—Mexicana
5. MI AMANTE AMANTE
ROCO JURADO—Aranza
6. VENGO A VERTER
MERCEDES CASTRO—Musart
7. SOY YO
LOS YONICS—Atlas
8. EL AMOR ESTA EN EL AIRE
ENRIQUE GUZMAN—Orfeon
9. LA PONCONA
LOS B DE COLOMBIA—Gas
10. MIS OJOS TRISTES
JUAN GABRIEL—Pronto

Nuestro Rincon (Continued from page 58)

Se presentará Julio Iglesias en el Madison Square Garden de Nueva York en junio 16; la Distribuidora Musical del Caribe (RCA) en Republica Dominicana, abrió su facilidad de prensaje recientemente. Una ceremonia con tal proposito, a la cual asistieron altas personalidades dominicanas y Marco Antonio Muiñez, que se encontraba actuando en el Sheraton de Santo Domingo, así como Ricky Corroso en representación de la Regional RCA, marcó la inauguración de la nueva planta de prensaje. Mis más cordiales felicitaciones a Matilde (Munica) Hashun por este nuevo logro ... El sello Aviles lanzó en Nueva York, la grabación de Roberto Antonio, con arreglos de Hector Garrido, con los temas “Quizás no” (Mochulske-Londics) y “No te olvides” (Abanto-Alvarado). Muy bueno el nuevo long playing que Liznel Records acaba de lanzar al mercado en Puerto Rico por su baterista Güelo. Entre los números se destaca “Historia de un Payaso.” Güelo se destacó como cantante en la Orquesta La Corporacion Latina. Actualmente se está presentando en el “Show del Mediodía” de WAPA TV, Canal 4 de Puerto Rico, los lunes y jueves a las 11 y 30 hasta las 12 y 30 ... CBS está dando promoción en México a su artista Juanella con “Ya no de la vuelta.” siguiendo la línea establecido por su éxito anterior “Espejismo.” ... Lanzó Fuentes en Colombia el largo duración de Tiziano titulado “Mi nuevo estilo,” en el nuevo álbum titulado “El eco de tu adios.” (Abanto-Alvarado).

Among the new products presented at the recent NARM Convention, the video disc was one of the most interesting. The playback units (Magnavision) are manufactured by Magnavox and the video discs were supplied by RCA. According to John Brown, RCA engi-
12" Singles Reducing 7" Sales

(Continued from page 3)

Jerry Warren, buyer for the New England-based Strawberries chain, said that 75 percent of all of our singles sales are the 12-inch. The 12-inch, without a doubt, has dramatically cut into the business of our 7-inch singles. Record & Tape Collector's Editor Steinberg said, "I'm not convinced that the 12-inch is hurting our white singles, but it's destroying the sales of our black singles."

Why have the sales of the 12-inch skyrocketed for the retailer? According to John Crawford, singles buyer for King Karol, "50 percent of our single sales are the 12-inch. The only way to explain this is the disco phenomenon, as anyone would realize we have something longer to dance to." Strawberries' Warren said, "Disco has no age barrier; we have people from ages 16 to 60 buying the 12-inch. A study of more than 20 charts proves that disco music is what people want to hear, so why shouldn't they buy the 12-inch, especially since its fidelity is better than the 45 and its record speed is compatible with that of 12s?"

Initial speculation that the price of the 12-inch would be prohibitive, especially for teens, and would therefore not hurt the sales of the 7-inch does not seem to be accurate, according to retailers. "The higher cost of the 12-inch does not seem to be deterring sales at all," said Music Stop's Guyton, "Teens are buying them, as is everyone else. We even raised the price of our 12-inches, and sales increased, despite the price hike," she said. Warren said, "I think that the 12-inch is slightly prohibitive to the teen. Although teens are buying the 12-inch, teens under the age of 16 are still buying the 7-inch."

Most retailers are pleased with the emergence of the 12-inch, and are not concerned with its impact on the 7-inch. "In terms of sales margins," said Crawford, "the retailer makes between three and four times as much on the 12-inch than on the 7-inch." Tom Keenan, president of Everybody's Records, said, "We were never really sold on the 7-inch, but customer request has gotten so hot that we plan to become very involved with them. That's one of the great things about this new piece of merchandise, it's one of the few things that is really in demand, and it's causing a lot of excitement." All retailers said that their customers felt like they "were getting more for their money."

The only complaint unanimously made by the retailers was that record manufacturers stop pressing the 12-inch without notifying the retailer. Keenan said that this was an issue he presented to record manufacturers at NARM. King Karol's Crawford said, "I love the business the 12-inch is generating, but it's extremely disconcerting never knowing when they are going to be pulled. We are always running into the same problem, customer demand and unavailability of product."

A growing number of retailers are convinced that the 12-inch disc is the wave of the future, and that the 7-inch may be phased out. Crawford said, "One reason that leads me to believe that the 12-inch is the wave of the future is the fact that we now have classical 12-inches."

E/A Taps Pardee

Los Angeles—Deborah Pardee has been named assistant development director for the southern region for Elektra/Asylum Records, it was announced by Mark Hammerman, E/A national artist development director.

Latin American Album Picks

(Continued from page 58)

ALBUM 5

Luis Gerardo Tovar—Due 7003

Vuelve de nuevo la impresionante voz de Luis Gerardo Tovar en un repertorio de bellos poemas interpretados magistralmente. Se destacan entre ellos "Quisiera decir tu nombre" (J. L. Perales), "Me da miedo" (T. Fundora-M. Selles), "Te combro" (G. Ramirez-L. G. Tovar), "Tu tiempo" (T. Fundora-J. Gluck) y "Niño otra vez" (T. Fundora-E. Ruben). Bellos orquestaciones.

■ Perhaps one of the most dramatic voices from Latin America, Luis Gerardo Tovar from Venezuela is back with this new package of very romantic poems. Beautiful arrangements back his performance. "Suspirar" (Tovar-Gizil), "Atacan las aguilas" (T. Fundora-M. Selles), "No hay confusión" (Freiter-Tovar-Ramirez).

CAPRICHOS DE LA VIDA

Beto Di Paula—WS. Latino WSLA 4118-H

El muy popular intérprete brasileño Benito Di Paula interpreta en Español, con versiones de Buddy y Mary McCluskey, temas con gran fuerza comercial. Entre ellos se destacan "Note yas vahora," "No preci-sas perdonar," "Caprichos de la vida" y "Todo está cambiado." Todos los temas de Di Paula.


SIMPLEMENTE

GUELO—4118

Con arreglo de Elías Lopez y Johnny Lopez, Guelo de Puerto Rico ofrece un muy bailable repertorio salsero en el cual abundan los boleros más que up-tempo. "Amor, tan solo amor" (T. Romón), "Fruto amargo" (I. Merchant), "Imagenes" (L. F. Vazquez), "Homenaje a Felipe Pirila" (medley). Producción de Nelson Velázquez.

■ With arrangements by Elías Lopez and Johnny Lopez, Guelo from Puerto Rico offers a very danceable package, consisting of boleros. "Carítillo" (T. Roman), "Según te Amé" (T. Roman), "Perdi el tiempo" (T. Roman) and "Historia de un payaso" (R. Cruz).
David Grisman Puts on the Dawg

NEW YORK — The fusion of bluegrass with other styles of music is certainly nothing new. Bob Wills was mixing bluegrass and country with big band swing as early as the 1930s. But, David Grisman takes the fusion process a few steps further. His blend is an interesting hybrid of bluegrass, swing, and jazz with a few gypsy fiddle licks thrown in for good measure.

The David Grisman Quintet was on hand at the Bottom Line April 14th for an exhibition of this amazing blend. Much of the music performed came from Grisman’s recent Horizon album, “Hot Dawg.” The album, which is entirely instrumental, follows through on the Dawg theme (whatever that means) with such noteworthy tunes as “Dawg-Ola,” “Dawgology” and “Dawg’s Bull.” The latter song was one of the highlights of the quintet’s performance.

Atlantic LPs Set

NEW YORK—Atlantic Records senior vice president/general manager Dave Glew has announced the release of 15 new albums from the Atlantic/Atco labels.

The new releases are: The World’s Dancing by the Trainmops; “Here to Eternally” by the Spinners; “Jean-Luc Ponty Live;” “Perspective” by Steve Grossman; Top of the Line” by Prince Phillip Mitchell; “Greystone” by the Henry Paul Band; Garden of Eden by Passport; “The Best of the J. Geils Band;” “The Big Apple Bash” by Jay McShann; “Disturbing the Peace” by TMG; “Heavy Love” by Dee Edwards; “Strong Together” by Hot; “Times Plus Seven” by Teo Macero; “High on Mad Mountain” by the Mike Theodore Orchestra and Street of Dreams by Carililo.

Ehrlichman to Infinity

NEW YORK—Susan Ehrlichman has been appointed to the newly created position of traffic coordinator, east coast at Infinity Records, according to Bethany Gorz, director, east coast at Infinity Records’ New York chapter of the National Academy of Recording Arts and Sciences and the NARAS Institute, according to an announcement from Ray Moore, the chapter’s president, and Selma Brody, the Institute’s New York representative.

Subject matters to be covered include the writing, scoring, recording, producing, budgeting, marketing and performing in connection with a radio commercial. In addition, the participants will be given opportunities to write and actually produce a commercial during a live recording session.

On Friday, April 27th, lectures will be held at the Entermedia Theater, Second Ave. at 12th St., where all aspects of preparing a commercial for actual recording will be covered. Then on the next day participants will gather in CBS Records’ 30th Street Studio for the live recording session.

Col Names Burrus To Promotion Post

ATLANTA — Dave Swengros, Atlanta branch manager, CBS Records, has announced the appointment of Tim Burrus to the position of Columbia local promotion manager for the Charlotte marketing area.

In his new position, Burrus will be responsible for the promotion of all Columbia label product in the Charlotte market.

Burrus’ most recent position with CBS Records was artist development manager, and he has also held the position of single record coordinator.

Firefall on Tour

Atlantic recording group Firefall recently kicked off their current cross-country U.S. tour with a set of shows at the Roxy in Los Angeles. The tour coincides with the reissue of “Sweet and Sour,” the third single to be culled from the RIAA platinum “Elon” album. Shown backstage at the Roxy are, from left: Firefall’s Larry Burnett, Atlantic west coast A&R director John David Kalodner, local promotion rep Rock Allen Dibble, Firefall’s Michael Clarke (front), KNAC program director Paul Fuhr, Firefall’s Rick Roberts (front), Jack Bartley, Mark Andes, Dottie Ross of D&M Business Management (front), and Andes’ wife, Joanne.

NARAS Plans Commercial Seminar

NEW YORK—A two-day seminar devoted to “The Making of a Musical Commercial” will be held from 9 a.m.-5 p.m. April 27-28 under the joint auspices of the New York chapter of the National Academy of Recording Arts and Sciences and the NARAS Institute, according to a announcement from Ray Moore, the chapter’s president, and Selma Brody, the Institute’s New York representative.

Subject matters to be covered include the writing, scoring, recording, producing, budgeting, marketing and performing in connection with a radio commercial. In addition, the participants will be given opportunities to write and actually produce a commercial during a live recording session.

On Friday, April 27th, lectures will be held at the Entermedia Theater, Second Ave. at 12th St., where all aspects of preparing a commercial for actual recording will be covered. Then on the next day participants will gather in CBS Records’ 30th Street Studio for the live recording session.

Upon its completion, there will be a wrap-up session when instructors will review the entire process with the participants and offer them guidance regarding future careers.

Anne Phillips, a New York chapter vice president and head of Anne Phillips Productions, will be joined on the instructional level by Roy Eaton, vice president and music director of Benton and Bowles advertising agency, and by Jim Progris, director of the NARAS Institute, a performing musician.

Tuition for the two-day seminar is $50. Reservations and further information may be obtained from the New York chapter of the Recording Academy (NARAS), 14 E. 53rd St., New York, N.Y. 10022. The telephone number is (212) 755-1335.

Lon Harriman Named Woodstock Festival GM

LOS ANGELES — Lon Harriman has been named general manager of the Woodstock Festival by co-producers John Morris and Michael Wadleigh.

Harriman’s duties will cover a wide range of matters including overall responsibility for operations and personnel.

Harriman has been active as an agent at CMA and ICM, as a personal manager and as a general entertainment consultant.

His first responsibility will be to help nail down a festival site.

In the story about Jem Records’ alternative distribution system that appeared in RW last week, the number of Cheap Trick’s “Live at Budokan” imports sold was 25,000 and not 205,000 as printed.

Tapes Seized

FRESNO, CALIF.—More than 7400 allegedly pirated cassette tapes valued at about $52,000, were seized by Fresno County Sheriff’s deputies and six persons were cited on charges of possessing pirated tapes for safe after a raid at the Cherry Avenue Auction here.

Law enforcement officials said the haul was the largest in the history of Fresno County and culminated a three-month-long investigation activated by a complaint by the Recording Industry Association of America. They said the alleged pirated tapes were being sold at about $7.00 each.

Those cited in the complaint and scheduled to appear in Municipal Court here on April 24 were: Benjamin Villagas Leon, Olga Olazaba, Juanita L. Mendez, Carlota Leon, and Louis G. Ramirez, all of Fresno, and Thomas Flores, of Exeter.

Spyra Gyra at The Whisky

Infinity group Spyra Gyra turned in four performances at LA’s Whisky last week. Seen above, backstage after the opening show are, from left: Bud O’Shea, Infinity vice president and general manager, Jay Beckenstein, Spyra Gyro, Al Bergamo, president, and MCA Distributing Corp.

Spyra Gyra at The Whisky

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RECORD WORLD APRIL 28, 1979

CBS Execs on Profit Slump

(Continued from page 3)

"This is an important point to bear in mind, however, that the earnings drop in the quarter resulted not only from difficult industry conditions," Backe told the approximately 100 share-holders in attendance, "particularly in the recording music field, but also from carefully planned and targeted investments in television programming designed to maintain our competitive momentum. The decline, in other words, was in what we call the smallest earnings quarter of the year."

Reviewing each of CBS's four groups, Backe pointed out that the CBS/Records Group had a "strong year in 1978 despite a strike at one of its pressing plants and the imposition of a new, higher copyright royalty." Revenue, he said, was up very strongly but the expansion dollar mark originally set for 1980, he said, adding that the records group has a compound growth rate over the past five years of 19 percent in revenues and 23 percent in profits. "It resulted in a small drop in pressing demands due to an unusually small number of new releases by the entire industry, CBS included," he said. "This hurt us in our ability to press on a cost-efficient basis and was a major factor in our first quarter earnings decline," he said. "But the slowdown has begun to reverse itself, and record sales should accelerate as many new albums are released."

"I don't think a downturn in one quarter is particularly relevant," Yetnikoff told the share-holders. "We put out a 206 percent increase in record group sales and a 250 percent profit increase over the past five years starting from a very high base in a very competitive industry. We are running the record business on a quarter-by-quarter basis, quite frankly. Perhaps Wall Street is interested in that limited time frame, but we're interested in the overall future." Yetnikoff pointed out that the industry as a whole has not been as vibrant as it had been in the past for a number of reasons, including the weather and that there were a number of releases projected for the first quarter which were not delivered. "Despite the fact that the fiscal results were not what we would like them to be, the market share information which we now have indicates that we've never had a higher market share than we did at the end of the quarter," he said. Yetnikoff added that the Bee Gees were the only major artists in the record industry that delivered a new album in the first quarter.

"I do have some of a suspicion that this is going to continue as a pattern in the industry," Lundvall said. "The major artists are going to want to release in the second quarter because there will be summer tours which is the best season in terms of big outdoor shows, highest grossing shows. So I think it's going to set up kind of a pattern that's going to last for a while--very heavy releases in the second quarter preceding summer tours, and then again in the third and fourth quarter preceding the Christmas season.

Taylor Named GM, UA Music in London

LONDON—Harold Seider, president of United Artists Music, worldwide, has announced the appointment of Robin C. Taylor as general manager of the music publishing organization's London-based branch, United Artists Music Ltd.

Taylor will be responsible for professional operations out of London. He will also be engaged in professional liaison with other overseas reps and offices in UA's publishing network.

Arista Taps McBride

NEW YORK—Dennis Fine, vice president, publicity and press services, Arista Records, has announced the appointment of Sophie McBride to the position of manager, national r&b and jazz publicity for the label. She will be based in Arista's New York office and report to Fine.
E/P/A LP Promotion

(Continued from page 17)

are out there on the road, going to radio stations in their area all the time. They may have an album three weeks before it's shipped. Feineigle is responsible for the RPMs, they replace him. He does the organizing, gets the new music, talks to the tip sheets and the trades, and directs the department (album promotion). Leeds has a lot of contact with local and national promotion people, as well as radio stations, and larger consultants, such as Lee Abrams, who advises close to 60 stations on their plays.

Two-Man System

The two-man operation of Feineigle and Leeds has replaced a system where one man was responsible for everything. There is now more contact with the outside, and the workload of the department can be divided out. A director in New York handles the scheduling, and in the marketing areas a steady flow of information can be maintained. Follow up visits to radio stations can be made on albums released the previous week, giving out more data on how the record is doing, and new product can be introduced, continuous contact having obvious advantages over sporadic meetings between promotion men and radio station personnel. There is a feedback loop," says Gurewitz, "such that while the RPM's are out there pushing new product, they are finding out the reaction by spending time with local promotion people. This is relayed back to New York in the weekly conference call, and when a record's hot we find out very quickly. This information is then sent back out to the other RPM's and to the local people. It's a perpetual cycle.

The local promotion people deal with all the new records, and all the stations in their area, including AOR, soft-rock, and AM. The RPM has a specific focus on a project or two, handling only a few records, and visiting possible stations within a town before moving on to the next. They, the RPM's, work on moving a record on a radio station from light rotation to heavy, and other specialized but crucial tasks, while the local man, in addition to radio stations, must deal with the whole marketing area, the stores, and how the records are selling in his town.

Feineigle talks to both product management people, hearing the new music, and deciding how to promote it with Leeds, and helps in marketing strategy, discussing when and in what medium ads should be placed. He is kept aware of areas in which an album is selling versus slow markets, and can adjust his promotion approach based on this information.

Gurewitz stated: "When the album promotion department is working with artist development, then a marketing plan can be sent down to the branch level, and they can plug in whatever's necessary in that area-time buys, ads, special kinds of concert appearance, etc." This form of specially suited marketing, and promotion schemes is facilitated by the two-man operation of Leeds and Feineigle.

This system permits more input, both in terms of "street" information, and in putting together promotion plans. All the people in E/P/A album promotion department are part of a network of communication that simultaneously collects information and disperses it, hopefully speeding up the time it takes between the first reaction, when a record hits the streets, and its recognition as a national hit.

Dwight's Night

Dwight Twilley, after a recent performance at the Palladium, including songs from his new solo album for Arista, "Twilley," is joined by bookings by friends and associates. During his visit to New York City, Twilley also showed up for surprise late-night club sets at Hurrah and Trax. Shown at the post-concert gathering (from left) are: (standing) Ir. Lukin, N.Y. local marketing manager, Arista; Dwight Twilley; Bob Feldman, vice president, east coast a&r; Wayne Fote, William Morris Agency; Rick Dobbs, vice president, artist development, Arista; (kneeling) Artie Potzine, director, artist development, Arista.

C. D. NEWS: The Charlie Daniels Band has just released its new album "Million Mile Reflections" at the same time its leader has...
**Germany**

**By JIM SAMPSON**

- MUNICH—Lou Reed does a great Jefferson Starship impression: his German tour fell apart on April 7 with a messy free-for-all in the Offenbach Stadthalle near Frankfurt. There were no problems in the other tour cities where Reed played. "He provoked the audiences in the other cities," says Raimund Donor, right hand man of tour promoter Karsten Jahnke, "but they did not react until Frankfurt." What did happen? Reed and his band played for about 75 minutes, then walked off stage. Backstage, he protested that the American GIs in the audience were too noisy. He demanded that all Americans leave the hall before he'd continue. The promoters promised to keep the crowd under control, but refused to eject all Americans. Reed eventually returned to the stage. The house lights were kept up, because Reed wanted "to see the people who aren't my friends." After his second song, he pointed to someone in the fifth row, yelling "I want him out." Stage bouncers allegedly dragged the fan out by the hair and kicked him in the groin. As more fans were muscled out, the atmosphere in the hall deteriorated. Boos and whistles increased. A girl suddenly jumped onto the stage, apparently without hostile intentions. Reed kicked her, and she tumbled from the platform. Chaos broke out—Reed retreated backstage while the local promoter from MaMa concerts called the police. Reporters filed formal complaints against Reed, who was taken to the local jail. Meanwhile, Reed's former fans were demolishing $17,000 worth of Stadthalle seats and part of the sound equipment. The next morning, Reed's European tour managers, DKB of Copenhagen, posted bail. The singer flew to Basel and gave a show. Reed apparently did not suffer a nervous breakdown, as has been reported. A subsequent return to Germany for a sold out show in Munich was cancelled. Dorow says Reed did not want to play again in Germany. He might not get the chance. Dorow doubts that any promoter will handle him here again. Neither Reed nor Arista have equipment. The next morning, Reed's European tour managers, DKB of Copenhagen, posted bail. The singer flew to Basel and gave a show. Reed apparently did not suffer a nervous breakdown, as has been reported. A subsequent return to Germany for a sold out show in Munich was cancelled. Dorow says Reed did not want to play again in Germany. He might not get the chance. Dorow doubts that any promoter will handle him here again. Neither Reed nor Arista have equipment. The next morning, Reed's European tour managers, DKB of Copenhagen, posted bail. The singer flew to Basel and gave a show. Reed apparently did not suffer a nervous breakdown, as has been reported. A subsequent return to Germany for a sold out show in Munich was cancelled. Dorow says Reed did not want to play again in Germany. He might not get the chance. Dorow doubts that any promoter will handle him here again. 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**TEUTONIC TELEX:** Joachim Heiders gutsy productions with transplanted American Pamala Stanley getting heavy disco tour promotion from EMI's Holger Mueller and Dr. Joe Bamber of UFA publishing...James Last, with about 130 (!) international gold records the most successful bandleader in recording history, celebrated his 50th birthday last Tuesday (17) in London's Royal Albert Hall; having conquered England, the only major market left for Last is the U.S. ... WEAs marketing chief Johann Speyer says the new Peter Haake-produced Supermax album, "Fly With Me," is getting the biggest marketing campaign ever... (Continued on page 65)

**WEA, Metronome Pact**

**England**

**By VAL FALLOON**

- LONDON—11,000 country fans paying an average of £7.50 a day filled the Wembley empire pool over the Easter weekend to see a host of American and British stars in Mervyn Conn's international country music festival. Capacity crowds saw the seven-hour concerts each evening, superbly compered by Ronnie Prophet, and headlined by Marty Robbins, Tammy Wynette and Crystal Gayle. The discovery of the event was Boz Car Willie, whose reception proved again that Wembley fans are traditionalists at heart. Record companies reported good stand sales, especially K-tel whose double platinum Don Williams TV package is still finding buyers. A seminar held during the event brought up a complaint by CMA officers that BBC's Radio 1, the most powerful singles promotional station, still does not programme country. It was also emphasised that the UK is behind America, by neglecting the new acts whose crossover potential is greater here than the traditional artist. Jo Walker, the CMA's executive director hosted a buffet luncheon along with Conn but no artists were able to attend. Many of them were flying back and forth to Europe during the weekend for appearances in the coinciding festivals in various countries. The International Country Awards, presented by Miss England in the absence of Roy Clark, who was ill, went to Slim Whitman (best male) Dolly Parton (best female) and the Statler Brothers (best group). Top British duo was the Duffy Brothers and best british band, Poacher. The most promising international act was Boz Car Willie, which surprised no one here.

DISCOUNTS STOPPED: WEA has become the second major to drop special discounts to one stops. EMI scrapped its experimental scheme in February and now WEA has announced that individual deals will be done, stating that sales levels achieved did not make up for the ten percent discounts. Most large one stops say they will be able to import sufficient supplies to meet demand. The situation between majors and one stops has never been comfortable here as discounts mean... (Continued on page 66)

**Canada**

**By ROBERT CHARLES-DUNNE**

- TORONTO—DON'T NEED A WEATHERPERSON DEPT.: While April is supposed to bring showers, all its brought here is snow. In the surrounding areas, however, several farming communities have been virtually wiped out by flooding. In order to help the inhabitants of the region around Chatham, Ontario, Murray McLauchlan (who won critical acclaim for his single "Farmer's Song") has announced that he will do a benefit at $10 per ticket to raise funds. Joining him will be label mate Bruce Cockburn, who departs for Japan immediately following the event was Boz Car Willie, whose reception proved again that WEM-...Marty Robbins, Tammy Wynette and Crystal Gayle. The discovery of the event was Boz Car Willie, whose reception proved again that Wembley fans are traditionalists at heart. Record companies reported good stand sales, especially K-tel whose double platinum Don Williams TV package is still finding buyers. A seminar held during the event brought up a complaint by CMA officers that BBC's Radio 1, the most powerful singles promotional station, still does not programme country. It was also emphasised that the UK is behind America, by neglecting the new acts whose crossover potential is greater here than the traditional artist. Jo Walker, the CMA's executive director hosted a buffet luncheon along with Conn but no artists were able to attend. Many of them were flying back and forth to Europe during the weekend for appearances in the coinciding festivals in various countries. The International Country Awards, presented by Miss England in the absence of Roy Clark, who was ill, went to Slim Whitman (best male) Dolly Parton (best female) and the Statler Brothers (best group). Top British duo was the Duffy Brothers and best british band, Poacher. The most promising international act was Boz Car Willie, which surprised no one here.

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**WENDY'S PIECES:** Le Studio, the ultramodern facility north of Montreal, is now playing host to Wilson Pickett, and Chicago is expected in when the Wicked Pickett is finished. Local guitarist David Bendith will promote his new album in style with an appearance at El Mocambo with Billy Cobham, among others, helping out. A&M's Pat Ryan showed his usual flair for the silly recently. Promoting Chris de Burgh's... (Continued on page 66)
Germany's Top 10

By PETER CONYNGHAM

- After several false starts Contraband will have their self-titled album released in the U.S. through Portrait. The single, from the album "Rainin' Again," has already made playlists in Australia ... SingerSongwriting team Venn & Dealaney recording their first single under the guidance of Spencer Lee at United Sound Studios in Sydney.

Sydney's newest radio station 2WS entered the ratings with a bang. 2WS captured a mighty 10.3 percent of the total listening audience eclipsing even the entry of 3MP in Melbourne which scored 10.1 in its first rating. 2WS made significant inroads in the afternoon and drive-time sessions and came in number two in the under 40s. Market leader 2SM suffered most, losing 6.3 percent of its audience. Paul Marx, formerly with 2SM, has joined 2UW as legal and administrative executive.

Dire Straits album heading towards triple platinum status in Australia ... Graham Parker's first studio album since "Stick to Me" is entitled "Squeezing out the Sparks." The back cover features a photo of Luna Park, taken while he was in Australia.

Wizard Records to release three new albums as picture discs: "Life Support" by Air Supply; "Ooh Child" by Marcia Hines; and "We Dive at Five" by the Nauts.

Fable Records have released a compilation album "20 Great Australian Hits." The album features tracks by various Australian artists, all of which had strong chart action over a period of years. The album marks a return to TV advertising for Fable, whose managing director Ron Tudor has expressed pleasure at the initial customer response in Sydney which has been used as a test market.

Eureka Records has recorded a "Direct to Disc" album for Dutch Tilders ... South Pacific Entertainment Corporation has announced a May tour of New Zealand for The Toasters. This is to be followed by a June tour of Australia. Mooted for an Australian and New Zealand tour in the June/July period is the Stylistics also through S.P.E.C. ... Bob Marley's first tour Down Under reportedly selling well.

Cuppetticek studio still dragging on. Currently the managing director, Harry Miller, is facing up to ten charges from the Corporate Affairs Commission, many of which carry large fines and imprisonment if proven.

Germany (Continued from page 64)

ever devoted to a new release by WEA Germany; the Elektra set amassed the heaviest advance order of any domestic WEA album—over 200,000 ... On its Emily label, Francis, Day & Hunter has re-released a batch of international material, including propulsive disco-pop from Munich and London by Edna B. Jerano ... Bellaphon's Branko Zivanovic completing one year of Stax distribution with a big promotion campaign and new label releases ... CBS has pushed Toto into the Ip top ten with a highly successful dealer promotion involving the "totto" lottery ... CBS has pushed Toto over 200,000 ...

Pacific Entertainment Corporation has announced a new release by WEA Germany; the Elektra set a new release by WEA Germany; the Elektra set ...

(Continued from page 64)

England’s Top 25

1. BRIGHT EYES ARTHUR GARCIFUNKEL/CBS
2. COOL FOR CATS SQUEEZE/A&M
3. SOME GIRLS RACEY/R & K
4. SILLY THING SEX PISTOLS/Virgin
5. I WILL SURVIVE GLORIA GAYNOR/Polydor
6. IN THE NAVY VILLAGE PEOPLE/Mercury
7. SULTANS OF SWING DIRE STRAITS/Vertigo
8. SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic
9. SOMETHING ELSE SEX PISTOLS/Virgin
10. HE'S THE GREATEST DANCER SISTER SLEDGE/Atlantic
11. THE RUNNER THREE DEGREES/Ariola
12. VALLEY OF THE DOLLS GENERATION X/Chrysalis
13. I WANT YOUR LOVE CHIC/Atlantic
14. GOODNIGHT TONIGHT WINGS/Parlophone
15. THE LOGICAL SONG SUPERTRAMP/A&M
16. HALLELUJAH MILK & HONEY/Polydor
17. STRANGE TOWN JAM/Polydor
18. POP MUSIC/MCA
19. I DON'T WANT TO loose YOU KANDIDATE/R & K/
20. THE STAIRCASE MYSTERY SIOUXSIE & THE BANSHEES/Polydor
21. OFFSHORE BANKING BUSINESS MEMBERS/Virgin
22. TURN THE MUSIC UP PLAYERS ASSOCIATION/Vanguard
23. HAVEN'T STOPPED DANCING YET GONZALEZ/Sidewalk
24. WOW KATE BUSH/EMI
25. KNOCK ON WOOD AMII STEWART/Atlantic

(Continued from page 64)

1. GREAT HITS VOL. 2 BARBRA STREISAND/CBS
2. THE VERY BEST OF LEO SAYER/Chrysalis
3. C'EST CHIC CHIC/Atlantic
4. DISCO INFERNO VARIOUS/K-Tel
5. DIRE STRAITS DIRE STRAITS/Vertigo
6. BREAKFAST IN AMERICA SUPERTRAMP/A&M
7. SPIRITS HAVING FLOWN BEE GEES/RSO
8. PARALLEL LINES BLONDIE/Chrysalis
9. COUNTRY LIFE VARIOUS/EMI
10. MANILOW MAGIC BARRY MANILOW/Arista
11. COUNTRY PORTRAITS VARIOUS ARTISTS/Chrysalis
12. LIONHEART KATE BUSH/EMI
13. THE GREAT ROCK & ROLL SWINDE SEX PISTOLS/Virgin
14. A COLLECTION OF THEIR 20 GREATEST THREE DEGREES/Ariola
15. ARMED FORCES ELVIS COSTELLO/Radix
16. MANIFESTO ROXY MUSIC/Polydor
17. IMPERIAL WIZARD DAVID ESSEX/Mercury
18. BAT OUT OF HELL MEATLOAF/Epic
19. FEEL NO PAIN AVERAGE WHITE BAND/RCA
20. GOLDEN COLLECTION MARTY ROBBINS/Lotus
21. LOVING TRACKS GLORIA GAYNOR/Polydor
22. JAZZ QUEEN/EMI
23. DESTRUCTION ANGELS BAD COMPANY/Swan Song
24. SQUEEZING OUT SPARKS GRAHAM PARKER & RUMOUR/Vertigo
25. YOU DON'T BRING ME FLOWERS NEIL DIAMOND/CBS

(Courtesy: Record World Business)
Chicago Honors Steinberg

Pledging his support for a new program developed by the City of Chicago aimed at helping minority youth learn about and enter the music and entertainment business, Irvin H. Steinberg, executive VP of PolyGram Corp, and chairman of Chicago-based Phonogram, Inc./Mercury accepts a proclamation from Chicago naming April 13, 1979 "Irvin H. Steinberg Day," in honor of his "contributions to the cultural development and vitality of the City." During a reception in his honor at the Chicago Public Library Cultural Center, the record company executive also made a donation on behalf of PolyGram and Phonogram, Inc./Mercury to the newly-formed Sammy Davis, Jr. Performing Arts Scholarship Program which will support the City project.

Supertramp Breaks Internationally

(Continued from page 10)

"One of the great side benefits of the amazing reception 'Breakfast in America' has received in Europe," commented Jack Losmann, A&M's international director of sales. "Not only did all of their back catalogue is again selling strongly and we are looking forward to achieving a number of new gold records on it in the near future.

"The key to the band's international success," said Charly Prevost of Mismanagement, the group's management firm, "is consistent touring. We tour every market for every record and it make a big difference. In France, for example, we had sold around 20,000 units of "Even in the Quietest Moments" before our August 1977 European tour. The album is now around 300,000 mark in France."

Supertramp began its current 12-month, 21-country tour in the United States at the University of Colorado on March 16. All of the first 14 dates have been sell-outs. All of the group's bookings are in major arenas, even in cities where, in their last tour, they played 3,400 seat venues. "As tickets have gone on sale over the last two months," commented Martin Kirkup, A&M director of artist development, "we've seen Supertramp selling out major arenas in a day or less. The first indication of their new stature was when they sold out two nights in the Milwaukee Arena, a total of 28,000 seats, in a matter of hours. Since then, they've sold out a series of date with comparable speed and excitement. We expect, on the basis of this, that all of their 56 U.S. bookings will be sell-outs, and that Supertramp will become one of the major concert attractions of the year.

A&M is supporting 'Breakfast in America' with an extensive merchandising campaign keyed around the album's distinctive graphics.

Canada

(Continued from page 64)

new "Crusader" album, he made the rounds of local radio stations dressed like an extra from "Monty Python & The Holy Grail," complete with Steve Martin arrow-through-the-cranium. Meanwhile, Quality Records has been giving exposure to its new disco product by sending out a series of single with com-

Platterpus

(Continued from page 18)

Daniels was quoted as charging that product stolen from Capitol had been taken to Platterpus' Glendale store, where it was then funneled to the chain's Hollywood, Long Beach, Manhattan Beach, Santa Monica and Los Angeles locations. Less active titles, possibly including unsold product from those stores' original allotments of the stolen goods, were then alleged to be turned back to Capitol for return credit or cash via Platterpus' wholesale Sound Music Sales, at 2552 West Pico Boulevard.

Although Capitol sources declined comment, the investigation was reportedly spurred by auditors' discovery that approximately $500,000 in inventory losses had plagued its warehouses, several times its average los sin recent years; the Fletcher Drive facility was additionally claimed to have reflected a greater inventory loss than all of Capitol's other branches combined.

Daniels also reported that Columbia is now conducting an investigation in its Santa Maria pressing site.

Still under investigation is Michael Pinto, 31, head of both Platterpus and Sound Music Sales. Meanwhile, detectives said five other area retailers are now being investigated as possible recipients of stolen product.

Smith To MCA Dist.

LOS ANGELES — Al Bergamo, president of MCA Distributing Company, has announced the appointment of Mike Smith to the position of branch manager, St. Louis Branch, MCA Distributing Corporation.

Previously, Smith was the St. Louis sales representative for Polygram Distributing, a position he held since July of 1978. From 1972 to 1978 Smith was sales representative for RCA Records for the Kansas City and St. Louis markets.

Smith will be based in MCA's new branch offices in St. Louis and will report directly to Rod Trembley, MCA Distributing's newly appointed regional director, southwest region.

England

(Continued from page 64)

low profits for majors but no orders from one stops mean a substantial drop in volume if the wholesaler buys elsewhere. Still on the subject of price cuts, the Harlequin chain of shops is launching a major press and radio campaign to hit back at the E-1-off stores. Record companies are sharing advertising costs. The chain will, however, continue its policy of selective discounts... Give-away flexi-disc for the new Max Webster lp "A Million Vacations," brown vinyl for Billy Preston's "Go For It," green vinyl for the Undertones' 45, "Immy Jimmy" in a clear cover, and a choice of red, amber and green singles for the Rumour's single "Emotional Traffic" are some of this week's exciting new singles... Give-away flexi-disc for the new Max Webster lp "A Million Vacations," brown vinyl for Billy Preston's "Go For It," green vinyl for the Undertones' 45, "Immy Jimmy" in a clear cover, and a choice of red, amber and green singles for the Rumour's single "Emotional Traffic" are some of this week's exciting new singles. And Wayne County's "Things Your Mother Never Told You" comes in a washable sleeve... Meanwhile CBS records chairman Maurice Oberstein warned dealers at a recent conference that unlimited 12-inch single issues could cause supply problems, though Earth, Wind & Fire's "Boogie Wonderland" will not be restricted. Pricing is at premium at CBS these days as the company is enjoying the largest single issue sales from "Boogie Wonderland.

India

The Colosseum record company has now around 300,000 mark in France.

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Canada

(Continued from page 64)

new "Crusader" album, he made the rounds of local radio stations dressed like an extra from "Monty Python & The Holy Grail," complete with Steve Martin arrow-through-the-cranium. Meanwhile, Quality Records has been giving exposure to its new disco product by sending a Disco Roadshow around to major retailers. A pair of nimble-lined dancers illustrated new dance steps at several major retail locations while dancing to recent releases by Sticky Fingers, Amii Stewart and Gino Soccio. The success of this campaign has prompted Quality to sign the dancers for an exclusive contract. Long time Montreal business veteran Alec Patterson has been appointed Quebec regional EPA rep by CBS. As the London stage play of "Rocky Horror Show" was closing down, after six years and 2500 performances, the CPI-funded Toronto stage version was celebrating a successful run. Plans call for a national tour, probably accompanied by the release of a single ('Timewarp,' natch) by the cast.

RUMORS REGARDLESS OF ACCURACY: Is it true that GRT Canada, having recently lost distribution rights to Sire, 20th Century and (soon) ABC in Canada, will soon announce acquisition of Motown and at least one other label? Is it true that Astra in the U.S. has signed Toronto's David McCluskey and Vancouver's Dogstar?
**Gospel Time**

By MARGIE BARNETT

The Gospel Music Association and the White House are firming plans for a gospel music event to be hosted by President and Mrs. Carter tentatively set for September. Further details are forthcoming.

Chrysalis recording artists UFO debuted their new band line-up at the California Music Festival. Paul Chapman, formerly of Lone Star, has replaced Michael Schenker and has been touring the country with the group. Pictured backstage one, from left: Andy Parker, drummer; Paul Chapman, lead guitarist; Terry Ellis, president of Chrysalis Records, Inc.; Chuck Malancon, national sales manager; Peter Way, bass lead singer, Phil Peggre, Paul Raymond, keyboardist and guitarist.

**The Coast**

(Continued from page 62)

eventy got a little out of hand during the cover shooting for REO's next album, "Nine Lives"; a black panther used in the shot attacked one of the models, biting her in the leg. Nothing too serious, though—the model will simply have to wear trousers for her next few sessions (or black fishnet stockings, maybe?) ... Look out: here comes the next collection of gentle, adult contemporary love ballads from Mr. Mellow, Ted Nugent. His new album, "State of Shock," is due May 14 ... Stanley Clarke's "Jamaican Boy" single, with Jeff Beck and Steve Gadd, will be released in late April ... It's been suggested to us that if Dire Straits and Chris Rea were to record an album together, they could call themselves Dire Rea (think of it).

**New York, N.Y.**

(Continued from page 63)

erupted in a flurry of activity. At the Cardinals-Phillies game in St. Louis on April 7, Daniels sang the national anthem; prior to that he had visited the Cardinals locker room and sung "Uneasy Rider" and "Long Haired Country Boy" to fire up the Redbirds, who went out and edged their foes, 3-2. Following the game, Daniels engaged several members of the St. Louis team in a spitting contest, no winners announced as of yet. While in St. Louis, the portly singer also paid a visit to KSHL where he hosted a special program devoted to Lynrerd Skynyrd and debuted his new album.

**Brooker Taking Off**

"No More Fear Of Flying," Gary Brooker's first solo recording, was debuted at Chrysalis last week. On hand to present the former Procol Harum maestro's LP was producer Tony Visconti. "No More Fear Of Flying" is due for release in June. Pictured from left are (back): Ray Eldridge, director of a&r; Thom Trumbo, a&r manager, west coast; Billy Bass, VP of promotion and creative services; Roger Watson, national a&r director; Nick Blackburn, manager, front; George Martin, producer; Chris Wright, president of Chrysalis Records, Ltd.

**UFO Sighting**

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Engineers, Technicians Agree: The Future Is Digital

by SAMUEL GRAHAM

LOS ANGELES — Although relatively little digitally-recorded product has as yet been made commercially available, and all too often it is the equipment and the technical flexibility of current analog designs that the digital system still has its limitations, the consensus of engineers and technicians who have given the system its first critical tests concludes that digital recording is already demonstrating its superiority over more conventional recording techniques.

Recent interviews with key personnel at the Record Plant West in Los Angeles and Warner Bros. Recording Studios in North Hollywood, two of the three California facilities (A&M is the third with 32-track and 4-track digital recording equipment manufactured by 3M and leased to the three studios — currently in use, elicited overwhelmingly positive opinions of digital’s effects on sound quality. Typical comments came from Lee Herschberg, Warner Bros. director of recording and engineering, who contended that “there’s no question that this is the next great step in recording.” Citing the plant’s technical director, Penn Stevens, who called it “an enormous leap forward.”

Herschberg aptly described the principal virtues of digital recording as “the almost complete absence of noise and the cleanliness of signal.” And there is virtually now or flutter [speed irregularities that commonly occur in the mechanics of a tape transport] and distortion — for noise reduction, while distortion is only a small percentage of what you get with an analog machine. What’s more, there is basically no generation loss when you’re making copies from tape or mixing down to stereo.” Warner Bros. chief engineer Al McPherson added that “the machine has a 96db [decibel] dynamic range, which is about 20-30 db greater than a conventional machine.”

The first beneficiaries of digital’s various advantages, logically enough, have been the engineers and the musicians themselves. “The quality of playback seems to be exactly what comes out of your board,” said Herschberg, “which artists like very much — they hear their performances played back with a clarity they’ve never heard before.” When it comes to recording, we weren’t aware of what we might be losing; now we can hear things that we might not have known were missing before.” From an engineer’s standpoint, said Stevens, “learning to use a digital machine is not more difficult than learning how to use any different make of multi-track recorder. All of our engineers have reacted very well to the new equipment.”

The aforementioned results achieved by recording digitally — a cleaner, less noisy record with a considerably greater dynamic range — are similar to those available through the direct-to-disc technique. But whereas direct-to-disc is only suitable for a few people,” said McPherson, “digital lends itself to everybody, because you can overdub with it, and you can use more than one mic recording techniques.” Herschberg added that “digital recording will obviate the benefits of direct-to-disc, I think. There’s no degradation of sound which is one of the advantages of direct-to-disc; and digital provides eight more tracks for the artist, which is a nice thing psychologically.”

It remains to be seen if those benefits will be enjoyed by the musician or engineer in the
LOS ANGELES - Even as major labels here are readying their first commercial album releases for digitally recorded classical product, the basic technology behind this new method of sound reproduction remains a relative mystery to the majority of the music industry. Few trade veterans outside the studio world can distinguish between the new technology and its disc and tape antecedents.

Much of the confusion stems from the very origins of digital technology, a field which encompasses far more than sound recording, having already impacted on consumer purchases in industries as disparate as the home appliance trade and time-saving devices: even within the professional audio field, digital technology isn't entirely new, having yielded earlier applications in signal processing, tape mixing and tape handling for otherwise conventional recording setups. Computerized mixing, digital delay lines and automatic tape locators are only the most familiar digital designs widely used.

At its most basic, digital technology is both parent and child to computers. One of the most succinct definitions for digital sound recording, offered by The Record Plant's Penn Stevens, technical director, is to serve as an apt summation of overall digital processing: Stevens characterizes his studio's 3M system as "a neutral information storage device."

In digital recording, the information stored is sound. But the method of storage differs radically from conventional, analog tape recording. In conventional analog systems, the physical energy of sound waves is converted by microphone elements into an electro-magnetic model—or analog—stored by the oxide surface of the master tape; that model is, in turn, transformed into another physical model, the wiggling groove of the master disc, ultimately duplicated on the finished LP or single (in pre-recorded tape, the model is, of course, a generational duplicate of the master tape).

Both tape and disc thus represent complex maps of the original sonic information being captured. Any damage to the surface of that model—worn tape oxide, or scarred groove wall, due to surface defects or repeated contact with tape head or stylus—will degrade the accuracy of the final sonic image recreated by loudspeakers. Similarly, any irregularities in the speed of the tape as it passes across the recording head will yield distortion.

In digital recording, tape is still used, but not to store that detailed model. Instead the recorder converts the original energy of the sound recording into a series of voltage instructions, a tenth generation tape is said to be the "digital equivalent," with each discrete sample being transformed into a simple digital number—a binary value, expressed in a set length per pulse, in which the value of each digit is either 0 or 1, providing a simple "on-off" voltage instruction to the recorder's electronics.

The length of that pulse—typically 14 or 16 digits, or bits per sample—as well as the frequency of the sampling determines the accuracy of the original pulse, as well as the machine's ability to compare code with original and detect any errors. The complexity of that constant sampling and error correction, as well as the speed, account for the six-figure purchase costs tied to existing multi-channel digital packages.

The code thus stored is then decoded during playback or digital-to-analog mastering to provide a replica of the original sound source. Because the tape is storing this relatively simple electronic shorthand, rather than a complex analog, conventional degradation during successive tape generations is virtually eliminated; since each digital generation need only reproduce simple voltage instructions, a tenth generation tape is said to be indistinguishable from the master, a factor that ultimately points to obvious benefits in mass production.

Right now, though, that encoding process is still impeding the familiar splicing edits used with analog tape. And while research continues to increase both sampling rate and bit-length, the cost for those increases is keeping price tags astronomic.

Label Execs (Continued from page 68)

digital systems—which use different bit-lengths for their basic lines, or codes, varied sampling rates and incompatible head designs, any of which frustrates compatibility—will impede both mainstream professional use and consumer acceptance. Because master tapes will be less easily moved from studio to studio for subsequent recording, even the introduction of more extensive overdubbing capabilities won't turn the tide for those clients used to bicycling their projects between different studios.

As for record buyers, Dunavan feels "The consumer's not ready for another "quad" experience," alluding to the fatal impact of rivaling and incompatible four-channel formats on a new market.
Word Increasing Product Visibility

(Continued from page 12)

Sunday of Easter in the beach area. Our hopes are that the heavy concentration of airplay and timeliness will give us the strength to make a national breakthrough on the record within two weeks.”

Cloer further explains the company’s philosophical strategies. “We’re coming with a single lyric content where the interpretation is left completely up to the listener, but the album content will not be compromised. We will not do a complete album that does not have the name of Jesus in it or God, because we are not trying to become a top 40 company. We are trying to be pure business people evaluating our market, finding a void in the market and projecting ourselves and our efforts towards that void to try and take advantage of what’s there. If we can do all of this effectively and we honestly feel that we can, then the rest of the things are going to take care of themselves. “We already have a segment of the Top 40 market that shall we say is in our corner, so we’re not doing anything new or trying to build a new audience, we are just taking advantage of that portion of the audience that is already there and supply them with this product. It’s not a pipe dream or a fluke. We planned it to hit the best of our knowledge and it’s coming through. If we can just get the ear of some key people, they are going to see what we are talking about and why we are excited.”

Roland Lundy, Word’s vice president of sales, explains how his department is working to get the most mileage out of the recent secular airplay. “We stay in close communication with Mike and the promotion staff to keep product in the markets where we are getting the airplay,” says Lundy. “When we hear that a station is going on the record, we immediately contact the distributor we use in that area and our salesmen to make sure they have both single and album product on the floor. A few days after the airplay gets started we follow up from here by phone to check.

(Continued on page 71)

Joyful Noise

Disneyland sponsored “Night Of Joy,” an evening of contemporary Christian music, April 6 to a crowd of 18,000. Pictured at the event are (from left): Maranatha Music director of artist relations Terry Sheppard; Anne Blymaier, Maranatha Music director of sales and marketing; Ted Blymaier, Maranatha recoding artist; Dan Rupple of Isaac Air Freight; Maranatha artist Ken Lofferty, and WEA International’s Nick Panasello. In addition to Isaac, Air Freight and Lofferty, other performers included B. J. Thomas, Reba, Mike Warnke, Sweet Comfort Band, Donnieezell, Chico Holiday, Jassy Dixon & the Dixon Singers, Terry Clark Band, Amplified Version and Peggy Archer.

Contemporary & Inspirational Gospel

APRIL 28, 1979

April 28

1 2

NO COMPROMISE
KEITH GREEN/Sparrow SPR 1024

1 2

HAPPY MAN
B. J. THOMAS/Myrrh MSB 6092 (Word)

1 3

BREAKIN’ THE ICE
SWEET COMFORT BAND/Light LS 5715 (Word)

1 4

HOME WHERE I BELONG
B. J. THOMAS/Myrrh MSB 6574 (Word)

1 5

MIRROR
EVIE TORNQUIST/Word WSB 8725

1 6

FOR HIM WHO HAS EARS TO HEAR
KEITH GREEN/Sparrow SPR 1015

1 7

FORGIVEN
DON FRANCISCO/New Pax NP 3594 (Word)

1 8

THE VERY BEST OF THE VERY BEST
BILL GAITHER TRIO/Word WSB 8804

2 1

BENNY HESTER
Spirit NDR 3001 (Sparrow)

2 2

DALLAS HOLM AND PRAISE LIVE
Greentree R 3341 (Benson)

2 3

HIS LAST DAYS
DALLAS HOLM/Greentree 3354 (Benson)

2 4

AWAITING YOUR REPLY RESURRECTION BAND/Star Song SSR 0011

2 5

PRAISE III
MARRANATHA SINGERS/Manantha MM0046 (Word)

2 6

WAITING FOR THE RAIN
JAMES VINCENZ/Caribou JZ 3499P (CBS)

2 7

BLAME IT ON THE ONE:
LOVE KELLY WILLARD/Maranatha MM0047 (Word)

2 8

COMMUNION
Birdwing BWR 2009 (Sparrow)

2 9

GENTLE MOMENTS
EVIE TORNQUIST/Word WST 0674

3 1

MANSION BUILDER
2ND CHAPTER OF ACTS/Star Live 35000 (Word)

3 2

MUSIC MACHINE
CANDIE/Birdwing BWR 2004 Sparrow

3 3

AMY GRANT
Myrrh MSB 6586 (Word)

4 1

TELL ‘EM AGAIN
DALLAS HOLM & PRAISE/
KEITH GREEN/Sparrow SPR 1023

4 2

THE LORD’S SUPPER
JOHN MICHAEL TALBOT/Birdwing BWR 2013 (Sparrow)

4 3

SEASONS OF THE SOUL
MICHAEL & STORMI/ChoirLand/Myrrh MSB 6506 (Word)

4 4

JOHNNY’S CAFE
JOHN FISCHER/Light LS 5757 (Word)

4 5

PRAISE I
MARRANATHA SINGERS/
MARRANATHA MM0009 (Word)

4 6

A TIME TO LAUGH, A TIME TO SING
TERRY TALBOT/Sparrow SPR 1021

4 7

GIFT OF PRAISE
MARRANATHA SINGERS/
MARRANATHA MM0004 (Word)

4 8

STARGELIGHT
JOHNNY WATTS & MOORE/Spirit NDR 3001 (Sparrow)

4 9

COME BLESS THE LORD
ANDREA COUCH & THE DISCIPLES/Light LSX 5177 (Word)

5 1

LITTLE SONG OF JOY FOR MY LITTLE FRIENDS
EVIE TORNQUIST/Word WST 8769

5 2

FRESH SURRENDER
THE ARCHERS/Light LS 5707 (Word)

5 3

FOLLOWING YOU
ANDRE/BLACKWOOD CO./Greentree 2R 3515 (Benson)

5 4

THE LADY IS A CHILD
REBA/Greentree 3489 (Benson)

5 5

HE MADE ME WORTHY
JANET GRACE/Sparrow SPR 1021

5 6

BRINGIN’ THE MESSAGE
MESSANGER/Light LS 5738 (Word)

5 7

WOOD BETWEEN THE WORLDS
BOB AYALA/Myrrh MSB 6608 (Word)

5 8

FOLLOW THE LEADER
ANNIE HERRINGTON & THE KIDS OF THE KINGDOM/Birdwing BWR 2012 (Sparrow)

5 9

HEY DOC!
MIKE WARNKE/Myrrh MSA 6599 (Word)

70
Tempos Ups Klein

KANSAS CITY — Dr. Jesse Peterson, president of Tempo, Inc., has announced the promotion of Don Klein to director and coordinator of special marketing.

Klein will supervise the areas of radio promotion, artist relations, artist promotion appearances and radio promotion with Avant Sales, Inc., the marketing representatives for Tempo products. He will also be responsible for special marketing programs to be promoted by Avant.

Klein has been with Tempo for over a year, coming from previous employment at Sparrow Records and Action House Publishers.

Ebony Awards Set

NASHVILLE — The first annual Ebony Gospel Awards have been set for April 28-29 here at the Tennessee Theater where professional and non-professional achievements in the following categories: soloist (male and female), ensemble, church choir, community choir, quartet, songwriter, musician, attire, album of the year and record company of the year.

Performers slated to appear include the 21st Century Singers, Baby Jones and New Life, Morgan Babb, The Novella Williams Experience and J. Robert Bradley on April 28 and Shirley Caesar plus the award winners on April 29.

Soul & Spiritual Gospel

Gospel Album Picks

I WANNA BE READY
DON DeGRATE DELEGATIONBrighter Day 6061

(AVI)

The production duo of Dillard & Boyce, creators of several disco hits, have now turned their music acumen to gospel with the formation of Brighter Day Records and this incredible debut package on Don De Crante. One listen proves this to fill the sound quality void black gospel has been trapped in for so long. Watch for acceptance in all formats.

PUSH FOR EXCELLENCE
VARIOUS ARTISTS—Amer. MSB 6617

This live recording of the '78 PUSH concert in Kansas City features some of the brightest stars in black gospel. Andrae Crouch, Danniebelle, Jessy Dixon, Edwin Hawkins, Walter Hawkins & Family, Bill Tifftord and others, hosted by Rev. Jesse L. Jackson, are spotlighted in this dynamic package which should easily become one of this year's biggest sellers.

JOHNNY'S CAFE
JOHN FISHERLent LS 5757

(Benson)

Riley's debut gospel effort on the new Benson company label Cross Country is solidly based in a country style and guaranteed to please listeners in both categories. Strong material accented with tasty 'down home' production and Riley's definitive vocals leave the earmarks of a winner.

WINGS TO FLY
JEANNIE C. RILEY—Cross Country R 3539

This excellent package differs from typical gospel lps as evidenced immediately by the cover art. Fisher's lyrical insight is right on target in this concept lp. The title cut, "Midnight On Main Street," "One Lane Road," and "Circle Of Blessing" display Fisher's craftsmanship well.

JOHNNY'S CAFE

Gospel Product Visibility (Continued from page 70)

movement—do they need more singles, what's been the reaction, are people asking for it, etc., and forward that information back to the radio station and the distributor.

According to Lundy the emphasis of the recent Atlanta/Phoenix sales meetings was on merchandising the second quarter. Lundy states that Word's new stance calls for "service-oriented" sales reps interested in store and dealer product turnover and merchandising. A part of the service will be the reps active involvement in the actual construction of various store displays, a move that Lundy feels will have positive impact especially in the Christian bookstore market, where store merchandising techniques are often unknown and ignored. The "Merchandising For Dollars" theme has spawned a contest for the reps as to who can set up the best in-store displays. Polaroid cameras were issued to each of the 25 field reps and the title cut offer a representative view of the lps back sound. Identity from past pop involvements will no doubt augment customer appeal.
Crystal Gayle Signs with Columbia; Yetnikoff Affirms N'ville Involvement

By WALTER

NASHVILLE—Walter Yetnikoff, president of the CBS/Records Group, has announced the signing of Crystal Gayle to an exclusive contract with Columbia Records. The announcement was made at the annual meeting of shareholders of CBS, Inc. in Nashville Wednesday (18).

In making the announcement, Yetnikoff repeated that signing is part of CBS's increasing involvement in its Nashville record operation. "We are getting more and more active in the Nashville scene," he told R.W. "I think at the moment we're number two. I think that RCA, with artists like Dolly Parton and the Elvis Presley product, is probably number one in country music, but we've had a couple of signings recently, Johnny Rodriguez and Freddy Fender, and now we've signed Crystal Gayle who is a country artist but with a broad appeal," Yetnikoff indicated that other signings of major country artists were also imminent.

"I think we're going to be number one again very quickly here," he added, "particularly with these other artists coming along." As for CBS Records Nashville involvement in pop music, Yetnikoff explained, "I think there are a lot of country artists selling a lot more records appealing to a broader demographic than perhaps hard-core country. We have a lot of artists like that already. Willie Nelson is a platinum artist, and we have an upcoming Willie Nelson, Leon Russell record that's going to be a smash, I think. I think Nashville is always a base, but obviously a lot of country artists have a much broader appeal, and they're pop artists, since they're in the pop charts. We certainly want to sign country artists, but in addition, country artists with the broader appeal, like Crystal Gayle, like Willie Nelson, like Johnny Cash."

A/V Presentation

The shareholders meeting was preceded by a slide/audio presentation about the Nashville music industry and CBS Records, spotlighting the a/r, marketing and branch operations involved in the release of CBS Nashville record product. The CBS board of directors were guests at a reception and dinner at the Country Music Hall of Fame and Museum Tuesday night following the board's meeting that day.

Bill Anthony Named Combine Coast Dir.

NASHVILLE—Bob Beckham, president of Combine Music Group, has announced the appointment of Bill Anthony to the position of west coast director for the publishing companies under the Combine umbrella. In the newly created post, Anthony will be in charge of setting up a Combine office on the West Coast and working the catalogue there.

Beckham said Anthony's responsibilities will eventually involve signing writers to Combine after the office is established. Anthony, a native of Los Angeles, has worked as a songwriter in public relations dealing with political candidates. The Combine west coast address is 1121 N. Central Ave., Suite 22, Glendale, Cal.

Halsey Names Burwell Artist Dev. Director

TULSA—The Jim Halsey Company has announced the appointment of Bob Burwell to the position of director of artist development. Burwell's appointment is part of the company's intention to become more actively involved in product promotion and artist relations with record companies, according to Jim Halsey, president of the Halsey Company.

FEATURED

Fast Breaks: The Waylon Jennings-Jessi Colter baby is due May 10, according to Mom-to-be. "It's the date my doctors predict," reports the lovely Jessi, who hopes it is a boy but isn't sure what she should be named. (Bambino will be the Jennings' first in their 10-year marriage.)

Chet (Mr. Guitar) Atkins discussing his recent visit to the White House and brief private conversation with President Carter: "Nothing heavy. We didn't touch on any earth-shakers. During the conversation in his Oval Office—about three or four minutes—I laughed at one point about the president's offering to have his executive assistants write a song as a couple of up-tempo cuts. Mr. Carter smiled and said, 'I've been around worse people than guitar players.'"

Broadcast Music, Inc. (BMI) established office in Nashville 20 years ago this springtime. Frances W. Preston was its first employee. She's now a regional vice president. The Boss! Thus, she's been associated almost daily for two decades with songwriters and music publishers. Has she ever written a song?

"No," she replied. "I've never even tried. I imagine the face-saving (Continued on page 73)

PICKS OF THE WEEK

CHARLIE RICH, "SPANISH EYES" [prod.: not listed] (writers: S. Koempnik/Singleton/E. Snyder) (Screen Gems-EMI, BMI/AMRA) [2:51]. Rich sings in his distinctive smooth, mellow style on this dreamy standard recorded a couple of years ago. Strings and background vocalists add to the relaxed mood. Epic B-50701.

O. B. MCCLINTON, "THE REAL THING" [prod.: Buddy Killen] (writer: D. McClinton) (Cross Keys, ASCAP) [3:00]. McClinton offers one of his strongest singles in recent times with this melancholy love song. A steady tempo and strings keep the flow even as McClinton sings with a smooth, easy sound. Epic B-50698.

EMMILOU HARRIS, "BLUE KENTUCKY GIRL." Harris returns to a more pure country sound with this lp, which includes ballads with an Appalachian influence as well as a couple of up-tempo cuts. Produced by Brian Ahern, accompaniment includes plenty of steel guitar, mandolin and Emmylou's acoustic guitar. Standouts: the title cut, "Sister's Coming Home," "Beneath Still Waters" and "Even Cowgirls Get The Blues," sung with Dolly Parton and Linda Ronstadt. Warner Bros. BUS 3318.
Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

The Kendalls — "Just Like Real People"
Cristy Lane — "Simple Little Words"
Loretta Lynn — "I Can't Feel You Anymore"
Zella Lehr — "Only Diamonds Are Forever"

Margo Smith again scores with a classic song, "If I Give My Heart To You." An easy charttopper!

Billy Crash Craddock is doing well with his self-penned "My Mama Never Heard Me Sing" at WBAM, WUBE, WXCL, KERE, WFAI, WKHW, WTOD, WIRE, WINN, WOJ, WPLO, KTTS, WESC, WYDE, KXYX, WOTD, WWOX, KFDP, KOKC, KV00, KSO, KRMD, WBAF, WQQT.

Zella Lehr is starting to show moves with "Only Diamonds Are Forever" at KRAK, KSOP, WKHW, KERE, KTTX, KXYX, WWVA, KMPF, WDEN, WFAI, WPNX, KRMD, WYNY, KV00, KFPDI. Kelly Warren's "The Right Feeling At The Wrong Time" beginning in the southwest.

Tommy O'Day is getting adds in Rockford, Milwaukee and Salt Lake City on "Accentuate the Positive."

Dale McBride's "Getting Over You Again" is being reported at KXYX, WBAM, WKHW, WSLC, KFDP, WFAI. Hoyt Axton is starting to move in Macon, Seattle, San Bernardino, Oakland and Roanoke with "Della and the Dealer."

Super Strong: Kenny Rogers, Ronnie Mills, Joe Stampley, Susie Allanson, T. G. Sheppard, Ronnie McDowell.

Cristy Lane's "Simple Little Words" playing at WFAI, KRMD, WXCL, KSO, WNg, KUBC, KERE, KTTS, KXYX, WWVA, KMPF, WEDN, WFAI, WPNX, KRMD, WYNY, KV00, KFPDI. Kelly Warren's "The Right Feeling At The Wrong Time" beginning in the southwest.

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Tommy Overstreet starting strongly with "I'll Never Let You Down" at KAYO, KMPF, KFDP, KV00, KERE, KBCU, KRMD, WKHW, WTOD, WFAI, KDJW, KSO.

SURE SHOTS

Charlie Rich — "Spanish Eyes"
Margo Smith — "If I Give My Heart To You"
Johnny Russell — "I Might Be Awhile In New Orleans"
Loretta Lynn — "I Can't Feel You Anymore"

LEFT FIELDERS

O. B. McClinton — "The Real Thing"
Tom T. Hall — "There Is A Miracle In You"
Terri Melton — "So Long Charlie"

AREA ACTION

Leona Williams — "Good Nights Make Good Mornings" (KFDP, WSLC)

George James — "It's Gotta Be Magic" (WVOJ, WKKH, WFAI)

Larry Helen — "Lady I Love Lives" (KV00)

Country Radio

By CINDY KENT

MOVES AND PROMOTIONS: KLAC, Los Angeles, has upped Stuart Levy to the post of vice president and general manager, replacing Bill Ward. (Ward was recently appointed senior vice president of Metromedia Radio.) Levy has been with KLAC for over 18 years, serving as local sales manager and his most recent post of general sales manager. — KLZ former programming assistant Pati Jo McCormick has been promoted to the post of promotions director of both KLZ and KAZY, Group One Stations.

GENERAL NEWS: WIRE, Indianapolis, along with WTTV-TV, recently presented the crime-rehabilitation film "Scared Straight," to the central Indiana audience. WIRE presented the telecast hoping to trigger enough local interest to form a permanent rehabilitation program like that in the film, according to WIRE news director Steve Yount, in a statement televised before the program. "Scared Straight" takes viewers behind prison walls in direct confrontations with lifers, who try to "scare" delinquents "straight" by telling them facts about prison life. In addition to co-promoting the program, WIRE presented a 30 minute follow up telecast hosted by Dick Cavett. Also, WIRE encouraged viewers to mail in comments on the program.

Jim Healy, sports director at KLAC, Los Angeles, is set to play the role of a TV boxing announcer in an upcoming movie, "Main Event," starring Barbra Streisand and Ryan O'Neal. Also at KLAC, the station is currently in the midst of a big gasoline give-away. 5700 gallons of gas will be given away, in varying quantities, to contest winners over the next few weeks, according to VP/GM Stuart Levy. So much local interest has been stirred up, says Levy, that several TV stations in Los Angeles want to film the give-aways for their news programs. "Getting involved with the gasoline thing is nothing new for KLAC," Levy told RW. "During the last gas crunch, we got a country band to travel throughout the city, playing music for the people waiting in line, passing out complimentary coffee and doughnuts."

CONCERTS AND PROMOTIONS: KSO, Des Moines, recently presented a 6th annual free concert to a capacity crowd of 15,489 at the Veteran's Auditorium. According to KSO's Jarrett Day, the concert annually celebrates the end of "cabin fever." Dave and Sugar, Freddy Weller and Kitty Wells were among the featured performers. — KERE, Denver, also held a 6th annual free show recently, featuring Razzzy Bailey, Zella Lehr, Leona Williams and Rayburn Anthony. — WSUN, Tampa Bay, is throwing a "win a trip" contest—only it's not for KLAC listeners. The prize is a trip to Tampa Bay for Mother's Day weekend, for relatives of WSUN listeners. The prize is a trip to Tampa Bay for Mother's Day weekend, for relatives of WSUN listeners. — WHK has begun a "Grand Slam" contest, giving away $1,000 daily for four weeks. Every morning, Gary Dee announces a question and the name of which DI will send the answer between 10 a.m. and 7 p.m. Daily winners must recite both question and answer word for word.

AN INVITATION: Record World invites all press releases, photos, news items, etc., about country radio stations. We want to hear more from you! Send to: Country Radio, Record World, 49 Music Square West, Nashville, Tenn. 37203.
**Country Single Picks**

**COUNTRY SONG OF THE WEEK**

MARGO SMITH—Warner Bros. 8806

**IF I GIVE MY HEART TO YOU** (prod.: Norro Wilson) (writers: J. Crane/A. Jacobs/J. Brewster) (Miller, ASCAP) (2:32)

Smith returns to a slower tempo with her smooth, sweet style on this single. The song builds momentum in a subtle way with the help of strings, a piano and background singers.

LORETTA LYNN—MCA 41021

**I CAN'T FEEL YOU ANYMORE** (prod.: Owen Bradley) (writers: T. Beaty/M. Stewart) (Cool Miners, BMI/King Coal, ASCAP) (3:12)
The song starts out on a subdued note with a soft guitar riff as Loretta sings with feeling and clarity. Keyboards on the verses also add to the easy mood.

JOHNNY RUSSELL—Mercury 55060

**I MIGHT BE AWAY AWHILE IN NEW ORLEANS** (prod.: Jim Vienneau) (writer: W. Holyfield) (Mapleleh/M/Vogue, BMI) (3:06)

As the title may indicate, the song has a Dixieland flavor with horns, a piano and a solid, lively beat. The uniqueness of the cut along with Russell's strong performance make this a winner.

KIM CARNES—EMI America P-8014


With a banjo and a driving electric guitar back up Carnes' textured vocals on this cut. The lyrics and down-to-earth treatment give it potential with country as well as pop listeners.

TOM T. HALL—RCA PB-11568

**THERE IS A MIRACLE IN YOU** (prod.: Roy Dea & Tom T. Hall) (writer: H. Hudson) (Hallnote, BMI) (3:25)

Hall keeps it simple on this medium-tempo song off his latest album recorded "for children of all ages." Although the song is directed toward children, it avoids being too cute and therefore appeals to adults, too.

TERRI MELTON—MCM 102

**SO LONG CHARLIE** (prod.: Jim Mundy & Nelson Larkin) (writer: R. Swanson) (Merilark/April/Shermari, ASCAP) (2:35)

The light, lively tone of the song is well-suited for Melton's clear, strong vocals. A dobro gives the flow a nice touch.

HELEN HUDSON—Cycleone 102

**NOTHING BUT TIME** (prod.: Bob Morgan & Larry Baunach) (writer: H. Hudson) (Ghost Dance/One Note Beyond, ASCAP) (3:29)

Hudson's debut single for Cycleone is a sad love song which moves at a smooth deliberate pace. Production is full with plenty of strings, acoustic guitars and vocal harmonies.

PAUL EVANS—Spring 193

**DISNEYLAND DADDY** (prod.: Jimmy Wisner) (writers: P. Evans/P. Parmes) (September, ASCAP) (3:21)

Evans tells a story of a father and his son. The melody and production stand out as bright guitars accent the lyrics.

MIKE LUNSFORD—Gusto GT4-9018

**I STILL BELIEVE IN YOU** (prod.: Tommy Hill) (writer: C. Craig) (Power Play, BMI) (2:25)
The song moves through the verses with ease and picks up on the chorus, returning again to the quieter mood of the verse. A steel guitar and strings keep the progression smooth.

**Country Album Picks**

ME AND MY BROKEN HEART

REX ALLEN, JR.—Warner Bros. 85030

Titled after his current single the lp is an easy collection of ballads and mid-tempo tunes that sets the stage for Allen's smooth vocal style. The sophisticated country production blends perfectly for album flow. Future single possibilities are "One Lives In My Life (One Lives In My Heart)" and "If I Fell In Love With You."

TRYIN' TO SATISFY YOU

DOTTIE—RCA AH1 1320

Dotty's new lp contains four previous singles including the recent top ten title cut. The consistent package features strong material given excellent country treatment by Dottsy and the Nashville pickers and notables Waylon Jennings and Janie Fricke backing her. Other top cuts include "Lying In My Arms," "Slip Away" and "Somebody Been Lovin' Her."

WINGS TO FLY

JEANNIE C. RILEY—Cross Country R 3539 (Benson)

Riley's debut lp on the new country/gospel label Cross Country bowled by the Benson Company, a gospel publishing and recording firm, features the best material she's had in several years. The gospel lyrics are couched in a solid country style that acccents Riley's characteristic vocals. "It's Wings That Make Birds Fly," "Home Never Looked So Good To Me," "I Have" and "Travelling Man" are standouts.

Nashville Report (Continued from page 72)

thing to say is that I'm too busy. However, I'll tell the truth: I can't even write two lines that rhyme—much less an entire song."

On the upcoming NBC-TV "Anson and Lorrie" special, Elektra artist Eddie Rabbitt explains the basics of country music to co-host Anson Williams with this down-to-earth sentence: "It's all about crying, lying, drinking, dying and divorce—but not necessarily in that order."

A semi-personal note from Merle Haggard: "I celebrated my 42nd birthday recently at my new home in the Redding, Calif. area. (Bella Vista, 96008.) Joining me as guests were members of my The Strangers band, members of my family and numerous friends."

"My band and I will be on vacation until May 3 when we open at Harrah's in Reno."

West coast singer-writer Rodney Crowell, recently wed to Johnny Cash's daughter, Rosanna, plays guitar with Emmylou Harris' band. One of Rodney's compositions, "Even Cowgirls Get The Blues," will be performed by his father-in-law on Cash's upcoming CBS-TV spring special.

Epic recording artist Ronnie McDowell certainly has some loyal fans. Among them, are Virginia Barber of Mableton, Ga., who has attended 103 of Ronnie's concerts, and Smyrna, Tenn.'s Julie Kelley, who has been at 87 of 'em in the past 18 months. Rather amazing, considering the relatively short period of Ronnie's career.

I'm told that "Heartbreak Hotel" is going to be Willie Nelson's next single release. The song, co-written in 1955 by Mae Boren Axton and Tommy Durden, was recorded by Elvis Presley—and definitely helped launch his fabulous career:

Kenny Rogers' recently aired special, portions of which were taped at the Grand Ole Opry House, did okay in the national Nielsen survey. Ranked 16th among the 67 network programs rated.

Roy Clark is back in his home burg of Tulsa after undergoing treatment for a throat ailment at Mayo Brothers in Rochester, Minn.

RCA's Danny Davis of "Nashville Brass" popularity, has a birthday next Sunday. Asked how he intended to celebrate, Danny Boy grinned and replied, "Forget it—I hope."
**Nelson Gets Platinum, Gold**

Columbia artist Willie Nelson recently received a platinum record for his lp, " Stardust," and a gold award for the album "Willie and Family Live." Nelson will soon be releasing his album with Leon Russell, Pictureed from left: Mark Rothbaum, man-
ger; Marcia Cimino, CBS Records; Joel Kots, attorney; Jack Craiga, Sr. VP & general manager, Columbia; Willie Nelson; Bruce Lundvall, president, CBS Records Division; Paul Smith, Sr. VP and gen. mgr., marketing, CBS Records; and Rick Blackburn, VP, Nashville marketing, CBS Records.

**Concert Review**

Rogers, West, Oak Ridge Boys Bring Country To Carnegie Hall

**NEW YORK—** Perhaps the most interesting aspect of Kenny Rogers' (UA) career is the way in which the artist has stayed aloft, seemingly immune to the vagaries of public taste. As a member of the New Christy Minstrels he was right on time for the folk revival; as a member of the First Edition he prospered through the psychedelic era and the singer-songwriter era; as a country artist he has had a succession of hits.

One got the impression from Rogers' engaging performance at Carnegie Hall that he has survived as much by stagecraft as by the persuasiveness of his singing. Rogers himself admits to being no great shakes as a vocalist, but he is also astute enough to realize that being able to climb up and down the scale with relative ease guarantees little if it's all done without heart. Kenny Rogers is nothing if not a performer with heart. His voice alternates between a sensual near-whisper and what has been best described as a "whisky-croak." Rarely does it fail to be compelling, given Rogers' wise choice of material: it is easy to believe Waylon Jennings had Rogers in mind when he wrote "Lucille," so perfect is the song for Rogers' style; ditto for Mel Tillis, when he wrote "Ruby, Don't Take Your Love To Town."

But Rogers is not content to just stand there and sing. His personality is as engaging as his singing, so he interjects a good deal of commentary—some of it of a saucy nature—into the show. Roaming the stage freely, cracking jokes, introducing a song with a bittersweet reminiscence of a failed marriage, timing his patter perfectly before launching into one of the many well-crafted songs in his repertoire, Rogers seems every bit the total entertainer; that so much of his music is worthwhile speaks well for his sense of propriety.

If the night belonged to anyone but Rogers, it belonged to The Oak Ridge Boys (MCA) who, like the headliner, have undergone stylistic changes over the years. No longer a pure gospel quartet, the Oaks are moving ever-closer to the same pop-country market inhabited by Rogers. The quest for mass appeal has been known to undercut artists' integrity; to their credit, the Oaks have remained true to their gospel and country roots, which goes far towards explaining why their music is so compelling. Slick though they may be in fashionable suits, silk scarves and well-coiffed hair, the Oak Ridge Boys are always believable—a difficult feat at best when you're as perpetually "up" as these fellows "there is, after all, a point at which one fails to trust another who smiles too often and for too long." That no genre of music is beyond their reach was proven via a searing version of "Dancin' The Night Away." The song has country overtones, but primarily it is rock in structure. And it does rock grandly, as the singer bitterly declaims the lyrics over a churning major chord progression that builds to a level of intensity rarely encountered at these supposedly "tame" country shows.

Opening the show was Dottie West (UA) whose skintight attire seemed of more interest to the audience than did her pleasant reading of "Country Sunshine" or her distinctive duets with Rogers. David McGee

**Super Pickers Banquet Set By NARAS**

- **NASHVILLE —** Nashville musicians, background vocalists and engineers will be honored by the Nashville chapter of NARAS at a banquet to be held here Sunday evening, May 6, at Richland Country Club. The fifth annual Super Pickers Award banquet includes presentations of certifi-
cates to those instrumentalists, vocalists and engineers who worked on selected records during 1978. The records considered for selection include music from all fields, including country, pop, gospel and disco.

The records, all recorded in Nashville, are selected by the board of governors to be honored for artistic excellence in recorded music. Ballots have been mailed out to choose NARAS's Most Valuable Musicians, an award presentation initiated two years ago based on votes by the players' peers.

The ballot for the awards, mailed to active Nashville NARAS members and others who have won awards in past years, reads: "You are about to record the most important session of your life. Who would you want with you in the studio?" Categories listed on the ballot include piano, bass, drums, rhythm guitar, lead guitar, acoustic guitar, steel guitar, banjo, fiddle, electric guitar, background vocals, brass and woodwind players. Awards will also go to arranger, engineer, female background vocalist, male background vocalist, background vocal group, and a special category for utility, or miscellaneous instrument.

The culmination of the awards event will be the announcement of the 1979 Super Pickers Band, an ensemble composed of those musicians appearing on the largest number of the selected record-
ings of 1978. The awards banquet was initiated by the Nashville chapter of NARAS in 1975 and gained immediate acceptance by the Nashville music community.

Tickets for the banquet are $20 and may be ordered in person or by mail at the Nash-
ville NARAS office.

**Concert Review**

Willie, Leon & 'Surprise' Guests Dazzle Packed House At The Opry

**NASHVILLE —** Willie Nelson and Leon Russell performed a tight, two-hour set to a sell-out, laid-back crowd of 4400 at the Grand Ole Opry House April 2. The concert was co-billed with Nelson and Russell, but the evening featured several surprises mainly Waylon Jennings, who joined Willie onstage for several numbers.

Nelson adorned with a baseball cap over his red bandana and braided hair, serenaded the crowd for a full 45 minutes of his portion and other segments of the show. Nelson knew his audience well, and stirred reactions from them on everything from ballads to honky-tonk tunes. With his classy, relaxed vocal style, Willie ran through most of his well-known melodies, including "Crazy," "Blue Skies," "Georgia" and "Sweet Memories." Waylon soon made his appearance onstage, and borrowing Jody Payne's guitar, joined Nelson in a fast-paced set of "I Can Get Off On You," "Mamas, Don't Let Your Babies Grow Up To Be Cowboys," "Good Hearted Woman," and "Leavin'.

In the few solo numbers Russell performed, he exhibited that Russell quality that remains unmatched, with the delivery of "A Song For You," and "Don't Believe." Russell introduced his wife Mary, who in a surprise appearance did a rendition of "His Eye Is On The Sparrow," in a soul gospel style that nearly stopped the show. Russell, Nelson, and guitarist Payne got together for several boogie numbers, "Heartbreak Hotel," "One More For The Road" and "Whisky River." (The latter two during the encore). However, the flavor of these tunes did not approach the rock and roll fever of Leon's famous Shelter Peckin' Reunion of the early 70's, nor did Russell perform any country tunes from the "Hank Wilson's Back" lp for this wide-brimmed, boot-clad audience. Despite the fact that the concert was co-
billed, along with recurring shouts of "Leon! Leon!" after the final encore, Russell played no more.

In actuality, Leon was the piano player in Willie's eight-piece band for most of the evening. A few more surprises awaited the audience, with the introduc-
tion of Nelson's two children, who sang along on "Will The Circle Be Unbroken" and "Amazing Grace," and the singing of the "Happy Birthday" to Leon, who responded with a few appropriate whoops and hollers. Also, Lone Star artist Don Bowman warmed up the audience with a few ditty-
ties and jokes. Bowman, who said he was just "testing the sound" for Willie, launched into several classic tunes, including "Wildflower Weed," made popular by Jim Stafford.

Cindy Kent

**Cindy Kent**
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**CHARTMAKER OF THE WEEK**

**Conway**

**Conway Twitty**

**MCA 3063**

**APRIL 28, 1979**

**RAZZY BAILEY’S NEW SINGLE AND ALBUM**

**IF LOVE HAD A FACE**

**APL1/AHS1/AMX1-33171/Includes His Last Hit Single—what Time Do You Have To Be Back To Have It? Tonight She’s Gonna Love Me (Like There Was No Tomorrow)**
Record World

Country Singles

APRIL 28, 1979

TITLE, ARTIST, Label, Number

WEEK ON CHART

1 2 ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST United Artists 1276

3 WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477 10

4 BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455 9

5 THEY CALL IT MAKING LOVE TAMMY WYNETTE/Epic B 50661 11

7 FAREWELL PARTY GENE WATSON/Capitol 4680 10

8 SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915 10

9 WISDOM OF A FOOL JACKY WARD/Mercury 55057 11

11 DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002

12 TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905 11

13 I'LL LOVE YOU TROUBLES JANIE FRICKE/Columbia 3 10910 9

14 SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVID/Elektra 4267 8

15 LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS/RCA 11532 5

19 ISN'T IT ALWAYS LOVE LEE ANDERSON/Capitol 4691 8

20 IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner Bros. 8790

22 SAIL AWAY OAK RIDGE BOYS/MCA 12463

23 YOU'VE GOTTEN SOMEBODY, I'VE GOT SOMEBODY VERN GOSDEN/Elektra 46021 7

24 HOW TO BE A COUNTRY STAR STATER BROTHERS/Mercury 55057 5

25 JUST LONG ENOUGH TO SAY GOODBAY MICKEY GILLEY/Epic B 50672 7

26 DARLIN' DAVID ROGERS/Republic 138

27 WHEN I DREAM CRYSTAL GAYLE/United Artists 1288

29 WHAT A LIE SASHMI SMITH/Cycleone 100

30 NEXT BEST FEELING MARY K. MILLER/RCA 11535

31 THERE'S ALWAYS ME RAY PRICE/RCA 11491

32 LOVE LIES MEL DANIEL/Capitol 4691

33 SWEET MELINDA RANDY BARLOW/Republic 039

34 RED BANDANA MERLE HAGGARD/MCA 14007

35 ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8786

38 ON BUSINESS FOR THE KING/BLUE RIBBON BLUES JOE SUN/Ovation 1122

39 I WANT TO WALK YOU HOME PORTER WAGONER/RCA 11491 7

36 TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/Portrait 6 70024 8

38 MEDICINE WOMAN KENNY O'DELL/Capricorn 0317

39 NOBODY LIKES SAD SONGS RONNIE MILSAP RCA 11533

40 I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094

41 SEPTEMBER SONG WILLIE NELSON/Columbia 3 10929

42 HOLD WHAT YOU'VE GOT SONNY JAMES/Monument 280

46 YOU FEEL GOOD ALL OVER T. G. SHEPPARD/Warner/Curb 8808 2

43 ROCKIN' MY LIFE AWAY JERRY LEWIS/Elektra 46030

44 LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS GARRON/Charita 131

45 I'M THE SINGER, YOU'RE THE SONG TANYA TUCKER/MCA 1807

46 WHAT IN HER WORLD DID I DO EDDY ARNOLD/RCA 11537

47 MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770

48 MAY I TERI HOLLOWELL/Greco Bros 150

49 SWEET MEMORIES WILFIE NELSON/RCA 11476

50 WALKING PIECE OF HEAVEN FREDDY FENDER/RCA 12453

51 IF LOVE HAD A FACE RAYZA BAILIE/RCA 11536

52 SWEET MELINDA/WHAT'S ON YOUR MIND JOHN DENVER/RCA 11535

53 MUSIC BOX DANCER FRANK MILLS/Polydor 14517

54 DOWN TO EARTH WOMAN KENNY DALE/Capitol 4704

55 ARE YOU SINCERE ELVIS PRESLEY/RCA 11533

56 TO LOVE SOMEBODY HANK WILLIAMS, JR./Elektra 46018

57 IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889

58 TWO STEPS FORWARD AND THREE STEPS BACK SUSIE ALLANSON/Elektra/Curb 46036

59 I DON'T LIE JOE STAMPLEY/Epic B 50694

60 I WILL SURVIVE BILLIE JO SPEARS/United Artists 1292

61 FADED LOVE AND WINTER ROSES DAVID HOUYTON/Elektra 46028

62 STEADY AS THE RAIN STELLA PARTON/Elektra 46029

63 THE GIRL ON THE OTHER SIDE NCK NOBLE/TMS 601

64 I THOUGHT YOU'D NEVER ASK LOUISE MANDRELL & R. C. BANNON/Epic B 50668

65 THE GREAT CHICAGO FIRE BARBARA MANDRELL/MCA 41003

66 WORLD'S MOST PERFECT WOMAN RONNIE McDOWELL/Epic B 50696

67 SHADY STREETS GARY STEWART/RCA 11534

68 RUNAWAY HEART REBA MCENTIRE/Mercury 55058

69 TOUCH ME BIG AL LOWNING/Warner Bros. 8787

70 JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4675

71 MOMENT BY MOMENT KEVIN DEL VALLETS/MCA 41011

72 BUT FOR LOVE JERRY NAYLOR/Warner/Curb 8767

73 SECOND HAND SATIN HANDY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472

74 EVERYBODYS WANTS TO DISCO GLENN BARBIER/MMI 1029

75 COLD, COLD HEART JERRY LEWIS & FRIENDS/Emi 1141

76 KISS YOU AND MAKE IT BETTER ROY HEAD/MCA 12462

77 TWO STEPS FORWARD AND THREE STEPS BACK WALTER GIESE/Sun 1141

78 IT'S A CHEATING SITUATION MOE BANDY/Columbia 11576

79 ARE YOU SINCERE ELVIS PRESLEY/RCA 11533

80 I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682

81 LOVE ME BACK TO SLEEP JESSI COLTER/Capitol 4696

82 I NEED YOUR HELP BARRY MANILOW RAY STEVENS/Warner Bros. 8785

83 LOVE ME BACK TO SLEEP JESSI COLTER/Capitol 4696

84 MY MAMA NEVER HEARD ME SING BILLY CRASH CRADDOCK/Capitol 4707

85 GIVING UP EASY LEON EVERETT/Orlando 102

86 THE PIANO PICKER GEORGE FISCHOFF/Drive 6273

87 ONE LITTLE SKINNY RIB CAL SMITH/MCA 41011

88 MY HEART IS NOT MY OWN MUNDO EARWOOD/GMC 106

89 LIVE ENTERTAINMENT DON KING/Con Bro 149

90 TEN THOUSAND AND ONE CONNIE SMITH/Monument 281

91 DREAM LOVER RICK NELSON/Epic B 50677

92 CHEATER'S KIT TOMMY OVERSTREET/MCA 12456

93 LOCK, STOCK AND BARREL WOOD NEWTON/Elektra 46013

94 LOVE ME TENDER LINDA RONSTADT/Asylum 46001

95 SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722

96 CAN I REACH YOU TOMMY OVERSTREET/MCA 12456

97 BETWEEN US BILL WOODY/A & E 5403

98 NIGHT TIME MUSIC MAN JULY ARDO/ASI 1015

99 LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8722

100 LIPSTICK TRACES (ON A CIGARETTE) AMAZING RHYTHMACTES/MCA 42454
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