SINGLES

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

BILLY JOEL, "HONESTY" (prod. by Phil Ramone) (writer: Joel) (Impulsive/April, ASCAP) (3:60). This third single from the "52nd Street" lip is a major AOR cut. It's a big ballad featuring Joel's sensitive vocals and piano style. The title is more than apt. Columbia 3-10959.

OLIVIA NEWTON-JOHN, "DEEPER THAN THE NIGHT" (prod. by Farrar) (writers: Snow-Vastano) (Braintree/Snow, BMI) (3:25). The second single from "Totally Hot" features a wailing guitar line and a strong rock beat. Newton-John's vocals are given full rein. For Top 40 & a/c. MCA 41009.

LINDA RONSTADT, "ALISON" (prod. by Ascher) (writer: Costello) (Plantag Visions, ASCAP) (3:20). Elvis Costello's best known tune gets the distinctive Rostadt treatment here and the effect is just right. It suits pop, adult and country playlists with class. Asylum 46012.

SLEEPERS

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

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

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

ALBUMS

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

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

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

SUSAN, "FALLING IN LOVE AGAIN." The Boston quartet has a straightforward pop sound that shows the influence of groups like the Raspberries and Stories. The effervescent quality of "I Was Wrong" or "A Little Time" could connect with a top 40 or AOR audience. RCA BKL 3372 (7.98).
GLIMPSE
INTO
OUR FUTURE.
VISIONARY MUSIC ON
CAPRICORN RECORDS.

"On one side Billy Thorpe gives you a visionary trip through space and on the other he brings you back with hard-hitting rock 'n' roll!"
— John Gorman
WMMS, Cleveland

"I love the space side of Billy Thorpe."
— Tim Spencer
KTXQ, Dallas

"Things you should be looking at and liking unless you're boring: Billy Thorpe."
— Mavis Mackoff
KZOK, Seattle

"I personally love Billy Thorpe, and I think it's gonna do real well."
— Doris Miller
KZEW, Dallas

"Fantastic! One of the most thoroughly entertaining albums from start to finish. A complete work."
— Michael Knight
KTIQ, San Rafael

"... a killer!"
— Cecile
91X, San Diego

"The new Billy Thorpe album is a smash!"
— Jay Walker
KSMB, Lafayette

"Absolutely the finest album I have ever had the pleasure of working!"
— Jon Scott

Produced by Spencer Proffer for the Pasha Music Organisation
Co-Producer: Billy Thorpe
Engineer: Larry Brown
Management: Robert Raymond
Industry Hurt, But Not Crippled, By Nationwide Teamsters Strike

By DAVID McGEE and SAM SUTHERLAND

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

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

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

Black Sales Rise, Help Offset Slump

By SOPHIA MIDAS

NEW YORK—Despite the sluggish sales that have characterized the post-Christmas buying season, a growing number of retailers, particularly those in strong black markets, are reporting a significant sales increase in black product.

Compensating somewhat for the lull in white sales, this pick up in black product is viewed by many retailers as a re-deeming and pleasant surprise.

According to Ken Dobin, lp and tape buyer for Waxie Maxie, the sudden increase in black (Continued on page 84)

Canadian Product Worries Labels; Retail Interest Seems to Increase

By FRANN ALTMAN

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

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

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

Broadcast Bills Multiply in Congress

By BILL HOLLAND

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

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

In fact, early bill watchers were surprised recently when

Sen. Ernest F. Hollings (D-S.C.) and Sen. Barry Goldwater (R-Ariz.) beat Rep. Lionel Van Deerlin (D-Calif.) to the punch this session by announcing their own rewrites or revisions to the Communications Act of 1934 before Rep. Van Deerlin had a chance to show off hisworked-over revision from last session.

At this point, all of the proposed bills are in subcommittee, and each subcommittee will be holding public hearings this spring to determine the bills’ relative weaknesses.

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

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

In short, the proposed bill would remove the license fee, which broadcasters and others fear could be a “gap ranging from 25 cents to a dollar or more per unit, enabling willing retailers to shore up strained profit margins with dramatic gains to purchasing power.

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

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

Record World

Sales Index

1 The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and albums indices is a smoothed average of these quantitative reports during periods in March, 1975, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

"Woodstock II" Seeks N.Y. Site

By MARC KIRKEBY

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

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

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

(Continued on page 93)

(Continued on page 96)
Opposite page 34. Kenny Rogers, on the eve of his first network TV special, is celebrating his 20th anniversary in show business, and as RW's special salute to Rogers shows, those 20 years have covered a variety of musical styles. The special highlights Rogers Texas roots, his years with the First Edition, his move into country music and his present mainstream popularity.

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

Powerhouse Picks

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

Randy Vanwarmer (Bearsville) "Just When I Need You Most." Major adds continue to come in as the record takes solid moves up station charts. Breakout sales are being reported.

RW Names Smikle Black Music Editor

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

JAY MORGENSTERN NAMED INFINITY MUSIC VP/GM

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

Lundvall Elected RIAA Chairman

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

Ken Smikle

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

Jay Morgenstern

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

Morgenstern will be based at Infinity's New York headquarters.
"GRAHAM PARKER'S SQUEEZING OUT SPARKS IS GOING TO BE THE ONE ALBUM AGAINST WHICH EVERYTHING ELSE THIS YEAR WILL HAVE TO BE JUDGED. "A rock 'n' roll tour de force. Songs that rip across the surface of our consciousness; performances that will leave you breathless; and Parker's voice dominating every moment, every move."

—Melody Maker (3/17/79)

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

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

—Jon Marlowe,
Miami News

"SQUEEZING OUT SPARKS is Graham Parker's best album in a while. The lyrics are interesting and trenchant, and the music can be tough and rocking, or softer and more overtly tender, than Parker has allowed himself to be before."

—John Rockwell,
New York Times

Produced by Jack Nitzsche for North Spur Productions, Inc.
Recorded and mixed by Mark Howlett.

ARISTA

By PAT BAIRO

NEW YORK—RCA Records president Bob Summer announced this week that RCA Records, headed by Mottola and distributed by New York International Records, will become the New York office, headed by Tommy Mottola, president Bob Summer and champagne sales and distribution. RCA Records by Daryl Hall and John Oates, who are managed by Mottola, will continue to be released on RCA Records. According to Mottola, however, Hall and Oates, as well as Champion producer/writer Sandy Linzer, will play an active role in the creative side of the new label.

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

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

Columbia Names Geller East Coast A&R VP

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

Gret Geller

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

Since 1977 Geller has been director of Columbia Records' east coast a&r and acquisitions. Until 1977 Geller was with Epic Records A&R, first as east coast director, then as west coast director.

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

By SAM SUTHERLAND

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

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

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

In an official statement released to the press, Edwards explained his firings as designed to "improve the efficiency in handling both record and tape sales, and more closely match our records staff to our needs," said Edwards in an official statement released to the press.

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

Business affairs VP Jim Levy echoed Edwards' comments during a separate conversation with RW, stressing that both Kayak and Charlie remain under contract to GRT, with a current Kayak deal by Levy to be very much a push project. He also reported that a third Janus album by British rockers Charlie is completed, with a release date to be announced shortly. The existing London office, headed by Ian Wright, will oversee the release of product in the U.K. and Europe.

Howard Bloom Org. Bows Coast Office

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

Laure Hersh

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

“TOTALLY HOT”

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

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

**Top 10**

Blondie (Chrysalis), new to the Top 10 this week, continued to fill in airplay holes (96XX) and had a strong sales gain for the second week for #6 bullet. Chic (Atlantic), added at KHI and 96XX, increased sales off last week's breakout action and took strong moves at the radio level for #9 bullet.

**Village People, Cher**

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

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

By SAMUEL GRAHAM

Even as the Bee Gees (RSO) chalk up their eighth consecutive week in the #1 spot, the Doobie Brothers (WB) continue to narrow the margin between the top two positions. Rack action on the latter's #2 "Minute By Minute" album is the principal factor in the steady, narrowing of that gap.

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

Other bullets in the top twenty include Blondie (Chrysalis), now at #14 with a top 10 single ("Heart of Glass"), very good retail where reported and solid where reported; Natalie Cole (Capitol) at #45; and Journey (Col) at #46, the latter two on the basis of retail. In the fifties, G.Q. (Arista) is at #58 bullet with good retail action in Milwaukee, Washington/Baltimore, Phoenix and upstate New York. Cher (Casablanca) regains a bullet this week, now at #61 with a combination of rack and retail and a steadily moving single. Maze featuring Frankie Beverly. (Continued on page 88)

**Still in the Top 10 this week are:**

The Bee Gees (RSO) #3; Doobie Brothers (WB) #4; Gloria Gaynor (Polydor) #5; Little River Band (Harvest) holding at #7 and Rod Stewart (WB) #8.

**Newton-John Chartmaker**

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

**Suzi Q & Chris Norman (RSO) continued to fill in radio gaps and took steady moves on charts and sales for #14 bullet while Peaches & Herb (Polydor), #5 bullet BOS and an add at WABC, moved into the Top 5 in San Francisco and Memphis and sold for 15 bullet. The Jacksons (Epix), #1 bullet BOS and added at WLS, KLIF and others, continued upward movement for #16 bullet. Sister Sledge (Cotillion), already Top 3 BOS and #2 disco, moved to #18 bullet on a good sales/airplay combination. George Benson (WB), was added at 96XX and took significant moves elsewhere for #21 bullet and George Harrison (Dark Horse) an add at Y100, made radio gains for #25 bullet. Wings (Columbia) continued strong radio movement and sales off airplay for #26 bullet.

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

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

(Continued on page 88)

**Regional Breakouts**

**Doobies Close in on Bee Gees Album; Van Halen Takes Chartmaker at 22 Bullet**

**By SAMUEL GRAHAM**

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

By PAT BAIRD

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

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

**Top 10**

Blondie (Chrysalis), new to the Top 10 this week, continued to fill in airplay holes (96XX) and had a strong sales gain for the second week for #6 bullet. Chic (Atlantic), added at KHI and 96XX, increased sales off last week's breakout action and took strong moves at the radio level for #9 bullet.

**Village People, Cher**

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

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

**Newton-John Chartmaker**

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

**Suzi Q & Chris Norman (RSO) continued to fill in radio gaps and took steady moves on charts and sales for #14 bullet while Peaches & Herb (Polydor), #5 bullet BOS and an add at WABC, moved into the Top 5 in San Francisco and Memphis and sold for 15 bullet. The Jacksons (Epix), #1 bullet BOS and added at WLS, KLIF and others, continued upward movement for #16 bullet. Sister Sledge (Cotillion), already Top 3 BOS and #2 disco, moved to #18 bullet on a good sales/airplay combination. George Benson (WB), was added at 96XX and took significant moves elsewhere for #21 bullet and George Harrison (Dark Horse) an add at Y100, made radio gains for #25 bullet. Wings (Columbia) continued strong radio movement and sales off airplay for #26 bullet.

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

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

(Continued on page 88)
Just released:

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

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

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

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

Plus, these current releases burning up the charts:

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

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

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

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

On Arista Records. The new power source.
Arista
NARM Resolution Backs Bar Codes

By SAM SUTHERLAND

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

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

Then NARM bar code committee chairman Lou Kwiker of Music Stop, Inc., alluded to current market ills, and how the broadened data base and greater speed and efficiency in tabulating product movement could assist in reacting to such market conditions as those plaguing the industry in recent sales periods.

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

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

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

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

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

(Continued on page 89)

One-Stop Target 'Creative Expansion'

By FRANN ALTMAN

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

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

Sharing the panel, "Today's Creative One Stop: Expanding the Marketplace," were Noel Gimbel, Sound Unlimited, Evan

(Continued on page 89)

MCA Expands Black Music Role

By LAURA PALMER

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

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

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

MCA has also formed an as-

(Continued on page 83)

McCoo and Davis Perform at RIAA Dinner

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

JERRY LEE LEWIS, Rita May's Number One

Lovin' Man, wishing I Was Eighteen Again, asking
Who Will the Next Fool Be? Every Day I Have
to Cry, when I'm Rockin' My Life Away, but I Like It

Like That. And when you're a Rocking Little Angel,
and You've Got Personality, you just Don't Let Go.
**Martell Foundation:**

**Music Industry Funds Research**

*By Jeffrey Peisch*

- NEW YORK — "This is our beautiful, new baby-blue laboratory that we built from contributions," said laboratory assistant Julia Robos, as she opened the door to the new room of the T.J. Martell Memorial Research Laboratory at the Mount Sinai Medical Center in New York City. The T.J. Martell Foundation for Leukemia Research was founded in 1975 by a group of music industry executives in memory of T.J. Martell, son of CBS Records industry executives. The Martell Foundation was founded by and totally supported by the music industry.

For the last three years the foundation has held a dinner in honor of a record company executive as a means of raising money. In the past Bruce Lundvall and Ahmet Ertegun have been presented the foundation's humanitarian award. This year, Gil Friesen, president of A&M Records, is being honored at a dinner at the Waldorf Astoria on April 21. The dinner raised $300,000 last year. According to the foundation's director of development Muriel Max, they expect to raise $500,000 this year. Max and A&M's Kathy Schenker have been doing much of the coordinating for the dinner.

Dr. James Holland, chairman of the department of Neoplastic Diseases, of which the Martell Research lab is a part, recently conducted a tour of the Martell facilities. Holland took great pride in showing off the shiny labs and new equipment that was bought with money from the Martell foundation. Of particular interest were the four Laminar air flow chambers used to fight leukemia in its early stages. Dr. Holland is a world leader in the research involving this method.

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

**Claudja Barry to Chrysalis**

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

**Davis Butterfly VP**

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

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

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

**Dire Straits Platinum**

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

**'Hair' Deluxe**

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

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

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

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

“Tremendous radio buy. I’m really selling about 10,000 a week,” Greif said. “I’m really knocking out numbers for a recent interview. “Airplay definitely abated some for a few weeks, although it has remained quite strong. But this is something that happens—it’s nothing deliberate. MCA is preparing a huge campaign for Joe now.” He added, “including a tremendous radio buy. I’m really getting a buzz out of their interest, their pride in having the Crusaders. In fact, they told me that having the Crusaders was a major consideration in the ABC purchase.”

By the same token, however, the Crusaders were one of the very few acts to give ABC a vote of confidence when the sale was first rumored. “I didn’t know the sale would happen so fast when we found out,” Greif said. “In a way, I think ABC was a little premature—maybe they were getting hot at the time. I would have eliminated the independent distribution right then, and sold six months later.” In any case, he added, “MCA has kept some of the team we had going at ABC, like newly appointed vice president of product John Smith. Give me five guys, not 50, who know what they’re doing, and I’ll be happy. To me, small is big—otherwise, you can overdose on people.”

Loss of Momentum

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

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

Grief mentioned his surprise at hearing Sample’s previous album, “Rainbow Seeker,” in a European discotheque. “They didn’t know who he was, but it was used as a changeup, like after-midnight programming.”

Before joining E/A as marketing coordinator for fusion, Brown had been national radio promotion director for ABC Records. Ringgold, new to E/A, was previously a national disco coordinator. For five years he had been assistant regional promotion rep for New York and prior to joining E/A had worked for Fantasy and Bell Records. Based in New York, she will report directly to Brown.

Jet Promotes Hansen

Los Angeles—Marcia Hansen has been appointed to the position of A&R coordinator for Jet Records. She will also monitor all studio activities on Jet acts.

E/A Names Two To Fusion Posts

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

Dream Express Signs with MCA

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

E/A LPs Set

Los Angeles—Elektra-Asylum Records has announced that it will release fourteen albums in April. The titles include: “Paradise” by Grover Washington Jr., “Love Ya” by Stella Parton; “No. 1 In Heaven” by Sparks; “Hurricane,” scored by Nino Rota; “Fly With Me” by Supermax; “Unbreakable Hearts” by Hargus “Pig” Robbins.

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

Tape Pirate Sentenced

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

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

Chrysalis Ups Steiner

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

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

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

The album "Tycoon": AS 415
RW 85*-77*/BB 167*-117*
CB 110*-86*

The single "Such A Woman": AN 0398
RW 46*/BB 47*/CB 34*

"Tycoon."
Their electrifying debut album.
Featuring the hit single "Such A Woman."
On Arista Records and Tapes.
THE DISEASE YOU CAN'T SEE.

THE COMMITMENT YOU CAN.

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

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

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

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

Since its opening dedication in 1976, this hard working medical/scientific/technological team has made incredible strides through chemoinmunotherapy—treating leukemia with experimental drugs in a germ-free environment.
A visible investment in the hardware of hope.
The Foundation’s fight continues with the development and deployment of state-of-the-science equipment. Cell-growth incubators and centrifuges. Microscopes in the lab that look up instead of down. The laminar airflow room (an ultra-sterile “bubble” chamber). Examples as expensive to operate as to plan for and purchase.

The commitment and the hope continues...
With your help. For The Foundation’s fight is our fight. The fight against leukemia.

PLEDGE YOUR SUPPORT FOR OUR ANNUAL CHARITY DINNER:
A&M Records President Gil Friesen will receive The Foundation’s annual honor at this year’s Humanitarian Awards Dinner, the organization’s fund-raising focal-point. He joins past Award-winners —CBS Records President Bruce Lundvall and Atlantic Recording Corp. Chairman of the Board Ahmet Ertegun—in soliciting your much-needed and much appreciated support.

So please mark down the date:
Saturday evening, April 21, 1979
New York’s Waldorf Astoria

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

PLEDGE YOUR SUPPORT WITH A GIL FRIESEN RESEARCH FELLOWSHIP
A donation category earmarked for new research personnel makes its Foundation bow this year. The Gil Friesen Fellowships will support The Foundation’s efforts to train new specialists in all related fields, enabling a growing staff to meet the expanding demands of its continuing work.

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

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

HELP THE FOUNDATION GO GOLD.

T. J. MARTELL MEMORIAL LEUKEMIA RESEARCH LABORATORY

PLEDGE YOUR SUPPORT NOW.
Radio World

Radio Replay

By NEIL McINTYRE

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

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

MOVES: Bob Christy has been named PD at WHDH/Boston, filling the vacancy left when Al Brady became PD at WRQX-FM/Washington. Christy is familiar with the Boston market, having worked at WVBF. Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis. E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting Davis has resigned as national program director for Affiliated Broadcasting...Most recently Christy was assistant national program director for Fairbanks Broadcasting and PD at WBIC/Indianapolis...E. Alvin Davis has resigned as national program director for Affiliated Broadcasting...WMET/Chicago is changing formats from top 40 to AOR...WTWR/Detroit is going top 40 from Rock/Disco format...Brute Bailey new PD at WIGO/Atlanta...Jay Stone moves back into casting

Harrisburg PD Weathers the Crisis

By NEIL McINTYRE

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

Scott Robbins is the program director of WFEC-AM, Disco 14 in Harrisburg, an RW music reporter. In the last week, Robbins has become a news reporter for the country, as many radio stations have called for news feeds about the Three Mile Island nuclear crisis. The radio station is located 12 miles from the power plant, in downtown Harrisburg, and broadcasts to the surrounding area, which includes Middleton, where most of the population has moved because of the concern over radiation. Robbins' wife Emily, the business manager for the radio station, has gone back to New York, and Robbins' bags are packed if he needs to leave in a hurry.

"It started last Wednesday with the initial report of a problem down there," he recalled. "I was working on the Record World music survey, and all of a sudden the phones lit up with the network and radio stations calling for a report, because the wire had reported a problem." The listening audience wasn't that concerned at first, but on Friday, when another on-site emergency was declared, tension increased.

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

The WFEC plans were to shut the station down if there was a call for evacuation, after the on-the-air announcements were made, because the primary radio station in the area, CBS-affiliate WHP, (Continued on page 71)
CHECK WITH YOUR LOCAL STATION FOR EXACT DATE & TIME.

Berenice Barrie

Join Robert Klein and his guests Jane Fonda and Bernie Taupin for an hour of music, comedy and some very special insights. The Robert Klein Hour also features Dennis Elsas of WNEW-FM doing a countdown of the top twenty selling albums as compiled by RECORD WORLD.

Don’t miss the Robert Klein Hour as he features the top names in contemporary entertainment every other week on these stations, with stars such as: Mick Jones of Foreigner, Meat Loaf, Joe Cocker, Blonnie's Deborah Harry, and Robin Williams, to mention a few. For further information, contact Bob Meyrowitz, Peter Kauff or Paul Zullo at DIR Broadcasting Corp., 445 Park Avenue, New York, New York 10022, (212) 371-6850.

The week of April 15, 1979

BERNIE TAUPIN & JANE FONDA
The 1,000,000 copies of The Consumer Record World Music News/Buyers Guide have begun to make their impact in the marketplace.

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

Harvey Hoffner, Sound Town, Dallas:
“Beautiful! I love it! It’s a great idea—there are so many options—very imaginative and so much information, and a great look. Especially with the logos.”

Jerry Warren, Strawberries, Boston:
“Great! We’re stuffing them right in the bags. We have them displayed at the store also. We find them very informative, and the consumers love them!”

Steve Nichol, Eucalyptus Records, West & Northwest:
“It’s a great publication! The information is good, and it seems to be just what the public wants.”

Tom Keenan, Everybody’s Records, Portland, Oregon:
“Nothing could be finer than a free, free giveaway. The articles are good, not too cluttered. I think it’s a great idea.”

Wayne Steinberg, Record & Tape Collector, Baltimore:
“The customers’ reaction has been extremely positive! The magazine is full of up-to-the-minute information they can relate to—there’s no hype. I feel that it will prove to be an excellent tool for the retailer.”

Jim Hughes, Camelot Tyrone Square Mall Store, St. Petersburg, Fla.:
“Reaction has been very good so far. People are always coming into our store clamoring for news about the music business, so I’m glad we have it to offer them.”

Lynn Rothman, Music Stop, Detroit:
“Our stores are very excited about the publication. Not only is it a great sales tool, but the consumer is really pleased about receiving the magazine—they feel like they’re really getting something. We love the fact that our logo is on it, and we’re stiffing it in all the bags and giving it high visibility.”

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

Dana Gore, Penguin Feather, Fairfax, Va.:
“So far it’s doing quite well. We have it displayed in good places, and people are picking it up and showing interest.”
Jeff Cochran, Peaches:
“Our customers have found the new Record World paper to be informative as well as entertaining. It helps our customers to find out what’s really going on with their favorite artists. It’s moving out well. We have it in the front of the store and in the window, so people see it as they enter and leave the store.”

Stan Goman, Tower Records, San Francisco Store:
“I love it, and the customers love it! It’s really moving out of the store.”

Rich McCartney, Korvettes, Roseville, Michigan:
“Public response is very positive. They enjoy the contents of the magazine plus the fact that it is free.”

Kay Thompson, Sound Warehouse, Okla. City Store:
“I think it introduces people to new product, and that helps sales. It should also help to break new acts. All of our stores in the Oklahoma City area have it, and they like it very much.”

Shelby Horowitz, Harmony Hut Willowbrook Mall Store, Wayne, New Jersey:
“It’s a very nice format; informative, really up to date, covering all the new releases and all the baby acts. I feel it will be good for sales, good for the retail industry.”

Manager, Tower Records, Seattle Store:
“Customer response has been phenomenal! It’s just what this area needed.”

Paul Jones, Record Bar Myrtle Beach Store:
“We haven’t had it but a week now, but it’s been good so far. We have it up front in the store, and have had a good response... everybody thinks it’s a good idea, I think it’s done well, and it should continue to be helpful.”

Howard Appelbaum, Kemp Mill Records, Wash., D.C.:
“Reaction is good. We’re stuffing them into every bag.”

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

The CONSUMER Record World Music News/Buyers Guide
We go beyond reaching consumers....... We reach and motivate customers!
NEW MUSIC: Bombers return this week with the album followup to the hit "(Everybody) Get Dancin,'" titled "Bombers 2" (West End). This group also achieves a fusion of sounds, these being American r&b and Eurodisco, on four new cuts. Of them, "Pistolero" (5:28) and "Shake" (5:17) bring back a spacey edge that had been much less evident on "Get Dancin'," and also, the solo leads have receded into the chanting choruses that punctuate the cuts' fluid but hard-rocking groove. The best cut, "Disco Galaxy" (8:29), makes full use of the synthesizer's textural possibilities, using it to stand in for horns and lead guitar. Also, lots and lots of stops and changes develop the cut in the way that made "Get Dancin'" so satisfying. Nice moments include a timbales break and an eerie synthesizer and voice solo.

"Let's Dance," the fourth new cut, was scheduled to be reworked slightly at press time; we'll comment next week on it. The Glass Family's second album, "Crazy," on JDC, lives up to its name in the title cut and a zany, frenetic new cut called "Dancin' Around the World," which, at breakneck speed, attempts to cram both Voyage albums into 5:10. Also: "After the Dance" (7:20), not quite as fast, built around piano, horns and crooning from the group. The most arresting moment on the album, though, is an "Interlude" featuring the group's current producers, Lambert and Potter (who have worked with the Four Tops and Tavares, among others). It's no surprise, then, but merely a great pleasure, to see a track from Santana's "Inner Secrets" album (Columbia) remixed by John Luongo for disco play. "One Chain (Don't Make No Prison)," a smoothly flowing 7:10, has three strong elements: hot bass and guitar hooks, Greg Walker's finest soul vocal and Luongo's mix, which gives the cut a startling new break of cracking noises and panning "chain" sounds. The cut exudes an ease that's rare in this new gray area between rock and disco. The deepest incursion into rock territory this week is Rosebud's "Have A Cigar," a remake of a Pink Floyd song, on Warner Bros. disco disc. As in Summer's track, bass synthesizer provides disco movement to a heavily rock-oriented production led with slightly reedy unison singing. Michael Graber's mix tends extra snap and ends on a convenient upbeat.
**Record World April 14, 1979**

**Disco File**

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

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

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

Early word has been very good on two disco discs: Dee Dee Bridge-water turns it up on "Bad For Me," fronting a stomping, straight-ahead keyboard and guitar track with hot, higher-and-higher vocals. Larry Levan and Billy Kessler mixed; they emphasize the simplicity of the arrangement and provide 8:29 and 3:35 versions on Elektra disco disc. Anita Ward's pristine "Ring My Bell" (TK) was produced by Fredrick Knight, whose own Stax hits were heavily country-flavored. This new release bears no trace of this, being, instead, a pop-oriented cut featuring high lead and harmony voice in glowing, hushed harmony. Ritchie Rivera mixed, giving the spare syndrum and guitar arrangement a pleasing, transparent quality. Other new music includes Prince Philip Mitchell's "Let's Get Wet," an Atlantic disco disc. A slow, sexy intro seems to rear back before streaking forward, Mitchell's tense falsetto riding a fast rhythm bolstered with assorted percussion. The heat and fervor generated are quite extraordinary; Atlantic's Issy Sanchez mixed. "The Rock" by East Coast has been receiving wide club and radio play in just that area as a local release on the Family label from Brooklyn, New York. Picked up by RSO for national distribution, the pressing is much, much better and gives the horn-and-chant arrangement a better chance to stick—and that it does.

REMIXES: Key disco disc reappearances are led by a remix of Charo's "Stay With Me," from her recent "Ole Ole" album (Salsoul), (Continued on page 83)
<table>
<thead>
<tr>
<th>Date</th>
<th>Record World</th>
<th>Shingles 101-150</th>
</tr>
</thead>
<tbody>
<tr>
<td>APR. 14, 1979</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**MESSENGER and DELIVERY SERVICE**

Immediate PICK UP & DELIVERY
24 hours a day—
7 days a week

All vehicles 2-way radio dispatched

Air Courier Service

100% RUSH SERVICE—NO EXTRA CHARGE

(213) 845-1502

---

**The ULTIMATE LUXURY LIMOUSINE SERVICE**

Professional Uniformed Chauffeurs

New Cadillac Limousines • Sedans Available

2-Way Radio Dispatched

Service Anywhere • Business or Pleasure

24 Hours a Day

Mobile Telephone Equipped

We Drive the Stars

(213) 845-1502
WE THANK YOU!

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

Thank you —
For 10 years of chart-busting new hits.
For 10 years of unique, stimulating new sounds in pop music.
For 10 years of entries from almost every country in the world.
For 10 years of leadership in bringing new pop music sounds to Japan.
For 10 years of constantly increasing recognition and prestige.

And thank you for helping us to make the Festival the grandest, most spectacular, and widest in scope pop music festival in Japan.

FESTIVAL COMMITTEE '79
YAMAHA MUSIC FOUNDATION
24-22, 3-chome, Shimomeguro, Meguro-ku, Tokyo, Japan
PHONE: Tokyo (03) 719-3101
CABLE: WORLDFESTIVAL TOKYO TELEX: 2466571 YAMAHA J

The entry deadline is July 10th for receipt of your demo tape, music score and lyrics, bio and photo, and completed application form. Write to us today and we'll get the entry form and regulations to you right away.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label, Number</th>
<th>(Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>EVERY WHICH WAY BUT LOOSE</td>
<td>EDDIE RABBITT/Elektra</td>
<td>45554</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGH)</td>
<td>BARBARA MANDRELL/MCA 12451</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>CRAZY LOVE</td>
<td>THE ALLMAN BROTHERS/Capricorn</td>
<td>0320</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>WHAT YOU WON'T DO FOR LOVE</td>
<td>BOBBY CUMMINGS/Clouds 11 (TK)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>CHASE</td>
<td>GIORGIO MORODER/Casablanca</td>
<td>956</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>I NEED YOUR HELP BARRY MANILOW</td>
<td>RAY STEVENS/Warner Bros. 8785</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>DON'T YOU WRITE HER OFF</td>
<td>MICKEY CLARK &amp; HILLMAN</td>
<td>Capitol 4693</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>ROLLER</td>
<td>APRIL WINE/Capitol 4660</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>SWEET LUI-LUI</td>
<td>IRONHORSE/Scott Bros. 406 (All)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>RUBBER SHOE</td>
<td>TOOTS &amp; THE FLAMES/Bellman 3564</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>SATURDAY NIGHT</td>
<td>THELMA/Callahan 3564</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>BRIDGE OVER TROUBLED WATER</td>
<td>LINDA CLIFFORD/Curtin/ES 921</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>THE GAMBLER</td>
<td>KENNY ROGERS/United Artists 1250</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>CALIFORNIA DREAMIN'</td>
<td>AMERICA/American Int'l, 700 (Casablanca)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>THE LOGICAL SONG</td>
<td>SUPERTRAMP/A&amp;M 2128</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>FEELIN' SATISFIED</td>
<td>BOSTON/Ep 8 50674</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>RHUMBA GIRL</td>
<td>NICOLELETTE LARSON/Warner Bros. 8795</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>OLD TIME ROCK &amp; ROLL</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND/Capitol 4702</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>GET USED TO IT</td>
<td>ROGER VOUDOURIS/Warner Bros. 8762</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>GOOD TIMES ROLL</td>
<td>CARS/Elektra 46014</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>HOT NUMBER</td>
<td>FOXY/Dash 5050 (TK)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>I DON'T WANT NOBODY ELSE</td>
<td>(TO DANCE WITH YOU)</td>
<td>NARADA, MICHAEL WALDEN/Atlantic 3541</td>
<td>3</td>
</tr>
<tr>
<td>75</td>
<td>CAN YOU READ MY MIND</td>
<td>MAUREEN MCGOVERN/Curtois 8750</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>STAY THE NIGHT</td>
<td>FARAGHER BROS./Polydor 14533</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

77  | DEEPER THAN THE NIGHT                    | OLIVIA NEWTON-JOHN MCA 41009 | 1             |                      |

78  | LOVE & DESIRE ARPEGGIO                    | Polydor 14535                | 5             |                      |
79  | TOO MUCH HEAVEN                           | BEE GEES/ES 913             | 22            |                      |
80  | JUST THE SAME WAY                         | JOURNEY/Columbia 3 10928     | 6             |                      |
81  | HARD TIMES FOR LOVERS                     | JUDY COLLINS/Elektra 46020  | 4             |                      |
82  | MUST BE LOVE                              | ALTON McCLAIN & DESTINY/Polydor 14532 | 4            |                      |

83  | LITTLE BIT OF SOAP                        | NIGEL OLSSON/Bong 4800 (CBS) | 1             |                      |
84  | TAKE IT BACK G. BEALS BAND/E-MI! America 8012 | 4             |                      |
85  | HIGH ON YOUR LOVE SUITE                   | RICK JAMES/Gordy 7164       | 8             |                      |
86  | DIAMONDS                                  | CHRIS REA/UA 1285           | 5             |                      |
87  | GIVE ME AN INCH                           | IAN MATTHEWS/Mushroom 7040  | 1             |                      |
88  | DANCER                                    | GINO SOCIO/Warner/RCA 8757  | 1             |                      |
89  | (WHO HAVE NOTHING)                        | SYLVESTER/Fantasy 855       | 2             |                      |
90  | WALKIN' ON THE FENCE                      | COUCHOIS/Warner Bros. 8749  | 1             |                      |
91  | STAR LOVE                                 | CHERYL LYNX/Columbia 3 10907 | 2             |                      |
92  | (SITTIN' ON) THE DOCK OF THE BAY           | SAMMY HAGAR/Capitol 4699    | 1             |                      |
93  | DANCIN' FOOL                               | FRANK ZAPPA/Zappa 10 (Mercury) | 1        |                      |
94  | SHINE                                     | BAR-BAKYS/Mercury 7404     | 2             |                      |
95  | I'LL COME RUNNING                          | LIVINGSTON TAYLOR/Ep 8 50677 | 2             |                      |
96  | TOUCH ME BABY                             | ULTIMATE/Casablanca 966     | 1             |                      |
97  | BOOGIE WOOGIE DANCIN' SHOES                | CLAUDIA BARRY/Chrysalis 2295 | 2            |                      |
98  | IN THE MOOD                               | TYRONE DAVIS/Columbia 3 10904 | 2             |                      |
99  | THERE BUT FOR THE GRACE OF GOD            | I MACHINE/Hologram/RCA 11456 | 1        |                      |
100 | YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN     | DR. HOOK/Capitol 4705       | 1             |                      |
By DAVID Mcgee & BARRY TAYLOR

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

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

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

Costello added that the press had declined to report the untoward remarks he had made about Crosby, Stills and Nash, nor had it printed Bramlett's comment regarding Englishmen's lack of sexual prowess. "The point of this press conference is," Costello concluded, "to say I'm not a racist, it's to apologize—and I'm not afraid to use the word apologize—to Ray Charles, to James Brown or to anybody who might read what I said and presume that's what my opinion is."

Costello celebrated the April Fools weekend in New York with five shows at four different venues over two nights. New York, N.Y. only managed to catch his first Palladium concert prior to the following evening's whistlestop sets at the Lone Star (6:00 p.m.), the Bottom Line (10:00 p.m.) and Great Gildersleeves (1:30 a.m.) on the Bowery. Word has it that the Bottom Line show was an exceptional display of Elvis' newfound confidence and the manipulative prowess he now exercises over his material. At the Palladium, resplendent in a metallic jacket, and vice president of Don Sorkin to the position of vice president of music publishing and vice president of a&r. Before joining Butterfly, Sorkin headed up his own Sorkin Music Company, with which he continues to maintain association. From 1971 to 1975, Sorkin served as general manager of the west coast branch of Knollwood Music."

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

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

Costello celebrated the April Fools weekend in New York with five shows at four different venues over two nights. New York, N.Y. only managed to catch his first Palladium concert prior to the following evening's whistlestop sets at the Lone Star (6:00 p.m.), the Bottom Line (10:00 p.m.) and Great Gildersleeves (1:30 a.m.) on the Bowery. Word has it that the Bottom Line show was an exceptional display of Elvis' newfound confidence and the manipulative prowess he now exercises over his material. At the Palladium, resplendent in a metallic jacket, he stalked, posed, spoke and even smiled to a receptive audience. His show progressed at a workmanlike pace, dominated by tunes from "Armed Forces" with lighting tricks during "Five Three One Double Seven Oh Four."

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

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

Bill Medley
Dottie West
Kenny Rogers

Kragen & Company
personal management and television production
1112 N. Sherbourne Dr., Los Angeles, CA 90069
(213) 659-7914
It's hard to imagine a popular music artist whose career spans the years 1959 to 1979 surviving without undergoing some changes. In 20 years Kenny Rogers has hit with teen-idol rock 'n' roll, jazz/pop, folk, folk rock, “message” rock, country and mainstream pop records. If a lot of people in a lot of age groups like his music, it is because that music has something to offer each of them.

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

The Scholars, the New Christy Minstrels, the First Edition—all these groups have long since passed into history, but the man who links them goes on. In the pages that follow, Kenny Rogers’ friends and associates talk about his career and his contribution to music. What they say underscores what must already be obvious: Kenny Rogers is indeed “special.”
Kenny Rogers: 20 Years of Unending Growth

By LEN EPAAND

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

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

Love of Music

There was another factor constituting Kenny's ambitiousness, however: His love of music. For those not blessed with an oil well or a ranch in Texas, music provided one of the few sources of color and fun. On a typical Sunday afternoon Kenny's family and relatives would gather on the porch for some pickin' and fiddlin' of familiar gospel and country tunes. Kenny slipped from keen observer to participant when, at 14, an uncle gave him a bulky steel dobro. While it wasn't as hip an instrument as a guitar, it was a start. Within two years he bought a guitar with money earned busking tables at a restaurant, and found found friends in his school and Baptist church choir to form the Sharps, soon renamed the Scholars. They felt that they could be as good as the acts they'd heard in their school's annual talent shows. Also, Kenny and his brothers, Lelan, worked for a record distributor and was friends with Jimmy Duncan, a local songwri/record distributor/record company (Cue) owner. The Scholars cut several of Duncan's songs on Cue that became hits in Houston—"If You Listen With Your Heart" and "Poor Little Doggie," for example, hokey pop songs produced with only their four voices in harmony and some clicking percussion, emulating the Four Freshmen, the Four Lads, et al. Lelan also was supposed to become an architect, a field for which he'd showed some aptitude in high school. Before entering the University of Houston, which he would attend briefly, however, Kenny played piano in a cocktail lounge (songs by Nat King Cole, Ray Charles, etc.), and got himself fired from a day job at the Armco Metal Company for playing his guitar during breaks and distracting other employees.

Solo Hit

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

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

The Bobby Doyle Trio (with Don Russell on drums) became one of the hottest acts in Houston. Playing an intricate sort of art/pop/jazz that required six hours of rehearsal six days a week to arrange instrumentally and vocally, they provided Rogers with more than a good salary and musical education; the experience also honed his business sense, as he managed that aspect of the Trio's affairs. For instance, he bought himself a new Cadillac, figuring that a successful image (Continued on page 22)
CONGRATULATIONS TO OUR OUTSTANDING CLIENT

INTERNATIONAL CREATIVE MANAGEMENT
NEW YORK • LOS ANGELES • MIAMI • LONDON • PARIS • ROME

AN MJA SERVICES COMPANY
Talkin’ Business with Kenny Rogers

By SAM SUTHERLAND

His youngest fans may not appreciate the broad shifts in pop styles since Kenny Rogers made his first national chart splash as a member of The First Edition, but to industry observers, Rogers’ career could well serve as a classic contradiction to the five-year plan once presumed to describe the typical star’s ride at the top. From his earliest performances to his current peak of acceptance, he has spanned not only varied styles, but different media—yet the artist himself prefers viewing those phases with lows, as well as highs, in plain view. Long a proponent of the artist’s active involvement in his own career direction (most recently, via a new management operation helmed by his own long-time manager, Ken Kragen), Rogers doesn’t view his involvement with Len Epand. That same seasoned point of view surfaced during the interview that produced the following Dialogue, tracing Rogers’ career in his own words.

Record World: One view of yourself you’ve expressed in the past seems to be more descriptive of your tastes than what you’ve done to achieve them. As opposed to guitarist or vocalist or, to use a sometime overworked phrase, artist. I’m interested in that distinction, particularly since your own career took off during a period when a lot of musicians tended to view themselves in more somber terms.

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

So now I find myself being more of a stylist in my singing. And I go hear people like Kenny Loggins, who I happen to like, and I find that my satisfaction comes from other aspects. It would be thrilling to me to have people saying what a great singer this guy is, but it’s unrealistic to me.

RW: What strikes you as more ‘realistic’ then?

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

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

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

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

RW: That public undergoes changes in style itself, though. In your own case, you’ve been an obvious pop idol in pop tastes. How do you see maintaining that balance between a consistent personal style and the need to adapt to those changes?

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

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

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

The problem is that most people think they’re at the second stage before they really are. Consequently, it starts the demise of what could have been a longer career. I think the trick is to really never get out of that first stage, because it’s entertaining. The minute you start testing people by saying, ‘Can I make this song a hit, just by virtue of the artist? Can I make this pay? Can I make this sale? Can I make this hit? Can I make this a hit? Can I make this a hit?’ It’s the artist who’s supposed to be the artist, but you’ve killed it.

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

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

(Continued on page 28)
Kenny,  
Sure Love  
To Hear You Sing!  

Larry Butler
Kenny...

"All I ever need is you."

—Dottie
The Making of ‘A Special Kenny Rogers’

By CORT CASADY

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

Wearing a down-filled vest over a sports shirt and jeans, Rogers appears to be surprisingly comfortable visiting the town where his mother, Lucille, lives and where he himself spent a lot of time as a kid. Going home is never easy, but Kenny is handling it well and enjoying it. While the crew prepares for the next sequence of shooting, Rogers goes over and leans against the fender of a parked car.

A pretty young woman wearing lots of make-up walks up to him, “Keeny,” she drawsl, “Can I touch you?”

“Sure,” says Kenny with an obliging handshake and a smile. “I’ve been waitin’ all mornin’ to see you,” she continues nervously, “and now here you are leanin’ on my car!”

“I know that car. I’m going to sit down on it,” he says with a laugh.

Ever since he hit town, there’s been a never-ending stream of folks, young and old, coming up to Kenny to say hello, to ask for autographs, to hear a conversation he once had with Kenny’s father (now deceased) and how they used to have coffee together every day. Suddenly, we hear a horn honk and up drives Kenny’s uncle, Ted Smith, in his VW bus. Ted, a kindly-looking man in his 50s, makes a living sharpening saw blades, averaging $10 to $15 an hour; and he’s un-primed, softened, and relaxed.

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

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

“Why,” Kenny says, “I’ll take you on a fishing trip. We’ll go to Crockett.”

“No such luck, Kenny,” Ted tells me when the camera is rolling.

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

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

The reason it’s working is the staff.

Leading the production pack in Crockett is co-producer Urbisci, (“Midnight Special,” “The Richard Pryor Show” and others). Directing the Crockett sequences is New Zealand film director Tony Williams. Surveying the town, conducting the film and concert monologues are writers Rick Kellard, Bob Comfort and myself. Orchestrating the movement of the entire troop and handling the logistics of dodging, feeding, shooting, pre and post-production is associate producer Howard Malley, who also keeps a sharp eye on expenditures. Preparing shooting schedules, running down loose ends of audio tape and film reel numbers as well as timings and myriad other details essential to...
Best wishes for continued success

Hotels and Casinos • Reno and Lake Tahoe
Ken Kragen’s Working Harder than Ever

By SAMUEL GRAHAM

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

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

**Concert Promoter**

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

As luck would have it, however, another up-and-coming folk outfit, the Limelighters, were also looking for some help, and Kragen became their manager while still at Harvard. Kragen was green, by his own admission, but it wasn’t long before he had his first look at the nature of management. “I went up to their hotel room in Chicago the first day I ever worked with them, and they were breaking up—but what I didn’t know was that they would break up nearly every day for the rest of the time that I was with them. I also realized later that they each viewed my involvement as a lever against the other two members,” an invaluable lesson in diplomacy that has served Kragen ever since.

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

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

“Kenny wasn’t the leader in those days,” Kragen continues. “Mike Settle was. But it was Kenny’s voice on the hits, like ‘Ruby,’ ‘Ruben James’ and so on. We reached a point later on, about three or four years into it, when we had one record out as Kenny Rogers and the First Edition and one just as the First Edition, at that point I began to think that it was a lot easier to market a group if people had one name to identify with, so I sold the group on the ‘Kenny Rogers and the First Edition’ idea. It created some problems, frankly, but in the long run, it was the right move. Kenny was also the most aggressive businessman, despite his laid-back nature. He had the drive, and people kind of gravitated towards him.”

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

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

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

**Jack Theories**

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

Second is Kragen’s “creation of events’ theory, which really crystallized when I was with Management III. Good management involves putting events out of what would otherwise have been just another nice success. That’s what we did recently when Kenny played the Riviera—we pulled out every stop, and we created an event. Finally, there’s...” (Continued on page 34)
Jim Mazza: 'Kenny Rogers' Time Has Come'

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

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

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

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

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

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

As Rogers' audience continues to expand, Mazza envisions simultaneous positive reaction from all sectors of American record buyers. "'The Gambler' is Kenny's biggest and fastest selling album to date," states Mazza, "and his new single, 'She Believes In Me,' appears to have the potential to surpass the album's title track."

At this point in his career, Rogers' current tour has broken a number of attendance records previously held by Elvis Presley (case in point: Houston Radio which drew over 100,000 fans) and shows no signs of letting up. From state fair ground extravaganzas to distinguished venues as Carnegie Hall, Rogers maintains an infectious enthusiasm and vitality that wins audiences much in the same way his recorded efforts have earned him Grammy nominations and awards recently. The charm of Kenny Rogers and Dottie West (both UA artists managed by industry veteran Ken Kragen) has augmented Kenny's stature as a totally versatile artist both on record and in live performance.

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

Butler and Rogers: Mutual Admiration

By WALTER CAMPBELL

"There is an order of importance in making a hit record," says Larry Butler, "and number one in there is the song. First and foremost is the quality of the song and the emotion it communicates. After that comes the person who sings it, their interpretation of it, and third is whatever the producer puts into it."

Using those guidelines, Butler and Kenny Rogers have emerged as a major recording artist, whatever category one chooses to put him in. His singles move up the country charts and, more often than not, cross over into pop airplay.

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

"The first time Kenny and I got together was in Houston," Butler recalls. "I was there with Merlin Littlefield of ASCAP's Nashville office, and he introduced me to Kenny in a restaurant. I told him that day that somewhere down the line I would like to work with him, and that I really enjoyed the way he sang and that I was probably one of his biggest fans. It was one of the few times I had ever sought out a producer. Normally a record company will call me and say we've got so-and-so on the label, and we're having a little problem. But I went out looking for this one because I wanted to produce his records."

"A few months later he called me at UA in Nashville. He came to town, and we sat down one afternoon and put a deal together. I think it was a mutual admiration society, so to speak. I liked the way I cut records, and I liked the way he sang. We put Ashley together, and that's how it happened. I have Merlin Littlefield to thank for that, and I also have him to thank for getting the song, I mean, I wrote the song."

"A few months later he called me at UA in Nashville. He came to town, and we sat down one afternoon and put a deal together. I think it was a mutual admiration society, so to speak. I liked the way I cut records, and I liked the way he sang. We put Ashley together, and that's how it happened. I have Merlin Littlefield to thank for that, and I also have him to thank for getting the song, I mean, I wrote the song."

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

Emphasis On Quality
Butler's and Rogers' emphasis on quality, along with the growing appeal of country music, account for much of their success without having to consciously move to more pop-oriented songs. In addition, country music encompasses a wide range of music, all of which is constantly changing, according to Butler.

"We're not thinking about a particular audience when we're in the studio," he explains, "We're thinking about people listening to the records, and you might think that's another way of saying we're trying to cut crossover records, but not really. We're trying to cut a good record. I've cut records that I thought would cross over that didn't. I've cut records that I knew there was no way in the world they would, and they did. So I've given up on trying to figure out what's going to cross over and what's going to do what."

"We know sometimes when we're cutting that it might be a little heavy for pure country radio station play, but Kenny's a very versatile artist, and you might think he's something of a lot of different types of people — attorneys, doctors, housewives. It's like a total entertainment when we're doing an album, whether it's for a wives, farmers, bricklayers, TV re-

(Continued on page 33)
Kenny Rogers,

Your Friends At The House Of Gold Salute And Congratulate You.

The House of Gold Music Family of Composers

House of Gold BMI
Bobby Goldsboro ASCAP
Hungry Mountain BMI
Wind Chime BMI
To say that Artie Mogull’s reminiscences of Kenny Rogers’ early career at United Artists Records are fond is perhaps the classic understatement from Mogull, former co-chairman of the board at UA and presently special consultant and member of the board of directors at the newly formed EMI-America/United Artists, and presently special consultant for the record business. We spent a substantial amount of money, but it was worth every dollar because Kenny has fantastic instincts for the record business. He is the most cooperative, hardest working artist I’ve ever met. When Kenny calls up with an idea it’s not some crack-pot scheme, it’s generally an idea that’s right on target whether it relates to merchandising, advertising or promotion.

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

10 Years

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

Love,
Wolfman & Family

KENNY,

Congratulations.
I Love You.
Call Me.
I’ve Got A Song For You.

BILL MEDLEY
Kenny Rogers
The Gambler.
Platinum now and still playing.
Congratulations Kenny.
Kenny Rogers: 20 Years of Unending Growth

(Continued from page 4)

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

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

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

Having closed the club and broken up the Trio after more than six years together, Rogers and Russel carried on with another pop/jazz vocal group, the Lively Ones, which they formed with Paul (guitar) and Paula (vocals) Massara. This act died in 1966, when Kirby Stone's managers, George Greil and Sid Garris, remembered a good tenor vocalist and bassist named Kenny Rogers and hired him away for their touring 9-member folk act, the New Christy Minstrels. The Minstrels' hit—"Green, Green," "This Land Is Your Land"—had happened a couple of years before, but the group represented to Kenny a professional step up into the arena of a national act. Still, accepting the job was problematic. While he was able to negotiate the Christies' offer up to the high salary he was making in Houston, he couldn't convince his wife, whom he'd married at 19, that going on the road and, as she put it, "leaving it all"—a suburban house, a daughter—was worth it. Suddenly seeing that staying in such a happily-ever-after would be spiritual suicide for one with such a larger ambition as he, Kenny was gone four days later, yielding the first of two divorces.

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

Actually, Kenny was late in being accepted as a member of Settle's group, the First Edition (taken from the first page of one of many books Settle read on the road). From the lounge circuit, Rogers' mohair suit/diamond stickpin look and older age seemed wrong. But his talents fit the bill, and being progressive, he changed. He grew a beard and long hair, started wearing jeans. The First Edition timed their split from the Christies for the first day of sessions for their debut Warner/Reprise album in July 1967. They had been signed to Jimmy Bowen's Amos Productions, after Bowen, Reprise's a&r head, heard the fourth song in his office in an audition arranged by his secretary Bonnie Williams—Terry Williams's mother. They'd stood out from many of the new acts of the day whose only selling point was energy. The First Edition not only had energy, they had melodical, meaningful songs and great four-part singing.

Mike Post (later known for his Grammy winning "Rockford Files" and other TV scores) produced "The First Edition," employing such studio pros as Glen Campbell. (The group didn't record all their own instrumental parts until four albums later). Between sessions, they began working in their live act at a now defunct West L.A. club called Leadbeaters. Here another personal connection proved crucial to their success. Mike Settle's attorney, Lee Colton, also represented the Smothers Brothers, whose hit CBS-TV series "Comedy Hour" was co-produced by Ken Kragen. Colton persuaded Kragen, Tommy Smothers and the show's writer, Mason Williams, to catch them. They did, and sure enough, Kragen became their manager; Tommy referred them as one of his crusades (he helped them with between-song patter, wrote liner notes for the first lp, put them on his show, and even hosted an industry/press debut party for them at CBS); and Mason fell in love with Thelma—OK, not everything works out;

First Hit

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

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

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

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

(Continued on page 26)
We've Come
A Long Way Baby

Thanks
The Palomino

SPECIAL WISHES
TO
KENNY ROGERS
FROM
AGI

CHICAGO NEW YORK LOS ANGELES

A Special Kenny Rogers

Thank You
For Your Friendship

C. K. Spurlock
For Terry Williams, Rogers Is ‘Right on the Button’

By FRANN ALTMAN

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

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

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

This immediate closeness turned into a family relationship.

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

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

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

“There weren’t many groups in ‘67 who sang really well, so we decided to take a shot at it,” explains Williams. “Tommy Smothers started us with Ken Kra gen and Ken Fritz, and things couldn’t have been more beautiful. At that time, ‘The Smothers Brothers Show’ was the hottest thing around.

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

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

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

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

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

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

Kirby Stone: ‘Kenny Rogers Is A Pro’

By FRANN ALTMAN

- Kenny Rogers has cited Kirby Stone, on more than one occasion, as one of those people from whom he learned some of his philosophies of showmanship.

The two first met in Houston, Texas, back in the early ’60s when Stone was gigging with his own group, The Kirby Stone Four (“Baubles, Bangles and Beads”) and decided to visit a little jazz club that was featuring the Bobby Doyle Trio. Playing bass and handling some vocal chores for the Trio was none other than Kenny Rogers.

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

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

“I got a little closer to Kenny than the other two in the group because he had a live sense of humor, which was more or less my stock and trade,” says Stone.

“The thing about him that was more interesting than anything else was that he was an absolute professional on stage from the day he started with me.”

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

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

“A similarity between us,” continues Stone, “is that in my group, no matter who worked with us, we always gave them a good laugh at performing. And Kenny did that with the First Edition. He’s one of the easiest people I’ve worked with in the business. He was and is a pro.”
Looking Back with Mary Arnold

By SAMUEL GRAHAM

Mary Arnold — now Mary Arnold Miller, the wife of singer/writer/performer Roger Miller—joined the First Edition in 1969 under the kind of circumstances that can fill an entertainer with both excitement and dread. A long-time friend of the group, she auditioned as a replacement for the departed Thelma Camacho—and the very next day she joined them onstage in Columbus, Ohio. "It was really unbelievable," says Mary, who had once shared a house with Camacho and had nearly joined the New Christy Minstrels when Thelma, Kenny Rogers, Terry Williams and Mike Settle left to form the First Edition. "I was thrown into it knowing almost nothing—in fact, I only knew one song that Thelma had done. They called me up to the stage in Columbus, and I was just about panic-stricken."

One man in particular helped Mary Arnold get through her early jitters — Kenny Rogers. "Kenny was always a great friend," she says. "Thelma was young, and a little unreliable; I think they were afraid that I'd be that way, too, but Kenny helped make every—"

(Continued on page 30)

Bloodline Praises Kenny Rogers

By LAURA PALMER

After the First Edition disbanded in January, 1976, Kenny Rogers knew he would need a back-up band. Upon returning to Nashville, he discovered a trio consisting of Bobby Daniels (drummer/vocals), Eugene Golden (keyboards/vocals), and Steve Glassman (keyboards, saxophone, flute, and vocals), then called Turning Point; but having found that name already in use in the New York area, the group renamed itself Bloodline, later adding Ed Struble (keyboards, congas, guitar, conductor, and vocals), Rick Harper (guitars), Randy Dorman (guitars), and newest member Chuck Jacobs (bass). Last month marked the third anniversary of Bloodline's association with Kenny Rogers and his expanded musical style.

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

(Continued on page 30)
Kenny Rogers: 20 Years of Unending Growth

(Continued from page 22)

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

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

Settle's position was given to ex-backporch Majority guitarist Kin Vassy, and the hits kept coming: "Reuben James," "Tell It All Brother," Vassy's "Heed the Call," and "Something's Burning." All displayed Kenny Rogers and the First Edition's emerging musical stamp—Kenny's tender, but powerfully masculine voice, great ensemble vocalizing, and sincere attitude (often directed towards social change) presented in an exciting and fitting country/folk/rock sound. The group reached its fullest manifestation on a double album pop opera about the death of a mining town, "The Ballad of Calico." Written by Larry Cansler and Michael Murphy, the opera took them a year to record, using many special recording techniques Kenny devised in his new added role as producer. It was a major disappointment to Kenny, then, when "Calico" proved to be an unmitigated commercial flop, scuttling costly plans to develop it into a Broadway musical.

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

Kin Vassy left during the label switching, and the First Edition added new members (guitarist) Jimmy Hassell and (keyboardist) Gene Lorenzo, both formerly of Kirby Stone's group. However, for a little while before Vassy left, and continuing with the new members for a solid run from 1971 to 1974, the band began an innovative and popular musical TV series which ultimately was syndicated to 192 stations throughout the U.S. and Canada. "Rollin'"—Kragen and their ICM agent Herman Rush's idea to revive the First Edition's popularity—did bolster their box office power, while showcasing unknown acts (Jim Croce, Bill Withers) and those not commonly televised (Kris Kristofferson, B. B. King). Still, Kenny Rogers and the First Edition's MGM albums ("Rollin,'" "Backroads," and "Monumental") and singles didn't sell (though some were major hits in New Zealand). And neither did those acts Kenny signed and produced for Jolly Rogers (Stanley Steamer, for one). Why, Kenny would wonder later, hadn't he researched MGM's situation before accepting all that loot—the company was falling apart and virtually was having its only success with Osmond singles. But Rogers does accept some of the blame. Playing record executive, producer, artist and star of a TV series was simply too much for him. Whatever, those were six cold years on the charts from 1971 to 1977.

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

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

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

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

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

(Continued on page 27)
Kenny Rogers: 20 Years of Unending Growth

(Continued from page 26)

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

My confidence was bolstered by the activity surrounding a certain record from “Kenny Rogers,” his second solo lp, about a man picking up a woman in a bar who had walked out on her struggling and devoted husband (seduction songs seem to be Kenny’s strongest suit). “Lucille” was catching on in various markets of the country like a brush fire, the record company—United Artists—was spending a lot of money promoting and advertising it, and Kragen was doing an extraordinary job orchestrating the whole thing. This was to be the one to live up to Kenny’s 1976 prediction to me that he would have a record that tops the country charts and then crosses over to go top 5 on the pop side—as it did in June 1977. What had occurred was the launching of a completely new career, as if Rogers, then 38, was a new artist. Kenny felt that it’s easier making it as a new artist than as a resurrected one, because radio and the public enjoy feeling that they’ve discovered an act. Consequently, he decided to work from the country idiom (with no steel guitar to inhibit pop play) and even designed his backing group (originally called Turning Point, now Bloodline), which he discovered playing in a Nashville club, to sound and look different than the First Edition (for instance, he didn’t add a female singer).

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

Before the first album, “Love Lifted Me,” was recorded in Nashville, Kenny wisely returned to Kragen, among the industry’s best managers, who had just become (Continued on page 30)
I don't feel qualified to talk about certain types of music; there are songs where there's no way I can explain why it was a hit, so there's a certain element of music where I don't put myself up as being qualified to even discuss it. But there is also a certain element of music that I feel very qualified in saying, 'This is why I think the song works.' That's why I think that Dolly Parton songs have developed as they have. I think she's gotten into that hook thing. Forget the musicians. Forget the people who are musically inclined. I'm talking about the people who go down and put down their money for records: these are people that couldn't care what key the song is in, they don't care if it's three/four or four/four time. It has to strike a nerve in them, and I think that nerve can be, again, familiarity.

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

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

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

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

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

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

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

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

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

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

(Continued on page 32)
A Close Relationship with Kenny

By LAURA PALMER

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

Although when the trio broke up in 1965 there were hard feelings between them, Doyle said, “As a person, Kenny Rogers was extremely good and easy to work with. We had arguments, just like anyone else, but nothing serious. While we were together we worked with the Kirby Stone Four ("Baubles, Bangles, and Beads"), in places like Vegas, Reno and Lake Tahoe. I never asked them [Don Russell and bassist Rogers] to do anything that I wouldn’t do myself. It was a three-way growing experience, and it was good.”

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

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

Our Most Sincere Congratulations On Your Enormous Success. You Are A Great Entertainer And A Beautiful Person.

Lew Horwitz and staff
ENTERTAINMENT INDUSTRIES DIVISION

First Los Angeles Bank

BEVERLY HILLS
9595 Wilshire Boulevard—2nd Floor, Beverly Hills, CA 90212
(213) 550-1700

Member FDIC
An Equal Opportunity Employer
Mary Arnold

(Continued from page 25)

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

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

It was Rogers’ fairness that precluded serious personality clashes within the First Edition when Rogers stepped out front, says Arnold. “When ‘Ruby’ became a hit, there was a little ego involved, but we were all very close, and it never got out of hand—we used to tease Kenny about it. He has a very commercial, unique voice, and it just seemed that we gravitated towards the kind of material that fit him. We were fortunate to have that voice—it fit the leads better than anyone else’s, most of the time. And Kenny is very level-headed; he always approached it as a business, which we couldn’t understand at the time, but his professionalism was just what we needed.”

No Surprise

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

20 Years

(Continued from page 27)

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

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

Second, and even more unnerving, he had to learn how to serve as an audience’s sole focal point for an entire set, walking the stage (Continued on page 31)
Kenny Rogers: 20 Years of Unending Growth

(Continued from page 30)

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

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

Having hit upon a happening formula, "Kenny Rogers" went gold—the Rogers-Butler combination became a mainstay. They recorded four more albums: The gold "Daytime Friends" yielding a hit with the title tune and containing a classic song by Rogers, "Sweet Music Man," that had been covered by Ann Murray, Dolly Parton, and Millie Jackson among others, (he's not prolific, but when he writes one it's a killer), the platinum "Ten Years of Gold" (complete with fresh recordings of the First Edition's hits), the gold "Love or Something Like It," and his current platinum LP "The Gambler," the title tune of which became a Top 20 hit in early 1979. All this isn't to mention the fact that several of his singles, most notably "Lucille," were huge hits in many other countries around the world. Additionally, Kenny teamed up with country singer Dottie West in 1978 and scored two number one country hits that also scored high in the pop department, "Every Time Two Fools Collide" and "Anyone Who Isn't Me Tonight."

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

Although one might regard the accoutrements of Kenny's success—private jet, luxurious self-designed homes (see, dad, he has become an architect after all)—and think he fits the greedy pop star mold, closer inspection reveals that he continually pours a lot of money and energy into charity. Annually, for example, he stages a celebrity softball game in Las Vegas for the Nevada Special Olympics for the Mentally Retarded, which has attracted more than 12,000 people and raised $20,000 a time. (Participants have included Steve Martin, Sally Struthers, Helen Reddy, Karen Carpenter, Alice Cooper, John Denver, etc.) All this feverish activity is fun for Kenny. But naturally, it's also exhausting and sometimes frustrating when there's little personal time to enjoy the success. Yet Kenny is far-sighted enough to know that the limelight eventually will focus elsewhere, and he's intent on building a lasting success. He is not going to relive his "That Crazy Feeling" experience—one of the shortest-lived successes in history—and, on a larger level, he's not going to succumb to the impoverished fate of many an ex-star who couldn't see the end of it, or return to the subsistence existence of his youth.

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

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

Continued Success
And Best Wishes
Bill Justis
Talkin’ Business with Kenny Rogers

(Continued from page 28)

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

RW: It also keeps it fresh for you.

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

I finally found tricks that would keep them on their toes. In the middle of the show, I would turn around to the band and say, ‘In and Out of Your Heart,’ and watch the charts go up in the air and the audience. So one of us has to stay awake, either me or the band. We can’t all sleep and make this thing work.

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

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

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

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

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

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

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

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

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

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

This is one of the things that you learn as you go through life, and as you work with different people. I’ve tried desperately to instill this in my band. They know I give them full license to say anything they think, just as long as the expression is what made it work for the audience. You use things like this, and it includes the audience and keeps the band on their toes.

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

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

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

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

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

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

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

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

Well, they didn’t know what the hell was going on. First of all, this happened to be the night when we had a relief band, and they had never played the show before. One girl literally dropped her violin and threw her hands in the air—like, ‘Oh my God, what have I done?’ Another picked up her violin like there was something, somewhere, to be played, she just didn’t know what it was.
**Talkin' Business**  (Continued from page 32)

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

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

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

**Rogers:** The way I would consider my show—and the special, you'll find, will have the same thing, I hope—is basically organized chaos, so that it looks unprepared, but is really carefully regimented. I know what I'm going to do; I just don't know when I'm going to do it.

In other words, I know the stories and jokes I'm going to tell, because I've done them a hundred times. The trick is to make them sound spontaneous.

**RW:** Again, your comments point up your efforts to study your relationship with your audience, as well as the commercial consequences of what you do on record or onstage. Apart from the actual performing itself, though, your remarks today, as well as in the book, indicate you pay closer attention, and devote more time, to the business side of your career than pop and rock stars are often characterized as doing. There is a common public image, one some artists emphasize, that every single decision be my decision. I'm concerned with all the answers, but knows where to find them. So I'm not concerned in this business, but in the business. He's got that fine balance between a creative approach and a money approach, where you don't ever let one suffer in the business. He's got that fine balance between a creative and a business man.

**Jerry Butler**  (Continued from page 14)

album. We try to entertain everybody.

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

We've got five consecutive gold albums with Kenny. He's got gold albums in other countries, and two platinum, cutting in Nashville. Why go somewhere else?

Emotion is the most important factor in a song and its interpretation, according to Butler, and in country music that holds as true as it does in any field. "That emotion has to be conveyed eventually on a three-inch car radio speaker or a clock radio or whatever," he says, "so it better be there, and that's why Kenny is so successful. He can hear the song a couple of times and get the feel of it. Then he'll sing the hell out of it. And that's the way we do it.

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

**Dottie West**  (Continued from page 16)

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

**Keith Bugos**  (Continued from page 20)

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

(Continued from page 10)

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

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

Uncle Ossie

When Rogers has finished shop- ping with his mother, Uncle Os- sie shows up. He’s a character— wrinkled face, striped coveralls, a flowered shirt and a brown, felt hat. He puts his arm around Kenny.

“All these people makin’ a fuss over you, sayin’ they’re glad to see you,” Ossie says with a devil- ish grin, “Hell, I’m not glad to see you!”

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

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

The Mayor Arrives

Also, the Mayor of Crockett, Tommy Driskell, had been happy to step before the camera and welcome us all to his city. Dris- kell, 32, who ran in a field of three candidates and won a land- slide victory from about 1,500 registered voters, arrived wearing his own (or his wife’s) make-up. He wasn’t, he thought, going to let what happened to Nixon in 1960—bad make-up—happen to him! Gracious but political, Dris- kell conceded, “I don’t know Lucille (Rogers) personally, but we’re certainly proud to have her in the community . . . .”

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

Last Day

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

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

Highlights

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

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

NASHVILLE: When Kenny Rog- ers comes onstage at the Grand Ole Opry, people (mostly young girls) rush the stage—he gener- ates that kind of excitement. These people love him, his songs, his easy manner and sense of humor. Primed by energetic per- formances by Dottie West and the Oak Ridge Boys, and capped with a stunning performance by Ray Charles (“It’s Not Easy Being Green”), Kenny’s Nashville con- certs are a resounding success. Thanks to Stan Harris and the Opry-land crew, we’re capturing every moment on camera with 24-track sound. We leave Nash- ville on Friday, March 9 knowing we have a great show “in the can.”

Editing

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

Ken Kragen

(Continued from page 12)

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

A Willing Client

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

Howard Hesseman:

Doctor Johnny Fever Is ‘In’

By NEIL McNICTYRE

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

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

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

Radio Response

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

Critics

Radio people have been very supportive of WKRP, but are not without criticism of technical points in the show that they say don’t depict the real studio environment. One such case is the use of head phones, or the lack of which. A simple explanation is, if the air staff worked with them on the audience wouldn’t hear the music.

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

Influences

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

“Actors basically use themselves and extend facets of your own personality, and you add on little observation bits of people that you remember. I have a number of friends in radio around the bay area, Bob McClay, Bobby Dale, Abe Kesh, and Dusty Street who was one of my engineers at KMPX. I used to listen to Russ (The Moose) Syracuse on the all night show on KYA. I can remember also when I started traveling in the San Francisco in the late 50’s, hearing Don Sherwood. There are very few things that in effect I’ve lifted from these people, that come to mind specifically. It’s more a feeling or an attitude that needs to be shared in my observation. I also think there are things about Johnny that are quite different from anything that I could come up with from San Francisco.”

Heavy Early

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

The character Dr. Johnny Fever is into rock’n’roll, but the person behind the image, Howard Hesseman, is a jazz freak. Hesseman said, “Now, I’m getting albums in the mail everyday. A lot of them are really painful to listen to, I’m not a popular music freak, I’ve been a jazz fan since I was 14. I’m just a be-bopper.” “In choosing the music for the show,” he continued, “there are any number of considerations that I hold in focus: Is the tempo and the tone of the music right for the scene? Can I write patter for an intro and outro that also work in terms of the scene that is coming up? My

Atlanta Honors Tosh

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

Harrisburg PD

(Continued from page 20) would probably move their studios out of Harrisburg and use the facilities of WIOO in Carlisle, 25 to 30 miles south of Harrisburg.

Through all of the problems and the thoughts of preparation for the future, this type of community problem can bring the radio competitors together in a joint effort to keep the public informed. Robbins concluded, “The more competition our stations have been very open with their information. There’s been a lot of camaraderie with different news people. We’re all in this together, and we recognize the fact that there’s no such thing as a radio competitor, that’s great but what kind of radio station are you?” Johnny’s position is, “Come on, man, it’s KRP-nooobody is listening out there, you can play whatever you want!”

Rescheduling

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

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

Support

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

Record World April 14, 1979
More NARM Highlights...

Further highlights of the 21st annual NARM convention in Hollywood, Fla.: (top row, from left) outgoing NARM board members George Souvall, Alta Distributing, Daniel Heilicher, Pickwick, and Jay Jacobs, Knox Record Rack, receiving commemorative plaques from outgoing NARM president John Cohen; NARM executive VP Joe Cohen (center) with Retailer of the Year winners Lou Fogelman (left) and David Berkowitz; Miles David of the Radio Advertising Bureau presenting 1812's Alan Dulberger with NARM's first Radio Advertising Award, shared with Variety Records; Sid Sheinberg of MCA, Joe Cohen, incoming NARM president Barrie Bergman of Record Bar and Ron Alexenburg of Infinity Records; (second row) David Grossman of NARM, Stuart Mintz of Record Rendezvous, Video Unlimited-Sound Unlimited's Jeff Tuckman and Andre Slay of Magnetic Video Corp.; Jim Schwartz of Schwartz Bros.; RW publisher Bob Austin and Joe Cohen; holding MCA videodiscs, Norman Glenn Sr. of MCA Discom- vision, Ron Alexenburg, Bob Siner of MCA Records and Al Bergamo of MCA Distribut- ing; Eddie Money (Columbia) and Dan Hartman (Blue Sky) at a seminar; bar coding panelists Chuck Smith of Pickwick, Lee Humphrey of consultants Boston Associates, Harold Oktem of Lieberman Enterprises, Lou Kwikker of Music Step, Paul Smith of CBS Records, David Crckett of Fathers and Sun and Integrity Entertainment's Lee Harston; (third row) Bruce Lundwall of CBS Records; Jim Tyrrell, formerly of E/P/A; Public Service Award winner Pete Seeger; Mel Pasner of Elektra/Asylum, accepting a new-artist award for the Cars, with Cher and Geno Simmons; (fourth row) Walter Yetnikoff of CBS Records, accepting for Toto, with Cher and Simmons; Bill Aucoin of Aucoin Management, Simmons, new-artist award winner Meat Loaf (E/P/A), Neil Bogart of Casablanca, Cher and Joyce Bogart, manager; the Village People entertain at a gala; Roger Daltry is surrounded by characters from "The Wiz"; (bottom row) NARM entertainers Lou Rawls (Epic), Willie Nelson (Columbia), Natalie Cole (in dark dress, Capitol) and Leon Russell (Paradise).
SALESMAKER OF THE WEEK

BREAKFAST IN AMERICA
SUPERTRAMP

L.A. (LIGHT ALBUM) - Beech Boys

MUSIC BOX DANCER - Frank Mills

BUT IF THERE'S ANYTHING YOU LOVE/NO SISTERS

LET ME BE YOUR MAN - Linda Clifford

MESSAGE IS LOVE - Barry White

BAD COMPANY - Swan Song

WRAP THE MUSIC BAND - MCA

RECORD TAPE & COUNTER/RECORDING

SUPERTRAMP - A&M

GEORGES MARSHALL - Dark Horse

OUTLANDOS D'AMOUR - Police

RICKIE LEE JONES - WB

MUSIC BOX - Evelyn Champagne

THANKS I'LL EAT IT HERE: Lowell George - WB

WAXIE MAXIE / WASH, D.C.

SUPERTRAMP - A&M

ME FOR YOU / SQUEEZE OUT SPARKS - Graham Parker

THANKS I'LL EAT IT HERE: Lowell George - WB

BREAKFAST IN AMERICA

SUPERTRAMP - A&M

HER COUNTY'S CAPITAL - Capital

SQUEEZING OUT SPARKS - Graham Parker & the Rumour

MUSIC BOX DANCER - Frank Zappa

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

FATHERS & SONS - Cotillion

SPEC'S MUSIC/FLORIDA

EVOLUTION - Journey-Col

ST. LOUIS

BREAKFAST IN AMERICA

SUPERTRAMP - A&M

OUTWINNED BOYS - Joe Jackson

EVERYBODY'S RECORDS

THANKS I'LL EAT IT HERE: Lowell George - WB

DISCOUNT RECORDS

AIRWAYS - Badfinger - Elektra

SUPERTRAMP - A&M

FATE FOR BREAKFAST - Art Garfunkel - Columbia

ROCK ON - Raydio

RECORD RENDERS / CLEVELAND

OUTLANDOS D'AMOUR - Police

EVERYBODY UP - Ohio Players - Capitol

SOONER OR LATER - Rex Smith

GAP BAND - Mercury

CLICK ON UP - Five Star

BREAKFAST IN AMERICA

SUPERTRAMP - A&M

DOWNTOWN - Poco

EVERYBODY UP - Ohio Players

RICKIE LEE JONES - WB

ONENESS/SILVER DREAMS GOLDEN

LaBREA - Atlanta

BRAZILIA - John Klemmer

I LOVE YOU SO - Natalie Cole - Capitol

BAD COMPANY - Swan Song

I LOVE YOU SO - Natalie Cole - Capitol

DANCE MUSIC ANGELS - Bad Company

BAD COMPANY - Swan Song

SOONER OR LATER - Rex Smith

I LOVE YOU SO - Natalie Cole - Capitol

MARY WHITE - Five Star

MUSIC BOX DANCER - Frank Zappa

BAD COMPANY - Swan Song

DANCE MUSIC ANGELS - Bad Company

GOOD COMPANY - Atlantic

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BRAZILIA - John Klemmer

WE ARE FAMILY - Sister Sledge

MUSIC BOX DANCER - Frank Zappa

BREAKFAST IN AMERICA

SUPERTRAMP - A&M

I'M NOT THERE - Graham Parker

WE ARE FAMILY - Sister Sledge

MUSIC BOX DANCER - Frank Zappa

SOONER OR LATER - Rex Smith

I LOVE YOU SO - Natalie Cole - Capitol

THE BENEFIT (OF THE BARGAIN) - Graham Parker

I LOVE YOU SO - Natalie Cole - Capitol

BAD COMPANY - Swan Song

SOONER OR LATER - Rex Smith

I LOVE YOU SO - Natalie Cole - Capitol

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge

BAD COMPANY - Swan Song

WE ARE FAMILY - Sister Sledge
### CHARTMAKER OF THE WEEK

**VAN HALEN II**

Warner Bros. HS 3312

<table>
<thead>
<tr>
<th>WKS ON CHART</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL-NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SPIRITS HAVING FLOWN</td>
<td>BEE GEES</td>
<td>RSO RS 1 3041 (8th Week)</td>
</tr>
<tr>
<td>9</td>
<td>1 2 MINUTE BY MINUTE</td>
<td>DOOBIE BROTHERS/Warner Bros.</td>
<td>BSK 3193</td>
</tr>
<tr>
<td>17</td>
<td>DIRE STRAYS/Warner Bros.</td>
<td>BSK 3266</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>2 HOT PEACHES &amp; HERB/Polydor/MWP PD 1 6172</td>
<td>11 G</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>BLONDES HAVE MORE FUN</td>
<td>ROD STEWART/Warner Bros.</td>
<td>BSK 3261</td>
</tr>
<tr>
<td>11</td>
<td>LIVIN' INSIDE YOUR LOVE</td>
<td>GEORGE BENSON/Warner Bros.</td>
<td>285K 3277</td>
</tr>
<tr>
<td>5</td>
<td>DESECIATION ANGELS</td>
<td>BAD COMPANY/Swan Song</td>
<td>8506 (All)</td>
</tr>
<tr>
<td>4</td>
<td>52ND STREET</td>
<td>BILLY JOEL/Columbia FC 35609</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>CRUISING'</td>
<td>VILLAGE PEOPLE/Casablanca NBLP 7116</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>13 BREAKFAST IN AMERICA</td>
<td>SUPERTRAMP/A&amp;M SP 3708</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>BRIEFCASE FULL OF BLUES</td>
<td>BROTHERS/Atlantic SD 19217</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>12 ENLIGHTENED ROUGIES</td>
<td>THE ALLBROTHERS BAND/ Capricorn CPN 0218</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LOVE TRACKS</td>
<td>GLORIA GAYNOR/Polydor PD 6164</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>14 PARALLEL LINES BLONDIE</td>
<td>Chrysalis CHR 1912</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>14 BUSTIN' OUT OF L SEVEN</td>
<td>RICK JAMES/Gardy G 98481 (Motown)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>DESTINY</td>
<td>JACKSONS/Epic JC 35532</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>17 CHEAP TRICK AT BUDDOKAN</td>
<td>Epic FC 35793</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>23 WE ARE FAMILY SISTER SLEDGE/Calliion SD 5209 (All)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>17 TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>26 INSTANT FUN</td>
<td>Saltsoul SA 8513 (RCA)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>21 LIVE AND MORE</td>
<td>DONNA SUMMER/Casablanca NBLP 7119</td>
<td></td>
</tr>
</tbody>
</table>

### CHART REFERENCES ON PAGE 75

**ALBUM CROSS REFERENCE ON PAGE 75**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>APR. 14</td>
<td>HILLARY HALL OF FAME: BOB SEGER</td>
<td>Columbia FC 35746</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 17</td>
<td>JAMES TAYLOR</td>
<td>Columbia JC 35894</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 21</td>
<td>KENNY ROGERS</td>
<td>Capricorn CPN 0218</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 28</td>
<td>ROBERTO OUTLANDOS</td>
<td>DARCMAN/RCA AFI 31294</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 35</td>
<td>BRUCE SPRINGSTEEN</td>
<td>Columbia FC 35754</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 42</td>
<td>NINA SIMONE</td>
<td>Arista AB 4212</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 49</td>
<td>BOB MARLEY</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 56</td>
<td>BOBBY VILLA</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 63</td>
<td>JIMMY PAGE</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 70</td>
<td>LOLA COLE</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 77</td>
<td>ALONZO LEWIS</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 84</td>
<td>BILL WITHERS</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 91</td>
<td>LEONARD COHEN</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 98</td>
<td>JIMMY PAGE</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 105</td>
<td>BOBBY VILLA</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 112</td>
<td>JIMMY PAGE</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 119</td>
<td>BOBBY VILLA</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 126</td>
<td>JIMMY PAGE</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APR. 133</td>
<td>BOBBY VILLA</td>
<td>Columbia FC 35764</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The group, who already crossed from gospel to country, is starting to cross to pop and this could be the main thrust. Duane Allen takes the lead on this pretty new ballad and the hook, of course, features their rich harmony vocals. In all, a tasty package for country, pop and adult/contemporary programming.

**OAK RIDGE BOYS—MCA 12463**

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

**MADLEEN KANE—Warner Bros. 8799**

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

**OSMONDS—Mercury 74056**

The group faithfully re-creates the T-Rex rock classic gets a disco outing. It has something for all radio formats and shows his powerful vocals are the right choice.

**ENGELBERT HUMPERDINCK—**

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

**APOLO—Gordy 7165 (Motown)**

The Brothers are a melancholy story-song with breathy female accompaniment. It's right for progressive country with pop to follow.

**BILLIE JO SPEARS—United Artists 1292**

**I WILL SURVIVE** (prod. by L. Butler) (writers: Fekaris-Perren) (Peren-Vibes, ASCAP) (3:29)

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

**JO STAMPLEY—**

**I DON'T LIKE** (prod. by Sherrill) (writers: Rosson-Puett) (Muller/Darson, BMI) (2.56)

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

**THE STATLER BROTHERS—**

**Mercy 55057**

**HOW TO BE A COUNTRY STAR** (prod. by Kennedy) (writers: Reid-Rad) (American Cowboy, BMI) (3:24)

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

**R. DEAN TAYLOR—**

**Ragamuffin 5013**

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

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

THE TARNEY/SPENCER BAND — A&M SP 4757 (7.98)

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

**Brazilia**

JOHN KLEMMER — MCA AA 1116 (7.98)

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

**Champagne**

WILBERT LONGMIRE — Columbia Toppen Zee JC 35754 (7.98)

Longmire possesses the same tasteful sound as George Benson and with some noted session men backing him, this disc could establish him as a front runner in the jazz field. Varied material turns this into an inviting lp.

**Land of Passion**

HUBERT LAWS — Columbia JC 35708 (7.98)

Laws’ distinctive and melodic flute is once again in fine form as he attacks his material in a fervent fashion that instantly grabs his listener’s attention. This should make a strong showing on the jazz charts.

**Watcha Gonna Do with My Love?**

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

The outstanding vocals that Mills displayed in the Broadway musical, “The Wiz,” are in fine form here. Produced by Mtume and Reggie Lucas this lp mixes funky r&b and disco.

**GROOVIN’ You**

HARVEY MASON — Arista AB 4227 (7.98)

Mason explores various fusion ideas as he and a heavyweight group of musicians including Steve Clarke, R.R. MacDonald, and Ray Parker run through an invigorating range of moods. Mason is a first rate percussionist but proves to be a fine vocalist as well.

**Hellfield**

The Canadian group led by Mitch Hellfield rocks in classic heavy metal style. The five man line-up includes two drummers and puts together a well balanced assault with songs like “Magic Mistress” and “No Son Of Mine.” Already a proven seller as an import.

**Watcha Gonna Do With My Love?**

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

With its second album, the British group has matured considerably, developing a distinct sound based on pop hooks and electronics. The title track and “Up the junction” could find its way to top 40 playlists as well as picking up AOR play.

**Paradise Island**

LAKE — Columbia JC 35817 (7.98)

This German group has once again produced an album, that, while suited for AOR formats, contains a high polish that makes it right for AM play as well. Airy harmonies and perky arrangements could break this wide open.

**Bottom Line**

JOHN MAYALL — DJM-23 (Mercury) (7.98)

On his latest effort, Mayall has exchanged traditional blues for a more contemporary sound. Gutsy, funk based arrangements are woven throughout with Mayall’s gritty vocals working to fine effect.

**Whisper in Your Ear**

THE WHISPERS — Solar BXL1-3105 (RCA) (7.98)

The Whispers always seem to be capable of evoking a variety of emotions and their latest proves to be no exception. From the soulful “If I Don’t Get Your Love” to the exciting “Jump For Joy,” the Whispers give their all.

**Like an Eagle**

DENNIS PARKER — Casablanca NLBP 7140 (7.98)

Producer Jacques Morali (The Village People) provides the sound and most of the lyrics for James Taylor and Art Garfunkel, to create this light pop oriented lp. Tasteful L.A. production helps get the message across.
Most Added Records
at Major Markets:

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

Most Added Records
at Secondary Markets:

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

Most Added Country:

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

Most Added at
Black Oriented Stations:

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

Copy Writes

By PAT BAIRD

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

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

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

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

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

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

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

IN PRINT: Chappell has just released a 40-page folio covering seven songs in the hit Broadway play, "They're Playing Our Song," written by Marvin Hamlisch and Carole Bayer Sager.
RECORD WORLD APRIL 14, 1979

ANNIE'S SONG

GALWAY

RCA

MAHLE, DEBUSSY AND BACH

By Speight Jenkins

NEW YORK — James Levine is in the process of completing a complete Mahler cycle for RCA (I, II, III, V and VI have already been released), and the latest release is the best so far: a fresh look at the composer's Sixth Symphony. All considered one of his two most difficult works (the Seventh Symphony is the other), Mahler's "Tragic" or Sixth Symphony is supposed to be too gloomy and too oppressive for really listening. My problem with the standard opinion is that I have always found the Sixth one of the most wonderful and accessible of Mahler's works. The themes are clearly presented, the polyphony is fascinating, and the melodic inspiration is high. The excitement of the first and last movement is well balanced by the strange scherzo and the thoughtful, radiant slow movement. In the past everyone seems to have choked on the hammer blows of fante contrast to the cowbells in the finale and the final sad, infinitely tragic coda. But with a great conductor and orchestra the whole cannot fail to make a theatrical moving effect in performance. Recently, however, the Sixth seems to be emerging from the shadow. Last year RW's Critics Panel found Herbert von Karajan's performance of the work with the Berlin Philharmonic on DG one of the best standard orchestral recordings of the year, and a few weeks ago Claudio Abbado led a brilliant series of performances of the work with the New Philharmonia. Levine's new recording of RCA makes a very independent statement. To begin with, it is the youngest in feeling of any modern interpretation of this work and from first to last is brimming with energy. Fate may strike down the composer but his fist is clenched. When Levine conducted the work here several years ago with the Philharmonic, he seemed to me to be too concretely loud. Now he has worked into the Symphony and his variety of dynamics and feelings brings out the enormous diversity in the music. For instance, he makes his Scherzo a picture of children playing, then somehow strangely describes them disintegrating, and his finale has the kind of taut rhythmic structure to make such a long movement hold together. The first movement, too, is full of an irrepressible sense of melody and line, with an ideal balance among the orchestral choirs.

Levine gets good orchestral playing from the London Symphony if not the kind of magical rapport, with his baton that is Karajan's experience with his Berlin. The disc might be sold to Mahlerians and others as a fine reading on its own and also one that in almost every way is in contrast to Karajan's. Neither are (Continued on page 88)
NARM Session Examines Video Advances

By SAM SUTHERLAND

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

Evaluation of current market potential—as well as key problems for neophyte video retailers—occupied general sessions and break-out meetings, MCA Discovision, Inc., previewed the impact of videodiscs through its Sunday luncheon address and Monday's (26) afternoon presentation for MCA Distributing, Inc., which utilized the Discovision format instead of the various videotape configurations used by other companies during the convention.

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

During Sunday's morning session, a panel of distributors and retailers already involved with the growing videocassette business related their remarks to the extra sales to be extracted from this still embryonic market.

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

Grossman noted that early video retail converts to prerecorded cassette formats had succeeded in meeting their markets through classified advertising—one indication that the potential impeding retailers' involvement, marketplace for video sales remains barely scratched.

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

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

Problems facing retailers today, however, at least in the eyes of delegates attending the session. Apart from the confusion created by competing VCR configurations underscored by the reversal in share of market held by the Beta and VHS formats, a factor Grossman criticized as unnecessary, delegates and panelists mulled over the legal hurdles created by porno titles (among the best-selling of currently available prerecorded videotapes), the reduced profit margin when compared with audio software, the lack of co-op advertising support available from distributors, and the need to begin scaling prices downward in order to compete with forthcoming videodisc releases.

Some of those problems interlocked in the views offered. Bray noted that while his company does make co-op ad dollars available, and retailers do make use of that support, it's porno that sells. In that respect, video hardware dealers offer an advantage to software distributors. "Currently, you guys aren't really carrying the banner," concluded Bray, "The hardware stores are."

Integrity Entertainment chief Lee Hartstone, whose Westhouse outlets include 30 units now offering prerecorded video titles, warned that pornography can create manifold problems. "You're dealing in local law enforcement," Hartstone told retailers carrying the blue tapes. "If you have two stores, in two towns, you have two problems; if you have ten stores, you have ten problems." Municipal codes, city ordinances, and the attitude of local law enforcement agencies can all vary the obstacles facing retailers, claimed Hartstone.

In the end, the new head of the division restricted his comments to a summary of the system's advantages for both software and video reproduction, as well as its more competitive price points, which range from the high of $60 to the low of $30 for recent movie hits like "Jaws," to a low of $5.95 for 30-minute instructional titles.

But if Glenn's luncheon address established little beyond MCA's intentions, everyone basically carry the software beyond its current limited dealer status via hardware outlets selling the players, the next day's afternoon demonstration provided the old saw that pictures can indeed replace thousands of words.

MCA Distributing's product presentation, covering not only current and forthcoming releases on MCA Records and Glenn's Infinity Records, but Discovision itself, was transferred to a Discovision disc prior to the convention, with Sad Cafe Crystal screening achieved via a $300,000 rear screen video projection system utilized by other labels using conventional videotape formats.

While Glenn noted that the finishing touches were still required for short projection throws of up to eight feet, contrast and color were both impressive.

Sad Cafe in N.Y.

**Black Oriented Music**

**Soul Truth**

By BASIL NIAS

- NEW YORK — Personal Pick: "Double Cross," First Choice (Salsoul/Gold Mind). This Norman Harris tune is probably the best representation of what this talented trio can do since "Dr. Love." This record has more hooks than a trout fisherman should have if he had immediate radio and sales reaction. There was a press conference held this week for the Institute of New Cinema Artists (INCA); the purpose was to announce the formation of a recording industry training program that will include instruction in recording engineering, record production, concert production, concert sound mixing, artist mgmt. (road & personal), record company operation, public relations and more. The program is being funded jointly by the United States Community Services Administration and New York City Community Development Agency. For further information you can contact either Ossie Davis or Cliff Frazier at (212) 840-6464, or write to INCA, 62 W. 45th St., New York 10036. Davis and Frazier are the president and executive dir., respectively.

PHILADELPHIA RESURRECTION: With the shift of the musical influence once again moving to the east coast, the temporary lull that has been coming from an area just to the south of the Ben Franklin Bridge should be coming to an end. Once again Philadelphia International has come to the vanguard with what will no doubt be the Philadelphia national anthem in McFadden and Whitehead's 'Ain't No Stoppin' Us Now.' There is another noise being heard in Philadelphia this days and it's rolling through streets like thunder. WMOT, the ther guys in town, are currently in the middle of WMOT month. This has been designated by Fantasy Records and represents the support that the company has in the growth and development of WMOT.

WMOT brasts a roster that consist of Blue Magic (original group), Damon Harris, Sweet Thunder, FLB (Fat Larry's Band), Philly Cream, David Simmons and Stick. With the team concept well in mind, the principals of the company, including Alan Ruben, pres.; Steve Bens-tein, VP, business-finance; Alan Lott, vp promotion and marketing; Bruce Gable, natl. disco promotion; and Robert Changore, gen. mgr., feel that '79 is going to be their year to bust loose.

Speaking of Philadelphia, Bruce Hawes one of Philly's most prolific songwriters has just signed with Fame/Music publishing in N.Y. Hawes was recruited by Lionel Job, dir. of black music for Famous. Bruce has been responsible for such hits as "Mighty Love" and "Sadie." Speaking of Philadelphia, Bruce Hawes one of Philly's most prolific songwriters has just signed with Fame/Music publishing in N.Y. Hawes was recruited by Lionel Job, dir. of black music for Famous. Bruce has been responsible for such hits as "Mighty Love" and "Sadie."

**Soul Truth**

By BASIL NIAS

- NEW YORK — Personal Pick: "Double Cross," First Choice (Salsoul/Gold Mind). This Norman Harris tune is probably the best representation of what this talented trio can do since "Dr. Love." This record has more hooks than a trout fisherman should have if he had immediate radio and sales reaction. There was a press conference held this week for the Institute of New Cinema Artists (INCA); the purpose was to announce the formation of a recording industry training program that will include instruction in recording engineering, record production, concert production, concert sound mixing, artist mgmt. (road & personal), record company operation, public relations and more. The program is being funded jointly by the United States Community Services Administration and New York City Community Development Agency. For further information you can contact either Ossie Davis or Cliff Frazier at (212) 840-6464, or write to INCA, 62 W. 45th St., New York 10036. Davis and Frazier are the president and executive dir., respectively.

PHILADELPHIA RESURRECTION: With the shift of the musical influence once again moving to the east coast, the temporary lull that has been coming from an area just to the south of the Ben Franklin Bridge should be coming to an end. Once again Philadelphia International has come to the vanguard with what will no doubt be the Philadelphia national anthem in McFadden and Whitehead's 'Ain't No Stoppin' Us Now.' There is another noise being heard in Philadelphia this days and it's rolling through streets like thunder. WMOT, the ther guys in town, are currently in the middle of WMOT month. This has been designated by Fantasy Records and represents the support that the company has in the growth and development of WMOT.

WMOT brasts a roster that consist of Blue Magic (original group), Damon Harris, Sweet Thunder, FLB (Fat Larry's Band), Philly Cream, David Simmons and Stick. With the team concept well in mind, the principals of the company, including Alan Ruben, pres.; Steve Bens-tein, VP, business-finance; Alan Lott, vp promotion and marketing; Bruce Gable, natl. disco promotion; and Robert Changore, gen. mgr., feel that '79 is going to be their year to bust loose.

Speaking of Philadelphia, Bruce Hawes one of Philly's most prolific songwriters has just signed with Fame/Music publishing in N.Y. Hawes was recruited by Lionel Job, dir. of black music for Famous. Bruce has been responsible for such hits as "Mighty Love" and "Sadie." Speaking of Philadelphia, Bruce Hawes one of Philly's most prolific songwriters has just signed with Fame/Music publishing in N.Y. Hawes was recruited by Lionel Job, dir. of black music for Famous. Bruce has been responsible for such hits as "Mighty Love" and "Sadie."

**Black Oriented Album Chart**

<table>
<thead>
<tr>
<th>Pick of the Week</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIDNIGHT ENERGY</td>
<td>MANU'S ---</td>
<td>SALS 4001</td>
</tr>
<tr>
<td>ALL THE THINGS YOU ARE</td>
<td>KELLY PATTERSON ---</td>
<td>SHADBROOK 30013</td>
</tr>
<tr>
<td>WARDELL PIPER</td>
<td>MIDSONG INTERNATIONAL ---</td>
<td>MS-109</td>
</tr>
<tr>
<td>ROCKIE ROBBINS</td>
<td>A&amp;M 57427</td>
<td></td>
</tr>
</tbody>
</table>

**PICKS OF THE WEEK**

**MIDNIGHT ENERGY**

*MANUS—SAL 4001*

*Disco is the name of the game and this aggregation is extremely proficient at this genre of music. Producer Will Crittendon has worked magic with his percussion concept. The forte of the group is that they play very good music. The problem has been that which plagues most small companies, and that is distribution.*

**ALL THE THINGS YOU ARE**

*KELLY PATTERSON—SHADBROOK 30013*

*This is Kellee's time to show that there is a lot of talent beneath that jucious exterior. The album has a lot of material that will find a home on the pop charts, as well as the disco and black oriented listings. Bob Crow wrote several engaging tunes and there is even a cover of "Fancy Dancer." Listen and enjoy Kellee.*

**WARDELL PIPER**

*MIDSONG INTERNATIONAL—MS-109*

*Look out world, here comes a very exciting new group that should garner a lot of attention. The lead vocals remind one of Chaka Khan, but there's more there than meets the ear. The production is straight ahead and on the one. This could be the album to make Midsong a force to be reckoned with.*

**ROCKIE ROBBINS**

*A&M 57427*

*Look out Teddy and Peabo, Rockie is on the move. This talented new artist hails from Minnesota, but there is nothing cold about this brother at all. His range and feeling are unparalleled by any new artist in the last year or more. Richard Evans has put this in the pocket and has showcased this star to shoot the moon. Sky's the limit on this one.*
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
<th>Chart Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 2 SHAKE YOUR BODY (DOWN TO THE GROUND)</td>
<td>JACKSONS</td>
<td>Epic B 50656</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>2. 5 DISCO NIGHTS (ROCK FREAK)</td>
<td>G.Q./Arista</td>
<td>0388</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>3. 1 HE'S THE GREATEST DANCER</td>
<td>SISTER SLEDGE/Citillion</td>
<td>474245 (Ant)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>4. 3 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)</td>
<td>INSTANT FUNK/Soulsville 2073 (RCA)</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. 9 REUNITED PEACHES &amp; HERB/Polydor/MVP</td>
<td>14547</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. 6 I WANT YOUR LOVE CHIC/Atlantic 3557</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. 7 LOVE BALLOAD GEORGE BENSON/Warner Bros. B 8759</td>
<td>59</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. 8 KNOCK ON WOOD AMII STEWART/Atlona 7736</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. 11 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)</td>
<td>NARADA MICHAEL WALDEN/Atlantic 3541</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. 10 I WILL SURVIVE GLORIA GAYNOR/Polydor/</td>
<td>14508</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. 14 OH HONEY DELEGATION/Shaftybrook 1048 (Janus/GRT)</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. 13 IT MUST BE LOVE ALTON MCCLAIN &amp; DESTINY/Polydor</td>
<td>14352</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. 15 HOT NUMBER FOCY/Dosh 5050 (TX)</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. 10 DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. B 8724</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. 20 IN THE MOOD TYRONE DAVIS/Columbia 3 10904</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. 12 I WILL SURVIVE GLORIA GAYNOR/Polydor/</td>
<td>14508</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. 16 SHARE YOUR GROOVE THING PEACHES &amp; HERB/Polydor/</td>
<td>MVP 14514</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. 17 BUSTIN' LOOSE CHUCK BROWN &amp; THE SOUL SEARCHERS/</td>
<td>Source 40967 (MCA)</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. 18 HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN/DREAMS/Casablanca 959</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. 19 LIVIN' IT UP (FRIDAY NIGHT)</td>
<td>BELL &amp; JAMES/A&amp;M 2069</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. 24 STAND BY NATHALY COLE/Capitol 4960</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. 19 DANCIN' GREY &amp; HANKS/RCA 11469</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. 22 KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. 21 SHINE BAR-KAYS/Mercury 74046</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. 24 STAR LOVE CHERYL LYN/Columbia 3 10097</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. 25 FEEL THAT YOU'RE FEelin' MAZE/Capitol 4868</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27. 26 FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28. 27 DANCE LADY DANCE CROWN HEIGHTS AFFAIR/</td>
<td>De-Lite 912 (Mercury) 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29. 23 TAKE ME HOME CHR/Casablanca 945</td>
<td>945</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30. 27 I'M SO INTO YOU PEABO BRYSON/Capitol 4565</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31. 34 YOU CAN'T CHANGE THAT RAYDIO/Arista 0399</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32. 31 HIGH ON YOUR LOVE SUITE RICK JAMES/Gardy 7164 (Motown)</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33. 23 NEVER HAVE A LOVE LIKE THIS BEFORE TAVARES/Capitol 4568</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34. 44 HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum)</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35. 40 IT'S ALRIGHT WITH ME PATTI LABELLE/Epic B 50656</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36. 39 SATURDAY NIGHT, SUNDAY MORNING THELMA/HOUSTON/Tamla 5429</td>
<td>Motown</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37. 29 LE FREAK CHIC/Atlantic 3519</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38. 31 I DON'T KNOW IF IT'S RIGHT EVELYN, 'CHAMPAGNE'</td>
<td>KING/RCA 11286</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39. 43 BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA)</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Chartmaker of the Week**

1. I WANNA BE WITH YOU (PART I) ISLEY BROS., 1 Neck B 2279 (CBS) 4

---

**Coming Through These Changes**

Joe Simon’s new single gets everyone going. From his album, "Love Vibrations," on Spring Records and Tapes.
**Disco Worries Black Music Group**

- PHILADELPHIA—An informal planning session held at the Second Story Discotheque last week covering the issue of disco's encroachment upon other forms of black music isolated several issues concerning black music and black artists.

- The session, intended as a base for the content of a more formal panel on this subject to be held at BMA's June Founders' Conference, was attended by: Lenny Balk and Joe Loris of Power Play/Impact; Joey Carvello and Ray Caviano of Warner Bros. Records; George "C" Chavous, TK Productions; Bo Crane, National Association of Record Pools; Robert Ford, Billboard; Dick Hawkins, Disc and That Magazine; Kenny Gamble, Glenda Gracia and Jules Malamud, Black Music Association; Stan Hoffman, Prelude Records; Wayne Gefman, Second Story/Catacombs; Jim Keating and R.J. Laurence of WCAU-FM; Murry Swartz, Great Eastern Management; Patti Labelle; and Doris the Record's president, Judy Weinstein.

- The meeting yielded several areas of concern that range from the large recording companies' insensitivity to the listening desires of the general public beyond what has been proven to be saleable, to the major labels' discrimination against a "sound" and the coercion of their artists to produce disco, or jazz or pop rather than to allow them to create what they best create and thus be challenged by the marketing strategy.

**Soulja Dance Studios**

Rehearsal facilities available with Video Cameras for CHOREOGRAPHY, COMMERCIALS, DRAMA, etc.

**MCA Expands Black Music Role**

(Continued from page 10) sociation with independent disco specialist Marc Kreiner, who will work with Don Warshaw, MCA's disco department head. Smith's function in regards to disco product that falls under his jurisdiction is to make it known to Warshaw what MCA's black product is doing on the radio level.

- Smith voiced some concern over the rise in the practice of labeling disco product — black disco vs. pop disco — and added that this practice is shared by distributors, programmers and marketing personnel for the sake of convenience. Smith argued that the distinction is impractical — that disco music is disco music, and that it is universal.

- Smith hails MCA's distribution of product as second to none in the business, under the guidance of Al Bergamo, with Vaughn Thomas; national director of sales and distribution, Ron Douglas; VP MCA distribution, and Sam Passamano Sr.; executive VP MCA distribution. He added that MCA distribution has several progressive programs that will penetrate the market across the board, pop country and black music.

---

**The Jazz LP Chart**

<table>
<thead>
<tr>
<th>APRIL 14, 1979</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>LIVIN' INSIDE YOUR LOVE</strong> George Benson/Warner Bros. 285K 229</td>
<td></td>
</tr>
<tr>
<td>2. <strong>FEETS DON'T FAIL ME NOW</strong> HERBIE HANCOCK/Columbia JC 35764</td>
<td></td>
</tr>
<tr>
<td>3. <strong>TOMORROW</strong> GEORGE DUKE/Epic JC 7001</td>
<td></td>
</tr>
<tr>
<td>4. <strong>OMEN</strong> Joe Sample/MCA AA 1126</td>
<td></td>
</tr>
<tr>
<td>5. <strong>TOUCH DOWN</strong> BOB JONES/Columbia Tepping Zee JC 35942</td>
<td></td>
</tr>
<tr>
<td>6. **ANGELA BORILL/Arista GRP GRP 5000</td>
<td></td>
</tr>
<tr>
<td>7. <strong>TIGER IN THE BAIN</strong> MICHAEL FRANKS/Warner Bros. BSK 2294</td>
<td></td>
</tr>
<tr>
<td>8. <strong>PATIENCE</strong> PATRICE RUSHEN/Electric 66 160</td>
<td></td>
</tr>
<tr>
<td>9. **SPYRO STYRA-INFINTY INF 9004</td>
<td></td>
</tr>
<tr>
<td>10. <strong>ALCOHOL MYSTERIES</strong> LONNIE LISTON SMITH/Columbia JC 35942</td>
<td></td>
</tr>
<tr>
<td>11. <strong>AN EVENING WITH HERBIE HANCOCK &amp; CHICK COREA</strong> Columbia PCS 35663</td>
<td></td>
</tr>
<tr>
<td>12. <strong>SUPER MAN</strong> HERBIE HANCOCK/Arista Atlantic SD 19211</td>
<td></td>
</tr>
<tr>
<td>13. **LIGHT THE LIGHT SEASIDE/Horizon SP 734 (A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>14. <strong>AYEKUNDE</strong> NARADA MICHAEL WALDEN/Arista SD 2022</td>
<td></td>
</tr>
<tr>
<td>15. <strong>STUFF IT</strong> STUFF/Warner Bros. BSK 2069</td>
<td></td>
</tr>
<tr>
<td>16. <strong>NIGHT RIDER</strong> TIM WEBBER/MCA 3084</td>
<td></td>
</tr>
<tr>
<td>17. <strong>FLAME</strong> RONNIE LAWES/United Artists LA 6514063</td>
<td></td>
</tr>
<tr>
<td>18. <strong>THE JOY OF FLYING</strong> TONY WILLIAMS/Columbia JC 35905</td>
<td></td>
</tr>
<tr>
<td>19. <strong>REED SEED</strong> GROVER WASHINGTON, JR./Motown MP 19081</td>
<td></td>
</tr>
<tr>
<td>20. <strong>CHILDREN OF SANCHEZ</strong> CHUCK MANGIONE/A&amp;M SP 6700</td>
<td></td>
</tr>
<tr>
<td>21. <strong>PAT METHENY GROUP</strong> CHICK COREA/Poly 0034</td>
<td></td>
</tr>
<tr>
<td>22. <strong>MILESTONE JAZZ STARS IN CONCERT</strong> Milestone M 5006 (Fantasy)</td>
<td></td>
</tr>
<tr>
<td>23. <strong>JAMES BROWN &amp; THE EYED ARMS</strong> CHARLES MINGUS/Atlantic SD 8800</td>
<td></td>
</tr>
<tr>
<td>24. **RICHARD TES/Columbia/Tappan Zee JC 35969</td>
<td></td>
</tr>
<tr>
<td>25. **SRAA JOHN KLEIMBER/MCA AA 1116</td>
<td></td>
</tr>
<tr>
<td>26. **LAND OF PASSION HUBERT LAWES/Columbia JC 35708</td>
<td></td>
</tr>
<tr>
<td>27. **CHAMPAGNE WILBERT LONGMIRE/Columbia/Tappan Zee JC 35734</td>
<td></td>
</tr>
<tr>
<td>28. <strong>ALL THE HOME</strong> ARLEAU/Browners Bros. BSK 3292</td>
<td></td>
</tr>
<tr>
<td>29. **REAL DREAMS JOHN McLAINITGH WITH THE ONE TRUE BAND/Columbia JC 35765</td>
<td></td>
</tr>
<tr>
<td>30. <strong>TO TOUCH YOU AGAIN</strong> JOHN GORDON/Martin 2222 (TK)</td>
<td></td>
</tr>
<tr>
<td>31. <strong>GROOVIN' YOU</strong> HARVEY MASON/Arista AS 4227</td>
<td></td>
</tr>
<tr>
<td>32. <strong>RED HOT</strong> MONGO SANITARIUMB/Columbia JC 35720</td>
<td></td>
</tr>
<tr>
<td>33. **LIVE RETURN TO FOREVER/Columbia JC 35281</td>
<td></td>
</tr>
<tr>
<td>34. <strong>WE ALL HAVE A STAR</strong> WILTON FELDER/Columbia AA 1109</td>
<td></td>
</tr>
<tr>
<td>35. <strong>FINGERS SO GOOD</strong> CHUCK MANGIONE/A&amp;M SP 4658</td>
<td></td>
</tr>
<tr>
<td>36. **GEORGE BENSON/C/TI 7085</td>
<td></td>
</tr>
<tr>
<td>37. <strong>JUST BEFORE APART HOUSE</strong> Columbia JC 35947</td>
<td></td>
</tr>
<tr>
<td>38. **SILVER CITY AURACLE/Chrisyla CHR 1210</td>
<td></td>
</tr>
<tr>
<td>39. **MICHEL COLOMBIER Chrisyla CHR 1212</td>
<td></td>
</tr>
<tr>
<td>40. **WHALE'S FEVER NELSON/Horizon SP 723 (A&amp;M)</td>
<td></td>
</tr>
</tbody>
</table>
Milk & Honey Wins Eurovision Contest

By VAL FALLOON

**LONDON — Hallelujah,** the song which gave Israel its second consecutive win was the product of the same team that handled last year's winner — manager / producer Shlomo Zach and Litraton Records. And Polidor has once again acquired the title internationally and will rush out other language versions.

Typically, the group, Milk and Honey, was formed for the event but has now signed and was also entered provisionally and will rush out other language versions.

Shlomo Zach and Litraton Records, who handled there again next year. In fact, flown to London after the event to judge the song's value. The group picks. However, the success of Egypt may even enter next year's Eurovision. Though not a member, Egypt may enter next year's Eurovision. Although not a member, Egypt may even enter next year's Eurovision.

Arista Names Liberatore Midwest Mktng. Dir.

**NEW YORK**—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced the appointment of Art Liberatore to the position of midwest regional marketing director for the label.

In that capacity, Liberatore will be responsible for all sales and marketing related activities throughout the region. Liberatore, who will be based in Cleveland, will also direct the activities of Arista's local marketing managers in his area.

Before joining Arista, Liberatore was regional marketing director in the midwest for ABC Records. He has also held the position of MGM Records' vice president of sales, and was regional sales manager for United Artists Records' Midwest distributor.

Atlantic Taps Dibble

**NEW YORK**—Rock Allen Dibble has been named Atlantic Los Angeles local pop promotion representative. The announcement was made by vice president, national promotion Vinnie Faraci. Dibble reports directly to Los Angeles regional pop promotion director Barry Freeman.

Prior to joining Atlantic, Dibble was with San Francisco's BAM Magazine as advertising and promotion coordinator. In 1977 he was with KSJO-FM doing air work, advertising and promotion.

Broadcast Bills Multiply in Congress

(Continued from page 3)

The Senate Goldwater bill would also charge a fee, but one based only on the "cost of regulation," which sounds good, although it leaves to pending of black product that has already been a considerable amount of black product released during the last two months, but Columbia alone promises an enormous amount of that black music can generate huge sales. The emergence of disco was also cited for triggering black sales. "There are definitely more black releases than usual," said Jim Jones, the Record Collector's Wayne Steinberg.

Arista Names Liberatore Midwest Mktng. Dir.

**NEW YORK**—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced the appointment of Art Liberatore to the position of midwest regional marketing director for the label.

In that capacity, Liberatore will be responsible for all sales and marketing related activities throughout the region. Liberatore, who will be based in Cleveland, will also direct the activities of Arista's local marketing managers in his area.

Before joining Arista, Liberatore was regional marketing director in the midwest for ABC Records. He has also held the position of MGM Records' vice president of sales, and was regional sales manager for United Artists Records' Midwest distributor.

Atlantic Taps Dibble

**NEW YORK**—Rock Allen Dibble has been named Atlantic Los Angeles local pop promotion representative. The announcement was made by vice president, national promotion Vinnie Faraci. Dibble reports directly to Los Angeles regional pop promotion director Barry Freeman.

Prior to joining Atlantic, Dibble was with San Francisco's BAM Magazine as advertising and promotion coordinator. In 1977 he was with KSJO-FM doing air work, advertising and promotion.

Broadcast Bills Multiply in Congress

(Continued from page 3)

The Senate Goldwater bill would also charge a fee, but one based only on the "cost of regulation," which sounds good, although it leaves to pending of black product that has already been a considerable amount of black product released during the last two months, but Columbia alone promises an enormous amount of that black music can generate huge sales. The emergence of disco was also cited for triggering black sales. "There are definitely more black releases than usual," said Jim Jones, the Record Collector's Wayne Steinberg.

Arista Names Liberatore Midwest Mktng. Dir.

**NEW YORK**—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced the appointment of Art Liberatore to the position of midwest regional marketing director for the label.

In that capacity, Liberatore will be responsible for all sales and marketing related activities throughout the region. Liberatore, who will be based in Cleveland, will also direct the activities of Arista's local marketing managers in his area.

Before joining Arista, Liberatore was regional marketing director in the midwest for ABC Records. He has also held the position of MGM Records' vice president of sales, and was regional sales manager for United Artists Records' Midwest distributor.

Atlantic Taps Dibble

**NEW YORK**—Rock Allen Dibble has been named Atlantic Los Angeles local pop promotion representative. The announcement was made by vice president, national promotion Vinnie Faraci. Dibble reports directly to Los Angeles regional pop promotion director Barry Freeman.

Prior to joining Atlantic, Dibble was with San Francisco's BAM Magazine as advertising and promotion coordinator. In 1977 he was with KSJO-FM doing air work, advertising and promotion.

Broadcast Bills Multiply in Congress

(Continued from page 3)

The Senate Goldwater bill would also charge a fee, but one based only on the "cost of regulation," which sounds good, although it leaves to pending of black product that has already been a considerable amount of black product released during the last two months, but Columbia alone promises an enormous amount of that black music can generate huge sales. The emergence of disco was also cited for triggering black sales. "There are definitely more black releases than usual," said Jim Jones, the Record Collector's Wayne Steinberg.

Arista Names Liberatore Midwest Mktng. Dir.

**NEW YORK**—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced the appointment of Art Liberatore to the position of midwest regional marketing director for the label.

In that capacity, Liberatore will be responsible for all sales and marketing related activities throughout the region. Liberatore, who will be based in Cleveland, will also direct the activities of Arista's local marketing managers in his area.

Before joining Arista, Liberatore was regional marketing director in the midwest for ABC Records. He has also held the position of MGM Records' vice president of sales, and was regional sales manager for United Artists Records' Midwest distributor.

Atlantic Taps Dibble

**NEW YORK**—Rock Allen Dibble has been named Atlantic Los Angeles local pop promotion representative. The announcement was made by vice president, national promotion Vinnie Faraci. Dibble reports directly to Los Angeles regional pop promotion director Barry Freeman.

Prior to joining Atlantic, Dibble was with San Francisco's BAM Magazine as advertising and promotion coordinator. In 1977 he was with KSJO-FM doing air work, advertising and promotion.

Broadcast Bills Multiply in Congress

(Continued from page 3)

The Senate Goldwater bill would also charge a fee, but one based only on the "cost of regulation," which sounds good, although it leaves to pending of black product that has already been a considerable amount of black product released during the last two months, but Columbia alone promises an enormous amount of that black music can generate huge sales. The emergence of disco was also cited for triggering black sales. "There are definitely more black releases than usual," said Jim Jones, the Record Collector's Wayne Steinberg.

Arista Names Liberatore Midwest Mktng. Dir.

**NEW YORK**—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced the appointment of Art Liberatore to the position of midwest regional marketing director for the label.

In that capacity, Liberatore will be responsible for all sales and marketing related activities throughout the region. Liberatore, who will be based in Cleveland, will also direct the activities of Arista's local marketing managers in his area.

Before joining Arista, Liberatore was regional marketing director in the midwest for ABC Records. He has also held the position of MGM Records' vice president of sales, and was regional sales manager for United Artists Records' Midwest distributor.

Atlantic Taps Dibble

**NEW YORK**—Rock Allen Dibble has been named Atlantic Los Angeles local pop promotion representative. The announcement was made by vice president, national promotion Vinnie Faraci. Dibble reports directly to Los Angeles regional pop promotion director Barry Freeman.

Prior to joining Atlantic, Dibble was with San Francisco's BAM Magazine as advertising and promotion coordinator. In 1977 he was with KSJO-FM doing air work, advertising and promotion.

Broadcast Bills Multiply in Congress

(Continued from page 3)

The Senate Goldwater bill would also charge a fee, but one based only on the "cost of regulation," which sounds good, although it leaves to pending of black product that has already been a considerable amount of black product released during the last two months, but Columbia alone promises an enormous amount of that black music can generate huge sales. The emergence of disco was also cited for triggering black sales. "There are definitely more black releases than usual," said Jim Jones, the Record Collector's Wayne Steinberg.

Arista Names Liberatore Midwest Mktng. Dir.

**NEW YORK**—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced the appointment of Art Liberatore to the position of midwest regional marketing director for the label.

In that capacity, Liberatore will be responsible for all sales and marketing related activities throughout the region. Liberatore, who will be based in Cleveland, will also direct the activities of Arista's local marketing managers in his area.

Before joining Arista, Liberatore was regional marketing director in the midwest for ABC Records. He has also held the position of MGM Records' vice president of sales, and was regional sales manager for United Artists Records' Midwest distributor.

Atlantic Taps Dibble

**NEW YORK**—Rock Allen Dibble has been named Atlantic Los Angeles local pop promotion representative. The announcement was made by vice president, national promotion Vinnie Faraci. Dibble reports directly to Los Angeles regional pop promotion director Barry Freeman.

Prior to joining Atlantic, Dibble was with San Francisco's BAM Magazine as advertising and promotion coordinator. In 1977 he was with KSJO-FM doing air work, advertising and promotion.
**Action Coast**

(Compiled by the RW research department)

- **England** Dan & John Ford Coley (Big Tree). Adds this week are Q102, KLIF, WCAO, KFI, KNUS, KOPA, WABC, 9XJ, KHJ, 13Q. Moves this week are 18-6
  - XOK, 16-13 94Q, HB-35 WZZP, HB-36 WNOE, 25-20
  - WAYS, HB-25 WZUZ, 23-13 WIFI, 22-20
  - KSTP, HB-30 KTH, HB-25 Z93.

- **Randi VanWarmer** (Bearsville). Adds this week are WPFO-FM, KBEQ, KING, KNUS, WQXI, WLAC, WOKY, B100, WFPD. Moves this week are 20-10 WKWB, 7-3

- **Orleans** (Infinity). Adds this week are WFL, 293, KJR, WTIX, KLIF, WCAO, WSGA, XXX/106, KGW, KFI. Moves this week are 23-18 94Q, 33-30 KSLQ, 27-22 Q102, HB-29 WNOE, 30-27 KTH, HB-25 WZUZ, 27-25 KNUS, HB-30 QVA.


- **Ollivia Newton-John** (MCA). Adds this week are WKRO, KSTP, KRTH, 13Q, WPEZ, WSGA, WZU.

---

**Janus’ Future in Doubt**

(Continued from page 6)

recently pacted Cyclone Records.

One remaining test of that view is likely to be the fate of Beserker Records, the Bay Area-based rock label headed by Matthew Kaufman and marketed first as an independent, later through contract deals with Playboy and CBS, and finally through the current GRT deal. Levy said the Beserker association is “business as usual. You’ll have to ask them if this affects the relationship.”

A Beserker spokesman confirmed that status quo when contacted by RW. “Janus has been very good in the handling of the Beserker label,” he said. “The Rubincoos are being fully supported with respect to their current album and tour... The [GRT] field staff is intact, and support continues apace. More than that, I can’t say, beyond the fact that there has been no breach of faith or anything as far as we’re concerned.”

Beserker was also reportedly satisfied with GRT’s marketing performance on its first project via Beserker, the third label release by Greg Kihn.

Neither that source nor Levy, however, would interpret the current relationship as a long-term demonstration of GRT’s stance in the rock field. Admitting that the pact, now nine months old, is being reviewed by both parties, Levy said, “I won’t tell you things will or won’t change tomorrow.”

**MCA Deal**

As for printed reports that GRT had already started negotiating with MCA Records in connection with a possible transfer of acts from Janus, Levy traced that assertion to the wake of the ABC Records purchase, which brought a former GRT tape librarian under MCA Distributing Corp. “We had a couple of conversations with them,” said Levy, alluding to the recent dispute over GRT’s rights (RW, April 7, 1979), “but only with respect to tape licenses.”

---

**The Coast**

By SAMUEL GRAHAM and SAM SUTHERLAND

- **PEACE ON YOU** Well, it sure didn’t take long. A “gospel peace song” celebrating the recent signing of the mid-east peace treaty has already been composed and published. This one’s called “Carter, Begin, Sadat and Me”—sample line: “Well, they had tough times and they had rough times, with indecision and impass [sic]; And while the whole world prayed to the Lord above, we all agreed it should be a former GRT tape librarian and support

- **creative services veep Jerry Sharell, who, having overheard Tanner’s

- **yet met anyone from the label. Who should emerge from the fog but

- **Clapton marrying long-time girlfriend Patti Boyd Harrison. Clapton,

- **apparently by planting what was at the time a false rumor about

- **society column in the London Daily Mail. Well, Forrester succeeded,

- **guitarist that he could get EC’s name into Nigel Dempster’s oh-so-chic

- **Eric Clapton’s personal manager, one Roger Forrester, recently bet the

- **formation of silicone ... Did you know that the Japanese singing duo Pink Lady,

- **who will make their U.S. television debut on Leif Garrett’s May 11

- **Museum has fallen prey to a destructive fire. All four of the Beatles,

- **tressed at all the publicity garnered by the state of Pennsylvania over

- **new Queen in-store display? (just joshin’, folks).

- **line up of political, diplomatic and other guests was amazing,” said

- **uled to gig (yes, an actual performance) at Frederick’s of Hollywood,

- **came onstage and held a walkie-talkie up to a microphone, 

- **stein was part of an unusual intro for the group—seems that Rothstein

- **Hillman. Meanwhile, in Spokane, Washington, Capitol’s David Roth-

- **“Mr. Spacemen” and “You Ain’t Goin’ Nowhere,” while Firefall’s

- **former Byrds drummer now with Firefall, joined McGuinn, Clark and

- **Animals’ “Don’t Bring me Down,” has to be hot stuff ... Mike Clarke,

- **a cover of the Music Machine’s classic “Talk Talk,” as well as the

- **Rubincoos are being fully support-

- **tured to gig (yes, an actual performance) at Frederick's of Hollywood,

- **WEATHER: Well, it sure didn’t take long. A “gospel peace

- **faith or anything as far as we’re

- **that, 

- **CBS, and finally through the cur-

- **Kaufman and marketed first as an


- **18-12 WRKO, 14-12 WPCC, 24-20 WHBB, 25-22 Z93, 26-22 11Y00.


- **Ollivia Newton-John** (MCA). Adds this week are WKRO, KSTP, KRTH, 13Q, WPEZ, WSGA, WZUU.

---

**Action Coast**
La presencia de Raffaella Carra en Buenos Aires, revitalizó la espectacular campana vendedora de la intérprete que en estos momentos mantiene los 6 discos LP editados localmente en el Ranking Nacional de ventas. En todo caso, Raffaella encabeza además la extensa nómina de artistas internacionales que han arribado a Buenos Aires con motivo de las fiestas del Carnaval. Rafael, Jose Luis Perales, Danny Daniel, Pablo Abraira, Manolo Galvan, Alberto Cortez, Bobby Solo, Nicola Di Bari, Jose Augusto, Santa Esmeralda, Tabares y George Williams, son los nombres más importantes de la nutrida caravana artística que nos ha visitado este año y que con distinto éxito actúa en salas y clubes de esta capital e interior del país. Por segundo año consecutivo el Centro Cultural Del Disco, empresa editora del Ranking Nacional “Los 100 Consagrados”, ha entregado un testimonio a una empresa grabadora que durante el mayor tiempo ha mantenido al tope de las tablas vendedoras del país, discos de su producción durante 1978.

La Sociedad Argentina de Autores y Compositores de Música (SADAAC) encara ahora como parte de sus tareas, la edición de libros; en 90 días de espera aparecerá el primer título: “La música en la civilización occidental.”

Otra vez el Festival de la canción termina en escándalo. Así nos comentan artistas argentinos que viajaron a la ciudad de La Paz en Bolivia para participar de un llamado “Festival mundial de la canción” que terminó sin gloria y con penas, ya que los organizadores desaparecieron antes de la finalización del evento con el dinero que debían pagar a los participantes. En cuanto a ediciones, muy poco es lo que hay que señalar respecto de novedades anunciadas o a hacerse conocer durante el primer trimestre del año. El generalizado criterio de que “en verano no se vende” parece paralizar toda inquietud productora y la cosa se contrae a nivel cero.

**Latin American Album Picks**

**HOT NUMBER**

**FOXY—Dash 30010**


**EL SABOR INOLVIDABLE**

**LOS CORRALEROS DE MAJAGUAL—Fuentes 201207**


**Great smashing tunes by the popular Colombian group Los Corraleros de Majagual in a single package. Will mean sales!**

(Continued on page 88)

---

**Desde Nuestro Rincon Internacional**

(Continued on page 87)
**Bakersfield, Cal.**

By KWAC (HUMBERTO ROMO)

1. PARA TODA LA VIDA
   ESTELA NUÑEZ-Proeza

2. OH, QUE GUSTO DE VOLVERTE A VER
   RIGO TOVAR—Promus

3. DESDEHAPRACENTAMONADORA
   DE TI
   PUNTO CUATRO—OB

4. LA PERINOLA
   CAROLINA SANTANA—Caytronics

5. PENSAR QUE HASTA HACE POCO ME QUESITAS
   FRESA SALVAJE—Discolando

6. CUANDO YO QUIERA
   RIGO ALCOSER—Pronto

7. SONRISAS
   FRANCISCO DE MEDEMONTARIO—Caytronics

8. SERA QUE ESO ENAMORADO
   SEBASTIAN ARY—Caytronics

9. AMOR DE AMANTES
   JOSE DOMINGO—Melody

10. SAN GABRIEL
    REGULO ALCOCER—Yuriko

**Tacoma**

By KTOY

1. LA SENGUIL
   CARLITOS VELEZ-Nilsa

2. NUESTRO JURAMENTO
   SALVADOR—Arrilla

3. SI TE VAS DE MI
   FRESA SALVAJE—Discolando

4. A PESAR DE TODO LOS PESES
   MARCO ANTONIO MUNIZ—Arcano

5. MUSICA SUAVE
   ROBERTO CARLOS—Caytronics

6. RUMORES
   RUBEN RODRIGUEZ—Gas

7. UNA PURA Y DOS CON SAL
   LOS PORTES—Peereless

8. FLORECILLA DE AMOR
   ACAPULCO TROPICAL—Arcano

9. EL ARRACACED
   LOS PORTES—Freddy's

10. CALABACEO
    RAFAEL BUENDIA—Musart

**Tampa**

By WYOU (WOODY GARCIA)

1. ME OLVIDE DE VIVIR
   JULIO IGLESIAS

2. TODO COMENZO
   SEBASTIAN ARY—Caytronics

3. TODO EL MUNDO
   MARCO ANTONIO MUNIZ

4. PERDONAME
   JOHANNA ROSALY

5. UN DIA TU, UN DIA YO
   JULIO IGLESIAS

6. PRONTO SACALA A BAILAR KATUNGA
   SANTOS COLON

7. NO ME MUERO
    SANTOS COLON

8. TE APUESTO SIETE NOCHES
    CHICO NOVARRO

9. CUANDO ESTES CON EL
    HOGAR AVELLANET

10. SI CUANDO TU ME RESAS
    VICTORIA ABREU

**New York**

By RADIO JIT (MIKE CASINO)

1. VIVIR ES UN MORIR DE AMOR
   CAMILO SESTO

2. A BODA DE ELA
   ROBBY VALENTIN

3. WIRIFILDE UN CONSEJO
   WILFRIDO VARGAS

4. ES
   YOLANDITA MONGE

5. UN DIA TU, UN DIA YO
    JULIO IGLESIAS

6. ME VOY AHI
   ISRAEL MIRANDA

7. LOR DE MAYO
    CELIA CRUZ

8. JULIAN DEL VALLE
    LUIS PERICO ORTIZ

9. PLASTICO
    RUBEN BLADES—WILLIE COLON

10. ESTA BUENO
    EL GRAN COMBO

**Ventas (Sales)**

**San Antonio**

1. AMIGO
   ROBERTO CARLOS—Caytronics

2. LAS CUENTAS CLARAS
   CHICO—Musart

3. EL TAHUR
   LOS TIGRES DEL NORTE—Fama

4. LO NOSTANTES
   ROCCO DURCAL—Pronto

5. PEQUENA Y FRAGIL
   PEDRO FERNANDEZ—Caytronics

6. LA DE LA MOCHILA AZUL
   PEDRO FERNANDEZ—Caytronics

7. LOS MAQUETAS
   VICENTE FERNANDEZ—Caytronics

8. EL VIAJECITO
   RENACIMIENTO—74—Ranex

9. REGRESA
   ROCIA BLANCA—Orfeon

10. OH, QUE GUSTO DE VOLVERTE A VER
    RIGO TOVAR—Mariana

**Los Angeles**

1. MOTIVOS
   JOSE DOMINGO—Melody

2. VENGO A VERTE
   MERCEDES CASTRO—Musart

3. LA RONCONA
   LOS B DE CHILEchos—Gas

4. SOY YO
   LOS YONICS—Atlas

5. LA DE LA MOCHILA AZUL
   PEDRO FERNANDEZ—Caytronics

6. NO NOSTANTES
   RODDUPIC—Pronto

7. CALADOS
   ANGELA CARRASCO/CAMIILO SESTO—Pronto

8. LO PASADO, PASADO
   JOSE JOSE—Pronto

9. UN DIA TU, UN DIA YO
   ROCIO ABREU—Alhambra

10. RECUERDOS
    LOS BABYS—Peerless

**Río De Janeiro**

By ASSOCIACAO BRASILEIRA

1. TOO MUCH HEAVEN
   BEE GEES—Polygram

2. PRECIO DE AMOR
   CHIC—WEA

3. DO YOU THINK I'M SEXY
   ROCCO STUDIO—WEA

4. INSTANT REPLY
   DAM HABINA—CBS

5. SOU RIBEIDE
   LILIANA—RCA

6. MANHATTAN PARK
   DONNA SUMMER—Polygram

7. I D RIVIERA HURT MYSELF
   RANDY BROWN—Topaz

8. SNAKE
   EVELYN CHAMPAGNE KING—RCA

9. QUE HAY QUE HACER PARA OLVIDAR
   DANNY—RCA

10. I LOVED YOU
    FREDDY COLE—Tapeart

**Argentina**

By CENTRO CULTURAL

1. TANTO AMOR
   MANOLO SALVAN—Mictron

2. EL CANTO DEL MAPORI
   CHIC—Music Hall

3. LA PARTE QUE ME CORRESPONDE
   SEALS & CROFFS—Music Hall

4. ERES LO QUE QUIERO
   JOHNNY TRAVOLTA/O. NEWTON-JOHNN—Phonogram

5. SUENOS
   PENINA—Phonogram

6. CUMBIA Y VACAS
   KATE BUSH—EMI

7. HORA DE LA DAME UN CONSEJO
   RUBEN BLADES-Yuriko

8. BAILANDO CYN MI SOMBA
   ANDY GIBB—Phonogram

9. CARRERA DE BICICLETAS
   QUEEN—EMI

10. SIEMPRE HO AMOR
    JOHN PAUL YOUNG—Mictron

*Nuestro Rincon* (Continued from page 86)

 completo de “bailarines,” guitarristas y palmeadores de lola, Lucho Navarro, el comidente chileno actuará como Maestro de Ceremonias.

Recibirá Lupita D’Alessio el "Globo de Oro" en el Sports Arena de Los Ángeles, como “La Mejor Voz Romantica Internacional," por sus altas ventas durante 1978 con su "Hito que nunca volvere’ (Juan Gabriel) y por su primer lugar en el Festival Oti de Mexico con la canción “Como tu” (Lollita de la Colina) que ocupó al mismo tiempo, en las finales en Chile de OTI, el Tercer Lugar entre los ganadores. El próximo tema, sometido a promocion por Orfeon, y tambien en las finales en Chile de OTI, el Tercer Lugar entre los ganadores. El próximo tema, sometido a promocion por Orfeon, y tambien de Juan Gabriel sera “Dejame,” en la voz de la talentosa mexicana.

En mi última visita a Mexico, disfruté de una hermosa cena en la residencia particular de Guillermo Infante (RCA) en la cual a más de departir con los ejecutivos tope de la empresa mexicana, disfruté de la presentación del nuevo producto de Rocio Jurado, Darvello Arredondo y otras. Pero el impacto más directo me lo causó Lollita de la Colina, interpretando a guitauna como ella sabe hacerlo, lo mejor de sus expresiones musicales. ¡Fué una reunion inolvidable!... Joe Cayre, presidente de Caytronics Corporation acaba de ser de nuevo padre. Un nuevo vastago alegra la existencia de los esposos Cayre desde esta semana. ¡Felicitades Joe!... La RCA Regional de Miami, está buscando un brillante ejecutivo para que tome parte activa en las visitas a Latinamerica. Según me cuentan, Ricky Correoso quedará a cargo de promocion y relaciones con los artistas en Estados Unidos ... En extremo interesante el desarrollo de la Convención NARM, que acaba de terminar en el Hotel Diplomat de Hallandale, Florida. Muchas caras amigas saludé por allá ... Según parece, sigue Angelito Tamargo, presidente de la Comision Organizativa de la ALARM (Asociacion de Fabricantes de Discos Latinos de Estados Unidos) en sus pasos para fortalecer la organizacion. Sabiendo que es practicamente imposible entrar a formar parte de la RIAA y que tampoco existe interés básico en que los latinos formen parte de la NARM, Angelito y Tony Moreno intentan revitalizar fuertemente la ALARM, con la colaboración amplia de la industria mexicana, para poder librar todas las batallas en contra de la pirateria en Estados Unidos. Según parece, la FLAP mantiene también una politica bien abierta en cuanto a los miembros de la industria en Estados Unidos. Según recuerdo, hace pocos años no se mantenía esta idea y solo recientemente se está cambiando la politica. Y a pesar de que sigo manteniendo que la industria discografica en Estados Unidos es solo una, bien va la pena que todas las asociaciones latinas vengan en ayuda de la latina de Estados Unidos, que está sufriendo grandes rigores ... Y ahora, ¡Hasta la próxima!

I received a letter from Alberto Maravi, general director of Infopesa, Lima, Perú, which said: "It is a pleasure to inform you that on December 1978 and in the offices of Guillermo Acosta in Mexico, D.F., I had an interview with Conrado J. Gonzalez, president of Taurus Sound Distributors Inc., New Jersey, solving and clearing up in an amicable manner the release of ‘Los Virtuosos.’ That’s why he manufactured the lp and promis... I write you in order to clarify my comments expressed in a letter to Pedroza from Los Angeles, which you printed several weeks ago. I can assure you now that all was caused by a misunderstanding and that Mr. Gonzalez did not proceed illegally at the time." Well, it seems to me that Maravi’s procedure has not been fair enough with Taurus... (Continued on page 88)
MCA Sets Release
- LOS ANGELES—MCA Records has announced the label's album releases for April, 1979. Titles will include: " Slug Line " by John Hiatt; "Anytime, Anyplace" by the Dramatics; the soundtrack to " Buck Rogers in the 25th Century," scored by Stu Phillips; "Energy" by Leon Haywood, and "Organized Noise" by Bill Woody.

Singles Analysis (Continued from page 8)
Bros. Band (Capricorn), an add at Z93 and moving elsewhere, #55 bullet; McGuinn, Clark & Hillman (Capitol) #59 bullet; Linda Clifford (Custom/RSO), #54 bullet; BOS, #64 bullet here; American Band (Int'l), #66 bullet; Supertramp (A&M) #67 bullet; Boston (Epic) #68 bullet; Nicolette Larson (WB) #69 bullet; Bob Seger & The Silver Bullet Band (Capitol), last week's Chartmaker, #70 bullet; Cars (Elektra) #72 bullet; Foxy (Dash), #73 bullet here, and Narada Michael Walden (Atlantic), #9 bullet. BOS and an add at WHBQ, #74 bullet.

Other Bullets
Also new on the chart this week are: Nigel Olsson (Bang) #83 bullet; Chris Rea (Magnatone) #86 bullet; Ian Matthews (Mushroom) #87 bullet; Gino Soccio (RTC/WB), on the BOS Chart at #88 bullet and still #1 disco, on here at #88 bullet; Couchois (WB) #90; Sammy Hagar (Capitol) #92; Frank Zappa (Zappa) #93; Ultimate (Casablanca) #96; Claudja Barry (Chrysalis), #97; Machine (Hologram) #99 and Dr. Hook (Capitol) #100.

Mahler, Debussy & Bach
(Continued from page 79)
wildly different in tempo, but the mood and thought behind almost every phrase is as diverse as the personality of the two men. One now longs for the rest of Levine's Mahler cycle.

Haitink
Aside from Peter Grimes, which will be discussed next week, Philips has several important and popular new discs which should not be overlooked. Bernard Haitink steadily grows in stature as another compelling ensemble. In his concertgebouw one of the best instrumental ensembles and he consistently knows how to make the most of its fine players. A recent disc of Debussy points up both his strengths and the orchestra's assets. Included are the Three "images" for Orchestra, the "Danse Sacre" and "Danse Pro-

King's Singers Sign With Moss Music
- NEW YORK—Ira Moss, president of the Moss Music Group, and Richard Armitage of Noel Gay Artists, Ltd. in London have announced the assigning of exclusive rights for the U.S. and Canadian distribution of the King's Singers recordings.

Nuestro Rincon (Continued from page 87)
and even less with myself when he offered us official news that it seems now were either too superficial or misleading . . . Sonora Matancera received a Proclamation from the City of New York in occasion of its 56 years of performances around the world. The event took place at the Blue Room of New York's City Hall on March 23rd . . . The great success of Rocio Jurado with "Amanece," "Mi Amante Amigo" and "Lo Siento Mi Amor" has given RCA Spain a big international break, as well as RCA México with Roberto Jordán and his "El Sol Se Fué" placing "The Nipper's label!" in a very energetic position in Latin america and the States . . . Ralph Mercado & Ray Aviles will present their "Salsa Gala Spectacular" at the Sheraton Center Hotel in Manhattan on April 14th. Among the performers will be: Celia Cruz & Johnny Pacheco, Willie Colón & Rubén Blades, Los Hijos del Rey from Santo Domingo, Susanna Vega and the Orchestra América. Politico Véga will be the MC . . . Grupo Miramar will perform at Radio Caracas TV at April 17th. The group has a big impact in Venezuela with "Porque Tú No Me Quieres" and "Morir Contigo." Their recordings are released in Venezuela by Discorona label . . . The impact right now is being caused by Pedroito Fernandez from Mexico, a singer only eight years old. His rendition of "La De La Mochila Azul," is making it big everywhere. At the same time, on the west coast another recording has been released under Musart label by Yeni, entitled "Yo Soy La De La Mochila Azul," which is also having good reaction. The Pedroito Fernandez lp will be rush released in the States by CASTRONIC . . . Arriba Records from the west coast is making it big with Los Hermanos Prado and their "Pa Que y Por Que," some kind of salsa production . . . Daniel Magal will be a guest star at the "Concierto de las Flores" next April 8th at the Feel Forum of Madison Square Garden, New York, along with Lola Flores, Lolita & Carmen and the complete show of Lola Flores, Lucho Navarro, the Chilean comedian, will perform as MC . . . Luptita D'Alessio will be awarded with the "Gubo de Oro" at the Sports Arena in Los Angeles as "Best International Female Singer," for top sales during 1978 of her "Juro Que Nunca Volvere." (Juan Gabriel) and her first place at the OTI Festival in Mexico with "Como Tú" (Lolita de la Colina) which also obtained the third place at the finals in Chile. Her next tune will be "Dejame," which will be promoted by Orfeon and penned by Juan Gabriel . . . On my latest visit to México I enjoyed dinner at RCA's (RCA) residence, at which besides talking with RCA's executives, I enjoyed their new product which includes Rocio Jurado, Darvelio Arrendondo and Jorge Lavat.

Latin American Album Picks (Continued from page 86)
MANOLO Y JORGE
RCA PL 35920
Proyectando una nueva imagen, los populares Los Golfos son ahora Manolo y Jorge, que se encuentran ya vendiendo fuerte "Ella" (Herrero-Seis-Escolar) contenida en esta grabación. Otros temas muy comerciales y en sonido disco son "Hola, Lola" (Herrero-Escolar) (Seis-Escolar), "Wa-pa" (Seis-Escolar) y "De dos en dos" (Herrero). Muy buena mezcla. Arreglos de R. Perez Bravo.

Young and talented Los Golfos are now Manolo and Jorge, who are smashing in several areas with "Ella," contained here. Also good in "La Cafetera" (Seis-Escolar), "Otro mío" (J. M. Gomez-Escolar) and "No vale la pena" (Seis-Escolar). Disco sound from Spain.

A UN GRAN AMOR
SABU—International INT 928
Con arreglos y dirección de Jorge Calandrelli, vuelve Sabu de Argentina con un nuevo trabajo Reminiscencias y fantasías románticas. "No puedo morir por dorito" (Bigazzi-Bella), "Ella" (J. A. Jimenez), "Te regalo mis ojos" (Ferri-Pintucci), "O tú o nada" (Botija) y "La última noche" (Herrero). Producción de R. Kleinman.

With arrangements and direction by Jorge Calandrelli, Sabu from Argentina is back with a package of mellow and romantic ballads. "Mi gran amor" (Assou-Marnay), "Margarita" (Cocimante-Luberti), "Ella," "Te regalo mis ojos," more.
industry-wide implementation, Hartstone asserted use of the codes "would mean as much as two million dollars in bottom line increases, based on $100 million in sales." 

That figure, Hartstone said, is based on projections that the impact of coding would yield an average savings of two percent of the total sales tally. Central to his projections was Hartstone's claim that major gains would be offered by the system's greater accuracy and impunity to employee error or intentional theft. "The war CBS's mind over the past two percent of sales, whether it's the record business, the shoe business or the hot dog business," reported Hartstone. "By discovering shortages just one month early, we can save one million dollars."

Elimination of employees' abuse of "voids" in register entries—a common method of stealing product—would yield an additional .5 percent savings, with the elimination of "preferred"—and unauthorized—discounts to friends and relatives producing an additional .5 percent gain to provide the total two percent savings.

Fathers and Sons' Crockett advocated implementation of the code because of its potential for improving inventory control and speeding replenishment in store. Crockett said his firm would utilize bar coding in both wholesale and retail operations, arguing that the UPC codes would yield faster product handling cycles in buying, sorting, and returning records and tapes. Moreover, the use of portable scanners in addition to warehouse scanning units and bar code scanners could allow stores to update their in-store physical inventories with greater accuracy and speed.

Offering the manufacturers' viewpoint, Lasky noted the industry's sharp growth in recent years, a trend "that can only be called spectacular. We've been congratulating ourselves at conventions. We've contributed," but added the warning that continued market gains in the face of myriad problems would require ever greater market control—a process that bar coding will help speed.

Smith noted that CBS plans to maintain its leadership position on the coding issue, which began with codes on several current titles, through its forthcoming coding of all Masterworks/Odys- sey new releases and additions to CBS' $4.98 list priced catalogue.

Smith also alluded to the returns problems afflicting the trade since the final months of 1978, and how they have affected performance for manufacturers, one-stops, distributors, racks and retailers alike. The greater control afforded through bar coding was stressed as an important new tool in regulating the returns flow, with Smith concluding that savings in warehousing and labor costs alone would amortize the technological costs incurred by adopting bar coding hardware.

Given that, Smith characterized even initial costs as comparatively low, and, once implemented, bar codes would, he felt, reap significant savings throughout the product handling cycle from warehouse to point of purchase. Lieberman's Harold Okinow then offered a partial explanation of how some manufacturers may be reluctant to impose immediate, across-the-boards coding. "The agreement to go to the bar code, in the ten digit system we've proposed, is the easiest step," said Okinow. "Most manufacturers have wholly separate catalogue coding." As a result, even those labels whose current numbering system has the correct number of digits face extensive re-cataloguing—and other companies employing a longer or shorter system, or several wholly separate systems based on price or repertoire, must undertake an even more complicated program of reassigning titles to new numbers.

Lieberman Enterprises has offset the probable delays incurred by many manufacturers by using its own OCR (optical character register) coding system "to stand in place of the bar code prior to its near-100 percent implementation," Okinow added, but even with that interim system in operation, his company is "eagerly awaiting" installation of bar code scanners in its central returns warehouse once enough product carries the printed UPC symbols. Similarly, Pickwick International-al has been using an OCR format to monitor product movement for the past decade, according to president Chuck Smith. Smith, while noting his company's enthusiasm over the advent of industry wide coding, cautioned that full benefits could not begin appearing until 80 percent implementation is achieved—a factor that could delay general mechanical readouts of the code for three to five years.

Smith also perceived the need to develop a funding commitment within the trade to assist in developing useful data retrieval and analysis systems. When Kwiker interjected a query as to whether racks, retailers and one-stops could code older titles themselves, on the premises, Smith agreed that was possible, but added that the lack of adequate cross-references to "decode" old catalogue numbers, along with costs in printing and labor to affix bar coded stickers, would impede such a plan.

Boston Associates' Humphrey agreed that full implementation could take time, and cautioned smaller chains, distributors and single o&o stores to study the progress being made carefully, and build their own systems slowly.

Even so, Hartstone concluded the Wherehouse would be able to afford the startup costs once broad industry commitment was apparent—a prospect CBS's Smith helped buttress by reporting that CBS would begin coding all new releases within the next month or so.

Meanwhile, Crockett reminded delegates that currently available hardware includes designs that can scramble and de-scramble old catalogue numbers into the correct UPC identifying number—another solution to the problem of older, uncoded product already in the field.

Platinum Journey

Columbia Records recently hosted a dinner party in honor of Journey at which the group was presented platinum records for their last three albums, "Infinity." Journey is welcoming their newest member, drummer Steve Smith, and the release of their latest Columbia album, "Evolution." Pictured at the presentation are, left to right: Ron Obar, man, vice president, merchandising, west coast; Columbia Records; Ray Thomas Boler, "Infinity" producer; Gregg Rolie, Journey; Tony Zelland, associate director, product management, Columbia Records; Ross Valory, Journey; Neil Schoen, Journey; Michael Smith, Columbia Records; Steve Perry, Journey; Herbie Herbert, Journey's manager; Jock Croga, senior vice president and general manager, Columbia Records; Pat Morrow, Journey's tour manager; and Don Ellis, national vice president, a&r, Columbia Records.

One Stops Target 'Creative Expansion'

(Continued from page 10) Lasky, Danjay, Presidential, Jerry Rich- man, Richman Brothers and Leon- ard Silver, Transcontinental Record Sales.

Cimbel, citing "shaking ra- dio executives and trade as one reason the one-stops are becoming "more vital" went on to stress that "careful follow through is necessary as promo- tion on paper is worthless." He added, "In some cases they must become financial advisers for the retailer."

Lasky spoke of the need for involvement and that his relationship with the retailer is "no passing acquaintance," but rather one where he is "married to the store." He went on to say that store charts "are too easily swayed by under-the-table good- ties." However, he said, "We must be attentive to what is go- ing on the streets."

Richman supported the panel's consensus on the increased need for advertising and dis- missing support as did Silver, who said the "juke box operators are still one of the most important customers."

Cimbel noted the importance of the one-stop to aid in the breaking of new product.

"We must become more street- conscious," said Lasky, "More communicative and aware. If everyone does their thing to sell records, then we've all done our job and we can't complain about that."

Comments from the audience included the "inconsistencies be- tween 12-inch product heard in clubs and on radio, only being stocked for a few weeks and then being pulled off the store floor." The move of the one-stop opera- tors into the retail field, main- taining three or four stores—stores that can now take business from the one-stops and deal directly with the manufacturers was also discussed.

When the subject of bad credit was brought up from the audience and what can be done, Leener replied, "We cry. Silver added, "Credit situation is getting worse and worse. We don't accept any personal checks or certified checks. Only cash or money orders."

CRINamesWelzer

NEW YORK—Dick Asher, presi- dent of CBS Records Interna- tional, has announced the ap- pointment of Frank Welzer to the position of vice president, busi- ness development, CBS Records International.

Welzer joined CBS in 1969 and held a variety of positions in the Corporate organization.
Austria's annual recording sales total about 8 percent of West German turnover, nearly half of that in Vienna. Suggested lp retail of 160 schillings ($12) make this central Europe's highest price market. Polygram's new Austrian head Wolfgang Arming notes that the high price makes the market competitive, with all record companies in a cost squeeze. Phonogram's that's diminishing in Germany. But a wave of imports in the last few years has put all record companies in a cost squeeze. Phonogram's and other companies are increasing their prices to maintain profits.

Perhaps more alarming is the home taping situation. EMI Columbia boss Frank Beh, who also heads the Austrian IFPI group, says that compared to two years ago, pre-recorded cassette sales have dipped by 50 percent, due primarily to dubbing on radio-recorders by groups of school-aged youngsters. IFPI and the mechanical rights society AustroMechana are lobbying for a blanket tape surcharge, hoping for passage during the next legislative period.

As a center of international group production, Vienna ranks below most European capitals, other than London and Paris. But perhaps it is because the scene wasn't saddled with the usual four-year cycle after the war, or because Vienna never attracted enough foreign talent, or because the city lacks fully equipped modern studios. Austria is a source of fine German language singer/composers (Udo Juergens, Wolfgang Ambros, Ludwig Hirsch, Michael Heltau) and a slew of international record executives. But the nation's best known rock group abroad, Eela Craig on Phonogram, is in the midst of an unpleasant personnel hassle. The biggest exports are classics and folk music.

Gunther Zitta of WEA says nearly 10 percent of his turnover is with school-aged youngsters. IFPI and the mechanical rights society AustroMechana are lobbying for a blanket tape surcharge, hoping for passage during the next legislative period.

As a center of international group production, Vienna ranks below most European capitals, other than London and Paris. But perhaps it is because the scene wasn't saddled with the usual four-year cycle after the war, or because Vienna never attracted enough foreign talent, or because the city lacks fully equipped modern studios. Austria is a source of fine German language singer/composers (Udo Juergens, Wolfgang Ambros, Ludwig Hirsch, Michael Heltau) and a slew of international record executives. But the nation's best known rock group abroad, Eela Craig on Phonogram, is in the midst of an unpleasant personnel hassle. The biggest exports are classics and folk music.

Gunther Zitta of WEA says nearly 10 percent of his turnover is with school-aged youngsters. IFPI and the mechanical rights society AustroMechana are lobbying for a blanket tape surcharge, hoping for passage during the next legislative period.

As a center of international group production, Vienna ranks below most European capitals, other than London and Paris. But perhaps it is because the scene wasn't saddled with the usual four-year cycle after the war, or because Vienna never attracted enough foreign talent, or because the city lacks fully equipped modern studios. Austria is a source of fine German language singer/composers (Udo Juergens, Wolfgang Ambros, Ludwig Hirsch, Michael Heltau) and a slew of international record executives. But the nation's best known rock group abroad, Eela Craig on Phonogram, is in the midst of an unpleasant personnel hassle. The biggest exports are classics and folk music.

Gunther Zitta of WEA says nearly 10 percent of his turnover is with school-aged youngsters. IFPI and the mechanical rights society AustroMechana are lobbying for a blanket tape surcharge, hoping for passage during the next legislative period.

As a center of international group production, Vienna ranks below most European capitals, other than London and Paris. But perhaps it is because the scene wasn't saddled with the usual four-year cycle after the war, or because Vienna never attracted enough foreign talent, or because the city lacks fully equipped modern studios. Austria is a source of fine German language singer/composers (Udo Juergens, Wolfgang Ambros, Ludwig Hirsch, Michael Heltau) and a slew of international record executives. But the nation's best known rock group abroad, Eela Craig on Phonogram, is in the midst of an unpleasant personnel hassle. The biggest exports are classics and folk music.

Gunther Zitta of WEA says nearly 10 percent of his turnover is with school-aged youngsters. IFPI and the mechanical rights society AustroMechana are lobbying for a blanket tape surcharge, hoping for passage during the next legislative period.

As a center of international group production, Vienna ranks below most European capitals, other than London and Paris. But perhaps it is because the scene wasn't saddled with the usual four-year cycle after the war, or because Vienna never attracted enough foreign talent, or because the city lacks fully equipped modern studios. Austria is a source of fine German language singer/composers (Udo Juergens, Wolfgang Ambros, Ludwig Hirsch, Michael Heltau) and a slew of international record executives. But the nation's best known rock group abroad, Eela Craig on Phonogram, is in the midst of an unpleasant personnel hassle. The biggest exports are classics and folk music.

Gunther Zitta of WEA says nearly 10 percent of his turnover is with school-aged youngsters. IFPI and the mechanical rights society AustroMechana are lobbying for a blanket tape surcharge, hoping for passage during the next legislative period.
Australia

By PETER CONYNGHAM

Galapagos Duck, Australia's top jazz/rock combo, announced a return tour of Europe for next October-November. The Duck, who topped the bill at the Australian Showcase at Musxep in Miami, Florida late last year, made many valuable contacts, including representatives from the BBC. Phonogram/Philips, the group's record company, will shortly release their records in Switzerland, Germany, Holland, and England. Prior to their European tour, they will appear all over Australia... Ian Dury's "Hit Me With Your Rhythm Stick" claimed to be the fastest moving single throughout Australia at the moment. An Australian tour is mooted for September this year... Skyhooks, one of Australia's all-time biggest record sellers, has had its single, "Women In Uniform," picked up for U.K. release by United Artists... Sherbet (name now changed to Highway for U.S.A.) left in March to set up office on Sunset Boulevard. Their astute manager, Roger Davies, and singer Daryl Braithwaite headed off to open up their office and to promote their new album, "Highway One"... Marquee Attractions makes a different move when it launches into its next tour. They are presenting Phyllis Diller for an Australia-wide tour during April/May.

The Ted Mulry Gang joins the ever-growing list of Australian bands cracking the American charts. TMG's single, "Lazy Eyes," leaped into the U.S. charts a week or so after their record company, Ato (through Atlantic), will be rush-releasing their album, "Disturbing the Peace."... Toto and their self-titled debut album have hit gold in Australia... Ella Fitzgerald created a new box office record at her second Sydney Opera House concert recently, when touring for the Elizabethan Theatre Trust. Box office takings totalled $35,902, which is $3,800 more than the previous record set by Sammy Davis, Jr. back in 1977... Ronald E. Caves has been appointed managing director of the music houses of Australia Pty. Ltd. Harry Miller's Compilcet still grabbing headlines here in Australia. Several million dollars appears to have been lost by the company, which has come as a severe blow to the many promoters who had entrusted their funds to that box office. Miller has been summoned to appear before the court on three charges relating to misleading statements. At the initial appearance the case was adjourned and Miller allowed bail. If found guilty, Miller could be jailed for up to ten years... A new organization has just been announced, Australian Music-Makers Association. Among the immediate aims of the association are: The introduction of the 30% quota for Australian records on commercial radio as recommended by the Australian Broadcasting Tribunal and accepted by the Federal Cabinet; annual increases in the quota of 2% per year for the next five years until a level of 40% is reached; promotion of Australian talent at consumer level to win greater acceptance and status through the nation; influence and negotiate with television producers to engage more Australian performers, and produce "specials" featuring established and new artists; approach government authorities and community leaders to support certain Association campaigns that will be designed to encourage and nurture Australian musical talent.

Air Supply's new album and their first on the new Big Time Phonograph Recording label is now completed and their producer, Charles Fisher, is in L.A. at Kendon Recording Studio cutting. Kendon Studios is the place where most Wizard albums, such as Marcia Hines and The Studs are mastered. The album is entitled "Life Support... Air Supply" and contains their current single, "Bring Out The Magic" plus the single release, "Lost In Love." Marcia Hines' new album, tentatively titled "Moments" is being completed in America. The album was produced by Robbie G. Porter and features some of America's top session players and arrangers. Backing vocals are supplied by Mona and Terry Young who will again be backing Marcia for her national tour later in the year... "Goodbye Yellow Brick Road," by Elton John, has long been regarded as one of the classic albums of the seventies. Released by Festival Records in Australia on November 12, 1973, nearly 5½ years ago, it has notched up Australian sales of over 250,000 two record sets, and is still a constant seller in record bars all over this country. It includes such immortal songs as "Saturday Night's Alright For Fighting," "Candle In The Wind," "Funeral For A Friend/Love Lies Bleeding" and, of course, the haunting title track. "Goodbye Yellow Brick Road" is one of only 5 albums to exceed retail sales of $3,000,000 in Australia. To mark this historic event, Festival Records has released a strictly limited edition of 4000 double sets pressed in a special yellow vinyl.

England's Top 25

Singles

1. I WILL SURVIVE GLORIA GAYNOR/Polad
2. SOMETHING ELSE SEX PISTOLS/Virgin
3. IN THE NAVY VILLAGE PEOPLE/Mercury
4. COOL FOR CATS SQUEEZE/A&M
5. I WANT YOUR LOVE CHIC/Atlantic
6. LUCKY NUMBER LENE LOVICH/Shift
7. BRIGHT EYES ART GARFUNKEL/CBS
8. OLIVER'S ARMY ELVIS COSTELLO AND THE ATTRACTIONS/Radar
9. TURN THE MUSIC UP PLAYERS ASSOCIATION/Vanguard
10. CAN YOU FEEL THE FORCE THE REAL THING/Pye
11. DON'T STOP ME NOW QUEEN/EMI
12. SULTANS OF SWING DIRE STRAITS/Vertigo
13. KEEP ON DANCIN' GARY'S GANG/CBS
14. STRANGE TOWN JAM/Polydor
15. INTO THE VALLEY SKIDS/Virgin
16. MONEY IN MY POCKET DENNIS BROWN/Lightning
17. QUESTIONS & ANSWERS SHAM 69/Polydor
18. WAITING FOR AN ALIBI THIN LIZZY/Vertigo
19. HE'S THE GREATEST DANCER SISTER SLEDGE/Atlantic
20. WOW KATE BUSH/EMI
21. THE RUNNER THREE DEGREES/Ariola
22. TRAGEDY BEE GEES/RSO
23. THE STAIRCASES (MYSTERY) SIOUXIES & THE BANSHEES/Polydor
24. SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Jepic
25. CLOG DANCE VIOLINSKI/Jet

Albums

1. GREATEST HITS VOL. 2 BARBRA STREISAND/CBS
2. THE VERY BEST OF LEO SAYER/Chrysalis
3. C'EST CHIC CHIC/Atlantic
4. MANILOW MAGIC BARRY MANILOW/Arista
5. SPIRITS HAVING FLOWN BEE GEES/RSO
6. BREAKFAST IN AMERICA SUPERTRAMP/A&M
7. DIRE STRAITS DIRE STRAITS/Vertigo
8. PARALLEL LINES BLONDIE/Chrysalis
9. THE GREAT ROCK & ROLL SWINGLE SEX PISTOLS/Virgin
10. ARMED FORCES ELVIS COSTELLO/Radar
11. A COLLECTION OF THEIR 20 GREATEST THREE DEGREES/CBS
12. GOLDEN COLLECTION MARTY ROBBINS/Lotto
13. MANIFESTO ROXY MUSIC/Polydor
14. DE SOLATION ANGELS BAD COMPANY/Swan Song
15. 2ND STREET BILLY JOEL/CBS
16. BAT OUT OF HELL MEATLOAF/Epic
17. COUNTRY PORTRAITS VARIOUS ARTISTS/Warwick
18. TRB TWO TOM ROBINSON BAND/EMI
19. LIONHEART KATE BUSH/EMI
20. NEW BOOTS AND PANTSIES IAN DURY/Stiff
21. FEEL NO FRET AVERAGE WHITE BAND/RCA
22. EQUINOX JAC RICHARD & THE SHADOWS/EMI
23. WAR OF THE WORLDS VARIOUS/CBS
24. SQUEEZING OUT SPARKS GRAHAM PARKER & RUMOUR/Vertigo

(Courtesy: Record Business)
England

By VAL FALLOON

LONDON—Record retailers have been given a last-minute reprieve following a government decision to ban the use of RRP (Recommended Resale Price) as a basis for price comparison. Shops have now been made exempt from this ban by the department of prices and consumer protection, which means stores can continue to display signs such as "L1-off" as long as that refers to the genuine prices of the products. Areas where such comparisons are banned include electronic goods, electrical goods and furniture. What dealers cannot do, however, is display signs claiming discs are "L3 here-L5 elsewhere" etc., or claim reductions of, say, 50 percent. Heavy fines will be imposed on dealers breaking this rule. The threat of a ban on discount signs was met with strong opposition by enraged cut-price buyers who threatened to require genuine discounts from RRP and even compare their own prices with those of another named retailer.

COMPILATION COMPROMISE: The major record companies have broken new ground by collaborating on TV compiling albums. This decision is expected to lead to further collaborations between rival companies. Phonogram and Polydor (both part of the Polygram group though competing companies here) have joined forces to produce a 16-track disco LP titled "Boogie Bus," scheduled for release Friday, April 13, with initial TV advertising in one region, Granada. Tracks include Village People's "YMCA," which will probably end up as the album's� advertised single as it crops up on other compilations; Gloria Gaynor's "I Will Survive;" Alicia Bridges ' "I Love the Night Life" and Peaches and Herb's "Shake Your Groove Thing." A separate section, Polygram Television Merchandising, has been set up and Brian Baird, who runs the division, confirmed that more joint efforts—not only by Polydor and Phonogram—are expected to follow. He is talking to various majors about possible projects. In April over 20 albums have been scheduled for TV activity.

SUPER STARS: Motown UK hoping to clinch tours here by Stevie Wonder, Diana Ross, Marvin Gaye, The Commodores and Rick James. Also hinted at are tours by Billy Preston and Grover Washington Jr. With the forthcoming release of Stevie Wonder's "The Secret Life Of Plants," the label is hoping for a rejuvenation following last year's huge successes with Commodores product . . . Talking of superstars, Tina Turner last week confirmed to British audiences that she is still in a class of her own. The artist, now approaching forty, can hold her own with the best of the newer disco/funk/soulstars. Tina Turner is funk with spunk, or perhaps flash with panache . . . More soulful activity expected from CBS following the announcement of the signings of Barry White and Gladys Knight to the company internationally and CBS readying the hot import LP, Dylan's "Live At The Budokan" for UK release now that Dylan has given the go ahead. All that has to be decided is the price. And the company's Swedish superstars, Abba, set for another U.K. tour here (with an LP out soon). Fans' dreams are expected to share in the tour under a management plan to keep everybody satisfied.

CBS Ups Holdridge

NEW YORK—Dennis Hannon, CBS Records has announced the appointment of Roger Holdridge to the position of manager, sales administration, Los Angeles branch, CBS Records. Holdridge joined CBS Records in 1975.

Crusaders

(Continued from page 16) gramming for the AOR crowd. And you know, you can't listen to disco all the time—you need a space for music that's a little deeper. We fit into that space.

Geoff called the "Carmel" album "very important for people. It happens to sell, but Joe has never made strictly commercial records. He once said to me, 'I listen to the radio, and I play what I don't hear.' That meant a lot to me."

Welk Bows London Office

Pictured at the announcement of its London offices are Welk Music Group executives and Eddie Levy and Geoff Heath of Heath-Levy Music, who will be directing Welk's British operations with Roger Sovine, Welk Music Group's VP in charge of professional activities. From left: Eddie Levy; Rob Matheny, professional manager; Welk Music Group; Geoff Heath; Gaylon Hooten, division manager Welk Music Group; Dean Kay, executive VP/general manager Welk Music Group.

New York, N.Y.

(Continued from page 34) and then turn it upside down . . . Brian Lane phoned last week about two new signings to his Park Lane label. The first is a disco/rock act called Ritz and the other a Seattle-based rock outfit known as Permanent Wave. Lane's first Park Lane signing, the Fabulous Poodles, has done very well for him and he is looking forward to next month's release of the Aviary album produced by Gary Lyons ... . The Raven is being managed by Richie Havens ... . Seen chowing down at Sylvia's, according to the Daily News, was none other than Ahmet Ertegun who went to sample some of their world famous ribs. It was there that he met a panhandler who turned out to be a once great blues singer by the name of Sporty King who Ertegun first handled in 1964. Ahmet greeted him with a $100 bill and an invitation to try a comeback.

CONGRATULATIONS to Ray and Margo D'Ariano, who became the proud parents on April 3 of one Michael Raymond D'Ariano. Weighing in at nine pounds, Michael is reported to have red hair.

And our congratulations also go out to Elektra/Asylum's Carol McNichol, who will become Polydor's new director of publicity.

JOCKEY SHORTS: Susan will be touring with Graham Parker . . . is Kenny Passarelli Foreigner's new bass player? . . . David Johansen became the first rock artist to play Barnard College last week. Author Fran Liebowitz ("Metropolitan Life") was in the audience, and her backstage visit with Johansen was filmed by the BBC, which is doing a special on Liebowitz . . . Jim Essery, the fine harp player featured on the Allman Brothers' new LP, will be joining the group when it goes on tour. Essery, by the way, was discovered playing in a pizza parlor by Gregg Allman . . . next month's release on Tommy Mottola's label will be by Ellen Shipley, whose song, "Heroes of Yesterday" is the talk of the town.

AND FINALLY . . . Feature, which ceased publication last week, may be purchased by Playgirl and relocated to Los Angeles.

Germany's Top 10

(Continued from page 4) Singles

1. HEART OF GLASS — BLONDIE-Chrysalis
2. TRAGEDY — BEE GEEES—RSO
3. CHICQUITA — ABBA-Polydor
4. IN THE NAVY — VILLAGE PEOPLE—Metronome
5. BORN TO BE ALIVE — PATRICK HERNANDEZ—Aquarius/Teldec
6. Y.M.C.A. — VILLAGE PEOPLE—Metronome
7. TRAGEDY — CHIC-Atlantic
8. TROJAN HORSE — BLONDIE-Chrysalis
9. EASY IT'S YOU PROMISES—EMI
10. I WAS MADE FOR DANCIN' — LEIF GARRETT—Scotti Bros.

Alarms

1. TRAUMEREIEN — RICHARD CLAYDERMAN—K-Tel
2. SPIRITS HAVING FLOWN — JOE COCKER—RSO
3.abweichend — HAFEN TRÄUME—Ariola
4. DIRE STRAITS — DIRE STRAITS—Vertigo
5. ANGEL STATION — MANFRED MANN'S EARTH BAND—Bronze
6. BREAKFAST IN AMERICA — SUPERTRAMP—A&M
7. PYRAMID — MANFRED MANN'S EARTH BAND—Bronze
8. DAS GOLDENE SCHLAGALBUM — RICHARD CLAYDERMAN—K-Tel
9. SANDMAN — JOHN PAUL JOHNSON—Ariola
10. EASY IT'S YOU PROMISES—EMI

(Courtesy: Der Musikmarkt)
Canadian Product Flow Worries Labels, Retail Interest Appears to Be Growing

(Continued from page 3)

Canadian and U.S. firms handling the disputed material were actively writing business throughout the convention. The NARM Board reportedly began discussing the increase in trade during the final days of the meeting.

But impeding any formal action from either NARM or major U.S. manufacturers is the legal delicacy of the problem. Several distributors accordingly declined comment, noting that their hands were tied by the anti-trust implications of any attempt to curtail sales via Canadian licensees or subsidiaries selling the product.

Prices for the Canadian pressings provide the clearest index to manufacturers' feelings. The New Jersey-based Golden-disco Industries Corp., which touted its product as "the cheapest in current records available from Canada," in its catalogue, the convention, offers "the entire catalogue" of Columbia, Capitol, MCA, Motown and 20th Century-Fox titles. Product list priced at $7.98 will be available to be sold at wholesale costs ranging from $3.25 to $3.50, while goods list-priced in the U.S. at $8.98 ranged from $3.75 to $4.00 at wholesale.

Special deals on selected catalogue titles that limited quantities broadened the range further, with schlock and cut-out merchandise, as well as older catalogue goods, priced as low as $1.00.

Most label and retail sources contacted by RW were more alarmed by current hits, not catalogue, though, especially since at least one distributor is offering similar deals on current hits. A large number of big sellers by acts ranging from Rod Stewart, Bob Dylan, The Commodores, Chicago and Eric Clapton to newer artists like Elvis Costello and Nicolette Larson.

While some label sources asked anonymity, most confirmed that the degree of U.S. distribution of Canadian goods varies widely from label to label. Among those firms hardest hit were MCA, WEa and especially CBS, and the last of these represented by best-selling catalogue as well as a wide range of current material.

MCA distributing president Al Bergamo confirmed that the practice is alarming both manufacturers and many of their accounts, but further added that the undisputed distribution of the material excludes any formal corporate action. "We also can't dictate to the exporters what they do with our product," he said. "There simply isn't a hell of a lot that U.S. manufacturers can do to curb their Canadian companies. It's a lot cheaper to export product into the U.S. than to send American product up there—the price gap is over 20 percent."

Bergamo also cited another key factor to which several respondents attributed that gap, the shift in list prices in the U.S. "The Canadian market has always been a dollar more expensive than down here," he explained, "but that shifted when the U.S. market went to $8.98 and Canada didn't." That shift, coupled with the discrepancy in duties and a current rate of exchange that holds the Canadian dollar at 86 cents U.S. currency, thus completes the gap.

While several respondents thus concluded a Canadian move to $8.98 that might help offset the problem, the legal strictures on collective action are only the leading elements delaying such a move. At least as significant is the encouragement of the Canadian government, offered by several distributors as an impetus to recent trade. With one frequent complaint against the Canadian goods the alleged tendency to press for advance cash payment, instead of extended dating, one insider said his international sources asserted Canadian officials may be offering guarantees on receivables to spur sord.

While the majority of retail and rack sources contacted said aren't purchasing the product in question, at least two one-stop operators candidly discussed the advantages.

Said Jerry Richman of Richman Brothers in New Jersey, "U.S. record companies will come out with a new product and offer a deal, sometimes. When they do offer this deal, someone such as myself, that sells product at discount prices because we pass on those deals, will buy very heavily, so we will have enough merchandise to last us this month, next month, and the month after.

"Now that, in the long run, puts us in financial difficulty, because we have to pay for so much ... This way, buying from Canada, we only have to buy enough U.S. goods for one month. And if they won't repeat the deal, we can buy from Canada. I have no qualms about buying, and will continue to do so unless the American companies give me the deals I need."

Queried as to how much product he brings in from Canada, Richman said, "I buy what I have to buy. It's not a majority; I still do business mostly in the U.S. If we do 10 percent (from Canada), that's a lot."

Richman dismissed one fear expressed by some retailers—that American manufacturers would retaliate by withholding co-op advertising support—by reporting that he has yet to be penalized by any cut-offs.

Transcontinental Record Sales chief Len Silver viewed the furor over Canadian goods as "very healthy all around. We're so close to the border that the Canadians are delivering directly to the dealer. They are franchising stores and I understand the prices will be $4.99 for all product, 89 cents of which will be Canadian."

At this point, Canadian-manufactured goods are "all over" his marketing region. "We have to check our returns to make sure they're ours or Canadian." Although he's purchased Canadian pressings in the past, Silver suggested he won't continue to handle the material.

Most retailers were more critical, citing the need to preserve existing relationships with U.S. manufacturers. Father and Sons' David Crockett told RW, "We have been solicited weekly to buy Canadian product. Absolutely, the prices are tempting, and I can't really fault those who are bringing it into the U.S. However, I feel that it's not in the best long-term interest for our relationships with manufacturers."

NARM Concern

Ben Karol of King Karol said he wouldn't handle the Canadian pressings "unless it was 50 percent cheaper."

His skepticism on the practice stems from the breakdown in available services. "If you fragment your business, you're not a good customer to anybody," said Karol, "and if that is the case, somehow you don't get the kind of cooperation that you're entitled to, and that you need. In this business, merchandise from Canada, you owe it ... Unless you can save a dollar a record, which you can't, you can't make up for all the benefits you get with the American labels."

Western Merchandisers' John Marmaduke, who confirmed the NARM board's concern over the matter, pointed to Canadian governmental encouragement as a key problem, and also saw a list price hike as one solution. "In some ways, we're competing with the Canadian government ... I think there's a lot more of this going on than is being admitted. The only other thing that can be done, that I can see, is a change in the tariff, which is terribly complex, cumbersome and slow."

"I think the issue really came home at NARM."

E/P/A Names Cohen

Director of Sales & Artist Development

NEW YORK—Tom McGuiness, vice president, sales and distribution, CBS Records, has announced the appointment of Susan Cohen to director of sales/artist development, Epic/Por-trait/Associated Labels.

Cohen joined CBS Records in 1976 and has held various field staff positions in Denver and Los Angeles. Most recently, she served as manager of branch training, based in New York City.

WEA Ups Bledsoe

NEW YORK—WEA International president Nesuhi Ertug has announced the promotion of Tracy Nicholas Bledsoe to the position of director of press and public relations.
Gospel Publishing Comes of Age

By MARGIE BARNETT

NASHVILLE—The lyrical message of gospel music has created several operational distinctions between gospel and secular music publishers. The church, gospel music's main consumer source, has dictated many of these distinctions, placing much of the gospel music publishers' emphasis on areas not normally associated with the commercial music market.

Income from print—hymnals, songbooks, sheet music, choral collections, cantatas, octaves and musicals — has long been the mainstay of gospel publishing. Only within the past few years have performance and record mechanics taken any kind of competitive stance.

The heavy print involvement has brought about several publishing trends in the last decade. The Benson Company, whose four record labels now comprise well over half of their business, started in publishing with records as an afterthought. "We got into the record business because we needed a product to show with our printed product, especially for church choral music," states Jim Van Hook, senior vice president, Benson Publishing. "The records fostered a higher standard of excellence creating a demand for the product and for us to perform locally. Thus accompaniment tapes (music background from choral albums) were produced to fill this need. Also the duplication of orchestrations we used in the recording of the albums is becoming more important for local instrumental groups and church orchestras."

Publishers primarily interested in producing printed materials for churches include Lillenas, Hope, Broadman and Singspiration (a division of Zondervan). "Any recording we do is purely demonstration choral albums that are companions with books, and then we sell the accompaniment tapes from the album," explains Lillenas Publishing Director Ken Bible.

A consensus of these publishers shows that most material is gathered free lance from contributors, except for Singspiration which has several writers on staff. Copyright holdings for the most part represent the older hymn or choral style song with a few contemporary possibilities, though many expressed a desire to exploit their songs through a more contemporary recording vein. Lillenas is the music division of the Nazarene Publishing House, owned and operated by the Church of the Nazarene, and Broadman Press is owned by the Baptist Sunday School Board, publishing arm of the Southern Baptist Convention. Fess Robertson, music promotion, Broadman, (Continued on page 95)

Benson Co. Bows Evergreen Agency

NASHVILLE — The Benson Company has announced a division restructuring within several departments to create the Evergreen Agency, Benson's own in-house advertising agency, from the merger of the advertising and art departments.

Agency personnel includes Bob McConnell, director; Dill Beaty, art director, Anne Adams, director of creative writing and advertising coordinator; Jim Bricker, assistant art director and photographer; Leanne Mathews, production artist and designer; Melinda Jones, office manager and traffic control; and Don Kunselman, media buyer.

Evergreen will work with such clients as Great Circle Records, Impact Books, Benson Music and Benson Marketing Division in the areas of advertising, promotion, concept and design, pre-printing production, photography, etc.

Ralph Carmichael Honored

Ralph Carmichael (left), president of Lexicon Music and Light Records, was recently honored by the Gospel Music Association for his musical contributions to the 10th Annual Dove Awards held recently in Nashville. Presenting the plaque are Jim Meyers, president of the GMA (center), and Don Butler, GMA executive director. Carmichael flew the Dove's entire band, which included most of the musicians from NBC-TV's "Tonight Show" and the I.A. Express rhythm section, to Nashville from Los Angeles.

Contemporary & Inspirational Gospel

APRIL 14, 1979

<table>
<thead>
<tr>
<th>APR. 14</th>
<th>APR. 31</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2</td>
<td>HAPPY MAN</td>
</tr>
<tr>
<td>B.J. THOMAS/Myth MS 6593 (Word)</td>
<td></td>
</tr>
<tr>
<td>3 1</td>
<td>NO COMPROMISE</td>
</tr>
<tr>
<td>KEITH GREEN/Sparrow SPR 1024</td>
<td></td>
</tr>
<tr>
<td>3 2</td>
<td>MIRROR</td>
</tr>
<tr>
<td>EVIE TORQUE/Word WST 6735</td>
<td></td>
</tr>
<tr>
<td>4 7</td>
<td>BREAKIN' THE ICE</td>
</tr>
<tr>
<td>SWIFT COMFORT BAND/LS 5751 (Word)</td>
<td></td>
</tr>
<tr>
<td>5 6</td>
<td>HOME WHERE I BELONG</td>
</tr>
<tr>
<td>B.J. THOMAS/Myth MS 6574 (Word)</td>
<td></td>
</tr>
<tr>
<td>6 4</td>
<td>MANSION BUILDER</td>
</tr>
<tr>
<td>2ND CHAPTER OF ACTS/ Sparrow SPR 1020</td>
<td></td>
</tr>
<tr>
<td>7 5</td>
<td>FOR HIM WHO HAS EARS TO HEAR</td>
</tr>
<tr>
<td>KEITH GREEN/Sparrow SPR 1015</td>
<td></td>
</tr>
<tr>
<td>8 9</td>
<td>THE VERY BEST OF THE VERY BEST</td>
</tr>
<tr>
<td>BILL GAITHER/Trio/Word WST 8004</td>
<td></td>
</tr>
<tr>
<td>11 9</td>
<td>FORGIVEN</td>
</tr>
<tr>
<td>DON FRANCISCO/New PAX NP 33045 (Word)</td>
<td></td>
</tr>
<tr>
<td>10 12</td>
<td>AWAITING YOUR REPLY</td>
</tr>
<tr>
<td>RESURRECTION BAND/Star Song SSR 001</td>
<td></td>
</tr>
<tr>
<td>11 16</td>
<td>DALLAS HOLM &amp; PRAISE LIVE</td>
</tr>
<tr>
<td>Greenstreet R 3341 (Benson)</td>
<td></td>
</tr>
<tr>
<td>12 8</td>
<td>GENTLE MOMENTS</td>
</tr>
<tr>
<td>EVIE TORQUE/Word WST 8714</td>
<td></td>
</tr>
<tr>
<td>13 13</td>
<td>BENNY HESTER</td>
</tr>
<tr>
<td>Spirit NDR 3001 (Sparrow)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>PRAISE HARMONIA SINGERS/ Maranatha MM 0045 (Word)</td>
</tr>
<tr>
<td>15 34</td>
<td>WAITING FOR THE RAIN</td>
</tr>
<tr>
<td>JAMES VINCENT/Carlton JE 3499 (CBS)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>HIS LAST DAYS</td>
</tr>
<tr>
<td>DALLAS HOLM/Greenstreet R 3354 (Benson)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>BLAME IT ON THE ONE I LOVE</td>
</tr>
<tr>
<td>KELLY WILLARD/Maranatha MM 0047 (Word)</td>
<td></td>
</tr>
<tr>
<td>18 14</td>
<td>MUSIC MACHINE</td>
</tr>
<tr>
<td>CANOE/Birdwing BWR 2004 (Sparrow)</td>
<td></td>
</tr>
<tr>
<td>19 15</td>
<td>COSMIC COWBOY</td>
</tr>
<tr>
<td>BARRY McGUERE/Sparrow SPR 1003</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>COMMUNION</td>
</tr>
<tr>
<td>Birdwing BWR 2009 (Sparrow)</td>
<td></td>
</tr>
<tr>
<td>21 22</td>
<td>PRAISE I</td>
</tr>
<tr>
<td>VARIOUS ARTISTS/Maranatha MM 0008 (Word)</td>
<td></td>
</tr>
</tbody>
</table>
**Gospel Album Picks**

**APRIL 19, 1979**

**PRAISE III**

**MARATHA SINGERS—Maranatha MM0048A**

(Ward)

Maranatha! Music's phenomenal success with the Praise series opens up the door for a rush on this lp which will no doubt spark renewed sales activity with all earlier releases. Knowledge of the inclusion of artists like Evie Tornquist, Evie's husband Pelle Karlsson and Kelly Willard credited collectively as the Maranatha Singers will also serve as customer incentive.

**YOU LIGHT UP MY LIFE**

**ISAAC DOUGLAS—Crest 3009 (Nashboro)**

Douglas' powerful and moving vocal delivery is the highlight of this lp representing the elite of soul expression. His interpretations of new pop classics like the title cut and old hymn standards like "At The Cross" are equally stirring. Douglas' solid following has led to quick and heavy buyer acceptance, with this lp debuting this week at #15 on RW's Soul & Spiritual gospel chart.

**Soul & Spiritual Gospel**

**(Continued from page 91)**

Product manager Mike Missile says the national program will promote high visibility with the use of disco t-shirts, posters, easelback jackets for retail display, key chains on display and heavy radio buys. The campaign's highlight comes from the use of "Live Wire" art boards complete with electrical lighting and movable parts. The art boards were designed by Tony Rivas, and are currently on display in the L.A. area. A surprise birthday party was given for Marvin Gaye, by his wife Jan, in the Peruvian Room, with friends like Stevie Wonder, and Smokey Robinson. Gaye handled the affair. The 150 or so guests rocked on while Stevie sang the birthday salutation and Marvin opted for "Funky Space Reincarnation" . . .

Another Motown artist, Tata Vega recently participated in a fund raising performance in association with KUTE radio and Moody's Disco in South Montrose. Proceeds from the fundraiser go to the Variety Club of Crippled Children (U.S.A.) hosted on April 7, a grand disco party in the Hollywood Palladium featuring guest stars Tuxedo Junction, Arpeggio, Carrie Lucas, and the Glass Family. Aside from the performances, the evening included hair and fashion shows, make-up demonstrations for the disco night crowd, disco exercises and dance lessons . . .

Soul Truth

says the goal of his company is to make "music that is good for the whole denouncement and needs and become more active in commercial areas as well.”

**Active Publishers**

Those publishers actively involved in the commercial market are either affiliated with or have their own record company, though exploitation of copyrights is not limited to that company. R & T Music, Benson Publishing, Word Music Inc., Lexicon Music, the Paragon Publishing Group, Canaanland Music, Excellore Music and Savoy Publishing are some of the major publishers in this category. While many have good-sized catalogues of more church oriented music and choras, an equally large portion of their holdings is more designed music for more commercial record product, making income from performance and record mechanicals a very important and quickly growing source.

Charlie Monk, director of southern operations for April/Blackwood, is active in gospel music. "I want to be a successful gospel music publisher. I don't think any other publisher that is primarily secular is making the effort or spending the time that we are. It's not any different that any other world—you've got to know the people and the acts and the songwriters have to know that you're interested to bring you the song.”

An offshoot of the successes with choral and musical accompaniment tapes and commercial records is the accompaniment tape for soloists. Word Music Inc., among others, is one publisher developing this crossbreed that Word calls SingTrax. Pat Dunn, supervisor of production for Word Music, explains, "It's a collection of tunes from our catalogue that seem to be most in demand." She said, "We have published 20 different titles, each on a different cassette recorded once on the front and once on the back and a songbook of all 20 tunes. These tracks are arranged differently from the accompanying tracks on the artists' records, produced with the sole purpose in mind of furnishing an accompanying track for public distribution.”

**Black Gospel**

A couple of major black gospel publishers, Excellore Music and Savoy's publishing holdings cite record mechanicals as their main income source, with print being an area of recent development. Thomas Tubbs, vice president of Excellore Music sees performance and proper copyright credit as two main areas of concern in black gospel publishing. He feels effective performance monitoring is lacking in black gospel as much as it not more than white gospel.
Promoters Ready 'Woodstock II,' But Still Seek Appropriate Site

(Continued from page 3)

munity who wants us or we'll leave the state." Morris said a site would be selected within the next month. An array of music and film executives has been assembled to launch the festival. Aside from Grateful Dead leader Bill Graham (who directed the original festival) and Wadleigh (who directed the film of it, and will do so again), their company, Woodstock Media Ltd., will employ Frank Barsalona, president; Michael Gershman and Neil Young for book acts; Elliot Hoffman of Bellock, Levine and Hoffmann and Norman Garey of Rosenfield, Beldock, book it, and will do so again), their positive toward the festival. Bethel last week had also beer that they prepared for Woodstock II but were found we could try to allocate them equitably among the big acts. Morris and Barsalona said so.

Both Morris and Wadleigh stress their desire to make Woodstock II a sort of touchstone for the eighties, and to capture the spirit of the first festival, which they claim has been lost in the seventies. "The primary motivation for this festival is hardly disastrous. But we're working on whatever was called," Wadleigh said. "The goal is to put on the best rock 'n' roll concert of the decade, and believe me, there are better ways to make money than putting on the rock 'n' roll concert of the decade." Media Sound, which Morris owns, will handle remote and studio recording for the event. Wadleigh promised "a few technological surprises that I think will blow you all away" for the film. The first Portrait album of the event is planned for pre-Christmas release, according to Larry Harris, Portrait president and chief executive officer. Wadleigh said, should be ready sometime next spring.

MCA Taps Steele As Art Director

LOS ANGELES—Tommy Steele has been appointed to the newly created position of art director for MCA Records, according to George Osaki, vice president of creative affairs for the label. Before joining MCA, Steele most recently did film design for Robert Abel and Associates. Prior to that, he was assistant art director for CBS Records.

Teamsters Strike (Continued from page 3)

running out of hit product fast. A long-term strike could be disastrous. But we're working on contingency plans to get product up here.

Similarly, Steve Nichol of Eucalyptus Records fears only a long-term strike. "We're not having any problems yet, but I'm sure as hell this goes on for a while it'll be hurt. We only have enough product to get us through a couple of weeks.

David Steffan, national sales manager for A&M Records, says large problems derive not from finished product slated for delivery to accounts, but from those titles "where we've geared up for large production orders." For example, 75,000 jackets for one A&M album are trapped on a Teamsters truck between Chicago and Terre Haute, "and that's where they're sitting right now," according to Steffan. A&M has already printed and have them shipped through alternative channels to meet production needs.

"My concern is primarily for whatever was on route when the strike was called," Steffan concludes, but adds, "as yet it's taking us awhile to find out what's been waylaid — until a pressing plant calls and says, 'We're ready to go. Where are the jackets?'

Both Dennis White, VP of marketing for Capitol Records, and Rob Fead, VP, sales and distribution for RCA, remain unperturbed by the strike. "It's not a situation where every truck line is on strike," White points out, "so we've been able to move it among other trucks for interstate shipments."

Add: Fed: "The strike really hasn't impacted delivery yet, but if it continues, we'll probably experience some problems in getting union carriers into some markets."

Arista Records, according to Milton Sincoff, director of manufacturing, is sidestepping the strike by utilizing airlines and parcel truckers. "We're slowly solving the problems; we're working around them. More markets seem to be opening up.

On a local level, Tex Weiner, branch manager of MCA in New York, says product is being flown in from Gloversville, New York. "There's been no drastic effects, yet," Weiner states, "but I'm nervous about this because I have a scheduled one album in New York right now, I think, with St. Tropez, a big disco hit. This market is disco-crazy, and with the quantities I need to meet the demand, the strike could be a real problem. I just play it by ear at this point."

Outside the Pacific Northwest, retailers contacted by Record World expressed some concern, but most felt the strike would be settled before a serious crisis developed in the marketplace. The timing of the strike was particularly fortuitous (if it had come at all), coming soon after the close of the previous month's billing period when retailer normally replenish the bins. Many accounts went into the strike fortuitously against a short term action. As Jimmy Grimes of National Record Mart put it, "If the strike lasts more than a month, then I'll have problems."

New York City is getting product one way or another. Neither Ben Karol of King Karol nor George Levy of Sam Goody Inc. are overly concerned about the strike at this point. "We're getting deliveries from everyone we do business with," Karol states matter-of-factly. "I suppose there are some long-distance truckers who aren't hauling goods into the city, but they're carrying minor labels, which are of not too much importance overall. No problems as of now."

National chains by and large are stocked to the gills and conducting business as usual for the moment. "We're locked up in here," says Camelot's Joe Bressi, "We can't get anything in or out, except for UPS. So far we're okay; we've been able to keep a flow of hot goods going, and we're quite busy doing it."

Village People and Peaches and Herb and all the things that are really selling."

TEAMSTERS STRIKE (Continued from page 3)

There are many small problems which are far from catastrophic. Some are just about double Morris'.

Barsalona added that the producers wanted acts who were "important musically," and would neither seek only superstars nor exclude types of music, such as disco or new wave, because they were not mainstream rock.
MCA Signs Rainey Haynes

MCA Records Nashville has signed Rainey Haynes to an exclusive recording contract. Rainey recently wrapped up her first session for MCA at Woodland Sound Studios. Checking out her tape are (from left) Tony Tombranna, MCA manager of field promotion; Rainey; Ron Chancey, vice president of A&R, MCA Records Nashville; and Erv Woolsey, national promotion director, MCA Records Nashville.

CMA Survey Indicates Strong Gains for Country Formats

NASHVILLE — Country music made a significant gain in radio in the past year with 27 percent more stations programming country, either full or part time, since this time last year, according to a Country Music Association survey. The CMA has released the results of its recently completed survey, begun last December, and the statistics show an increase of 274 full-time stations since 1978, the most dramatic growth in that area in recent years.

Last year, according to the survey, there were 1150 radio stations programming country music full-time. This year there are 1424 full-time country stations, 24 percent more than last year. A total of 45 more stations are formatting country music part-time (8-15 hours a day), according to the survey. That total moved from 230 in 1978 to 275 in 1979, a 20 percent increase.

Regional Breakdowns

With a 34 percent increase, the west north central region of the United States had the greatest relative growth, of the nine U.S. regions surveyed, in the number of country stations with 281 stations indicated this year compared to 210 in 1978. The region with the highest number of newly formatted country stations (81) was the east south central area with 331 stations this year over last year’s 250, a 32 percent increase.

New England

New England, considered one of country music’s weaker market areas, also shows an impressive increase with 30 percent more stations programming country this year (52 in 1979 over 40 in 1978). The South Atlantic area has the highest total number of country stations with 468 this year, compared to 400 in 1978, but the area showed the lowest relative gain with only a 17 percent increase.

The west south central region has the second highest number of country stations with a total of 336 in 1979, over 270 last year, representing a 24 percent increase. The east north central region is next with 290 country stations this year, 50 more than in 1978, constituting a 20 percent increase. The Rocky Mountain area has 151 country stations this year compared to 120 in 1978, a 26 percent increase. The Pacific area has 148 country stations this year, over 120 in 1978 (a 23 percent increase), and the Middle Atlantic area had a 20 percent increase over last year, moving from 90 country stations to 108 this year.

Canada, Australia

Country radio also made gains in Canada, increasing from 90 stations in 1978 to 112 this year, a 24 percent increase. And this established Australia’s first country station.

The number of AM country stations has increased from 1311 to 1639. The number of FM country stations has moved from 862 to 976. This is the second year that (Continued on page 100)

Wembley Fest Nears

Country Music Fever Grows in U.K.

By VAL FALLOON

LONDON—Spending over one and a half million pounds on TV promotion alone this month, the British record business is clearly taking the growing country music market seriously.

Two majors and two TV merchandisers are currently promoting either compilations or individual artist LPs—or both—with other companies increasing their releases and spending their budgets on press and retail marketing.

The reason for this burst of activity is the 11th Country Music Festival, to be held, as usual, at Wembley, North London, over the Easter holiday weekend. Presented by top U.K. promoter Mervyn Conn—the trendsetter here for the music—the festival is keeping up its tradition of top American stars, many of them now Wembley regulars, new acts and of course the cream of the British country artists.

And Conn is taking many of the artists on to Europe: for some countries, their first such festival. George Hamilton IV is headlining in Finland and Norway, while other artists, such as Tammy Wynette, Crystal Gayle, Ronnie Milsap, Marty Robbins and Moe Bandy along with Hamilton will be going at least to two of the mini-festivals in Sweden, Holland and Germany. Ronnie Prophet is competing in the Wembley concerts.

Media coverage for the Wembley events is impressive this year: for the first time, BBC Radio’s Country Club show will be recording each of the three concerts complete. In previous years, individual artists were recorded in a studio. BBC Television will, as always, be there, tapping the ingredients for a series of specials.

The press is joining in too: the trade papers, Record Business and Music Week, are running country specials as are the consumer papers, Country Music People and Country Music Round Up. And the first official CMA (GB) Country Album Chart will be published by arrangement with the other trade paper, Radio and Record News.

Said Don Ford, chairman of (Continued on page 100)
Country Hotline

By MARIE RATLFF

MOST ADDED CHART CONTENDERS

Stella Parton — "Steady As Rain"
Razzy Bailey — "If Love Had A Face"
Reba McEntire — "Runaway Heart"

Newel Felts — "Moment by Moment"

David Houston — "Faded Love And Winter Roses"
With "She Believes In Me," Kenny Rogers will surpass the peak he reached with "The Gambler." The superb song coupled with outstanding performance can't miss! Already moving at KAYO, WDEE, WEMP, WDAP, WDGY, WHN, WMC, WHK, KRMD.

Dandy is showing strong initial success with "Stay With Me" at KKLX, KYNN, KDJW, WDEN, WV0J, WQJS, KV00, KSOP, KGA, KBUC.

Stella Parton's just released "Steady As Rain" playing at KKKY, WPAI, WSLC, WBAM, KRAK, KTT, WUNI, KV00, KFDF, KERE, KWKW, KRMW, WPNX, WTOD, KDJW, WDEN, WIVK.

Super Strong: Crystal Gayle, Rex Allen Jr., Willie Nelson (Columbia), Merle Haggard, Eddy Arnold.

Newel Felts seeing early action on "Moment By Moment" at WPLO, KYNN, WBAM, WKKH, WPAI, WTOD, KERE, WIVK, KV00, KS0, KBUC, KFDI. C. W. McCall's ode to "Milto" added in Denver, Wichita, Tulsa, Macon and Colorado Springs.

David Houston offers a remake on "Faded Love and Winter Roses," which saw success with Carl Smith playing in Tulsa, Wichita and KV00, KFDI.

Winter Roses," which saw success with Carl Smith playing in Tulsa, Wichita and KV00, KFDI.

"Working Girl Gets Home" (KWKH).

Smith — KVOO, KFDI.

Judy ArgoIR "Nighl Music Man" motion with "Someone's Discovery" at KGA, WSLC.

Newcomer's Corner: Lulu Belle is getting attention with "Someone's Discovery" at KGA, WSLC.

Jamie Brannen's "Tennessee Waltz" playing in Tulsa, and San Antonio. Judy Argo's "Night Music Man" playing at KSSS, WKKH, WQJS, KLLL, KYNN, KS0, KV00, KFDI.

LP Interest: Kenny Rogers & Dottie West — "Let It Be Me" (WDS), "Together Again" (KRMD); Waco Smith — "Traces" (WPAI); Moe Bandy — "When My Working Girl Gets Home" (WKKH).

Glen Barber cashes in on the current craze with "Everybody Wants To Dance" at WWUK, KERE, KHEY, WPNX, KRAK, KKKY, KFDI, KV00, KGA, KSOP, WQJS, WV0J, WSLC, WKKH, WDS, KTT, WTOD, KRMD.

Pat Boone's "It Feels Good" added at WQJS, KV00, KTT, KSSS.

SURE SHOTS

Ronnie Milsap — "Nobody Likes Sad Songs"
Billy Crash Craddock — "My Mama Never Heard Me Sing"

Kenny Rogers — "She Believes In Me"

LEFT FIELDERS

Zella Lehr — "Only Diamonds are Forever"
Bertie Axton — "Della and the Dealer"

Dawn Chastain — "Love Talks"

Jimmy Simmons — "Reach Out Your Hand"

AREA ACTION

Big Al Downing — "Touch Me" (WKKH, WIRK)
Suzanne Kle - "I'll Never Get Over You" (WPAI)

Curtis Potter — "Fraulein" (KFDI, KBUC)

Club Review

Anderson's 'Uplown' Image Scores in N.Y.

NEW YORK — Columbia artist Lynn Anderson, sporting a new uptown image and a more polished sound to match, entertained an enthusiastic crowd of New Yorkers and Nashville press representatives at the Bottom Line here Thursday (29) to test out her new approach. Like her latest album, "Outlaw is Just A State Of Mind," introduced in Los Angeles by David Wollert, Anderson's show was noticeably more hard-hitting and pop-oriented than past efforts, although she made constant references to her place in country music and its wide boundaries.

"Dolly Parton, wherever you are tonight, eat your heart out," she said at one point in her amiable patter with the audience as she presented her versions of several previous pop hits. Other than a few songs like "Outlaw is Just A State Of Mind," "Rose Garden" and "I Am Alone," Anderson's set consisted mainly of familiar pop tunes previously cut by other artists, such as "Country Side Of Life" (Wet Willie), "Listen To A Country Song" (Loggins & Messina), "Heartbreak Hotel" (Elvis Presley), "It Always Love" (Karla Bonoff), "Desperado" (Eagles) and "Texas When I Die" (Tanya Tucker).

Draped in a long fur coat over a white sequined tunic and pants, she moved energetically on stage and picked up momentum through the set with a bright, positive presence. Her seven-piece band along with three female back-up singers provided solid support as she easily won the audience over with songs like Randy Newman's "Suzanne," Van Morrison's "Come Running To Me" and had them clapping to a couple of hoe-down tunes. She also tried out a ballad, "I Am Alone," from her album, mentioning it as a possibility for her next single release, and although she handles uptempo material well, it and other songs in the same mood seemed to show her at her best.

Anderson is a fine singer with considerable range and control no matter how she may be classified. For this reason and judging from her performance, it appears both she and her fans are to take the style changes easily in stride to king advantage of the opportunities they offer.

—Walter Campbell

Mandrell to Guest On Statlers' Show

NASHVILLE — The Statler Brothers have announced from their offices in Staunton, Va., that their special guest for Staunton's 10th Annual Happy Birthday U.S.A. Celebration will be MCA artist Barbara Mandrell. Mandrell has a part of the Statlers concert tour group for the past year.

The Statler Brothers show with Barbara Mandrell will serve as a finale of the two-day event at 8:30 a.m. on the 4th of July.

Nashville Report

BY RED O'DONNELL

Waylon Jennings signed for featured dramatic role in the "Urban Cowboy" movie that stars John Travolta. Ole Waylon also is ticketed to write soundtrack for the flick, which starts filming soon deep in heart of Texas . . . Take a second glance; yes, that's Conway Twitty in a new hairdo. Gone is the slick look; replaced by a "fluffy, curly look." Conway is now teaming up with David Barnes to produce his records.

Sonny James is nominee for "hard luck of 1979" (to date). Sonny quit the road from December through February to avoid the bum weather. On his first tour of year he encountered blizzard conditions in Illinois, snows in Michigan and ice-coated highways in Wisconsin.

Brenda Lee (who signs with major label any day) putting finishes to "new" act for nifty and fair circuit. Dick Barstow, who directed Ringling Brothers and Barnum & Bailey Big One for 30 years until he recently retired, is creating, staging and directing Brenda's show . . . After the years of forecasting weather for WKLY-TV (Louisville), Ange Humphrey gave up her high and low pressure maps and charts, to launch career as country music singer. First single is "Somebody Wake Me." (Ever try an alarm clock, Angie?)

Talk on local Music Row: Genial Bob Ferguson, who a year ago ended a long association with RCA to work with Indians in Philadelphia, Miss., is being urged by group of artists to return to the control room. He's giving the request a studio-ious attention (Continued on page 100)
Country Single Picks

COUNTRY SONG OF THE WEEK
RONNIE MILSAP—RCA PB-11553
NOBODY LIKES SAD SONGS (prod.: Ronnie Milsap & Tom Collins)
(Written by B. McDill/W. Holyfield) (Hall-Clement/Maplehill/Vogue, BMI) (3:35)
Milsap moves to a slightly less elaborate style with simpler arrangements and a little more direct, clear sound. The single is not a major switch, though, as he continues to build in emotion and intensity through the song.

BILLY JO SPEARS—United Artists X1292-Y
I WILL SURVIVE (prod.: Larry Butler) (writers: D. Fekaris/F. Perren)
(Perren-Vibes, ASCAP) (3:16)
Spears's strong, textured vocals are well-suited to cover Gloria Gaynor's hit. The treatment offers an interesting fusion of country and disco styles.

ZELLA LEHR—RCA PB-11542
ONLY DIAMONDS ARE FOREVER (prod.: Pat Carter) (writers: R. Leigh/C. Hardy) (United Artists, ASCAP) (2:58)
Straight and simple is the approach as Lehr sings short lines to a strong, steady beat. Production is full and supportive with guitars adding an especially nice touch.

BILLY "CRASH" CRADDOCK—Capitol P-4707
MY MAMA NEVER HEARD ME SING (prod.: Dale Morris) (writer: J. Adrian Darson, BMI) (3:20)
Crandock goes with a sweet ballad again and the result sounds like another hit. Strings and a piano add to the mood as he sings smoothly and with emotion.

OLIVIA NEWTON-JOHN—MCA 41009
DEEPER THAN THE NIGHT (prod.: John Farrar) (writers: T. Snow/J. Vastano)
(Braintree/Snow, BMI) (3:35)
Olivia has made a move in a more pop direction with her latest lp, but this single with its more mellow sound to highlight her vocals has appeal for country listeners. Bright-sounding guitars add a nice finish to the sound.

LINDA RONSTADT—Asylum 46034
ALISON (prod.: Peter Asher) (writer: E. Costello) (Plangent Vision, ASCAP) (3:20)
Ronstadt slows down a bit with this ballad written by Elvis Costello, of all people. The single has already seen pop acceptance and has potential in the country market as well.

JOE STAMPLEY—Epix 8-50694
I DON'T LIE (prod.: Billy Sherrill) (writers: D. Rosson/D. Puett) (Mullet/Darson, BMI) (2:56)
The tone is quiet and subdued, corresponding with the lyrics, as Stampley sings this ballad with his straightforward, solid country style. The chorus uses two vocal tracks for an interesting effect.

MICHAEL MURPHEY—Epix 8-50686
CHAIN GANG (prod.: John Boylan) (writer: S. Cooke) (Kags, BMI) (3:30)
Murphey covers an early Sam Cooke hit with a soft, mellow treatment. It's an unusual contrast to the original with potential both country and pop listeners.

T.G. SHEPPARD—Warner/Curb 8808
YOU FEEL GOOD ALL OVER (prod.: Buddy Killen) (writer: S. Throckmorton)
(Cross Keys, ASCAP) (3:12)
Teaming up now with producer Buddy Killen, Sheppard has come up with an easy-moving love ballad that maintains a consistent, soothing sound. A piano, organ and guitars lend support.

RONNIE McDOWELL—Epix 8-50696
WORLD'S MOST PERFECT WOMAN (prod.: Buddy Killen) (writer: R. McDowell) (Ronnie McDowell, SESAC/Tree, BMI) (2:40)
McDowell's first single on Epic shies away from an Elvis sound, using his own style on a medium-paced love song. There's a delicate touch to the sound which is especially pleasing.

Country Radio

By CINDY KENT

MOVES: The position left open by Dave Donahue at WBHP, Huntsville, has been filled by Ron Scott, formerly PD at WPXN, Columbus, Ga. However, the title of PD/MD has not been officially assigned to Scott, although he is handling those duties, along with John Scott. Ron also was a former MD at KRMD, Shreveport. At WPXN, GM Sid Kaminsky has appointed an acting PD, Ted White, who has worked on and off at the station in previous months. Bill Berg has been promoted to music director at WWVA, replacing Bob Berry, who is no longer with the station.

GO WGTO: As of March 30, WGTO received FCC authorization to become a 24-hour operation, according to PD Terry Slane and MD Dave Campbell. The approval culminates a 12-year effort by the station to secure full-time status. In addition to the new status, Hubbard Broadcasting is backing the station with a $25,000-plus promotional budget this year. Television, radio and billboard advertising campaigns are included in upcoming promotions.

ANNIVERSARY TIME: Country stations are exhibiting the success of their formats more and more these days—simply by the stations' longevity. FCMS, Norfolk, will celebrate its 25th anniversary as a country station July 1. Special events are lined up for the celebration, but details are not available yet. WCMS has received many awards during its 25 years, including CMA's first place (major market) award for promoting country music month (1977), and station manager of the year (Irvine B. Hill, general manager), from the Virginia Country Music Association. According to WCM's Joe Hoppel, there's been some "shifting of hats" at the station recently, referring to his own job title switch from vice president and executive director of programming to the current vice president of programming. Hoppel has been with WCM for 23 years. Other executives are Russ Cassidy, PD (eight years), and Dan Williams, MD (2½ years). Celebrating its 12th anniversary is KBUC, San Antonio, according to music director Don White. Various festivities are planned for the big day April 21, including a free concert featuring John Anderson, Darrell McCall, Mundo Earwood, and Earl T. Conley.

... Keep on truckin' with Sonny Martin
"PETERBILT"
CYPRESS RECORDS

Mike Borchetta

PROMOTION
(213) 461-8488
5290 SUNSET BLVD. HOLLYWOOD, CALIF. 90028
Country Music Fever Grows in U.K.

(Continued from page 97)

the CMA (GB): "The increase in the popularity of country music here is evident in the advertising expenditure, the number of record releases, the extended TV and radio coverage and the accessibility of country music activity. This activity is not confined to Wembley, nor to U.S. artists, he continued. "Local authorities also are backing festivals here, as have been done by Harlow and Barnet, with the Brighton festival coming in the summer. These all feature British artists."

There are frequent TV specials, such as the recent Roy Clark and Kenny Rogers programs, recorded here by the BBC. And record companies are signing British country acts too - MCA just signed St. Stephen and UA has signed Lene with a growing roster. The most successful of late is RK Records' Poacher, whose cover of Frankie Miller's hit "Darlin'" has made them international known. Poacher also made a name for themselves in the U.S. at Jim Halsey's Tulsa Festival last November, and were the CMA (GB) Band of the Year last year. Local artist Kevin Henderson has made a series of shows for a regional TV station, HTV, and this will be networked to other regions shortly.

Added Ford: "The American and British aspects of country here look very healthy. Though this is still a specialist market, (only TV-advertised lps make the national charts here so far) it is obviously a growing one, hence the need for a chart now. There are specialist shops everywhere, and a major independent disc chain, Harlequin, has a country specialist store in London's West end."

The growth of the music here owes a lot to the crossover success of Don Williams (in the album market) and Crystal Gayle (singles). Apart from Conn, and Jeffrey Kruger, whose presentations have included top stars such as Glen Campbell and who does, among other things, promote country tours) the only other top entrepreneur to take a real interest here is Robert Patterson, who plans to present an open air festival "Long John Silver," and Johnny Cash, on his recent UK visit, said that he might be headlining at Longleat, the stately home of the Marquis of Bath (and a few lions) which was host to a Neil Diamond spectacular last summer.

Conn's Wembley Festival is much more than a series of concerts. Taking place during the day at the Wembley Arena will be the semi-finals and finals of the Mariborlo Talent Competition. The winner of this, the second Mariborlo semi-pro contest, will, tentatively, be the first group on tour with a top American artist. Last year's winners toured with Marty Robbins and Don Everly. The winner will also be given a guest spot at the final East Coast Monday prepared by NARM in the festival. Other prizes include $500 and a recording contract. This contest, with the publicity surrounding the regional finals, has provided a boost to interest in the music at grass roots level, and helped increase attendance at country music clubs.

With the public in the Wembley Arena the whole day, the record company, publishing and associated merchandiser activity is extremely busy. Records and sheet music will be on sale, plus magazines, leather goods, riding gear, jeans, boots, shirts and accessories. The auditorium area is surrounded by booths for sales or promotion purposes.

Visitors come from all over the world, and in Britain, with four acts on the program, will be there along with Joe Walker, executive director of the CMA. Special guest is Roy Clark, who has a special job: he will present the International Country Music Awards on the final day. The awards—the fan's own—are sponsored by the specialist newspapers, the Mervyn Conn organization, the BBC's Country Round Up radio show, the B.C.M.A. and the CMA (GB), and awards go to three categories for both British and International artists, and for the most promising new artist.

And to keep the industry occupied there is a seminar on the Saturday.

So although there is no obvious parallel for Nashville, the whole scope of the market and the belief in the music at grass roots level, has provided a boost to interest in the music at grass roots level, and helped increase attendance at country music clubs.

Nashville Report

(Continued from page 98)

Glenn Sutton, who turned Phonogram-Mercury artist with "The Football Card" single and "Close Encounters of a Sutton Kind," insists Glenn Sutton, who turned Phonogram-Mercury artist with "The Football Card" single and "Close Encounters of a Sutton Kind," insists Jim Pelton listened to Lynn Anderson's "Outlaw is in U.S. District Court in New York seeking to enjoin Little Darlin' Sound and Picture Co. from making, distributing, offering for sale or selling the single "Down On The Corner At A Bar Called Kelly's" and the album "Paycheck — The Outlaw" on the Little Darlin' label. The suit also seeks to enjoin the company from using the words Columbia and Epic in connection with the sale and advertising of Little Darlin' product, according to Ron Guttman, attorney for CBS Records in New York.

Guttman said the suit was filed because of advertisements used by Little Darlin' to advertise the records and because Little Darlin' has allegedly used current photographs to sell product which is allegedly 15 years old.

Judge Haight has issued a temporary restraining order granting the requested prohibitions on Little Darlin', according to Guttman, pending a hearing and decision on the case.

Mayhew

Aubrey Mayhew, who established Little Darlin' 15 years ago, said his company plans to file a counter suit against CBS Records. "By filing this suit against this company, they're opened up a whole bag of worms, so to speak," he told RW. "And we're going to take it from there. In the first place the three complaints they made in their original complaint are in rebuttal."

"We signed a claim that Little Darlin' allegedly used old demos and was releasing things never authorized by Paycheck were incorrect. "That's an error because every master I have has a union contract on it with Paycheck signed as a leader," he said, "so right there they've injured our business and damaged and slandered us."

Mayhew added that the counter suit will be filed in a week, will ask $50 million. "They said their albums were worth a million dollars apiece," Mayhew said. "So I have 50. I just multiplied that by their figure, and that's how we arrived at that amount." Mayhew said Walter Hofer in New York and Stan Cherneau in Nashville had been retained as Little Darlin's counsel for the case.

WIG, Richmar Pact

NASHVILLE—Richmar Records has signed an exclusive contract with World International Group (WIG) for promotion and distribution.

CBS, Paycheck Sue Little Darlin'

NASHVILLE—CBS Records and Johnny Paycheck have filed a suit in District Court in New York seeking to enjoin Little Darlin' Sound and Picture Co. from making, distributing, offering for sale or selling the single "Down On The Corner At A Bar Called Kelly's" and the album "Paycheck — The Outlaw" on the Little Darlin' label. The suit also seeks to enjoin the company from using the words Columbia and Epic in connection with the sale and advertising of Little Darlin' product, according to Ron Guttman, attorney for CBS Records in New York.

Guttman said the suit was filed because of advertisements used by Little Darlin' to advertise the records and because Little Darlin' has allegedly used current photographs to sell product which is allegedly 15 years old.

Judge Haight has issued a temporary restraining order granting the requested prohibitions on Little Darlin', according to Guttman, pending a hearing and decision on the case.

Mayhew

Aubrey Mayhew, who established Little Darlin' 15 years ago, said his company plans to file a counter suit against CBS Records. "By filing this suit against this company, they've opened up a whole bag of worms, so to speak," he told RW. "And we're going to take it from there. In the first place the three complaints they made in their original complaint are in rebuttal."

"We signed a claim that Little Darlin' allegedly used old demos and was releasing things never authorized by Paycheck were incorrect. "That's an error because every master I have has a union contract on it with Paycheck signed as a leader," he said, "so right there they've injured our business and damaged and slandered us."

Mayhew added that the counter suit will be filed in a week, will ask $50 million. "They said their albums were worth a million dollars apiece," Mayhew said. "So I have 50. I just multiplied that by their figure, and that's how we arrived at that amount." Mayhew said Walter Hofer in New York and Stan Cherneau in Nashville had been retained as Little Darlin's counsel for the case.
**Record World**

**Country Albums**

A PRIL 14, 1979

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label, Number, (Distributing Label)</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. THE GAMBLER</td>
<td>KENNY ROGERS</td>
<td>United Artists LA 834 H</td>
<td>(12th Week) 18</td>
</tr>
<tr>
<td>2. NEW KIND OF FEELING</td>
<td>ANNE MURRAY/Capitol SW 18849</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>3. WILLIE &amp; FAMILY LIVE</td>
<td>WILLIE NELSON/Columbia KC 3</td>
<td>34326</td>
<td></td>
</tr>
<tr>
<td>4. STARDUST</td>
<td>WILLIE NELSON/Columbia JC 35305</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>5. TINT TANYA TUCKER/MCA 3066</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. EVERY WHICH WAY BUT LOOSE</td>
<td>VARIOUS ARTISTS/Elektro 5E 503</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>7. THE OAK RIDGE BOYS HAVE ARRIVED</td>
<td>MCA AY 1135</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>8. JOHN DENVER/RCA AQL1 3075</td>
<td>12</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- **CLÁSICOS**

KENNY ROGERS & DOTTIE WEST

United Artists LA 946 H

**Record World**

Produced and Arranged by Jerry Goldstein. A Far Out Production for Tanya, Inc. on MCA Records.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>CHART POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT'S A CHEATING SITUATION</td>
<td>MOE BANDY</td>
<td>Columbia 3 10889</td>
<td>12</td>
</tr>
<tr>
<td>I JUST FALL IN LOVE AGAIN</td>
<td>ANNE MURRAY/Capitol 4675</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>SWEET MEMORIES</td>
<td>WILLIE NELSON/RCA 11465</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>SWEET TALKING LOVE</td>
<td>TAMMY WYNETTE/Epic 8 50661</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>WHERE DO I PUT MY MEMORY</td>
<td>CHARLEY PRIDE/RCA 11477</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SWEET MELINDA RANDY BARLOW/Republic 039</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SWEET MELINDA/WHAT'S ON YOUR MIND JOHN DENVER/Columbia 3 11532</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE</td>
<td>LYNN ANDERSON/Columbia</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>ISN'T IT ALWAYS LOVE</td>
<td>LYNN ANDERSON/Columbia</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>DON'T TAKE IT AWAY CONWAY TWITTY/RCA 41002</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THIS IS A LOVE SONG BILL ANDERSON/MCA 40992</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/Epíc 8 50671</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAY DOWN BEHIND ME DON WILLIAMS/MCA 12458</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYING IN LOVE WITH YOU JIM ED BROWN &amp; HELEN CORNELIUS/RCA 11532</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAIN ME AND MY BROKEN HEART REX ALLEN, JR./Warner Bros. 8747</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DARLIN' DAVID ROGERS/Republic 138</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GODWIN/Elektra 46021</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WALKING PIECE OF HEAVEN FREDDY FENDER/MCA 12453</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/Epíc 8 50672</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THERE'S ALWAYS ME RAY PRICE/Monument 277</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAIL AWAY OAK RIDGE BOYS/MCA 12463</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOW TO BE A COUNTRY STAR STATER BROTHER/ Mercury 55057</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I LOST MY HEAD CHARLIE RICH/United Artists 1280</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHAT A LIE SAMMI SMITH/Cyclone 100</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEXT BEST FEELING MARILYN MILLER/RCA 7154</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOVE LIES MEL MCDANIEL/Capitol 4691</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIVE ENTERTAINMENT DON KING/Don Brio 149</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOVE IS SOMETHING EASY SANDY POSEY/Warner Bros. 8339</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I WANT TO WALK YOU HOME PORTER WAGNER/RCA 11491</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEDICINE WOMAN KENNY O'DELL/Capricorn 037</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOCK, STOCK AND BARREL WOOD NEWTON/Elektra 46013</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC BOX DANCER FRANK MILLS/Polydor 14517</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/Portrait 6 70024</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I THOUGHT YOU'D NEVER ASK LOUISE MANDRELL &amp; R. C. BANNON/Epic 8 50668</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SWEET MELINDA RANDY BARLOW/Republic 039</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- WHEN I DREAM CRYSTAL GAYLE United Artists 1288
- I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094
- WHEN I DREAM CRYSTAL GAYLE United Artists 1288
- I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094
- WHEN I DREAM CRYSTAL GAYLE United Artists 1288
- I WANT TO SEE ME IN YOUR EYES PEGGY SUE/Door Knob 9094
“Country music renews itself with stars like him.” — Country Music

Country Music magazine’s 1978 Entertainer of the Year renews his claim as one of the classiest singers around, with the best album he’s ever made.

REX ALLEN, JR.
Me And My Broken Heart

Featuring the single “Me And My Broken Heart” (WRS 8786)
Produced by Buddy Killen for Tree Productions
On Warner Bros. records & tapes (BSR 3300)
Don’t Wait...."One More Minute!"

THE NEW SINGLE FROM "BELLE DE JOUR"
FROM THE NEW ALBUM BY
SAINT TROPEZ

PRODUCED BY W. MICHAEL LEWIS & LAURIN RINDER
A RINLEW PRODUCTION

ON BUTTERFLY RECORDS/MANUFACTURED & DISTRIBUTED BY MCA RECORDS