RUNNING LIKE THE WIND

THE MARSHALL TUCKER BAND
An Album for the Airwaves on Warner Bros. Records and Tapes.
(853-317)
Produced by Stewart Levine
Ladies Are Back

Ladies are back on the charts and who’s complaining. A cursory glance at the charts reflects an amazing amount of feminine types both new and old.

More evident than ever is the return of many female artists from a chart vacation. Artists like Cher, Gloria Gaynor, Anne Murray, Pointer Sisters and Judy Collins are attracting industry attention while fresh talent like Amii Stewart, Nicolette Larson, Rickie Lee Jones and Evelyn “Champagne” King are adding to the current female movement.

Why this sudden trend? It appears that disco and the return of glamour may have something to do with it. Strutting in dandy fineries is back in and women can lend more elegance than men to this.

But, disco is not the sole genre of successful female music. The pop mode of Anne Murray has achieved success as well as the Tom Waitsian-style of Rickie Lee Jones. But, disco is the difference. There were 10 female songs on the Cash Box Top 100 Singles Chart last year at this time, while currently there are 22. The increase of 12 records is totally disco product.

There doesn't appear to be any slowing down in this trend. That gritty female sound that appeals to so many people now does not appear to be waning. And who’s mind?
Put on your dancing shoes. Claudja Barry's put together an album that's going to give a lot of people reason to party. Filled with good time songs and including the hit single, "Boogie Woogie Dancin' Shoes," the album clearly shows why Claudja Barry won the Most Promising Female Vocalist award at the recent Juno Awards in Canada. This is one lady who's got the kind of talent that will literally bring people to their feet.

**Claudja Barry**

**Boogie Woogie Dancin' Shoes**

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**Chrysalis**

Boogie Woogie Dancin' Shoes
- The album CHR 1212
- The single, CHS 2313
- The 12'' disco single, CDS 2316

Produced by Jurgen S. Kordutich

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

PRODUCED BY RUFUS AND ROY HALEE
DIRECTION: FITZGERALD-HARTLEY CO
MCA RECORDS
RCA ‘Repositions’ Its Staff, Over 20 Employees Laid Off
by Ken Terry

NEW YORK — in what RCA Records terms a “repositioning” of its national staff structure, the company is converting to a product-centered management system in which responsibilities will be defined by the category of recorded product that is being handled.

As an immediate consequence of this move between 25 and 30 RCA Records employees have been laid off, including half a dozen marketing people. The list of those who have been terminated are Ron Ross, an east coast product manager, Mort Weiner, a west coast product manager, and Grelin Landon, manager of west coast press and information.

According to a company statement, “one of the effects of this repositioning is a reduction of overhead consistent with current industry conditions.” At the same time, though company spokesmen insisted that the layoffs were the outgrowth of several months of planning by top management, and that they would have occurred even if RCA Records had not experienced, along with the rest of the industry, a soft first quarter.

In addition, Dick Carter, division vice president of marketing for RCA, estimated that, when the “repositioning” is completed, there will only be a slight increase in the total number of people employed by the company. Nevertheless, he noted, many of the people who will join RCA will not be replacements for those who have left, but will be added in other areas where they are needed.

Two of those areas, Carter indicated, are black music and disco, where RCA has recently expanded (continued on page 36)

Tape Sales Reflect Consumer Switch To Cassette Hardware
by Joey Berlin

LOS ANGELES — The equalization of cassette and 8-track tape sales will occur this year, well ahead of most earlier predictions, according to a Cash Box survey of tape manufacturers and distributors, rack jobbers and hardware manufacturers. And the trend toward cassettes is expected to continue into the early 1980s, when cassettes may double 8-track sales.

The reasons for the cassette explosion are said to be the increase in factory-installed cassette units by the major automobile manufacturers (see separate story) and the exploitation of the growing cassette market by the nation’s leading rack jobbers.

Pioneer of America, a leading cassette player manufacturer for both home and automobile units, has compiled figures on the total auto sound market nationwide. These statistics show a major shift from 8-track to cassette units over the past two years. In 1977, according to Pioneer, 64% of the tape players sold were 8-track (continued on page 96)

Emergence Of Worried About 12” Single Market Has Labels Effect On LP, 7” Single Sales
by Peter Hartz

LOS ANGELES — A month ago, Salsoul Records executives received feedback from RCA sales personnel in New York City that showed sales of the 12-inch single of “Got My Mind Made Up (You Can Get It Girl)’ by Instant Funk were cutting into album sales. The recommendation from the field personnel was that the 12-inch should be pulled off the market.

While Salsoul execs were going ahead with plans to cut out the 12-inch, the label received orders for 20,000 12-inch versions of the song in one day. The drop to 12-inch from the market was shelved.

Faced with a strong new 12-inch market, many record companies are re-examining conventional theories which held that the dance records were mainly limited appeal items geared to promoting album sales. Today the 12-inch configuration has become a money-maker for several labels. In the case of “Instant Funk,” while the album has gone gold, Salsoul has also sold in excess of 400,000 12-inchers on top of approximately 700,000 seven-inch singles. The commercial 12-inch is a relatively new phenomenon in the record business. A track called “Ten Percent” by Double Exposure on Salsoul went to the stores more than two years ago as the first commercial 12-inch. However, the configuration was first pressed by Atlantic in late 1973 and used as a promotional item.

In past, the marketing approach was to use the 12-inch single to whet the appetite of the buyer for the forthcoming album. Few label executives seriously expected the 12-inch to become a commercially viable item. However, in recent months, the emergence of a bona fide 12-inch buyer has caused confusion among executives who are startled with the discovery of a new market, but also are concerned that 12-inch sales could erode the more profitable LP sales.

Price Dilemma
“Every manufacturer is pondering that dilemma,” said one executive. “We have seen a number of labels who have failed to price a 12-inch price hike that would sweeten the labels’ profit margin on an item that costs approximately five times to produce and manufacture as an album.

Nobody in the industry can pin down how to effectively market the 12-inch,” says (continued on page 27)

HOSTING THE CRUSADERS — Following their recent appearance at New York’s Avery Fisher Hall, MCA Records hosted a party for the Crusaders. Their new album, “Street Life,” is due in May. Pictured standing (l-r) are: producer Herb Geller, Jay Rosenblum, director of special projects for artist development for MCA; Larry King, vice president of marketing for MCA; Stu Hooper of the band; Raquel Cortes, regional black product promotion for MCA; Michael Ko, east coast director of black product for MCA; Milton Felder and Joe Sample of the group; Stan Layton, vice president of marketing for MCA; George Grief of Grief/Garris Management; and a guest. Pictured kneeling (l-r) are: Billy Koening of MCA Distribution; Barry Goodman, promotion manager for MCA; David Jackson, vice president of business affairs for MCA; Eari Sellars, national album director of black product for MCA; and Joan Bullard, vice president of publicity for MCA.

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Nobody in the industry can pin down how to effectively market the 12-inch,” says (continued on page 27)
Warner Bros. Fills Pop Void With New Acts During 1st Qtr.

by Mike Glyn

LOS ANGELES — Much of the credit for the 26% sales revenue jump for WEA Corporation, the recorded music publishing division of Warner Communications Inc., in the first quarter of this year is attributable to the success of Warner Bros. recording artists. 18 LPs and an equal number of singles cracked the Top 100 on the Cash Box albums and singles charts.

Six of those singles went Top 20, while four broke into the Top 10, and eight LPs went Top 20, with five jumping into the Top 10 during the first three months of 1979.

One reason, perhaps, for Warner Bros. strong sales showing during a quarter which saw revenues drop for a number of major labels, has been the company's ability to fill the void in the pop marketplace. As many labels rushed to record disco records, several new artists emerged from Warners with material that both radio stations and record buyers found to be a refreshing alternative to the onslaught of disco.

While such established, best-selling artists as Rod Stewart and the Doobie Brothers both posted #1 singles, new acts Dire Straits and Nicolette Larson both entered the Top 10 on the singles charts. Conversely, Stray's #2, "Brother," gave one to the Top 10, and Van Halen's new release is #3 at #6 and Rickie Lee Jones is #7. With Bob, George Harrison and Rod Stewart are in the Top 20.

Warner Bros. however, hardly abandoned disco in favor of pop. An affiliated label, RFC Records, was started not long ago and its first artist, Gino Soccio, scored the #1 position on disco charts and albums and is now crossing over to pop lists. RFC head Ray Cavano aided Rod Stewart on his largest-selling single to date, a disco track. "We don't hunt for artists in a specific repertoire area," stressed Curnyn. "It just so happens that a number of artists in that genre area (pop) were broken due to very strong product. We're an eclectic label with artists in a number of different areas, including pop."

Ed Rosenblatt, Warner Bros. vice president of merchandising, echoed Curnyn's statement: "Some artists that go to 6, others don't (see box)."

Capitol To Get Tough On Theft Of Records

LOS ANGELES — In the wake of the alleged theft of over $1 million in records and tapes from one of its warehouses (Cash Box, April 28, 1979) Capitol Records, Inc. announced a tough, no-nonsense policy to deal with any and all offenders, past, present and future.

"We will aggressively seek the prosecution and conviction of any person caught or suspected of stealing products from Capitol," stated Dennis White, vice president of marketing.

Police investigations in the theft case resulted in the arrest of three Platterbox Records employees and the firing of five Capitol warehouse employees. It is alleged that over $1 million in records and tapes were stolen from Capitol's warehouse over the last four years.

However, emphasizing Capitol's new oath, White added that "Capitol's investigation did not conclude with the dismissals and the arrests. We've broken a trail and we're going to follow it to the end."

Meanwhile, with the arrest of the Capitol employees, the company is working to fill the gaps in its warehouse system. "We are working with the authorities involved in receiving and selling stolen records. But we will continue to cooperate with law enforcement authorities until all of the theses have been stopped and until all of the various methods now being used to fence stolen records anywhere in the U.S.A. have been exposed and eliminated."

CBS Launches Array Of Big Releases; Marketing System Moves Into High Gear

by Ken Terry

NEW YORK — CBS Records' marketing heads are looking forward to a profitable second quarter as they drop albums by some of their biggest stars into a market that is starving for hit product.

Leading off the current batch of Columbia releases are new albums by James Taylor ("Flag"), Bob Dylan ("Life At Budokan"), and Ron Wood ("Some More Neck"). Recently shipped by E/P/A are re- leases for a variety of CBS acts, including (Whispers, Collins Miller Reflections), Engelbert Humperdinck ("This Moment In Time"), Brick ("Spools"), Van der Graaf, McDafden and Whitehead (self-titled).

The list of major CBS records scheduled for May release is equally impressive. E/P/A will be coming with LPs by Joan Baez, Wet Willie, Ted Nugent and ELO, while Columbia expects to release product by Wings, Dennis Day, Wings, Earth, Wind & Fire, Walter Egan, Blue Oyster Cult, and Bob James. Finally, in June, retailers can look forward to new CBS albums by Aerosmith, Crosby/Nash, and Cash Box/July 4, 1979.
PARADISE: GROVER WASHINGTON JR.

BLISS.
PERFECTION.
DELIGHT.

GROVER WASHINGTON JR. PARADISE

PARADISE
His debut album
on Elektra Records and Tapes
Produced by
Grover Washington, Jr.
Tata Vega

Watching bouncy, bubbly Tata Vega sing selections from her recently released Tanla LP, "Try My Love," one could hardly conceive of her as the black sheep of her family. However, she insists that she was a terror in high school, picking fights with boys who bullied her, and that her family tried to discourage her from pursuing the singing career she wanted so badly.

"My folks started calling me 'sour pus' and 'sloe poke' when I was only eight years old. I was really very heavy as a child and I never had any friends. I would get picked on constantly but I always fought back and won," says Tata.

Her family moved around the country a good deal when she was a child, as her father was a member of the Air Force. Tata rebelled against her parents by cutting classes and running outside the playground, singing to a transistor radio. Students walking by would toss change at her, and she would throw it right back.

"Everyone liked my singing and although I was never asked to a prom or anything, I would always be invited for the Los Angeles nights that I must have been doing something right, so I decided that I should come out to Hollywood and try to sing for a living.

In 1969 the group signed with Gambles Records, the precursor of Philadelphia International. They were then called The Talk of The Town, but for three years nothing happened with their career.

"Times were so tough," recalls McFadden, "that John (Whitehead) was working in the Philadelphia International stockroom. We kept after our writer, and one day we were picking out a tune on the guitar and I said, 'We've got a hit.' I tried to get Leon Huff interested in the tune, and since he's a writer, too, I knew I had to show him something. I had to follow him down the hallway reading the words on a little index card. I got to the point, 'they're singing in your face, but all the time they want to take your place and you're just a struggler,,' " he says. "I'm not interested. From there on, we haven't stopped.

For the next several years, McFadden and Whitehead, along with writing partner Victor Carstarphthen, would contribute significantly to the success of the Philadelphia International axis, writing such classics as "Backstabbers" and "992 Arguments" for the O'Jays, and "Bad Luck," "Wake Up Everybody," and "Where Are All My Friends?" for the Teddy Pendergrass-lead Harold Melvin and the Blue Notes.

But the careers of both were still in transition. Carstarphthen left the fold, leaving the two to search extensively until finding a replacement; "somebody who we could really teach the ropes to," recalls McFadden. Finding John Conley, the two then made their bid to become artists. "We were sitting back, watching all these people become stars with our material," says McFadden, "while we were staying in the background, all the while knowing that we would be doing the same thing." Finally, last October, the two approached Philadelphia International president Kenny Gamble and told him what they wanted to do.

"He said ok," recalls McFadden, "go in and cut four songs and let me hear how they sound. One of those songs was ' Ain't No Stopping Us Now,' and the rest is history.

Sherwood Urges Marketing Continuity At A&R Meeting

by Bob Campbell

NASHVILLE — During Phonogram, Inc./Mercury Records' recent A & R meeting here, label president Bob Shenwood previewed a communication between artists, producers, and the various departments at the record company. The goal, he said, is to establish marketing continuity for Phonogram/Mercury product.

Shenwood, who took over as president of Phonogram/Mercury last year, immediately after his stints with Stoppin' and Cash Box last week and explained his views on interdepartmental coordination. He also stressed his support of the Nashville division.

"When I walked in the door, the most important thing in my mind was strengthening the pop roster," Shenwood said. "The first signings I made were basically pop artists.

We need a more consistent flow of music in this area — artists that I think will build real well for us over the long run. This may mean the shaving of those who are marginal.

We are at the point now where we have been turning down a great many more than we have been pursuing. This is a good company and it does not have the ills by any means that the independent companies do, and I both know have. This is why we haven't had a personal change. We certainly have had a lot of personnel changes.

Image Stressed

"The image is the thing I want to work on. We needed to be a little more aggressive," Shenwood added. "My own philosophy is that no artist should be the very much of the image. When you get to the bottom line, I don't care if you are talking about Waylon Jennings or the O'Jays, these artists can make the same money from everybody. If Fleetwood Mac could get $17 million for re-signing with Elektra, they could probably get the same for signing with us. The difference is how they perceive the people who are going to take care of their music. The one thing I think any artist for us to know about is the company that can best get their music to the street.

"We are in conjunction with his emphasis on interdepartmental cooperation. Shenwood invited key marketing personnel to the A&R department for a Q&A session to reveal his criteria as an artist roster to determine its strengths and weaknesses.

Firms Nashville Ties

As an adjunct to this philosophy, Shenwood also has extended an invitation to all company artists to come to Chicago for the phonogram business conference. Shenwood is particularly interested in working more closely with Nashville acts because of their proximity. "I think these acts haven't yet achieved their potential.

"One thing i want to make clear to our artists is that we want to give them records that they can take to a great degree done out of Chicago," Shenwood explained. "Coordination is really important. I don't want artists to feel like they have to call in their records that they have lost control of their product. The artists are not going to run the store."

Elton John Sets Date For USSR Concert Tour

LOS ANGELES — Final arrangements have been made for Elton John to perform eight concerts in the USSR in May, announced John Reid and Harvey Goldsmith. The British rock star, together with percussionist Ray Cooper, will play May 27, 31 and 32 at the Bolshoi Concert Hall in Leningrad, and from May 27 to 30 at the Rossiya in Moscow. The tour will follow several months of negotiations between Reid, John's manager; Goldsmith, the promoter of John's current European tour; and Vladimir M. Kozyrev, director of the Moscow concerto, the official Soviet concert agency.

The historic agreement, marking the first time a Western music artist of such worldwide fame has ever been invited to perform in the USSR, will also be well-intentioned, it is reported, with having granted permission for the trip to be timed for British television.

The tour will incorporate some sightseeing into his tour, having specifically requested to visit the Hermitage in Leningrad, one of the world's most renowned museums; to meet some of the top Soviet athletes; and to attend the Bolshoi Ballet.

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LPs Due From Capitol

LOS ANGELES — Capitol Records will release a new album in May. They are: Louisiana Le Roux's "Keep The Fire Burnin’"; Trionado’s "Fret Fever"; Lee Coulson’s "The Naked Child"; Face Dancer’s "World This," the original motion picture soundtrack from "The Deer Hunter" and Carole King’s "Touch The Sky."
ROCKIE ROBBINS MEANS BUSINESS

His debut album is on the air and spreading fast—key adds this week at WCAU-Philadelphia, WJLB-Detroit, WESL-St. Louis, WDIA-Memphis and WSRC-Durham.

Produced by Richard Evans and Johnny Pate, Rockie Robbins is already selling through and looking very, very good.

THE DEBUT ALBUM OF "ROCKIE ROBBINS"

ON A&M RECORDS & TAPES

Executive Producer: Ron Moss
**Bly, Silvers Named At Warner Bros. Music**

NEw YORK — Mel Bly has been appointed president and Ed Silvers has been named chairman of the board of Warner Bros. Music. Bly has been executive vice president of the company since 1971. "Mel has earned his position through many years of hard work in helping to build Warner Bros. Music into the contemporary giant of today's music publishing business," Silvers said.

The company's other major executives are Len Golove, administrative vice president, and Jamie Cornelius, financial vice president. "We believe we have the strongest executive team in the music publishing business," Silvers commented. "We were together from the start of the company's new management in 1971, and even before then with Viva Music and Records. Longevity and togetherness are difficult to achieve in the musical chairs game that we play in this industry, but we intend to stay together and continue to grow."

**Keator Named VP Media Relations At Casablanca**

LOS ANGELES — Steve Keator, formerly Casablanca's national media director, was recently promoted to vice president of media relations. In his new capacity, Keator will continue to develop Casablanca artists and repertoire for television coverage; serve as liaison between networks, artists, managers and producers; and promote local and national television coverage for touring artists.

Steve Keator's contribution to the success of Casablanca's television effort has been outstanding," stated senior vice president and managing director Larry Harris. "We consider him a very valuable addition to our executive staff."

**Ariola Expands Marketing Division, Announces Six Staff Appointments**

LOS ANGELES — Six new appointments have been made to the expanding marketing division of Ariola Records. The new staff will be covering various assigned regions, in which they will be responsible for all facets of marketing in coordination with Ariola's distributor, Capitol Records. All six of the marketing directors will be reporting to B.J. McElwee, vice president of sales and marketing for the label, who is headquartered at Ariola's home office in Beverly Hills.

The new staff will include: John Conner, national marketing director, who was previously director of national accounts for ABC Records and will now be based out of Los Angeles; Don Kamerer, west coast marketing director, who was formerly also former with ABC as branch manager of the label's marketing and distribution division and will be based at Ariola's home office; and Henry Moyer, northeast marketing director, who served as east coast marketing director for ABC prior to his appointment and will now be based out of New Jersey.

Also included in the appointments are: Steve Powell, southeast marketing director, who previously held the same position at ABC Records and will be based out of Atlanta; Bill Mack, southwest marketing director, formerly southwest sales director for ABC, who will now be based out of Dallas; and Art Liberatore, midwest marketing director, who was also a member of the ABC staff and will be based out of Cleveland.

**EXECUTIVES ON THE MOVE**

**Weiner McNichol Williams Sparrow**

**Weiner Named At MCA** — MCA Distributing Corporation has announced the appointment of Steve Weiner to the position of senior vice president, New York branch, MCA Distributing Corporation. He comes to MCA Distributing from his most recent sales manager position with ABC Records. Previously, he held various sales-oriented positions with Phonodisc, United Artists and Capitol Records, all in the New York area.

**McNichol Named At Polydor** — Polydor Incorporated has announced the appointment of Carol McNichol to national publicity director. Prior to joining Polydor Incorporated, she was east coast publicist for Elektra/Asylum Records before which she held the same position at Atlantic Records.

**Williams To CBS** — CBS Records has announced the appointment of Myrna Williams as west coast associate director of artist development — black music marketing/CBS Records. She joins CBS Records after serving as concert promoter and coordinator for Royal International Public Relations Firm. Prior to that she was vice president of A&R for the New Howard Theatre Corporation (Washington, D.C.) and producer of several major concerts.

**Sparrow Appointed At E/P/A** — Epic/Portrait/Associated Labels has announced the appointment of Gaie Sparrow to associate director, tour publicity, east coast, E/P/A. Since 1978 she was manager, east coast tour publicity, E/P/A. She joined CBS Records in 1975 in the west coast artist development department and in 1977 she moved to New York as E/P/A east coast tour publicist.

**Markovitz Named At April-Blackwood** — April-Blackwood Music Publishing has announced the appointment of Harvey Markovitz as director, development and operations administration, April-Blackwood Music Publishing. Since January 1978 he has been director, marketing services, CBS International Publishing.

**Wiser To E/A** — Frank Wiser has been named director of royalties for Elektra/Asylum Records. He comes to E/A after serving as royalty director for ABC Records. Prior to that, he had been royalty director for Capitol Records from April 1974 to November 1978.

**Chodorow Named** — Ben Nocca has announced the appointment of Dore Chodorow, vice president, to head up the firm's west coast operation. In addition, she will continue to handle all product licensing for Boutwell Nocca's many artist/clients.

**Pardee Named ATE/A** — Deborah Pardee has been named artist development director for the southern region for Elektra/Asylum Records. She had been assistant artist development manager for the southeast for Warner Brothers Records since June 1978 working in Atlanta. Previously she was in secondary promotion for Warners acts in Memphis.

**Cooney To Butterfly** — Butterfly Records has announced the appointment of Mary Cooney to general manager for the label. Prior to joining Butterfly, she headed up her own Segway Services, a record industry employment agency in Los Angeles. From 1977-78 she was director of production and assistant controller of royalties for Ariola Records in Los Angeles.

**Sheehy To GRT** — Robert Sheehy has been named western regional sales manager for the custom product for Atlantic-GRT's.

**Mobley Joins Polydor** — Polydor Incorporated has announced the appointment of Joe Boylan as west coast regional promotion manager, special markets. She formerly worked with WEA Distribution and prior to that with WDAS Broadcasting in Philadelphia.

**McNichol Appointed At Arista** — Arista Records has announced the appointment of Sophie McBride to manager, national R&B and jazz publicity for the label. Most recently she was with SOTERS and Roskin's theatre division and for four years, she worked in television publicity for Frank Goodman Associates.

**Cassano To April-Blackwood** — April-Blackwood Music Publishing has announced the appointment of Carol Cassano to general professional manager in the west coast offices of April-Blackwood Music. Prior to joining April-Blackwood, she served as director of the professional department in Los Angeles for Jobjete Music, the publishing arm of Motown Records.

**Changes At Universal Record** — Universal Record Distributing Corp. has announced the appointment of Frank Falco to sales representative, while Lois McDonald has been promoted to director of marketing and merchandising. She replaced Debbie Richards, who has taken a similar position locally with Arista Records. Joe Bohian has been appointed to the position of AOR promotion.

**Klitca At April-Blackwood** — April-Blackwood Music Publishing has announced the appointment of Martin Klitca to professional manager in the west coast office of April-Blackwood Music Publishing. Most recently, he was repertoire manager for Inter-song/Aritemis. Prior to that he was a professional manager for Fuse Music, Chrysalis Music, and Rondor Music.

**Tarl Announces Appointment** — Tar Productions, Inc. has announced the appointment of Bob Collins as director of promotion at its new Cleveland office. A former radio personality at KDKA in Dallas, Texas, he will be responsible for radio promotion, sales reports and tracking in the key area.

(continued on page 38)
Roy Ayers is raising temperatures with his new album, "Fever." His cool Jazz/disco/funk flavored sound heats up classics like the title track and "Take Me Out To The Ball Game," and Carla Vaughn adds searing vocals.

"Fever." PD-1-4294
The hot new album from Roy Ayers.
On Polydor Records and Tapes.
E/A COPS KIPNER — Elektra/Asylum Records has signed guitarist-vocalist Steve Kipner and will release his album "Walkin' Down," this month. Pictured (l-r) are: E/A chairman Joe Smith, Kipner and Roger Davies, Kipner management.

BMA Founders' Conference Set For Philadelphia

PHILADELPHIA — Discussion of issues vital to the continued growth and prosperity of black music will highlight the Founders' Conference of the Black Music Association (BMA), scheduled for June 8-11, at the Philadelphia Sheraton.

Talks and seminars have been designed to address issues relevant to both the association as a whole and each of its constituent groups.

According to Harvey Schein, executive vice president of WCI and Richard Marquardt, president of WEA manufacturing, who made the joint announcement, "Allied has achieved a reputation for excellence in record manufacturing capabilities. We look forward to Allied's joining the WCI family.”

Once the acquisition is completed, it is expected that Sam Broadhead, currently vice president and sales manager for Allied, will be named the company's president, while Daken Broadhead will continue as the firm's senior consultant.

WCI Acquires Allied

NEW YORK — Warner Communications Inc. has reached an agreement in principle to acquire the Allied Record Company of Los Angeles. The acquisition of Allied, a manufacturer of phonograph records, would give WCI record pressing facilities on both coasts for its Warner Bros., Elektra/Asylum/Nonesuch, and Atlantic labels.

According to Harry Lehman, who made the announcement, "Allied has achieved a reputation for excellence in record manufacturing capabilities. We look forward to Allied's joining the WCI family.”

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Pink Lady Concert To Raise UNICEF Funds

LOS ANGELES — Over 200,000 fans are expected for the Pink Lady Concert, May 5, at the Osaka Exposition Park in Osaka, Japan. The concert, the biggest event of its kind ever, will benefit the United Nations International Children’s Emergency Fund (UNICEF).

Pink Lady is one of the world’s largest selling female singing groups, with over $70 million in sales over the past two years. Recently signed to Elektra/Curb Records, their first English language single will soon be on the market.

Kool Sets Toll-Free Festival Hot Line

NEW YORK — The Kool Jazz Festival has established a toll-free hotline to supply information about the 15 festival programs that will be held this summer. The number is (800) 543-1793. Ohio residents only should call (800) 582-1765. A free 24-page brochure explaining the separate programs also is available by calling the toll-free number or writing Kool Jazz Festivals, 3380 Erie Avenue, P.O. Box 22826, Cleveland, Ohio 44122.

Among the artists who will participate in the Kool programs, which run from May 27 to August 11, are the Emotions, Marvin Gaye, Aretha Franklin, Teddy Pendergrass, Ashford & Simpson, George Benson, and Chic.

EAST COASTINGS

RINGO STARR’S BRUSH WITH DEATH — Ringo is still with us. But, according to the former Beatle, it was nearly a brush with death at the hands of a venous membrane that required doctors to perform surgery and remove part of Ringo’s intestines. The incident took place two weeks ago at Ringo’s Monte Carlo home, where the drummer collapsed and rushed to a hospital. “I had a good look at death in the face,” Starr told the Los Angeles Times. Although he is reported to be weak and pale, Ringo said he wants to resume work soon.

IN TOWN AND SMOKING — The two hottest shows in New York during mid-April represent different ends of the musical spectrum. First there was Joe Jackson, the 24-year-old English rock star whose debut album, “Look Sharp!” has received widespread critical acclaim. At the Bottom Line, Jackson performed with maniac intensity that was heightened by a sharp wit. His band, consisting of Graham Maby on bass, Gary Sanford on guitar and Dave Houghton on drums and vocals, was also first-rate, and, together, they provided the audience with the kind of fresh dynamic sound heard only once in a very great while. A week or so later, the Allman Brothers Band came into the Palladium and got with some of the material from their new Capricorn album, "Enlightened Rogues," Dan Toler was especially impressive, trading guitar licks with Dickey Betts. The ecstatic crowd held its breath as Toler, awesome in all black with a crown of dreadlocks, took center stage in the big Palladium House, climbed on the front left tower and started throwing guitar licks up to the ceiling.

A HIT FOR DANIELS — Epic Recording artist Charlie Daniels recently sang the national anthem at the Cardinals/Phillies game in Philadelphia. His new game is (l-r): Pete Rose and Charlie Daniels. Daniels demanded three encores, and in the bargain they got an appearance from John Belushi, who sang “Hey Bartender,” with the backing of the brothers.

NEWS FROM PHILADELPHIA (AND THAT AIN’T CREAMED CHEESE) — Two Philadelphia record companies, one of which is owned by Pete Rose, have inked with recording artists who are looking to tie up with record companies.

According to Peter Allen's press release, "Coóperative Merchandising: Sales Over the Past Two Years," the company's sales have increased by 25 percent. The company has also acquired a new sales force.

In the Leaves of the Trees, a new album by The Simpsons, is due in September.

Another Philadelphia company, the Philadelphia Orchestra, has acquired a new label, the Philadelphia Orchestra Record Company, which will be based in the city. The company plans to release an album of chamber music next year.

The Philadelphia Orchestra has also signed a deal with Sony Records to release a series of classical music albums.

The company's president, Rick Leon, has been working with a group of local musicians to produce an album of original music.

AHAIR DEBUT IN CANADA — United Artist Films and RCA Records recently co-sponsored the Canadian premiere of the motion picture, "Hair." Pictured at the premiere are: Beverly D’Angelo, actress featured in "Hair;" and Ed Preston, vice president and general manager of RCA Ltd. Record Division, Canada.

TWO OFFERS — Mike Belkin, president of the Cleveland-based Belkin productions, has offered the Bee Gees half a million dollars to record a song. Mike is also considering a deal with Steely Dan.

The Bee Gees have signed with Atlantic Records and are currently preparing a new album. The album will be produced by the Bee Gees and Atlantic Records.

Another offer has been made by the RCA Records label to Mike Belkin for the Belkin production of "Hair." The offer has not been accepted.

The Belkin production of "Hair" is currently being prepared for a European tour, and will be released as a double album. The album will be produced by the Belkin production team and Atlantic Records.

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BAD GIRLS — Donna Summer — Casablanca NLBP-2-7150
—Producer: Giorgio Moroder and Peter Bellotte —List: 13.98

Although she is regarded as the reigning Queen of disco, Donna Summer is one of the most versatile talents in music today. Euro-disco, rock 'n' roll, pop ballads and all-stops-out dancing numbers are all part of the Summer repertoire on this dazz-"ing follow-up to her landmark LP. The LP is also a full bloom Casablanca family affair, as the music of Moroder and Bellotte and the vocals of Brooklyn Dreams are represented in full-force. Summer's shimmering vocals are little girl soft one moment, and Vanity sex goddess the next on this fine new LP.

FROM HERE TO ETERNALLY — Spinners — Atlantic SD19219
—Producer: Thom Bell — List: 7.98

From a group called the Voices of Ultimate, the Spinners are one of the highest and most professional vocal groups in black contemporary music. The group's new LP contains the sleek, polished uptempo vocal arrangements and Latin flavor that have become its trademark. Thom Bell's slick production work is another reason why this is another in a long line of superb Spinners' albums. "I Love The Life I Live," the album's highlight, is an instant Spinners classic. This album should receive plenty of R&B and Top 40 attention.

THE WHOLE WORLD'S DANCING — The Trammps — Atlantic SD 19210
—Producers: Ron Baker, Norman Harris and Earl Young — List: 7.98

The title tune of this engaging R&B/disco flavored LP is the kind of vocal observance that carries with it the very essence of the word "pop." The band's attack is so dynamic and exciting that it involves the listener to the point where he wants to have as much fun as the Trammps seem to be having on record. Although the material on this new LP is not wholly un-irritating, one could hardly care as the music is too exciting to refuse. For pop and R&B enthusiasts...


Ray Stevens is famous for his parody songs like "The Streak" and "Macarena." Perhaps the greatest tongue-in-cheek number he has ever performed, however, is "I Need Your Help Barry Manilow," which is on his new LP. "The Feeling's Not Right Again." The feeling of this song is such a beautifully produced fabric that even those who could see Stevens spending the rest of his career singing such clever down downs. However, Stevens does have the ability to make even such songs as well, and that talent is what shows through most on this new album. And Stevens' tin pan alleyes-que love ballads and uptempo soft rockers warrant airplay also.

MILLION MILE REFLECTIONS — Charlie Daniels Band — Epic SD 19709
—Producer: John Boylan — List: 7.98

The Charlie Daniels Band is the greatest advocate of the "loud and proud" southern rock sound today. Their new record features one of the most versatile talents in rock, which is exclusively Australian novelty upon initial release un-...
MCA To Release New Elton 12-inch

LOS ANGELES — MCA Records will release a three-sided, 12-inch Elton John single in early May. The three songs are the result of a 1977 collaboration between John and Spinners' producer Thom Bell. The songs, which were recorded at Bell's studios in Seattle, are "Three-Way Love Affair," "Mama Can't Buy Love" and "Are You Ready For Love."

"It is the perfect time to release a record like this," said Ray D'Ariano, vice president/general manager east coast operations for MCA. "It is 1979 contemporar
y music that sounds like it was recorded last night."

D'Ariano said that one of the reasons behind John's decision to release the product until now was that it was recorded at a time when John wanted to "back away" from music for awhile. He added that the tunes had not been mixed until recently.

"It was a mutual admiration thing that brought them together," offered D'Ariano. "They had respected each other's work and so they did a few sessions." The result, according to D'Ariano, is very similar to the sound of John's "Philadelphia Freedom" period.

John has come out of a much publicized retirement from performing, and is currently touring Great Britain. He is also scheduled to tour Russia and Israel and will be releasing a new LP in the late summer.

Free Flight Releases Pete Rose TrIBUTE 45

LOS ANGELES — "Charlie Hustle," Pamela Neal's disco tribute to Pete Rose, was released this week by Free Flight Records. RCA's Nashville-based pop music label. Produced by Mark Glabman, "Charlie Hustle" is Neal's first release since recently signing an exclusive recording contract with Free Flight.

Points West

Dylan MEETS Dire Straits — He may not stay forever young, but give Bob Dylan credit for keeping up with the a-changin' times. He went to the Roxy a couple of weeks ago to check out the most acclaimed new group of the year, Dire Straits, and ended up inviting guitarist Mark Knopfler and drummer Joni Hendricks from the album "Brothers in Arms" to join in on the release date on the second Dire Straits album, "Communique," to mid-June and revise the schedule for the group's upcoming European tour. Meanwhile, Columbia has set the band up as a two-year contract with Mark Knopfler and Willie Nile to write, record and tour, with the start date set back in response to the starting new arrangements on many of his classic songs introduced in the 1978 world tour. While some old fans may object to the change, the label should be applauded for making arrangements with everyone who was unable to get a copy of the hard-to-find import version. And speaking of hard-to-find, Dylan is expected to set up his own label. Accomplis Records, is as yet unsigned.

Herald Examines Curb — California Lt. Governor Mike Curb was the subject of a front page story in the Los Angeles Times. His decision to announce for the Assembly was re
cut by senior political observers as being the start of a serious political career. In fact, the campaign promises that he would never tie the company while in office. The newspaper noted the recent deal which brought him to the attention of his own party: using Curb reportedly concedes that he is consulted on all major decisions affecting his company, but insists there is a distinction between being consulted and being involved.

JAM FANS ROPED YOKE — UCLA's seatrade Royce Hall isn't likely to see any more punk acts in the near future after the seat

throwing debacle staged by fans of English group the Jam at a show there last weekend. The front row melee was caused by hardcore punk fans, ap
aparently a few concertgoers that had rushed the stage and fallen there a few.
EARTH, WIND & FIRE WITH THE EMOTIONS (Columbia 3-10085)


Sharp, slamming horn intro segues into bright backup singing by the Emotions, blending in perfectly with E. W & F leader Maurice White's vocal. An exceptionally clean production and mix make this a standout pop dance track, with neat instrumental breaks.

AMBROSIA (Warner Bros. BWS 8817)

If Heaven Could Find Me (3:45) (Rubicon Music — BMI) (B. Drummond)

A snappy guitar run leads off this single, from the "Life Beyond," a LP, with a pounding and piano providing well-oiled rhythm backing for Ambrosia's full, crisp vocals. A spirited electric and acoustic guitar trade-off mid-songs makes for an attention-getting diversion without disturbing the beat. A transition from "How Much I Feel" but equally as satisfying to Top 40.

BILLY THORPE (Capricorn CPS-0321)

Wrapped In The Chains Of Your Love (3:07) (Rock of Ages Music/Careers Music — BMI) (Billy Thorpe)

Searing guitar and crashing drum opening melds into Thorpe's equally sharp-edged vocals and Melodic hook, surrounded by echo kick drum and background harmonies, brings this cut, off the "Children Of The Sun" LP into the Top 40 realm, but will mostly break on AOR stations. Rock solid production with tasty touches.

TATA VEGA (Tamia T54299F)

I Just Keep Thinking About You Baby (3:44) (Jobete Music Co., Inc. — ASCAP) (H. Johnson, G. Cathey)

A bright, pulsing cut that sets Vega's high vocals in an infectious groove, with swiftly moving strings, a synthesizer fills and quick bursts of brass keeping up with a popping rhythm section. The mix is disco quality, making this cut an obvious selection for all dance lists.

SINGLES TO WATCH

FANNIE MILLER (Chrysalis CPS 2273)

When I'm Away From You (3:30) (Chrysalis Music Ltd/Kyle Music/Rare Blue Music Inc. — ASCAP) (F. Miller)

Miller's voice has always had a sincere, almost raspy quality that sounded similar on ballads to singers such as Rod Stewart. This single retains that sound and style, aided by stirring guitar, and out-flat drum and Melodic hook, surrounded by echo kick drum and background harmonies, brings this cut, off the "Children Of The Sun" LP into the Top 40 realm, but will mostly break on AOR stations. Rock solid production with tasty touches.

DUNCAN BROWNE (Sire SRE 1047)

The Wild Places (3:44) (Hudson Bay Music Co. — BMI) (J. McCann)

Sof electric piano and fuzzy sax opens this single from Duncan's equally sharp-edged vocals and unrestrained string arrangements, with a short, striking guitar solo, make this song a natural for A/C formats. Duncan has a distinct voice that is both clear and resonant.

DALTON & DUBARRI (Atlantic/Hit 7806)

I (You Can Dance but I Ain't Your Soul) (3:29) (Dalton and Dubarr Music/Andalade Music — ASCAP) (G. Dalton, K. Dubarr)

A spoken narrative opens this pop/disco track, moving into a pumping disco beat that remains light and infectious. Female background singers push the track along with bells and a clicking guitar, that breaks into a wailing siren and an equally wailing lead vocal. Suitable for disco and a variety of dance formats.

BLOODSTONE (Motown M 1458F)

Just Wanna Get The Feel Of It (3:56) (Stone Diamond Music) (M. L. Smith)

Bloodstone sets a dreamy R&B mood with a string-laden, mid-paced dance beat, mellow, jazzful work and a fine mixture of male and female vocals. Very romantic in texture but contemporary in sound, this cut's versatility will make it a welcome add to R&B as well as disco formats.

SKYY (Salsoul S 208)

First Time Around (3:40) (One To One Music — ASCAP) (Randy Muller)

Skyth throws in some interesting variations on this disco-funk track, with snatches of guitar, synths and quick bursts of brass keeping up with a hopping rhythm section. The mix is disco quality, making this cut an obvious selection for all dance lists.

D.J. ROGERS (ARC/Columbia 3-10963)

Trust Me (3:40) (Circle R Publishing — ASCAP) (D.J. Rogers)

Spontaneous "studio opening" cuts into an easy feeling R&B chart, with Roger's honey vocals providing the smooth sound. Summery strings and swinging bass push the track along at an even pace, allowing Rogers plenty of room. For B/C formats.

HELEN HUDSON (Cyclone CYS-102)

Nothing But Time (3:29) (Ghost Dance Music/One Note Beyond Music — ASCAP) (H. Hudson)

A silky, orchestrated opening sets the scene for Hudson's earnest, effectively ear-catching vocals. Pleasant string arrangements and MOR-country flavor will make this track appealing to both C&W and easy listening fans.

THE BRIDES OF FUNKENSTEIN (Atlantic 5356)

War Ship Touchante (4:46) (Malitz Inc. — BMI) (G. Clinton, L. Worrell, A. Ivy)

Clinton and the Brides, of Parliament fame, team up for another unusual p-funk outing, with quirky vocals and synthesizer flashes. Jazz piano charts and fascinating bass runs are the highlights here behind the Brides' inter-galactic vocal message. A nice B/C spin.

ENERGETICS (Atlantic 3565)


A soft, pleasng romantic R&B ballad featuring the high vocals of the Energetics bears all the trademarks of the Holland brothers' time-tested writing skills. Light cymbal touches, "heartbeat" steady bass and melodic guitar all give this single, from the "Come Down To Earth" LP, a most appealing MOR feel. For B/C and A/C formats.

THE STEWART-THOMAS GROUP (Arista AS 0414)

To Freak Or Not To Freak (3:35) (Half & Half Music/Sweet Chaotic Music — BMI) (M. Thomas, R. Stewart)

Concave drum and maracas introduce a speedy backbeat on this disco track, as strings swell with rising female vocals. Guitar and bass join in this bouncy affair, in addition to occasional male vocals on the title hook. Slight salsa flavor will make this a welcome add on disco lists.

DAVE LAMBERT (Polydor PD 14554)

Take A Little Bit Of My Life (3:24) (Homtun Music/Sasha Songs, Un Ltd. — BMI) (D. Lambert, S. Proffer)

Electric keyboard line surmgees beneath thundering guitar chords, giving way to Lambert's rough-hewn, pleading vocals. Lambert, former member of Strawbs, stretches out in a dramatic hard-rock setting that will make AOR outlets sit up and take notice. Dynamic drum bass work accentuates the overall effect.

GEORGE MCCRAE (TK TK-1034)


Concave, tambourine, and bass, with punchy brass embellishments, add a pop-Latin touch to this effort, featuring the writing and production work of K.C., of the Sunshine Band. A wooshing synthesizer break jumps in and McCrae's vocals are in good form. For dancing and pop lists.
THE CAPITOL THEATRE, PASSAIC, N.J.—During their reemergence as one of America's most popular music groups, Todd Rundgren's Utopia Band combined Southern blues with rock-and-roll energy that blossomed into beautifully extended instrumental improvisation. But the death of founding member Duane Allman and the introduction of a jazz-oriented pianist player named Chuck Leavell produced musical differences within the band, and in the summer of 1976, the group parted ways.

But last summer, the group's four original members decided to reform and return to the original instrumental lineup of two lead guitars, bass, keyboards, and two drummers. A new album, "Enlightened Rogues," produced by Tom Dowd, was recorded during their first major concert tour in three years with new members Dan Toler (guitar) and David Goldflies (bass).

At their recent appearance here, the group interspersed material from the new album with many of their older compositions, including "Money Man to Bear," "Whipping Post," "Statesboro Blues," and "In Memory of Elizabeth Reed." Betts was the chief musical catalyst, his fluid guitar solos pushing the drummers in hot pursuit. Toler seemed to echo Betts much of the time, due to the fact that he has yet to develop his own style. Ironically, the same thing was said of Betts when he played in Allman's shadow. But when the drama were on, trading licks in tandem, they rolled off with ease.

The presence of Bonnie Bramlett, who sang with Betts on the group's single, "Crazy Love," and Jim Essery, who played harp on several of the new tunes, were also important factors in the success of the evening. By the time the group rolled around to "Pegasus," an instrumental from the new album that sounds very much like it could have been recorded during their halcyon days, the Allman Brothers were playing with the kind of intensity that characterized so much of their music in the early 70's.

Joe Jackson

BOTTOM LINE, N.Y.C.—Joe Jackson turned in a remarkable performance at the Bottom Line for his official New York City debut.

His set was characterized by an engaging combination of intense, driving rock music and a sharp, incisive wit that gave many of his songs an edge they simply wouldn't have had otherwise. "Sunday Girl," "Just Like a Woman," "She's No Good," and "Slipping Away" are probably the best examples of Jackson's sarcastic, yet poignant wit and the unrelenting timing of Jackson's delivery.

Yet Jackson also excelled on the straight-ahead rockers, such as "Look Sharp," which was a hit when it was released as a single back in his A&M days, "Who's Talking" and "Money for Nothing," which revealed a second key element in his success, namely, an uncanny ability to combine the minimalist qualities of the new wave with a tasteful and clever melodic background that belies Jackson's classical training.

Jackson's physical performance was not exaggerated, yet always seemed to convey a surprising intensity of purpose that sometimes exploded into an almost spastic rage. This unbridled energy was matched by the band, consisting of Steve Beresford, who played bass, Gary Saxford on guitar and Dave Houghton on drums and vocals. The only deficiency that Jackson's band exhibited was their inability to translate their occasional slow ballad into a meaningful and effective experience. Jackson's forte is certainly in the arena, which was conveyed here with supreme effectiveness.

Vartan Looks To Build U.S. Career

LOS ANGELES—Sylve Vartan has been a European singing star for almost 16 years now, introducing rock 'n' roll to her adopted home of France in that country's native tongue through early '60s cover versions of Gene Vincent's "Say Mama," Little Eva's "The Locomotion," and Roy Orbison's "Pretty Woman." Although she has not recorded and recorded in six different languages and her influences owe a great debt to American music, the United States remains the one unconquered area for Vartan. The blonde pop vocalist is hoping all that will change with the domestic release of her new RCA LP, "I Don't Want The Night To End."

"It took a long time to find the right combination of people, both personally and professionally, to work on this album," said Vartan explaining the length for her first English language album, "The timing had to be right and I wanted to make sure that the emotional content would be too heavy. But it's always been my dream to have an American album and when I met Denny Diamondfield (producer of the LP), everything quickly fell into place."

Experiencing America

Vartan expects that working in America will be an unusual experience for her, since the singer is still relatively unknown here, despite the fact that her most recent show in Europe, at Le Palais des Congres in Paris, Europe's largest concert hall, was sold out for six straight weeks. The singer added with a chuckle, "I do have two fans in Pittsburgh already, though!"

Music Jobbers Assn. Sets Atlanta Meeting

NEW YORK—The board of directors of the Music Jobbers Association will hold its second annual meeting on June 9 at 8:30 p.m. at the Omni International Hotel in Atlanta, Ga. Those who wish to attend should contact Linda Press at (516) 842-8080.

Polygram: Over 10 Million Singles Sold In March

NEW YORK—Polygram Distribution sold a record 10,400,000 singles during the month of March, 1979, according to Rick Bleiweiss, national singles director for the company.

Included among the singles contributing to the record-breaking sales were "Shake Your Groove Thing" by Peaches and Herb, "I Will Survive" by Gloria Gaynor, "Music Box Dancer" by Frank Mills, "Tragedy" by the Bee Gees, "Y.M.C.A." by the Village People, and "Heaven Knows" by Donna Summer and Brooklyn Dreams.

Bleiseff cited four factors aiding Polygram's singles for March, "First and most important," he said, "we were super hot. But the new systems we implemented in our sales to distributors came to fruition this month, and without those controls and specialists, I don't think we would have hit 10 million units.

Trend To Singles Sales

In addition, Bleiweiss noted the overall growth of singles sales, commenting, "It seems to me that the general trend is leaning toward greater singles sales, as the release of singles has remained constant for nearly five years while LP prices continue to rise. Therefore, singles become a more attractive bargain for the consumer."

Also responsible for Polygram's strong March sales, Bleiweiss said, was the fact that the company was able to sell concurrent hits by several artists, including "Tragedy" and "Love You Inside Out" by the Bee Gees, "Shake Your Groove Thing" and "Reunited" by Peaches and Herb, "Heaven Knows" and "Hot Stuff" by Donna Summer, and "Y.M.C.A." and "In The Navy" by the Village People.

Bleiseff estimated that only 1% of the March single sales came from 12" discs, although he saidProphets of Rendegristed that this was an "atypical" monthly percentage. And, he said, Polygram's singles for April has already exceeded the million unit mark.

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<td>4. TOUCHDOWN by Bob James</td>
<td>5. <em>FANTASIA</em> by SPING SYRIA</td>
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<td>6. FEET DON'T FAIL ME NOW by Herbie Hancock</td>
<td>7. <em>Tiger in the Rain</em> by Michael Franks</td>
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<td>14. <em>An Evening with Herbie Hancock &amp; Corea</em></td>
<td>15. <em>Brazilia</em> by Columbia PCI35633</td>
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<td>35. <em>Feels So Good</em> by Chuck Mangione (A&amp;M SP 4058)</td>
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<tr>
<td>36. <em>Jazzstars in Concert</em> by John Carter, Sonny Rollins, McCoy Tyner (Columbia)</td>
<td>37. <em>Cosmic Messenger</em> by Jean-Luc Ponty (Atlantic)</td>
</tr>
</tbody>
</table>

**Jazz Album Picks**

**Jean-Luc Ponty: Live** by Atlantic SD 19229
- Producer: Jean-Luc Ponty
- List: 7.98

French violin master Jean-Luc Ponty has long been a favorite of American concert audiences. Now they'll be able to relive the experience of a Ponty performance through his new live album, recorded on the road in the U.S. late last year. Ponty's five-piece band supplies a solid fusion base, while his unique electric violin soars atop five of his self-penned songs.

**Together** by McCoy Tyner
- Milestone M-9087
- Produced by Orrin Keepnews
- List: 7.98

With inspired performances by Stanley Clarke, Jack DeJohnette, Freddie Hubbard, Bobby Hutcherson, Hubert Laws, Bennie Maupin and Bill Summers, McCoy Tyner's new album is without doubt one of the year's most exciting jazz releases. The play is crisp, the sound is superb and the all-star lineup will in itself attract a lot of attention. Put it all together and this should be the biggest LP for date to the inoffensive pianist.

**No Limit** by Art Pepper
- Contemporary 7639
- Producer: Lester & John Koening
- List: 7.98

A TIDAL GUST with Pepper fronting George Gables, Tony Dumas and Carl Burnett. Only four tunes here, but three are Pepper originals. Pepper demonstrates that he has not stood still, and his playing is vibrant and thoroughly contemporary. Should be a strong airplay candidate for jazz stations.

**Master Blast Off**
- CBS knew a big blast to celebrate the arrival of the Contemporary Masters series, and it was a good time, especially the vintage films of Dave Chertok. Chertok is billed for the Newport Jazz Festival again this year, where his annual film nights have become a festival highlight. Speaking of Newport, the schedule recently announced is perhaps the best balanced to date. Whether you like blues, swing, bebop, outside or fusion there will be plenty to hear come June. Cash Box will publish the complete schedule in early June. Lionel Hampton, who was a big hit in his Newport show last year, will be back again, but in the meantime, he heads for Europe through the month, including stops in Belgium, Denmark, Germany and Switzerland. His nine-piece band is more modern than some of his recent editions, with Joe Reisman and Charles Sullivan on trumpet, Curtis Fuller on trombone and Paul Jeffrey, René McLean and Paul Moen on saxophones.

**Together with Tyner**
- "They think 'Together' is a very historic album in the sense that people on the date are some of the greatest musicians alive. But there are friends of mine, and that's why this date is so special to me." McCoy Tyner, pianist extraordinaire, was talking about his new Milestone album, "Together," which features Stanley Clarke, Freddie Hubbard, Hubert Laws, Bobby Hutcherson, Bill Summers, Jack DeJohnette and Bennie Maupin. For Clarke and Summer, it was the time they worked with Tyner. Maupin had recorded with Tyner once in the late '60s, while the other musicians had performed and/or recorded with Tyner in the '60s and '70s. Recorded last summer in a brief tour (including rehearsals), the LP is something of a departure for Tyner in that most of the material was contributed by the players on the date: Hubbard, Laws, DeJohnette and Hutcherson. "The purpose of the date was to put McCoy together with the best players he could get, and make a lot of pressure off him of having to write all the music, and he seemed to be really at ease," says DeJohnette. Adds Tyner: "I didn't write a lot of things for this album...anticipating people bringing in material, and it made the character of this date very interesting. I have the feeling that everybody wanted to contribute as much as they could to this date. There were no ego problems, there just wasn't that sort of input. It was all for the benefit of the music.

**Back on the Track**
- Gabor Szabo
- guitarist, composer, erstwhile label principal (remember Skye Records of Seattle, in the '60s?) — recently signed with Atlantic and is currently working on his album for that label at Fidelity Studios in Los Angeles. Szabo is co-producing the LP, to be called "Femme Fatale," with David Campbell. Included in the date is a duet between Szabo and Chick Corea on Corea's "Out Of The Night." The LP is slated for release in June, to coincide with Szabo's European tour this summer. In the meantime, the ex-freedom fighter from Budapest is performing around the L.A. area with his six-piece band: vocalist Gayle Moran is making it her debut album for Warner Bros. A solo effort, the LP is being produced by her beau, Chick Corea..."Get Directly Down," the debut Ancil Records album by keyboardist Dwayne Johnson and his Bad Attitude Band, was recorded live last December in Los Angeles...May will also see the release of solo LPs by Oregon members Paul Candless and Glen Moore, titled respectively "All The Morning Things" and "Introducing Glen Moore..."

**Beyond Mingus**
- The Charles Mingus All-Star Alumni Band, dubbed Mingus Dynasty, was formed recently by the late bassist's wife, Susan Graham. The band, which includes John Handy, Ted Curson, Ricky Ford, Jimmy Knepper and Donny Richards, made its debut April 28 at the Watts Street Theatre in New York. The Peter's Church in New York was the site of a recent memorial service for the late Gene Ammons. Among those featured were Howard McGhee, Charlie Rouse, Frank Foster, Harold Vick, Patti Bown, Amina Claudine Myers and Edith Baps. Peter's also hosted a tribute to Louis Armstrong, with Brooks Kerr, Vic Dickenson, Heywood Henry, Sonny Greer and Jimmy Maxwell in attendance.

**Ramsey**
- Ramsey Lewis
- Columbia JC 35815
- Producers: James L. Mack and Wayne Henderson
- List: 7.98

The latest album from veteran pianist/leader Ramsey Lewis is a varied effort that refuses to be categorized. The material includes songs from two Broadway hits, "Hair" and "Evita," along with funk, disco, ballads and a lovely medley called "Intermezzo." But whatever the style, Lewis is a smooth, emotional pianist and his playing highlights every track.

**Unknown Session**
- Duke Ellington
- Columbia JC 35342

Small band Ellington from 1961 with Ray Nance, Johnny Hodges, Harry Carney and Lawrence Brown on board. The program is generally lesser-known Ellington tunes, and the atmosphere is relaxed and intimate. Carney is heard here more than usual, and is especially impressive; but then, so is the entire LP.
FRIESEN HONORED AT T.J. MARTELL FOUNDATION DINNER — Gil Friesen, president of A&M Records, was honored at the annual record industry dinner on behalf of the T.J. Martell Foundation for Leukemia Research recently. The foundation was created in 1975 in memory of T.J. Martell, son of Atlantic Records chairman of the board; Friesen; Ron Axenfeld, Infinity Records president; and Ahmet Ertegun, Atlantic Records chairman of the board. Shown in the top row are (l-r): Friesen; Martell; Friesen; Judy Friesen; Jerry Moss. A&M Records chairman of the board; Friesen; Ron Axenfeld, Infinity Records president; and Ahmet Ertegun, Atlantic Records chairman of the board. Shown in the middle row are (l-r): Friesen; Dr. James Holland, Mt. Sinai Medical Center; Herb Alpert, A&M Records vice chairman of the board; Moss; Friesen; A&M artists Ethelew Merman and Peter Frampton; Martell; Martell; Don Kirshner, president of Don Kirshner Entertainment; and Jerry Weintraub, Management III chairman of the board. Shown in the bottom row are (l-r): A&M artist Peter Allen; Alpert; Martell; Joe Smith. Elektra/Asylum Records chairman of the board; Smith; Floyd Glinert, Shorewood Packaging Corp. vice president of marketing; Martell; and Friesen.

Solar Sets Promo Push For Lucas

LOS ANGELES — Solar Records, distributed by RCA, has embarked on a major promotional, marketing and publicity push to support Carrie Lucas' new LP, "Carrie Lucas In Dance Land," which shipped last week. Lucas is now on an 18-city promotional tour, with engagements at discos in each market.

Other elements of the campaign include heavy trade and consumer advertising, special posters for retailers and a series of network TV guest appearances. Lucas' current single, "Dance With You," stands at #2 this week on the Cash Box Top 30 Disco chart.

Gale Named Sr. VP Of MCA DiscoVision

NEW YORK — A.R. (Bill) Gale has been named senior vice president of MCA DiscoVision, Inc. and president of MCA DiscoVision Systems, Inc., a wholly-owned subsidiary of MCA DiscoVision. Gale, formerly a special consultant to MCA, Inc. assumed the position on April 1 and is currently headquartered in New York, with a branch office in Carson, California.

ASCAP Sets Board

NEW YORK — ASCAP has elected its board of directors, who will serve a two year term beginning April 1, 1979.

The popular-production field includes Stanley Adams, Sammy Cahn, Cy Coleman, Hal David, George Duning, Sammy Fain, Arthur Hamilton, Gerald Marks and Arthur Schwartz.

The standard field includes Morton Gould, Elie Siegmeister, and Virgil Thomas.

The popular-production members include Leon J. Brettler, Salvatore Chianta, Sidney Herman, Irwin Z. Robinson, Wesley H. Rose, Larry Shayne, Lester Sill, Ed Silvers, and Michael Stewart.

The standard publisher-directors are Ernest B. Farmer, Edward Murphy, and Stuart Pope.

McCaslin Signs

LOS ANGELES — Singer Mary McCaslin has signed a long-term, world-wide recording contract with Phonogram, Inc./Mercury Records. Her debut album for the label, entitled, "Sunny California," will be released by the end of this month. McCaslin comes to Phonogram/Mercury from Philo Records, where she recorded three albums.
Hunt Wins RCA Contest

NEW YORK — John Hunt, jazz director for the recording company, has won first prize in RCA Records' college radio "Ain't Misbehavin'" campaign. The contest was launched at the recent mystery. First prize winner was Jackie Schumacher, manager of MOTP-FM, an independent non-commercial station in Columbia, Missouri, who received a choice of the Fats Waller catalog or any five records from the RCA catalog.

The contest was created and coordinated by Keith Jackson, manager of black music merchandising for RCA. Peter Gordon, a college promotion consultant; and Mark Josephson, RCA’s college promotion specialist. Participants in the contest included progressive college stations, black college stations, and National Public Radio stations. Contestants were provided with albums, ad-mats, and biographical literature on Waller. Purchase materials were also provided to helpTown promote their efforts in local record shops.

Luminaries Speak At Boston Radio Seminar

LOS ANGELES — Blair Radio sponsored a seminar on May 2 at the Copley Plaza Hotel Ballroom in Boston. The seminar was entitled "Programming: State Of The Art '79" and over 125 advertising executives and programmers participated. Some of the radio luminaries that spoke at the seminar were: Jim Schule, one of America's leading beautiful music syndicators, Kent Burkhart of Burkhart-Abams, creators of the much talked about Disc Radio WKLU format, and Rick Sular, ABC radio vice president of programming, who addressed the state of contemporary formats.

Bad Co. LP Is Gold

NEW YORK — "Desolation Angels," the latest album by Swans, has been certified gold at the Bad Company conference. The album has been certified gold at the Bad Company conference. The album has been certified gold at the Bad Company conference. The album has been certified gold at the Bad Company conference.
FM STATION REPORTS - NEW ADDS/HOT ROTATION

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**FM TRACK REPORTS - WAYS FM - DETROIT - ERIC GOLDBERG**

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<td>Charger</td>
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KIDS – DES MOINES – GARY STEVENS, PD MD

1. Amii Stewart, JUMPS 24 To 10 – England & D.J. Foley, 22 To 16 – G. Benson, 16 To 13 – Peaches & Herb, 13 To 8 – Village People, 8 To 5 – Little River Band, 4 To 2 – F. Miller. ADDS: 24 - R. Newton, B. Vanwarmer, St. Louis.

CWL – DETROIT – ROSALIE TROMBEY, MD


DEBUDUS – DUBUQUE, IA

3 – 11: Blondie, JUMPS 23 To 19 – Jacksons, 22 To 18 – Cher, 20 To 17 – R. Vanwarmer, 24 To 16 – D. J. Foley & D. McCracken, 10 To 7 – G. Harrison. ADDS: 3 - Peaches & Herb, Ex To 25 – Bees, Ex To 21 – Sister Sledge: R. Jones, McGuinn, Clark & Hillman, R. Smith.

DULUTH – MINNESOTA


KBBE – KANSAS CITY – MARSHA LERENBERG, PD


LARKY – PHILADELPHIA – MIKE MCVAY, PD


WSPT – STEVENS POINT – PAT MARTIN, PD

To 30 – 1 – Stevie, JUMPS 27 To 30 – Sister Sledge (6), 22 To 29 – R. Mandrell, 20 To 18 – St. Louis.

KROE – KANSAS CITY – ROGER DAVIS, PD

To 32 – 11: Wings, 32 To 24 – England & D.J. Foley, 29 To 22 – Cher, 20 To 17 – R. Vanwarmer, 24 To 16 – D. J. Foley & D. McCracken, 10 To 7 – G. Harrison. ADDS: 3 - Peaches & Herb, Ex To 25 – Bees, Ex To 21 – Sister Sledge: R. Jones, McGuinn, Clark & Hillman, R. Smith.

KLEO – WICHITA – BOB MCKAY, PD


KWDE – INDIANAPOLIS – FRANK DESKENDY, PD


KRE – ALBUQUERQUE – DICK MCKEE, MD

1 – 2: Blondie, JUMPS 34 To 36 – Supertramp, 32 To 24 – G.Q., 37 To 27 – L. Ronstadt, 40 To 26 – R. Rogers, 31 To 24 – N. Olson, 32 To 23 – April Jones. ADDS: 22 – G.Q., 19 To 17 – T. Stewart, 16 To 14 – Wings, 14 To 12 – Bad G. Benson, 11 To 9 – England & D.J. Foley, 9 To 7 – G. Benson, 8 To 6 – Chic, 5 To 3 – St. Louis.

KAC – AKRON – CRAIG JOHNS, PD


WGCQ – CLEVELAND – DAVE COLLINS, PD

To 17 – 16: Wings, 17 To 15 – G. Benson, 16 To 14 – G. Benson, 14 To 12 – R. Mandrell, 12 To 10 – Wings, 9 To 7 – London, 7 To 5 – Wings, 5 To 3 – Wings, 3 To 1 – Wings.

WCNI – COLUMBUS – STEVE EDWARDS, PD


WRIX – RICHMOND – MARK ELLIOTT, PD


W2S – CHICAGO – ALAN BURNS, PD


WQSM – MINNEAPOLIS – MARK MITCHELL, PD

Most Added Records

**EAST**

1. **MOST ACTIVE** - Donna Summer - Casablanca
2. **HOT STUFF** - Donna Summer - Casablanca
3. **LOVE YOU INSIDE OUT** - Bee Gees - RSO
4. **JUST WHEN I NEEDED YOU MOST** - Randy Vanwarmer - Bearsville

**SOUTHEAST**

1. **HOT STUFF** - Donna Summer - Casablanca
2. **LOVE YOU INSIDE OUT** - Bee Gees - RSO
3. **JUST WHEN I NEEDED YOU MOST** - Randy Vanwarmer - Bearsville
4. **LOVE TAKES TIME** - Orleans - Infinity

**SOUTHWEST**

1. **HISTORY** - Billy Joel - Columbia
3. **WE ARE FAMILY** - Sister Sledge - Atlantic
4. **GET USED TO IT** - Roger Daltrey - Warner Bros.

**MIDWEST**

1. **HOT STUFF** - Donna Summer - Casablanca
2. **LOVE YOU INSIDE OUT** - Bee Gees - RSO
3. **JUST WHEN I NEEDED YOU MOST** - Randy Vanwarmer - Bearsville
4. **LOGICAL SONG** - Supertramp - A&M

**WEST**

1. **HOT STUFF** - Donna Summer - Casablanca
2. **LOVE YOU INSIDE OUT** - Bee Gees - RSO
3. **LOGICAL SONG** - Supertramp - A&M
4. **GOODNIGHT TONIGHT** - Wings - Columbia

Active Singles

1. **LOVE YOU INSIDE OUT** - Bee Gees - RSO
2. **YOU BELONG TO ME** - Olivia Newton-John - MCA
3. **JUST WHEN I NEEDED YOU MOST** - Randy Vanwarmer - Bearsville
4. **IN THE LIE** - Wings - Columbia

Most Added Records

1. **MINUTE BY MINUTE** - Doobie Brothers - Warner Bros.
2. **HOT STUFF** - Donna Summer - Casablanca
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4. **REUNITED** - Peaches & Herb - MVP/Polydor

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4. **GOODNIGHT TONIGHT** - Wings - Columbia
Emergence Of Big 12" Market Has Label Executives Worried

(Sanchez) "One thing is certain — 12-inch is the wave. I get calls from retailers who are worried that we are going to cut off a particular 12-inch.

"If the profit margin on the 12-inch is larger," adds Sanchez, "you won't have to cut off the 12-inch at a certain point. At $3.98, the profit margin on 12-inches is low unless you can get a position of 100,000 units."

Atlantic is planning to raise the price on selected 12-inches in May or June with the release of a new compilation of 12-inch 'oldies' series of 10-12 records, which will list for $4.98. The discs, which were never commercially available before, will include disco by Cerrone, the Spinners, the Trampas and the Rolling Stones, among others.

While Atlantic is making the move to $4.98 on a select group of releases by June, many other labels are discussing the movement toward a across-the-board increase. While it is not clear what effect a wide move does in fact have, it will have wide ranging implications for the 12-inch commercial market.

All indications are that the loyal 12-inch buyer will pay the price and the record companies will increasingly realize the financial potential of the 12-inch. Several industry sources felt that the 7-inch will be an item of the past within a few years, with the exception of just a little limited appeal that would be hard to re-tool to re-tool their industry to utilize the 12-inch.

"You can kiss away the 7-inch in a few years," says Gregory of Salsoul. "It's the wrong size, wrong speed with the wrong image." Gregory also feels that the inevitable move to $4.98 for 12-inches will allow record companies and retailers to advertise the 12-inch and build consumer awareness.

"The general public — the Top 40 listener — is not very aware of the 12-inch," says Gregory. "However, with the 12-inch on the way to being more profitable, we will be able to advertise. It looks totally wide open to me. I think rock 'n' roll should get back into commercial 12-inches. They play long cuts too."

While many record companies are now using promotional 12-inches of rock 'n' roll acts to attract attention (such as a recent 12-inch by Bob Seger on Capitol), the profile of the current 12-inch buyer is decidedly-prodoc.

The "12-inch buyer is usually a disco freak," says Gregory. "He is also one of the most aware buyers. He knows what is on the album and he knows what he wants. Cutting that buyer off is like cutting off the cassette or 8-track buyer. The customer wants the song in the configuration of his preference."

According to Schlachter, Prelude has conducted research at the retail level which suggests that the 12-inch buyer is not always easily diverted from buying a 12-inch to buying the LP. As a result, cutting out the 12-inch may fail to stimulate additional LP sales.

"Before we sat, our research tells us that the 12-inch buyer, who does not find the 12-inch he wants will not turn around and buy the album. The buyer may turn around and buy another 12-inch that is available," Schlachter says.

"I talked with major retailers and discounters..."
WHAT'S IN STORE

TEN-YEAR-OLD PIZZA — The month-long Licorice Pizza Birthday sale has wound up to be the most successful event in their ten-year history. The most significant aspect of the sale was the integrating of all retail elements into the celebration. The customer was served 7.98 percent at 4:39 and 8.89 at 4:19. The artists did their share by contributing their congratulations to all media ads. Besides moving a lot of product, employees received prizes for in-store contests. And some labels are still planning parties and picnics for the Pizza fans.

LOS ANGELES — Bevan's third album (9525 "Street Life") has headed south to assume Cleveland's favorite "Horseman's favorite ... is Carter's Horseman's favorite ..."

REGIONAL BREAKOUTS — Everybody's Moving column for Time. It's now open for business. "Well, at U.K. "The store is ajar ..."

EVERYBODY'S MOVING — scarf, wear it to the malls ...

thoughtful design. The store is ajar ..."

SALES — sales for the land of buzzard shirts. Bevan's third album (9525 "Street Life") has headed south to assume Cleveland's favorite "Horseman's favorite ..."

EVERYBODY'S MOVING — scarf, wear it to the malls ...

GLAD TIDINGS — focuses on the relatively untapped market. The store is ajar ..."

SORDID SIGHTS — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

THE COMMODORES — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

THEEMERGENCE — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

THE COMMODORES — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

THE EMERGENCE — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

THREE KINGS — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

THE COMMODORES — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

THE EMERGENCE — sells "Street Life" by Rickie Lee Jones and Stapleton's "Street Life" by Rickie Lee Jones.

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CASH BOX-2

NEW FACES TO WATCH

A Special Issue
On Infinity Records. The new record company that breaks new acts.

ALL WE ASK YOU TO DO IS LISTEN...
It has often been said that new talent is the lifeblood of our industry. Today, that truism is more valid than ever. In recent months, when superstar releases were scarce, product by new artists helped carry the record business through a trying time. And, in a fast-changing marketplace, it is certain that today’s budding stars will be the superstars of tomorrow.

Since September of 1977, Cash Box’s “New Faces To Watch” section has helped to nurture emerging talent in the music industry. The acts that we profile each week may be new to the charts, or they may not even have a charted hit yet. But, by giving them widespread trade exposure, we are signifying our faith in their potential to become major artists.

In the pages that follow, we are presenting a cross-section of our “New Faces To Watch,” including acts that have gone on to achieve substantial success since we interviewed them. Watch these new faces closely: they represent the future.

### Label Artist Relations And Artist Development Departments

<table>
<thead>
<tr>
<th>Label</th>
<th>Artist Relations And Artist Development Departments</th>
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</table>
| A&M RECORDS | CASABLANCA RECORDS  
8255 Sunset Blvd.  
Los Angeles, CA 90046  
(213) 650-8300  
VP of Artist Development  
Don Wasylyk  
Director of Artist Relations  
Suzy Frank |
| ARISTA RECORDS | CHRYSALIS RECORDS  
9255 Sunset Blvd.  
Los Angeles, CA 90069  
(213) 550-0171  
Director of Artist Development  
Linda Steiner  
Director of Artist Relations  
Lydia Sarno |
| BUTTERFLY RECORDS | COLUMBIA RECORDS  
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VP of Columbia East Coast Artist Relations  
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VP of Artist Development  
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New York, NY 10019  
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VP of Artist Relations  
Lennie Petzie |
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2049 Century Park E  
Suite 414  
Los Angeles, CA 90067  
(213) 553-6801  
VP of Creative Services  
Pat Siciliano  
Artist Relations Coordinator  
Marcia Hansen |
| JET RECORDS | LONDON RECORDS  
539 W. 25th St.  
New York, NY 10010  
(212) 675-6060  
Nat'l. Product Mgr.  
Bob Paiva  
Artist Relations  
Billy Smith |
| RCA RECORDS | MCA RECORDS  
100 Universal Plaza  
Universal City, CA 91608  
(213) 985-4321  
V.P. of Artist Relations & Artist Development  
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Hollywood, CA 90028  
(213) 468-3500  
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Jerry Jaffe  
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Rick Stevens |
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(213) 556-4700  
VP of Artist Development  
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VP Artist Relations  
Bobbi Colombo |
| RSO RECORDS | RCA RECORDS  
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New York, NY 10036  
(212) 598-5900  
Mgr. of Artist Relations  
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Los Angeles, CA 90069  
(213) 650-1234  
Executive Asst. to the President  
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| TK RECORDS | RCA RECORDS  
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The Penthouse  
New York, NY 10022  
(212) 752-0160  
Artist Development  
Norman Reuben |
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8544 Sunset Blvd.  
Hollywood, CA 90069  
(213) 657-8210  
Sr. VP Special Projects & Artist Development  
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Paula Jeffries |
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Carl Scott  
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Bob Regehr |
NEW FACES TO WATCH

Dire Straits
Dec. 16, 1978

A new and noteworthy addition to Cash Box's Top FM Rotation chart is Dire Straits' self-titled debut LP on Warner Bros. Though the album is getting widespread AOR play, Mark Knopfler, the group's songwriter, is more impressed with the fact that programmers areplaying variouscuts from the album. He stresses that the quality of his craft in something very important to him: "Craft is very important in the arena of inspiration," he says by phone from Nassau, where Knopfler (who sings and plays lead guitar) and his brother, Dave (rhythm guitar), John Illsley (bass), and Pick Withers (drums) are working on their second LP with producers Jerry Wexler and Barry Beckett. "Songs should have a life of their own, quite apart from the individual that writes them. Not something by the prima donna songwriter who tries to come off like a mystic, but a serious response to the songwriter's environment, a response to life.

Another important element in the band's sound are the intricate instrumental patterns that flow through songs like "Sultans Of Swing" and "Down to the Waterline." The group keeps the sound constantly simmering to create a feeling of movement and tension. "Because we're a small band, it's critical that we strike the right balance," Mark says. "There's a certain spine to our songs that try to get and get across a particular vibe. We may record something that may sound top-key, but it's got to have that tautness about it." Mark, David and John were living together in London when they decided to form a band in 1977. Withers joined them soon afterward and the quartet started playing club dates around the city. They managed to scrape enough money together to record a five-track demo that was forwarded to Charlie Gillett, the noted rock historian who hosts a show every Sunday morning on Radio London. Reaction to the tape was extremely positive, and in January of this year the group had signed with Warner Bros. in the U.S. and with Polydor for international distribution. A major British tour with Talking Heads followed, after which the group set out on their debut LP with Muff Winwood.

According to Mark, a number of programmers contacted Warner's A&R department when the album disc first released the possibility of working with the group on their follow-up LP, but Wexler "was the first to express a love for the music." Asked about the changes in producers, Knopfler answered a question with a question: "What's the point in settling into a comfortable setting? Situations should always be changing." Knopfler commented that the new LP (tentatively titled "Communique") "should be pretty ambitious since Jerry and Barry are out of the Muscle Shoals area. Not that the Bahamas are where we usually work. But the chemistry between us seems to be there. When people talk about style, that's easy to recognize but extremely difficult to define. You just have to hope that you follow-up record is a logical extension of your previous effort."

May 5, 1979

Although Dire Straits' meteoric rise to the top of the charts has subjected the group to media cliches like "overnight success," the group's star stature has endured. Buoyed by critical acclaim and a 23-city U.S. tour, the group's single, "Sultans Of Swing," has sold in excess of 600,000 and is approaching gold, while their debut Warner Brothers album, "Dire Straits," is still in the upper reaches of the charts, having already been certified platinum, and placing at the 1.5 million mark.

Looking ahead, their next album, "Communique," produced by legendary record man Jerry Wexler, has already been completed and is scheduled for June release. Some of the album's titles are "Once Upon A Time (In The Old West)" and "Lucky Eyed." Those who have heard the LP have described it as "very bit as alluring and kinetic as anything on the first album." Sparked by their equal success on the charts in Europe, the Stratis will hit the European concert trail this summer. Then, in mid-August, the group returns to these shores for another two-month tour in medium size halls and open air concerts.

Achievements To Date

<table>
<thead>
<tr>
<th>LP/Single</th>
<th>Highest Chart Position</th>
<th>Date</th>
<th>RIAA Awards</th>
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<tbody>
<tr>
<td>&quot;Dire Straights&quot; (LP)</td>
<td>3 Pop</td>
<td>4/21/79</td>
<td>Platinum</td>
</tr>
<tr>
<td>&quot;Sultans Of Swing&quot; (45)</td>
<td>5 Pop</td>
<td>4/14/79</td>
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Chuck Brown & The Soul Searchers

Chuck Brown is a bricklayer/truck driver turned singer who after 10 years of performing locally in his hometown of Washington, D.C., is now receiving national attention with a hit single on Source Records, "Bustin' Loose." It signals a spectacular turnaround for Brown, who often reflects on the many times he would be so pressed rushing from his job to get to local performances, that he would come to the gig in his tractor trailer and park in front of the club.

Finally realizing that he really wanted to be a singer, he quit driving the truck in 1968 and he began to devote all of his time to music. Brown and his 10-member group, the Soul Searchers, started performing in the Washington, Maryland and Virginia area, sometimes playing four to six concerts or clubs every week. "We have the following in the Washington area that we have because we get the audience involved in the act," states Brown.

In 1972, Bill Withers discovered the group and signed them to Sussex Records on which they had three hit singles, "We The People," and "All In Your Mind" from their first album, and "Blow Your Whistle" from their second album, when Sussex Records subsequently folded, the group went through a myriad of unhappy experiences with managers and promoters that turned them off to recording. They did, however, continue their live performances. Brown notes that, playing the hits, and duplicating them very close to the original, has been what has kept the band alive for the last 10 years. "We are a dance band, we want the people dancing to our music, and really being able to relate to us as people rather than just performers that they come to see," says Brown.

When the Soul Searchers signed the deal with Source Records, they had not recorded in over four years. Through performing in the D.C. area, the group met attorney/producers James Purdie and David Carpin, who introduced them to Logan Westbrook, president of Source Records. Brown mentioned Stan Bethel, who handles national promotion for the label, was instrumental in securing the deal with the label.

Not only do the Soul Searchers have a loyal following in the Washington area audience, but they have performed with many major acts around the country, including Al Green, the Commodores, Earth, Wind and Fire, Aretha Franklin and others. And their New Year's Day, show at the Capitol Centre in Maryland has become a tradition.

The group has certainly made a successful comeback with their current hit single, "Bustin' Loose," from the album of the same name, bulletin up the charts. The Soul Searchers will soon start a national tour in support of the album, backed up with as much television and radio that Brown's preference for playing danceable music, he feels very confident going on tour at a time when the disco craze is at such a high peak.

May 5, 1979

Brown and the Soul Searchers have indeed "busted loose" with their debut LP. The album, which broke on the country's black-oriented charts before crossing over to pop radio, recently turned gold, as did the single, "Bustin' Loose." Brown justly credits the success of the group to its extensive concert schedule.

One of the highlights of the Soul Searchers' itinerary this spring was their participation in "Local Entertainers' Day" in their hometown of Washington, D.C. The day was proclaimed by the mayor of the city and marked by ceremonies in the City Hall and Council Chambers, where Chuck and the group were presented with special proclamations. The festivities continued at a Capitol Hill reception (hosted by Congressman Walter E. Fountroy), followed by a party at a local disco, where the Soul Searchers received an award from the American Association of Minority Enterprises Small Business Investment Companies.

The group will continue to perform its high-energy dance music in venues across the country during 1979. Meanwhile, Source (MCA) has released a new single from the LP entitled "Game Seven."
RSO Records...

Dedicated to developing our artists and their music.
Edwin Birdsong
Brainstorm
The Clash
Steve Forbert
Adrian Gurvitz
Free Life
The Jones Girls
Magnum
McFadden & Whitehead
Mtume
Pages
Mr. Danny Pearson

New faces don't stay new for long, on Epic,
The Clash
March 3, 1979

When the controversial Sex Pistols broke up a year ago, the Clash was called upon by the British rock community to spearhead the new wave/punk movement, and since then the group has been constantly in the public eye, scrutinized by both the British and American press and lauded by rock critics as being either "The Only English Band That Matters" or as heir to the title "The World's Greatest Rock 'n' Roll Band." All of the excitement and publicity surrounding this London-based quartet is due to the Clash's bold, challenging attitudes about what direction rock 'n' roll should be headed, plus its depiction of the urban street-life atmosphere of London and the western world in general as relates to a new generation of rock 'n' roll youths. If the band's outlook and visions seem overtly political in nature, it is not out of dogma or any sloganizing by the group, but an inescapable reflection of the circumstances of the Clash's members' lives.

The Clash — Joe Strummer, Mick Jones, Paul Simonon and Nicky "Topper" Headon — are all in their early 20s and were raised in London, where career opportunities and chances for success are scarce for U.K. teenagers attempting to escape the grind of life in a factory, on the dock, or on welfare. In England, there seems to be a feeling of hopelessness amongst the youth that hasn't reached America yet," explained Joe Strummer, lead singer/guitarist and co-composer (with Mick Jones) of the group.

"With our songs, we're writing about the future as we see it," adds Strummer. "For anybody who lives in a civilized world, that's how we look at it. If people say we're not relevant to U.S. rock audiences, let's see what they say in a couple years when things will have probably changed for the worse in the U.S."

The Clash recently finished its first tour of the U.S., performing about 10 concerts in medium-size halls, impressively headlining and selling-out almost every venue despite receiving minimal airplay exposure from punk-rock radio programmers. Each concert was a mesmerizing affirmation of the power, intensity and force of the group's music, and clearly demonstrated why the Clash has become the leading band of the wave.

Despite the lack of airplay, the quartet's first American-released "Give 'Em Enough Rope" on Epic Records has sold reasonably well for a new act, garnering a position on the Cash Box Top 200 album chart for the 14th consecutive week. Interestingly, the artwork for "Give 'Em Enough Rope" does not include pictures, lyrics or even any mention of the individual group members. "We didn't include lyrics in the album, or even our names," asserted Mick Jones. "We want people to listen to the album, get involved, and find out about our music themselves. Everything the Clash has to say is on the record itself."

May 5, 1979

When the Clash put together a slogan for its winter tour of the U.S. that would reflect its "attack" on U.S. pop-rock lethargy, the band hesitated to stray far from confronting current U.S. sensibilities. The slogan they came up with was "Pearl Harbor '79." But the Clash are more than rebels: they are gaddies! Their target is apathy, and given the Seventies' conservative climate, it's an ideal subject.

Together just over two years, the Clash brandish a hearty reputation as a rock and roll band that, like Bruce Springsteen, must be seen to be believed. The fact that they invite comparisons to bands such as the Stones and the Who indicates how promising they are, and their recent American tour was an attempt to document that promise.

Though their songs reflect a British frame of reference and deal with a wide range of subjects, the Clash's objectives run counter to current AM and FM preferences in that they don't aim for technical superiority. Despite the fact that this has tended to limit airplay, however, their "Give 'Em Enough Rope" LP is still holding strong on the Cash Box Top 200 album chart.

The group will tour the States again in June, at which time expect to see the self-titled debut LP (previously available only as an import). Meanwhile, Joe Strummer, who handles most of the group's vocals, insists: "We aim to keep punk alive."

The Cars
July 8, 1978

The level of energy and excitement at Elektra/Asylum's recent bash for The Cars at Boston's Park Plaza Hotel was typical. The audience was packed with young men and women donning disco and punk fashions, and when the quintet climbed the ballroom's stage to the sound of screaming sirens and souped-up engines, the crowd rose from the adjoining tables, encircled the band, and began dancing. Looking like dazed visitors from Mars, the group responded with a rousing batch of tunes from their auspicious label debut.

Were the guests paid to dance? Ric Ocasek, the Cars' principal songwriter, had vocalist, and rhythm guitarist, was incredulous. "Don't forget, we've got a scene here in New England," he said by phone from his home in Newton, Mass. "Most of these people can't seem to sit still, anyway. Besides, we're giving them something to do. Who the hell wants to sit around and watch? Parties are supposed to be fun!"

The Cars formed in January, 1977, playing small clubs in the Boston area, and in "headspinning" time, people began wearing homemade Cars T-shirts and sporting toy car pins on their lapsels. A cult was born.

Previously, Ocasek and bassist Ben Orr had run through a string of unsuccessful "avant-garde trips" in bands with names like Milkwood and Richard and the Rabbits (that incarnation learned them with present keyboardist Greg Hawkes). And with the addition of guitarist Elliot Easton and David Robinson (drummer for the original Modern Lovers) the Cars lineup was executed.

"All of a sudden, it began to click," Ocasek recalled. The band cut a live, two-track demo of their current U.S. single, "Just What I Needed," and it became a number one request on Boston's top progressive stations, WCOZ and WBCN. "They really played the hell out of it," he said. "It definitely helped to groom our audience.

On the strength of the single, in addition to appearances at major Beatanton rock venues as the opening act for groups like Bob Segar, Geils, Nils Logfren and Foreigner, E/A signed the band last winter and shipped them off to London's Air Studios with producer Roy Thomas Baker (Queen, Journey). The Cars finished the LP in just twelve days.

"We wanted to tie the band around the theme of the Car the American way of life," he offered. "It's the only form of privacy that's left in this country where you're free to dream with the radio on."

The group's affection for pop, experimental, and underground artiness makes for an accessible synthesis of new wave and power pop, and the success of the group's single (a bulleting #86 on this week's Cash Box Singles chart) attests to the music's commercial potential.

Looking ahead, the group plans for a cross-country tour in July; they'll make their European debut in September, and will record a second LP in November. Ocasek said that he would consider the inclusion of "Breakfast at Woodstock" ("Gimme Some Kind Of Sign Girl" on their next LP, one of the two cover songs the Cars perform live. "Hey, don't lose sight of the fact that it's a first album," he said. "There's plenty of room for development."

May 5, 1979

In one year, the Cars have leaped from a promising Boston-based new wave band to one of the most popular recording groups in the United States. Their self-titled debut album has been certified platinum, and it gained the group a Grammy nomination, in addition to being named Album of the Year by UPI and the Denver Post.

The Cars also pulled a fat trick by being named best new artist of 1978 by all three of the major rock publications: Rolling Stone, Circus Weekly and Creem. The group has kept busy touring the U.S. and Europe and hosting nationally syndicated TV shows like the Midnight Special. In addition, music from their debut album will be used for the soundtrack of a forthcoming film with Warner Brothers titled "On The Edge," which depicts the life of several young, rich and bored teenagers from Southern California. Currently, the group is in Los Angeles, recording their second album with Roy Thomas Baker.
"I JUST KEEP THINKING ABOUT YOU BABY"

The new hit single from Tata Vega

We think it's a hit. Look who agrees.

WAYS WKAR
KIIS WKWM
WAWA WKGO
WNOV WGFT
KPRS-FM WNJR
WCHB WDXX
WGPR-FM WYBC-FM
WDAB-FM WHYZ
WTLF-FM WTHB
WBLS-FM WORV
WKIT WTNK
WUFO WESY
WOL WNOO
WGO WEOO
WBUL WTMP
WENN WWAB
WMBM WEBB
WLBS WKNX
WCIN WITY
KXTC WMID
WDASE-FM WDON
WFEC WHBC
K-104 WLDTH
WCAU WFDU
WFLI WEAS
WSIM KTIM
WAIR XHRM
WNGI KVOO
KACE-FM KTOY
KSGY
WESL
WWWWS

From the album "Try My Love" TT-3001
On Motown Records & Tapes
© 1979 Motown Record Corporation
1. STREET OF DREAMS
   CARILLO (Atlantic SD 19235)

2. FLY WITH ME
   SUPERMAX (Elektra 6E-193)

3. RAW SILK
   RANDY CRAWFORD (Warner Bros. BSK 3283)

4. IRONHORSE
   (Scotti Bros./Atlantic SE 7103)

5. NIGHT
   (Planet / Elektra P2)

6. RICKIE LEE JONES
   (Warner Bros. BSK 2256)

7. AT THE DUDE RANCH
   PEOPLE'S VILLAGE (Mondo Blanco NB 8574)

8. DANCE YO LIBIDO OFF
   DANCE LTD. (Dancin' DD 8962)

9. SHAKE YOUR SWEAT THING
   DANCE UNLTD. (Bump BD 015672)
In 6 months, you won't have to ask who these people are...

Night
(Planet/Elektra) P2
Producer: Richard Perry. List: 7.98
Maybe it was just as well that the sun set on the British Empire, because from the sound of this LP the Commonwealth's never had it so good since Night arrived. Between them, Night's members have played with Bad Company, Elton John, Manfred Mann, Tina Turner, Chuck Berry, Bo Diddley and John Mayall, and their seasoned debut oozes confidence and great melodies from every pore.

Night's members have played with Bad Company, Elton John, Manfred Mann, Tina Turner, Chuck Berry, Bo Diddley and John Mayall, and their seasoned debut oozes confidence and great melodies from every pore.

Fly With Me Supermax
(Elektra) 6E-193
Producer: Peter Hauke. List: 7.98
One of the Continent's biggest-selling acts, Austria's Supermax do just about everything on their first American release, and their third album overall. This LP shows off the group's uncanny synthesis of funk, rock, blues, space music and soul. A goldmine at AOR and pop.

Rickie Lee Jones
(Warner Bros.) BSK 3296
Producers: Lenny Waronker & Russ Titelman. List: 7.98
There's nothing enigmatic about this stunning debut by the 25-year-old writer-vocalist. Jones was signed by Warners A&R chief Waronker on the strength of her highly original compositions. Tunes like "Chuck E's In Love," "The Last Chance Texaco" and "Easy Money" evince a kind of intuitive vocal and writing skill all too rare in contemporary music.

Raw Silk
(Warner Bros.) BSK 3283
Producer: Stephan Goldman.
List: 7.98
Just 23 when she stole the show (in front of 5000 people) at World Jazz Association's first concert in 1975, Ms. Crawford has traveled far fast. Raw Silk finds the singer at the peak of her considerable interpretive powers, handling challenging material by Ashford & Simpson, Marvin Gaye, Allen Toussaint and others.

Streets Of Dreams Carillo
(Atlantic) SD 19235
Producer: Jimmy Douglass.
List: 7.98
Straight from the adrenalin-rush of New York City streets, Carillo strides forth with music sturdy enough to ride herd over rock's toughest potholes. The accent's on harmonies and tough-edged tales. Aggressive, powerful, intense.

Iron Horse Scotti Bros.
(Atlantic) SE 7103
Producer: Randy Bachman.
List: 7.98
A founding member of two acknowledged supergroups (Guess Who, Bachman-Turner Overdrive), Randy Bachman goes for his third with Iron Horse. Includes the group's first single, "Sweet Lui-Louise."

Warner, Elektra and Atlantic like to plan ahead. Week to Week, they break more new artists than anybody.
NEW FACES TO WATCH

Linda Clifford
May 27, 1978
You might think that, after she won the title of Miss New York State at age 18, Linda Clifford's transition to show business was a relatively easy process. It wasn't, even though Clifford's singing career began as a child, when she did lours in the Catskills resort area and made appearances on TV kids shows like "Star Time" and "The Merry Maids." In fact, after winning the beauty contest, Clifford returned to the Catskills "Borscht Belt" circuit until she met a Miami-based group that she soon joined. Clifford journeyed with the band to Miami, where she began her prolonged, dues-paying period as a traveling nightclub singer. "I never missed a night's work," Clifford recalls. "We would play in lounges, hotels, motels in places as far away as Anchorage, Alaska. It was really exhausting, but at least I carried on one show business tradition: The show must go on!" Clifford also had a chance to perfect her craft. "I learned all kinds of material, because after all, the people we were performing for wanted to hear familiar tunes," Clifford states. "I enjoy watching people dance, so we had a lot of up-tempo tunes that would help me later on. But I think that what I really best at is torch ballads." After a number of grueling years on the road, Clifford and her band decided to move to Chicago, "because it was the only place I'd never been before." Following a series of recordings for a number of small regional labels, Clifford finally landed a contract with Curtis Mayfield's Curtom Records company, which is based in Chicago. According to Clifford, the break came just in time. "I was on the verge of giving it up," she says. "Night after night, it just wasn't fun anymore. But that first album turned things around. It changed my life." Clifford's debut album, "Linda," caused a mild stirrung on the national R&B charts, aided by the disco-oriented single, "From Now On," and an AOR cut, Rod Stewart's "Tonight's The Night." For her second album, "If My Friends Could See Me Now," Clifford once again worked with former Motown producer Gil Askey. This time around, however, Curtis Mayfield also dropped by to help produce a couple of songs. "He's very, very professional," comments Clifford. "He knows what he wants in the studio, and he always manages to get it." Currently, Linda Clifford is making the title of her new album seem more and more appropriate. While the title cut is a certified disco smash across the country, the album is bulwarking toward the Top Ten on the Cash Box R&B chart. In addition, there are upcoming appearances scheduled for the "Dinah Shore!" Show and "Midnight Special," as well as an appearance at New York's Fleet Forum, on a bill headlined by soul superstar Tyrone Davis. "I'm still in shock," Clifford gasps. But more and more people are listening and dancing to her music, and when she steps on stage in Madison Square Garden, her friends will be seeing her — now.

Eddie Money
Nov. 12, 1977
"Eddie Money is that real name?" "Yeah, it is." "Really, is it?" "No, it isn't." Where're you from, Eddie?" "I lived in Woodhaven, Queens. Then I got stabbed with an icepick and moved to California." "Why'd you go to California?" "Because the girls don't wear bras and the dope is cheaper." "How about hobbies?" "I like to beat up punks." "Well, now that you're beginning to make it as a recording artist, how do you feel?" "Great, but I'm broke. Can you lend me a five?"

That is a snippet from a conversation with Eddie Money. ex-New York City policeman, ex-black Panther, ex-high school track star, current rock and roll star-to-be.

In October, 1976, after several years in California doing just about everything ("My last job was as a receiving clerk in J.C. Penney's. This is the first time I paid taxes in eight years."), Eddie Money became the first artist to sign with Wolfang Productions, Bill Graham's new production company. The product is distributed by Columbia.

The question is, how does a clean-cut New York City policeman become a rock 'n roll star? Easy! If you weren't a clean-cut youth to begin with, today, a walk through the old neighborhood reminds Eddie Money of the smell of airplane glue.

But with his father, his grandfather, his brother and all his uncles being New York cops, Money simply gravitated to the department. He lasted a year. One day, without warning, he left for the west coast. "My parents were really strict," says Money. "And the department... it meant I had to stop getting loaded and everything. They wanted me to see the police shrink. I just took a walk." In California, he enrolled in college, led leftist hunger strikes, joined the boxing team, and wrote hundreds of songs on table napkins. He was "discovered" by Graham at the "Basement Off The City" amateur night show. A year after that, he approached Graham again. "I told him [Graham], 'Hey, man, I'm from New York City and I can't get a bleeping break. You gonna help me or what'?"

Despite signing a recording contract, Money hasn't moved out of his Oakland house. He emphasizes that his home is "Oakland," not "San Francisco." "I hate San Francisco," he asserts. "They think I'm a punk and I think they're all a bunch of bleeping hippies."

In addition to his love of rock, sports, fighting, and women, Eddie Money has another great love in his life. He is currently singing the subject of a 19-hour movie made by his drummer, who doubles as a film student at the University of California at Berkeley. The movie is called "Money Madness" and they are trying to cut it down to 40 minutes. "The film shows me with three different old ladies, all kinds of hair styles..." His debut LP, which Money dedicated to a close friend who died during production, was cut under the most trying circumstances. One of the guitarists came down with an illness that caused his left hand to curl up like a claw. Every 15 minutes he had to soak it in hot water, interrupting the sessions. It's been a long, hard road, but Eddie Money feels he's arrived.

Achievements To Date

Linda Clifford
Highest Chart Position | Date | RIAA Awards
---|---|---
"If My Friends Could See Me Now" (LP) | 4 R&B, 48 Pop | 5 Pop | 6/16/78
"Let Me Be Your Woman" (LP) | 15 Disco, 54 Pop, 31 R&B | 29 Pop | 6/10/78
"Runaway Love" (45) | 3 R&B, 69 Pop | 20 Pop | 9/9/78
"If My Friends Could See Me Now" (45) | 72 R&B | 25 Pop | 4/7/79
"Bridge Over Troubled Waters" (45) | 51 R&B, 59 Pop | 14 Pop | 3/17/79

Eddie Money
Highest Chart Position | Date | RIAA Awards
---|---|---
"Baby Hold On" (45) | 5 Pop | 6/16/78
"Eddie Money" (LP) | 29 Pop | 6/10/78
"Two Tickets To Paradise" (45) | 20 Pop | 9/9/78
"Maybe I'm A Fool" (45) | 25 Pop | 4/7/79
"Life For The Taking" (LP) | 14 Pop | 3/17/79

Cash Box/May 5, 1979
NEW FACES TO WATCH

Toto
Dec. 2, 1978

When a new band makes a big splash, it's usually a surprise, but not in the case of Toto. When Columbia signed the Los Angeles–based sextet a year ago, the label had to figure that they were getting something special, because the band consists of some of the top studio musicians on the west coast.

Drummer Jeff Porcaro and keyboard player David Paich grew up together in the L.A. area and, with the help of bassist David Hungate, they began getting studio calls before they were out of their teens. Meanwhile, Jeff's younger brother Steve was gaining his own reputation as a keyboard player, performing with another hot young musician, guitarist Steve Lukather. Before long all five were besieged with studio and tour support calls individually and collectively.

But between the various tours and studio dates a desire to have their own headlining act took hold. So the five musicians found themselves a lead singer — Bobby Kimball, a New Orleans vocalist who had come to California to sing with the short-lived S.S. Fools — and set out to become headliners. With their impressive list of credits, big things were expected from the group — and they soon delivered. Toto's self-titled debut album is already a hit, appearing at #49 on the Cash Box Top 200 chart, while the sextet's first single, "Hold The Line," is at #20 on the singles chart.

"We were hoping for this kind of quick success as a group," says Steve Lukather, "but we're still surprised at how well everything's going."

Most of the band gave up lucrative opportunities to assist established artists in order to be a part of Toto. For Jeff Porcaro, who left high school to go out on tour with Sonny & Cher, the dues-paying aspects of starting a band are a new experience.

"I never paid dues and I never played clubs," says Jeff. "So right now I'm ready to pay some dues, we all are. We've had the best of everything as sidemen and we're not used to riding buses or taking rooms together, but we're ready to do what it takes to break Toto in a big way."

Toto's debut LP, a mix of power chord rock, textured progressive rock and R&B numbers is a critical and commercial success, but the band members are confident that Toto's second album will be even better.

"We wanted to get the album out immediately so we went right into the studio and cut a week of straight rock, a week of R&B, a week of soft rock, and so on," recalls Jeff. "The group was really formed the day we went into the studio. And we produced ourselves so it was quite a learning experience. But the final result came out too varied. Next LP will be more 'Hold The Line'-ish, more rock 'n' roll."

In the coming weeks Toto is going to Hawaii to polish its live show, including an opening date for Peter Frampton. Then back to the west coast for a short tour with Kenny Loggins, a short break, and then back on the road for a winter tour before returning to the studio late winter or early spring. The possibility of bringing in an outside producer or co-producer for the second Toto album is being discussed.

While Toto is also the name of the largest toilet bowl manufacturer in Japan, the group took its name from the dog in the "Wizard Of Oz."

Grey & Hanks
Jan. 13, 1979

No one who knows Zane Grey and Len Ron Hanks was surprised by the duo's engaging debut album "You Fooled Me." "Well, almost no one. The album fooled me," laugh Grey, "I didn't expect it to sound so good."

Veteran songwriters and musicians, Grey and Hanks are professionals who know the markets and how to put it to good use. Yet despite such an introduction, Grey and Hanks stand (or rather dance) on a new threshold in their careers. Already well-respected writers, they are gearing up to perform their music live for the first time.

The pair met in Chicago while attending college. Grey was drawn to words. Hanks was a capable pianist, classically-trained yet impressively funky. Collaboration was an on-off affair and along the way, Hanks spent time in road bands backing the Ch-Ch-Lies and the Staple Singers.

Chicagoland Jerry Butler was attracted by Grey and Hanks' talent and inducted them into his writing workshop for local talent which was backed by Chappell publishing. The pair stayed with the workshop for more than three years before Butler arranged for them to move to Hollywood.

Butter cut four Grey and Hanks' songs, for Mercury and Motown, including "Playing On You," a hit in 1974. The duo also wrote "(Every Time I Turn Around) Back In Love Again" which established L.T.D. as a platinum act. L.T.D. has since recorded more Grey and Hanks compositions and Tavares has also utilized the duo's material.

With their track record as songwriters providing momentum, Grey and Hanks then moved to become a recording and performing act in their own right. Their manager Don Sorkin took on the Toto debut album with his father, Marty. The group's busy schedule will continue this summer, with a number of major headlining dates already lined up.

The resulting single, "You Fooled Me," bulleted into the Top 20 in mid–November on the Black Contemporary Top 100 Singles chart. Particularly strong in the east, the track paved the way for the follow-up LP which was RCA's final release of 1978. The LP entered the Black Contemporary Album chart at #56 bullet last week. "Dancin'," the recently released second single is already creating strong R&B and disco reaction.

"Our music is very danceable," says Grey, "and disco is an important way for R&B to cross. We now have an outlet and we are going to pump it. I can see making a lot of albums. The more we do it, the easier it gets."

Currently working on assembling a national tour, the duo recently swept Washington, Richmond, Norfolk, Boston, New York, Philadelphia and Chicago on a promotional tour of discos.

"We felt the excitement in the clubs," says Hanks, "now we can't wait to get out to halls with the band and entertain. That's the name of the game."

May 5, 1979

Few rock groups have made a more impressive debut than Toto. Since December, 1978, the group's self-titled debut album has been certified platinum, and "Hold The Line." Toto's first single, has been certified gold. The group won a Grammy nomination in the best new artist category, and their album won a NARM award as best-selling album by a new artist.

On tour since late 1978, Toto has headlined prestigious venues across the country, and they recently played their first outdoor stadium gig before 65,000 people at the California World Music Festival in Los Angeles. They have also gone on promotional tours in Europe, and have appeared on the Night Time Special TV show in the United States. And keyboard player Dave Paich found time to co-produce the smash Cheryl Lynn debut album with his father, Marty. The group's busy schedule will continue this summer, with a number of major headlining dates already lined up.

Since January, Grey and Hanks have prominently established themselves on the R&B charts with the success of their single, "Dancin'!" Their debut album, "You Fooled Me," also received increased recognition as a result of the single's heavy airplay rotation. Grey and Hanks toured the country as part of an in-store promotion coordinated by RCA, and they elaborated on the disco theme of their album, to the delight of turn–away crowds across the country.

Currently, Grey and Hanks are getting a band together for a national tour, tentatively planned for the summer. They haven't abandoned their place on the charts however, as Tavares' hit single, "Never Had A Love Like This Before," is now Grey and Hanks composition. The duo are also working on their second album for RCA, which, according to all indications, will be tailor–made for the ever–growing disco spirit of 1979.

Achievements To Date

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<th>Toto</th>
<th>Grey &amp; Hanks</th>
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<tr>
<td>LP/Single</td>
<td>Highest Chart Position</td>
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<td>&quot;Toto&quot; (LP)</td>
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<td>&quot;Hold The Line&quot;</td>
<td>5 Pop</td>
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<tr>
<td>&quot;Till Supply The Love&quot;</td>
<td>46 Pop</td>
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NEW FACES NOT LONG AGO.
FAMILIAR FACES NOW.

TOTO

Two years ago Eddie Money’s face was known only to residents of the eastern shore of San Francisco Bay. Today, both his debut album “Eddie Money” and his newest release “Life For The Taking” are nearing platinum.

Produced by Bruce Botnick for Wolfgang Productions

GARY’S GANG

Gary’s Gang is a group of seven ambitious and talented musicians. Their recent album “Keep on Dancing” features the No. 1 disco hit of the same name. Plus, the No. 1 disco hit of the same name plus the No. 1 disco hit of the same name. The Gang’s Gang are Gary’s Gang.

Produced by Tom Mischka and Jerry Reisch

TODAY’S NEW FACES BECOME TOMORROW’S STARS.
ON COLUMBIA RECORDS AND TAPES.

TODAY’S NEW FACES BECOME TOMORROW’S STARS.
ON COLUMBIA RECORDS AND TAPES.

SAR
Cheryl Lynn
Nov. 11, 1978

After several years of singing and numerous, varied performances to her credit, Cheryl Lynn is finally beginning to feel some of the confidence in her talent that her manager Debert Langston has had all along. "Debert always told me I could make it, but I never believed it. So he has been the one to do all the pushing," Cheryl says. But after the last couple of years, having landed a role with the road production of "The Wiz," having taken the top prize on the "Gong Show" and subsequently having been signed to Columbia Records because of her "Gong Show" performance, now Cheryl is starting to believe Langston was right.

Her debut single, "Got To Be Real," is moving up the charts and her self-titled debut album is continuing that success. For all the years she has been singing, Cheryl said only in the last few years did she seriously consider performing as a career. Before she made that decision, she says she was "really into school." It was only in 1976 that she quit her studies at USC, where she was studying to be a speech pathologist, to audition for "The Wiz."

Her first step toward a professional singing career, though, was taken when she tried out for a group called Happy Free & Easy.

"Debert, who went to the same high school I did, called me up one day and asked me if I wanted to audition for a group," Cheryl says.

"He told me there would be other candidates and that I should show up precisely at my assigned try-out time. I got very nervous, figuring there would be a lot of other girls there. As it turned out, I was the only one.

"So I made it into the group, but I wasn't really serious. Debert and Tommy Brown (who later joined Hues Corporation) always had to push me to get me to the rehearsals. I would have rather been at the basketball game or something," Cheryl says.

Later, it was Langston who convinced her to audition for "The Wiz," a role she also won. "I was understudy for the Wicked Witch of the West, and when we got to Chicago, I got to play the role." While still involved with the show, she auditioned for, and received, a spot on the "Gong Show." Chuck Barris later said of Lynn, "Of the 4,000 acts I've seen, Cheryl Lynn is the all-time great."

"After the show," she says, "we were getting calls from lots of record companies. But I got one call I just couldn't forget. It was from Bob Johnston at CBS. I picked up the phone and he said, 'Hello darlin'. You looked so innocent there on the TV, I just had to save you from the wolves.'"

That phone call, she says, was the turning point in her career. She seriously considered performing on "The Gong Show" and subsequently having been signed to Columbia Records because of her "Gong Show" performance, now Cheryl is starting to believe Langston was right.

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May 5, 1979

Cheryl Lynn may have launched her career with an appearance on "The Gong Show," but the singer really cut her musical teeth in the church. But she never gave serious consideration to becoming a professional singer because she doubted her own ability. All that changed, however, when "Got To Be Real" was certified gold in January and was followed shortly by the gold certification of her debut LP. Since the release of the album, Lynn has appeared on virtually every major television show, from "Soul Train" to "Today." She has been writing material for her next LP, which she'll record in June at Miami's Criteria Studios with producer Barry Blue.

Lynn has also kept active with a number of outside musical endeavors. She can be heard, for instance, on Toto's latest single, "Georgia Perry." And she also sings a duet with Michael Jefferies of Tower of Power on their latest LP.

When Debert Langston told Lynn that she better walk away with "The Gong Show's" highest point total, she understood his message as a vote of confidence. Now, many months later, it is clear that her star is in the ascent.

George Thorogood
Jan. 20, 1979

George Thorogood and the Destroyers are currently renewing interest in the early rock of the 1950s with their second Rounder LP, entitled "Move It On Over."

"To us, life is spelled F-U-N," Thorogood proclaims. "But lately it seems that people have forgotten what humor is. It's almost as if they don't trust their instincts anymore."

The amount of excitement that the Destroyers are generating with their new album and live appearance surprises the boyishly collegial-looking Thorogood, whose music combines the elements of electric blues, rhythm-and-blues, and early rock that were popularized by Chuck Berry, Eimore James, Bo Diddley and Muddy Waters. "I ain't no superstar," he says, "and I can't understand the fuss. I have not done anything worthy of comment or notice. All I'm doing is playing some three-chord rock 'n' roll that's been done for the past 20 years."

With any other white artist, that might be true, but the Destroyers' fervor and enthusiasm for the music they play is so intense that their cover versions are often hard to distinguish from the originals by black artists. At the same time, though, Thorogood also injects some of his own vision into such tunes as Hooker's "One Bourbon, One Scotch, One Beer" and Diddley's thumping "Ride On Josephine," which features drummer Jeff Simon's hypnotic rhumba beat.

Born in Baton Rouge, La., and raised in Wilmington, Del., Thorogood, Simon and bassist Billy Blough have been celebrating the music of early rock artists and bluesmen in clubs and auditoriums for the past couple of years. But it took a cult acceptance of their sound in pockets across the country, coupled with active FM play, to win the success they're enjoying now. He insists that "I didn't choose the type of music I play, it chose me. I just listened to the songs that I liked and tried to figure them out. The tunes I play are the ones I grew up with and will always feel comfortable playing. So when people hear my music a revival of sorts, it's really nothing new to me. My whole life, no matter what I did or where I went, I was always something different."

"Very few people understand our attitude," he notes. "I don't want to be a big rock star. Playing clubs is just fine the way it is. When I get home, I just do the things I always do - go bowling, watch TV. I'm just glad to do being something I like."

"Guys come up to me and say, 'George, I know one hundred guitar players who are better than you and I know 50 people who can sing better than you, but I don't know anybody I'd rather go see play."

"You just can't beat that feeling," he confides. "You can be out of tune or you can play the wrong notes, but if you can put a smile on someone's face. Getting up there and really pleasing people, well, that's something good. Then I figure we're successful."

May 5, 1979

Thorogood and the Destroyers may not be originators, but their fertile imagination and consistent excellence make them more than mere duplcates. Their concert performances have been electrifying, concert audiences here and abroad since January, but that schedule should ease somewhat in May, when the Delaware Destroyers begin to play in Wilmington's Roberto Clemente League. "Move It On Over," generated strong AOR play in the U.S., particularly the title track and Bo Diddley's "Who Do You Love," which was released as a single and received some top 45 play. Thorogood proudly acknowledges his musical debts, but his precision transcends the melodiclatic, for his music is the ultimate testament to his powers of recreation. Canadian listeners were certainly able to recognize this, as "Move It On Over" was certified gold there earlier this year.

In a seven-country swing through Europe in March, the Destroyers appeared on several television programs as "Rock Goes to College" and "Rock Pop." Thorogood has also been asked by the producers of "Midnight Special" to host the show next season with Chuck Berry. In the meantime, Rounder plans to release the group's third album, "More George Thorogood and the Destroyers," in the early fall.

Achievements To Date

Cheryl Lynn

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<th>RIAA Awards</th>
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George Thorogood

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<td>&quot;Move It On Over&quot;</td>
<td>47 Pop</td>
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<td>&quot;Who Do You Love&quot;</td>
<td>73 Pop</td>
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THANK YOU
CBS!

PRESENTED TO
CHERYL LYNN
TO CONMEMORATE THE SALE OF MORE THAN
ONE MILLION COPIES OF THE
COLUMBIA RECORDS
SINGLE RECORD
"GOT TO BE REAL"

PRESENTED TO
CHERYL LYNN
TO CONMEMORATE THE SALE OF MORE THAN
500,000 COPIES OF THE
COLUMBIA RECORDS
LONG PLAYING RECORD ALBUM
"CHERYL LYNN"

MANAGEMENT/DIRECTION: ERIC KRONFELD
NEW FACES TO WATCH

Sister Sledge
March 3, 1979

There is something special about the music made by family members: groups like the Staples Singers, the Emotions, and the Evers Brothers have always enriched pop music with the sheer harmonies and closely knit musical interaction that are unique to people who are of the same flesh and blood. Sister Sledge is another such group, and their new Atlantic album, "We Are Family," and their single, "He’s The Greatest Dancer," both of which are bulleting pop, are vital testimonials to their talents.

The group’s members, sisters Debbie, Lorna, Kathy, 20, and Kim, 21, first began singing together when they were children at the Second Macedonia Church in Philadelphia. As teenagers, they cut their musical teeth by doing backup vocal work for Gamble and Huff at Sigma Sound studios. After a false start with a small local label, Sister Sledge was signed by Cotillion president Henry Allen — then senior vice president of Atlantic — to the label in mid-1973.

Though the group has recorded with a number of producers in several styles, ranging from the archetypical disco New Yorkers of Bert DeCoteaux and Tony Sylvester to the scientific funk of the Munich Machine, they didn’t achieve real success until they were paired with producers Bernard Edwards and Nile Rodgers of Chic. From the spirited, almost gospel-like fervor of "We Are Family" (highlighted by Kathy’s phenomenally exciting lead) to the displaced teenage cool of "He’s The Greatest Dancer," the trance-like "Lost In Music," Nile and Rodgers have produced Sister Sledge with at least as much care as they gave to their own group, Chic.

"They’re very sensitive," says Kim, "and we’re really happy about doing the album with them. When our manager told us that Chic wanted to produce us, we said ‘sure,’ and when we got to New York to meet with them, they had already done all the tunes and tracks for the album. They were really prepared for us, We were especially impressed by the ‘We Are Family’ tune. It seemed to express exactly what we have been trying to project as an act."

The album also succeeds by straddling both disco and pop, which is a difficult task in today’s changing marketplace. "Disco is the heaviest thing around today," says Kim. "A year ago you could get away with doing R&B and ballads. Today, disco is it. If you want to get people’s attention, first, you have to do disco; then you can give them more of you. One good thing about the album," she continues, "is that it doesn’t peg us.

Whatever success Sister Sledge is enjoying professionally is also reflected in their personal lives.

“All of us have continued our schooling while pursuing our career, and with the exception of Kathy, who still has two years to go, we’ve all finished college. Debbie has a beautiful daughter, and I’m going to be getting married shortly. We’re just all family.”

May 5, 1979

Right now the four lovely Sledge sisters are becoming more successful with each passing week. Their album, “We Are Family,” is flitting with the Top 20 position on the pop charts, and their single, “He’s The Greatest Dancer,” is bulleting pop with the same kind of momentum that powered it to the top of the disco charts.

The group has been augmenting their chart success with constant touring, and this spring they have delivered their exuberant infectious message on tours with Natalie Cole for six weeks, and Rick James for two. At the moment, the group is negotiating with two major artists for an extensive tour at the end of spring. Finally, the group has been garnering appearances on network TV. They performed on the Mid-night Special in mid-April and are scheduled for the Merv Griffin Show in early May.

The group’s momentum should continue. With album cuts “We Are Family” and “Lost In Music” receiving disco rotation as heavy as “Dance,” there seems to be no shortage of possibilities for Sister Sledge’s ongoing success.

Steve Forbert
Jan. 6, 1979

Though he is pictured on the back of “Alive On Arrival” as a kind of rockabilly throwback to the Sun Studios era of guitar-toting singers with less spread and hair combed back, Steve Forbert is a folk artist whose voice and poetry immediately suggest the influence of Bob Dylan and Jimmie Rodgers.

As one of nine children growing up on a lettuce farm in Meridian, Mississippi the 23-year-old singer started playing the guitar in his early teens, though he notes that “I played a plastic guitar and trash-can drums with my first band, the Mosquito’s.” Singing in various groups throughout high school and two years of junior college, Forbert played to gatherings of county fairs, teen centers, fraternity houses, Park Patios, honky-tonks with sawdust floors, church socials, parking lots, and “any other place that would have us.”

By 1976, when he lost his job as a truck driver at White’s Auto Store in Meridian, Forbert headed for New York with a repertoire of his own songs. "I was under the impression that Greenwich Village could offer places for a singer to perform,” he recalls. "I didn’t want to think twice about it, so I dove right into it, checking it out."

Taking a room at the YMCA on West 23rd St. and keeping “pretty much to myself,” Forbert worked a variety of “straight” jobs for the next 18 months while singing his songs by night — at times on the street, then gradually in a succession of Village bars and music clubs like Folk City, the Other End, and Kenny’s Castaways. Soon he became the lone acoustic voice at CBGB’s, where he was often featured on bills with John Cale and Talking Heads. Forbert later came to the attention of those who steered him to Nemperor, where he signed in the spring of 1978.

The songs on Forbert’s debut LP belie the innocence and vulnerability one might expect from a Southern boy who has come North. “Big City Cat,” for instance, stands out as a remembrance of his days at the YMCA, while “Grand Central Station, March 18, 1977,” reflects his thoughts as a street musician singing at the depot. But most of all, one must admire his wide embrace of the situations he has experienced since coming to New York.

Because of his Southern heritage, Forbert readily acknowledges the influence of the blues in his music. “You just grow up with it,” he says. “At home, in church, it’s always there.” He lists some of his favorite Southern musicians as Robert Johnson, Hank Williams, Howlin’ Wolf, Sonny Terry, Woody Guthrie, and Elvis Presley. His taste in authors is equally eclectic, ranging from F. Scott Fitzgerald to Truman Capote to Tennessee Williams.

May 5, 1979

Since the Christmas release of Steve Forbert’s debut album, “Alive On Arrival,” the career of the spunky young singer-songwriter has taken off in every conceivable direction. Though Forbert earned his reputation as a solo acoustic performer, his album featured a band which he utilized for some initial post-album performances. Spurred by the success of those gigs, Forbert put together a group of his own and promptly embarked on an extensive tour of the country, with heavy concentration in the northwest and on the west coast. Swinging through the south and back east, Forbert picked up a number of gigs with Nicolette Larson.

Currently, Forbert is working the east coast, and prepping to embark on a 12-day tour of Europe. Set for the end of April, the tour will take him through England, Holland, Germany, and France.

Meanwhile, Forbert’s album continues to pick up steam. Sales are reportedly nearing 150,000, and Cash Box chart shows that it is bulleted at 107. Abetted by the 45 release of one of the album’s most requested songs on AOR radio, “Going Down to Laurel.” Forbert’s chart success and professional career are continuing to climb.

Achievements To Date

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Sister Sledge
March 3, 1979

Steve Forbert
Jan. 6, 1979

Cash Box/May 5, 1979

www.americanradiohistory.com
NEW FACES TO WATCH

Fabulous Poodles
Feb. 10, 1979

The Fabulous Poodles are the kind of group whose eccentric musical style and flair for tongue-in-cheek humor embody the best of the British music hall tradition. This appealing diversity is demonstrated on their new Epic/Warner album, entitled “Mirror Stars.”

Though “Mirror Stars” is the group’s first American release, it’s really their second recorded work. In July of 1977, the group cut a self-titled album for the Pye label in England. That LP, produced by John Entwistle of The Who, was never picked up by an American record company.

In fact, recalling the way the group hooked up with Brian Lane, manager of Yes, brings a smile to the face of Tony DeMeur, lead vocalist and chief composer for the quartet. Lane had asked his secretary to videotape Rick Wakeman’s performance when the noted keyboardist appeared on Britain’s Old Grey Whistle Test program. But, as DeMeur recalls, the woman fell asleep after Wakeman’s set and, unbeknownst to the group, the Poodles’ songs were captured live for Lane.

“The irony is that we were looking for a manager at the time,” says DeMeur, a former gardener with a penchant for plastic pink glasses and polyester leisure suits. “We’d enjoyed some success as a cult band in pockets across Europe, but the dates were always arranged entirely at our own expense. It got to the point where our bass player, Richie Robertson, printed up a badge that read ‘Can You Manage Us?’ because we were so thoroughly frustrated.”

DeMeur and violinist Bobby Valente (a dead ringer for Clark Gable) formed the Poodles “out of sheer boredom” in the summer of 1974. Robertson and drummer Bryn Burrows later joined the group in 1976 after a series of personnel changes. John Parsons, the Poodles’ unseen fifth member, co-writes the bulk of their repertoire with DeMeur. “Initially, we planned to call ourselves ‘The New Beatles,’ but agreed that it was a bit too much,” the knock-kneed DeMeur observes. “We settled on ‘Poodles’ because they’re such ridiculous dogs.”

He notes that in the early stages of the group’s development, the band frequently relied on the use of visual aids for their performances (similar to Ian Dury’s use of props). DeMeur says he was particularly fond of the carrier bag he used to carry onstage filled with an assortment of ukuleles, and plastic dog droppings.

“But the theatrics started to get in the way of our playing,” he says. “We were also getting known as a gimmick band, which can be like death. So we had to prove that we didn’t need the gimmicks.”

DeMeur turned his energies instead towards the development of his songwriting with Parsons. “I like to think of the group as a modern day version of the Kinks,” he says, “and that we’re writing about everyday situations in a comical way.”

May 5, 1979

Whether the Fabulous Poodles are carrying the banner for post-new wave pop may be arguable, but the group is certainly achieving a great deal of success in their own, isosyncratic but irresistible fashion. The Poodles have just completed an exhaustive, 60-day tour of America, capped by a performance at the California Music Jam. At the Jam, they shared the bill with such heavyweights as Ted Nugent and Aerosmith before an audience of 90,000.

The group has also made substantial gains on a radio and retail level. Their debut LP, “Mirror Stars,” has already surpassed the 200,000 sales mark. The group’s single, “Mirror Stars,” has garnered an impressive amount of radio play, and this activity should boost the group to a still higher chart position.

At the moment, the group is preparing to return to their home base in England for a well-deserved, month-long rest, but even now plans are underway for a return tour of America. Only this time, the Fabulous Poodles will headline.

Achievements To Date

The Fabulous Poodles

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<td>“Mirror Stars” (LP)</td>
<td>79 Pop</td>
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Evelyn “Champagne” King

Aug. 12, 1978

Evelyn “Champagne” King is an 18-year old who has seen “Saturday Night Fever” seven times, loves John Travolta, has a fascination for laundromats and a crazy urge to drive her mo-ped in the treacherous, pothole-ridden streets of New York. “Champagne” is also a compelling, new singer whose disco smash “Shame” is bulging in the Top 20 of the Cash Box Top 100 Singles Chart.

Born in the Bronx, King entered the world blowing a large spit bubble which gave her mother the inspiration to coin the nickname “Bubbles.” RCA, upon signing King in Dec. 1976 decided that King’s longtime nickname was not a graceful image for the young, enthusiastic singer. Hence, King’s stage name was appropriately changed to “Champagne” which also now know for its bubbly qualities.

One of seven children, “Champagne” was nurtured by a strong family. “At one time we even wanted to call me ‘One,’” says King, “I think I take my whole family out on the road with me.”

In fact, the King family is used to the rigors of the music world. Erick King, “Champagne”s” father, was a stand-in musician at the Apollo Theater in New York. When Bubba Holly made his appearance at the club, “Champagne”s” uncle, Avon Long, the original “Booq” on “On” in “Porgy and Bess” and a lead-in the Broadway musical “Bubbling Brown Sugar” was also an important role in “Champagne”s” development.

Having moved to Philadelphia, King joined a local group, Volume 1, and performed at Philly nightspots. King also attended West Philly High School and on occasion worked as a part-time janitor at Philadelphia International’s recording studios. That part-time job led to her discovery by producer Theodore Life.

“One night, I was singing as I was cleaning in the studio,” says King, “T. Life came in and heard me and said, ‘Come here mouse, and I said, ‘What do you want? He really liked the way I sang.’”

One thing led to another and after working with Life’s Galaxy Productions, King was signed to RCA. “Smooth Talk,” her first album, produced by Life, was released in August 1977. The first single, “Smooth Talk,” failed to attract much excitement. However, once discos discovered “Shame,” the album began to spark attention. A collection of R&B ballads and uptempo disco tunes, the album’s Top 10 on the CB R&B album chart and firmly established in the Top 40 of the pop album chart.

The fame accompanying a hit record changed the course of “Champagne”s” life. Because of some subtle and not so subtle resentments among her classmates and teachers, “Champagne” was forced to leave high school and seek private tutors. The King’s home in Philadelphia was vandalized. Tired of the harassment, the family moved to Upper Manhattan.

Being recognized on the street is an increasingly familiar experience for “Champagne,” but she shrugs off the curiosity of others. As she puts it, “I am not a star as far as I’m concerned. I’m still ‘Bubbles.’”

Immediate plans call for King to tour with the Dramatics for several dates and then join the O’Jays tour. TV appearances are slated for Aug. 26 on “American Bandstand” and Sept. 4 on a new show, “Hot City.”

May 5, 1979

Although King’s debut album took nearly a year to attract widespread acclaim, her rise to fame since August, 1978 has been meteoric. Her single, “Shame,” easily surpassed one million sales, earning her a gold record. Her album “Smooth Talk” also garnered a gold certification, rocketing Evelyn into the ranks of America’s most popular vocalists.

Meanwhile, keeping touring, opening for the O’Jays and later venturing out to headline concerts at nightclubs, discos, and indoor arenas, One particularly memorable concert was the Soil Feel Tour in New York City, where Evelyn opened and nearly stole the show from headliner Smokey Robinson.

In addition, King has been in heavy demand for national TV shows, ranging from Mary Griffin to Don Kirshner’s Rock Concert.

“I Don’t Know Whether It’s Right,” King’s follow-up single to “Shame,” was released late in 1978, and was certified gold within three months. In April, RCA Records released “Music Box,” King’s second album, produced by T. Life.
NEW FACES TO WATCH

Joe Sample
April 22, 1978

Joe Sample, keyboard player for the Crusaders, is hardly a new name to a large and devoted jazz audience. But after 25 years with the group, Sample has finally released his debut solo album, "Rainbow Seeker," making his name not only new, but widely appreciated, among a whole new generation of listeners.

Why did Sample wait 25 years to make his own record? "One of my main goals has always been to make the group successful," he explains, "and if there was ever mention of a solo project, then everybody would say, ‘See, they’re not going to stay together.’ And that’s precisely what I didn’t want to happen. Also, I didn’t feel the market was ready. But then about a year ago, I got the fever, and I knew it was time to happen.

One of the factors that encouraged Sample to go ahead with the project, he says, was the heavy radio airplay given to “It Happens Every Day,” one of his own compositions from the Crusaders’ last album, “Free As The Wind.” In addition, Sample says, he was encouraged by the chart successes of such melodic jazz composers as Chuck Mangione, Noel Pointer and Al DiMeola. When he was ready to record, Sample had a definite idea of the album’s musical direction. “I knew that the piano had to be right up there in the forefront,” Sample says, “because a lot of horns, for instance, would have tended to dominate it. I also knew I wanted to include an acoustic sound where the listener could get into the music just as it was played, with no over-dubs. While stepping out on his own has been an “exciting” experience for Sample, he believes he couldn’t have perfected his virtuosity without his years in the group. "When you’re one-fifth of a musical outfit," Sample asserts, "you have to listen more closely to what the others are doing. That means you have to interpret more, be more accustomed to different styles, and be more versatile.

Besides his work with the Crusaders, Sample has distinguished himself on numerous session dates, including Steely Dan’s “Aja” album, Joni Mitchell’s “Court And Spark” and recent albums by Marvin Gaye and Michael Franks. The session work was invaluable, Sample says, because “it taught me how to put together an album. It taught me about the politics of the business, and how to get financially established on an independent basis.

One result has been Crusaders Productions. Located in Hollywood, the company has produced Ray Barretto’s album, “In The Eye Of The Beholder,” and Sample’s “Rainbow Seeker.” The firm’s most recent project is B.B. King’s forthcoming album, “Midnight Believer.”

The Crusaders plan to have their next group album out and released by June. Sample’s own personal projects include some direct-to-disc solo albums, concentrating on more “traditional things.” He will also be with the Crusaders when they go on tour in mid-May, adding, as he puts it, “a built-in second drawer act” to the group.

May 5, 1979

These have been busy times for Joe Sample and the rest of the Crusaders, who may be the only group in contemporary music that consists of three leaders and two sidemen. Of the leaders, Wilton Felder, who leads a double life as tenor saxophonist for the Crusaders and electric bassist for just about anyone who can secure his services, achieved recognition last year for his first solo LP, "We All Have A Star." And the group’s drummer, Stix Hooper, is currently recording his first solo outing.

But it is Sample that has achieved the greatest success in his endeavors apart from the group. "Rainbow Seeker" is rapidly approaching the gold plateau, and his follow-up LP, "Carmel," recently reached the top spot on the Cash Box jazz chart. He also finished as one of the top five jazz artists in Cash Box’s 1978 year-end poll. In addition, Cash Box called "Rainbow Seeker" as the year’s fifth-longest-charting jazz LP by a solo artist.

One might think that since Sample, Felder and Hooper have branched out into so many different areas, the Crusaders have broken up. The fact is, they simply have concurrent careers. And they have just finished a new LP, "Street Life," that’s set for May release.

Gary’s Gang
March 31, 1979

Those who think that disco is the dehumanized end product of a cold, technological system would be quite surprised by the success story of Gary’s Gang. The group’s smash hit, "Keep On Dancin’," currently Top Five disco and bulleting up the Cash Box pop and black music charts was recorded in its entirety — along with the Sam/Columbia album of the same name — in a garage in Queens, and if that isn’t enough to dispel your average disco myth, the record, with its sprightly mood, fresh vocals, and captivating xylophone hook, perfectly creates a pop style within a disco framework.

The seven-man group consisting of percussionist Bill Callatio, 28, woodwind player Bob Froman, 24, keyboardist Al Lauricella, 19, second keyboardist Rino Minetti, 20, trombonist Jay Leon, 23, guitarist/arranger/producer Al Matthew, 25, and drummer/associate producer Gary Turner. Most of the group members hail from the Richmond Hills section of Queens, about which Matthew says, "Queens people aren’t as trendy as Manhattan people; they don’t go out and buy every record just because it’s just come out. For a record to make it out here it’s got to be a good pop record, and our music reflects those tastes.

Matthew and Turner, co-founders of Gary’s Gang, began developing that music in their early teens. "Eric and I were close friends who lived down the block from each other," says Turner. They started their first band at age 13, "a tripling Ver- tures stuff," and teamed up for a succession of musical endeavors that included school orchestras and bar and wedding bands. While Gary went on to the High School of Performing Arts in Manhattan and pursued a degree in education at college, Eric, who had been fiddling with tape recorders since boyhood, began building an eight-track studio in his family garage. Beginning with demo tapes for local bands and commercials for local businesses, Matthew honed his production chops and actually produced a local disco hit last fall, called “Don’t The Best That I Can,” for singer Betty Lavette.

But the turning point for Matthews and Turner came when the duo learned that a major record company was selling some of its used recording equipment, and they decided to jointly invest in a 16-track rec- order. "I made it by 15," recalls Eric, "and to Master Charge the truck to pick it up. Ironically, the first song that the group produced out of the studio, one which was made "only so we could sell it to cover the time we put into it" was "Keep On Dancin’.

To further the irony, the infectious and catchy song was a result of a song that Gary "went by his mother’s, looking for some underwear, and found this old custom-made xylophone key- board he had from high school. He walked into the studio with it, and it was used for one of our last overdubs," recalls Eric.

Turner and Matthew then arranged to have the record released through the then-independent Sam Records, he was aware of Sam Weiss’s, says Matthew of the label’s president. “We knew that he was able to bring name hits, and that because of the label’s small size we’d get the attention we wanted.

May 5, 1979

Gary’s Gang was still putting the finishing touches on their debut LP when "Keep On Dancin” rose to the number one position on the Cash Box disco chart. The album and single sales were over the R&B and pop charts, and the 45 is now on the verge of reaching the gold plateau.

After years of recording demo tapes for local bands and businesses, Matthews and Turner’s fortunes certainly picked up when one of Eric’s songs was picked to appear on WNBC Radio’s “Hometown Album” package. Turner was still studying education in college, but Matthews used the money to convert the 8-track recorder in his family’s garage into a 16-track facility. Their first effort on the machine was, of course, "Keep On Dancin’." "It’s happy music, the way we like to feel," says Matthews.

In the few short months since the release of the LP, the group has appeared on a slew of television shows, including "American Bandstand," "Midnight Special" and "Soap Factory." They have also performed for the Beach Boys, and Gary has been back to Disneyland in California and Disneyworld in Florida.

Achievements To Date

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FACE TO FACE
An Eye To Eye Report On Success.

Evelyn "Champagne" King

Talented, acclaimed, and just nineteen. That's effervescent Evelyn "Champagne" King, whose disco smash "Shame" bulleted her straight to the top of the singles charts in less than a year. Riding high with her first platinum album, two gold singles, "Shame" and "I Don't Know If It's Right," Evelyn uncorks her latest single "Music Box," from her new gold album.

Music Box the single. Music Box the album. It's more "Champagne" for everyone. Break it out, and watch it disappear.

Grey And Hanks

Twelve months ago the names Grey and Hanks meant nothing more than a talented writing team renowned for LTD's smash hit single "Back In Love Again." Tired of being in success' shadow, Grey and Hanks entered the studio to create an unmistakable, shake your body 'til daybreakable sound of their very own. They emerged with an album entitled "You Fooled Me" featuring the disco smash "Dancin'."

Now, with an established Rep. and strong album positioning, comes the second single from their unrivaled debut album. "Gotta Put Somethin' In," the next hit from Grey and Hanks.
Now, more than ever...
New Faces to believe in from MCA Records.
Sherwood Stresses Marketing Continuity At A&R Meeting

(continued from page 10)

them involved in what we are doing. For example, I want Jacky Ward here right now. The reason is that I think we have just barely begun to reach his potential as a major artist and not just a country act. He could be a pop act as well. I want Jacky to come and talk on a one-to-one basis with Lou Simon (senior marketing vice president) to see whether we can take it further and put together a plan based on what his next album is going to be like.

"I want to know what kind of music he is creating, and where we can take him," Sherwood added. "I'd like him to be involved in ad campaigns and all that sort of thing. It is our money and we are going to spend it how we think it should be spent, but we want Jacky to be involved."

Best-Selling Acts

Country music and black music have consistently been the highest part of the Phonogram/Mercury operation, according to Sherwood, who said the Statler Brothers are the best-selling act on the entire label in light of the group's success. Sherwood pointed out he would be putting even more emphasis on the country operation. He would like to raise the visibility level of the label in Nashville and this is one reason the A&R meeting was held here.

"I feel very strongly about the Nashville operation, and I want the Nashville community to know we are very serious about country music," Sherwood said. "They will soon find a much greater profile in general in Phonogram/Mercury in Nashville. When I came in, one of my goals was to balance things more and get some hot pop acts in, but not at the expense of country and black. I have been to Nashville a few times and have sat down with Jerry Kennedy (director of Nashville operations) and I think we have built an excellent relationship. I am convinced he is one of the best producers in Nashville.

"Jerry and his people run the operation there, and I am not going to try to make records for them," Sherwood added. "They need autonomy to run the operation, and I am not going to try and put my signature on everything. But I do want greater support for Nashville. We have got to show this support in public. We have got to be in Nashville for artist negotiations, artist signings and even artist problems. Nashville has got to be able to count on the fact they have a strong office in Nashville, and the Statler Brothers are one of the biggest selling acts in all of Nashville, and I want them to sell more.

MUSIC PUBLISHERS MEETING IN NASHVILLE — ASCAP recently hosted a reception during the National Music Publishers Alliance board meeting and seminar held in Nashville. Among those in attendance were various NMPCA board members and many local publishing company representatives. Pictured at the meeting (L-R) are: Bill Lowery, president, the Statler Brothers, president, Intersoul Music of Los Angeles; Ed Sheea, executive regional director of ASCAP; and Wesley Rose, president, Acuff-Rose, Nashville.
JOHN CONLEE

ROSE COLORED GLASSES

HIS DEBUT ALBUM

INCLUDES THE HITS: "ROSE COLORED GLASSES," "LADY, LAY DOWN," AND THE CURRENT SINGLE "BACKSIDE OF THIRTY."

PRODUCED BY BUD LOGAN/ON MCA RECORDS
THE COUNTRY MIKE

RADIO MARKETS TO AIR ELVIS EXCERPTS — Radio stations in Philadelphia, Memphis, and Atlanta are the first three radio markets to announce the signing of an exclusive agreement with Marty Lacker for the airing of excerpts from Lacker's upcoming book about his longtime friend, Elvis Presley. "Elvis: Portrait of A Friend" is the new book due for release in early June. Lacker, a close friend and associate of Elvis Presley over 50 years, was the best man at Presley's wedding. The book gives a detailed inside look at Presley from 1953, when Presley and Lacker went to school together, until Presley's death in 1977. The excerpts will be aired throughout the month of June on your local country radio station. 

MIDWEST DIRECTOR PROFILE — Dan Williams, MD for WPNX/Columbus, a well-known radio personality and former head of WMDO/West Lafayette, is the new Midwest Director. Dan is a graduate of Ball State University and has been a news director for WPNX/Columbus for over 10 years. He has been a key figure in the development of WPNX/Columbus into one of the top rated radio stations in the Midwest. 

MUSIC DIRECTOR PROFILE — Don Williams. MD for WPNX/Columbus, a former tennis team, the Indiana Loves. Has joined WIRE/Indianapolis for a unique radio show. Gary Havens, program director for WIRE, announced the two hour, weekly show which began April 20 and is broadcast live from the top of The Hilton restaurant in downtown Indianapolis. Havens, "a former tennis team," listens and participates in a way, via a two-way phone hook-up, while Bereman interviews newsmakers, people who operate after hours, interested people and visiting celebrities in Indianapolis.

Don Williams
WPNX/Columbus is still in need of a 6-Midnight jock at the station. Resumes and tapes should be sent to the attention of Jim Bell. The station address is WPNX Radio, P.O. Box 687, Columbus, Ga 31902.

Johnny Randolph, PD at WMPM/Memphis, is also handling the duties of the music director. He takes music calls Monday only from 1-5. 

BILL BEREMAN JOINS WIRE/Indianapolis — WIRE/Indianapolis, general manager and part owner of Indiana's former tennis team, the Indiana Loves. Has joined WIRE/Indianapolis for a unique radio show. Gary Havens, program director for WIRE, announced the two hour, weekly show which began April 20 and is broadcast live from the top of The Hilton restaurant in downtown Indianapolis. Havens, "a former tennis team," listens and participates in a way, via a two-way phone hook-up, while Bereman interviews newsmakers, people who operate after hours, interested people and visiting celebrities in Indianapolis.

MD Dave Campbell of KGTO/Cypress Gardens announces the new jock line-up at the station. Jim Malloy begins at 6 and goes to 9. MD Dave Campbell takes over at 9 and goes to 12 at which time Jacki West takes care of the 12-4 show. PD C.C. (Byrd) Stale is at the controls from 4 until 7. Bob Fuller handles 7 Midnight with Rick Roberts doing all the night show for the station.

KERE PARTNERS FOR LYLE ALZADO — KERE/Denver, in conjunction with Lyle Alzado's Restaurant, Snoopy's Lounge and Disco, hosted a new country music night in Denver football player. Lyle Alzado, who joined KERE as sports director on April 2. The first 1500 guests received free Orange Crush-Lyle Alzado-KERE T-shirts. Guests were asked to sign a giant postcard that was presented to Lyle to show the community's support for him in his upcoming exhibition boxing match this month with Muhammad Ali.

WVHI/Lakeville, a new FM stereo station programming country music. Labelle is located about 35 miles east of FL. In northwest South Carolina. The address is WVHI Radio, P.O. Box 1003, Lakeville, FL. 33935. Lee Jay is the general manager of the station and his telephone number is (813) 675-1881.

WBN BROADCASTS JOE ELY LIVE IN CONCERT — WBN/New York's Jessie emceed a live broadcast of Joe Ely in concert from the Other End recently. This was a homecoming for many of Ely's closest friends and supporters who were a frequent performer at the Village folk clubs years ago. WBN Radio has broadcast nearly one hundred artists, live in concert, in less than two years.

REMEMBER— Press releases and publicity photos to Country Mike, 21 Music Circle East, Nashville, TN. 37203

PROGRAMMERS PICKS

| Willis Williams | WALS/Jacksonville | I Just Wanna Feel The Magic — Bobby Borcher — Epic |
| Gary Bender | KJJ/Phoenix | I Just Wanna Feel The Magic — Bobby Borcher — Epic |
| Steve Cantrell | WNMI/Columbus | Simple Little Words — Cristy Lane — LS |
| Lonnie Bell | KOYN/Billings | Take Time To Smell The Flowers — Max Brown — Door Knob |
| Barb Richardson | KVOC/Casper | I Will Survive — Billie Jo Spears — United Artists |
| Ray Potter | Khey/E Paso | Conscience — Johnny Bush — Whiskey River |
| Lee Shannon | WIRE/Indianapolis | Just Like Real People — The Kondells — Ovation |
| John Gray | KXLR/Little Rock | Just Like Real People — The Kondells — Ovation |
| Jerry Pond | WODD/Chattanooga | I Can't Feel You Anymore — Loretta Lynn — MCA |
| Johnny Jobe | WHSO/New Orleans | I Might Be Alive In New Orleans — Johnny Russell — Mercury |
| Dave Beadles | KSS/Colorado Springs | You Feel Good All Over — T.G. Sheppard — Warner/Curb |
| Don Paul | KTT/Springfield | There Is A Miracle In You — T. T. Hall — RCA |
| Jack Willkerson | WSOD/Ypsilanti | Simple Little Words — Cristy Lane — LS |

THE COUNTRY MIKE

COUNTRY MUSIC

1. JUST LIKE REAL PEOPLE — THE KENDALLS — Ovation
2. NAOE — THE CHEMISTRY BAND — Univision
3. MIGHT MIGHT — THE OAK RIDGE BOYS — Capitol

COUNTRY SINGLES

1. WHEN I DREAM — CRYSTAL CAYLE — UNITED ARTISTS
2. FARMER'S LUCKY DAY — THE CASH BOX KINGS — COUNTRY
3. I GAVE YOU MORE — THE DRIFTERS — CAPITOL

MUSIC DIRECTOR PROFILE — Don Williams. MD for WPNX/Columbus, general manager and part owner of Indiana's former tennis team, the Indiana Loves. Has joined WIRE/Indianapolis for a unique radio show. Gary Havens, program director for WIRE, announced the two hour, weekly show which began April 20 and is broadcast live from the top of The Hilton restaurant in downtown Indianapolis. Havens, "a former tennis team," listens and participates in a way, via a two-way phone hook-up, while Bereman interviews newsmakers, people who operate after hours, interested people and visiting celebrities in Indianapolis.

MD Dave Campbell of KGTO/Cypress Gardens announces the new jock line-up at the station. Jim Malloy begins at 6 and goes to 9. MD Dave Campbell takes over at 9 and goes to 12 at which time Jacki West takes care of the 12-4 show. PD C.C. (Byrd) Stale is at the controls from 4 until 7. Bob Fuller handles 7 Midnight with Rick Roberts doing all the night show for the station.

KERE PARTNERS FOR LYLE ALZADO — KERE/Denver, in conjunction with Lyle Alzado's Restaurant, Snoopy's Lounge and Disco, hosted a new country music night in Denver football player. Lyle Alzado, who joined KERE as sports director on April 2. The first 1500 guests received free Orange Crush-Lyle Alzado-KERE T-shirts. Guests were asked to sign a giant postcard that was presented to Lyle to show the community's support for him in his upcoming exhibition boxing match this month with Muhammad Ali.

WVHI/Lakeville, a new FM stereo station programming country music. Labelle is located about 35 miles east of FL. In northwest South Carolina. The address is WVHI Radio, P.O. Box 1003, Lakeville, FL. 33935. Lee Jay is the general manager of the station and his telephone number is (813) 675-1881.

WBN BROADCASTS JOE ELY LIVE IN CONCERT — WBN/New York's Jessie emceed a live broadcast of Joe Ely in concert from the Other End recently. This was a homecoming for many of Ely's closest friends and supporters who were a frequent performer at the Village folk clubs years ago. WBN Radio has broadcast nearly one hundred artists, live in concert, in less than two years.

REMEMBER— Press releases and publicity photos to Country Mike, 21 Music Circle East, Nashville, TN. 37203

PROGRAMMERS PICKS

| Willis Williams | WALS/Jacksonville | I Just Wanna Feel The Magic — Bobby Borcher — Epic |
| Gary Bender | KJJ/Phoenix | I Just Wanna Feel The Magic — Bobby Borcher — Epic |
| Steve Cantrell | WNMI/Columbus | Simple Little Words — Cristy Lane — LS |
| Lonnie Bell | KOYN/Billings | Take Time To Smell The Flowers — Max Brown — Door Knob |
| Barb Richardson | KVOC/Casper | I Will Survive — Billie Jo Spears — United Artists |
| Ray Potter | KHEY/E Paso | Conscience — Johnny Bush — Whiskey River |
| Lee Shannon | WIRE/Indianapolis | Just Like Real People — The Kondells — Ovation |
| John Gray | KXLR/Little Rock | Just Like Real People — The Kondells — Ovation |
| Jerry Pond | WODD/Chattanooga | I Can't Feel You Anymore — Loretta Lynn — MCA |
| Johnny Jobe | WHSO/New Orleans | I Might Be Alive In New Orleans — Johnny Russell — Mercury |
| Dave Beadles | KSS/Colorado Springs | You Feel Good All Over — T.G. Sheppard — Warner/Curb |
| Don Paul | KTT/Springfield | There Is A Miracle In You — T. T. Hall — RCA |
| Jack Willkerson | WSOD/Ypsilanti | Simple Little Words — Cristy Lane — LS |
RONNIE McDOWELL
Has "The World's Most Perfect Woman"!

Announcing Ronnie McDowell's powerful debut single
On Epic Records & Tapes
An announcement we are very proud to make.

Produced by Buddy Killen
THE COUNTRY COLUMN

Jeannie C. Riley, who enjoys success a few years back with "Harper Valley P.T.A.," recently released a new album called "Wings To Fly." So far the Great Circle Record Company release seems to be finding success in two markets — country and gospel. Of the album, Jeannie said: "I have so much of myself involved in this album. I do have four of my own brain children, or maybe I should say heart children in this album, which are songs of my own. As to the production, Joe Huttman is just truly excellent — musically and personally to work with. For some time I’ve wanted an opportunity to record the songs that express how I have come to feel as a human being, and I feel I have been given wings to fly to the best that I can...

"It’s Always Like The First Time," a cut from Eddie Rabbit’s soon-to-be-released "Loveline" album, was originally written by Eddie several years ago for the American Song Festival Competition. The song won the top honors in the country category and Rabbit says he’s been meaning to record it for years.

Sherrill Jerico, a Top-20 retail store, is garnering some in- terest in her latest release, "Prisoned by Love Too." The song crusades for conjugal prison visits for the married inmate to strengthen the family.

Dottie West completed a 28-city tour with Kenny Rogers and the Oak Ridge Boys April 7 in Oakland, CA. She spent some time in Nashville in the studio, and hit the road again April 22.

Encore Talent, Inc., of San Antonio, TX, has signed an exclusive booking agreement with Red Steagall and the Coleman Country Boys. Under the agreement, Jimmy Carter (another one) will handle publicity and act as road manager for the entertainers.

Barbara Mandrell will host the Academy of Country Music Awards in Los Angeles May 2. Possible team-ups include Michael Landon, Roy Clark and Mac Davis.

Little Richard, rock ‘n roll-star-turned-preacher, was at Jack Clement Recording Studios April 12 for work on an upcoming album. Self-produced, with Gary Lane and Billy Sherrill engineering, the album will be released in early May on the World label, a division of Memorial Bibbes International. All the songs on the album are performed in traditional black gospel style, with three of Little Richard’s original tunes completing the collection.

Eight minutes of the nation’s first country act, the Kendalls, Joe Huffman, Jody Miller and Jack Jones, is taking a memorandum. ABC will hold a series of meetings this week at ABC Music in Los Angeles to prepare a new program for the 60-minute musical/variety format.

Joan Baezelon has joined the staff of Epic Records as A&R manager. Baezelon has worked with the late Jimmie Davis and is a former member of the Byrds. She is currently working with Jerry Garcia on a solo project.

NASHVILLE

By Bob Campbell

"It’s just a guy trying to make it in the country game," says Conway Twitty about his new career direction. "Nothing花草好To be doing something I love to do and mak- ing a living at it. I have never lost sight of that basic philosophy. I studies Con- way Twitty and reminds him every so often he is still plain old Harold Lloyd Jenkins from Ark.

A veteran of more than 20 years in the rock and country field, with a string of hits and a one mile long recording history, Twitty spoke to Cash Box recently and dis- cussed his musical and personal philosophy. Twitty also examined the new MCA Nashville operation, the early days of rock at Sun Records and the subtle changes he has implemented in his music and approach.

At this point, Twitty is a virtual institution in country music. He has come a long way from the days he sat in the canvas boat and strummed chords on a cheap guitar. Since joining MCA Records in 1965 and switching to country, Twitty has recorded over 30 #1 records (for 10 years, every single he released made it to #1 spot at least one major trade publication). He has had four Country Music Association Awards, one Grammy, four American Music Awards, six Academy of Country Music Awards and four CMA nominations, and over 25 awards in various music magazines.

Twitty’s Waved Career

Twitty has written over 200 songs, including million-sellers "I’m Only Making Believe," "Hee-Haw," "Daddy," and doing business with several music publishing companies. Along with Loretta Lynn, he also owns United Booking Agency in Nashville which books more than $5 million worth of talent a year. Twitty also owns stock in the Nashville and AA Southern Association baseball team.

Change is difficult for most people. And in the fickle world of show business, an inability to adjust with the times is usually the beginning of the end for many careers. Twitty has been accused of inflexibility in recent years, but since the turn of 1979 he has shifted his musical approach.

Twitty is now sporting a more relaxed, wavy hairstyle, has switched from riding his horses after 14 years with Owen Bradley, and he is utilizing new material and new session musicians. Opening the door for "We Used to Go Away," bullets at #3 this week on the Cash Box Country Singles chart and is flavored with bright, soulful overtones, Twitty said he has always made changes, and the time was right for a new direction.

"I’ve made little changes down through the years, but I never do it all at once," said Twitty, whose upcoming MCA album will be titled "Crosswinds."

"Longevity is what I am in the business for," Twitty said. I love this business and want to be in it a long time. For instance, I went about seven years and never said a word on my weight. It was something different. When I did start talking onstage, it was something new.

Twitty’s recording country music in Nashville since 1965, and Owen Bradley has been his producer and he got me into country music. I have been a very suc- cessful thing. My decision to make a change didn’t have anything to do with what was happening in the business. It was still successful...

"I went and sat down with Owen Bradley and I had a long talk about it. I told him that I thought it was time for a change. I wasn’t something I had come up with overnight. The record company had been after me for a couple of years to make a few little changes. I told Owen this, but I told him himself most of all, I thought it was time for a change. He said, ‘Conway, I don’t think you have a choice. I think you need to do it.’ That speaks well of Owen and he has a lot of class. Naturally, I knew there would be parts of him that would resent it. But he has been like a father to me in this business and I never would want to do anything that would hurt him. We have always gotten along.

“I went into the studio with a friend, named David Barnes, who is a friend of mine with talent and fresh ideas,” Twitty continued. "We used new pickers, and I really enjoyed these sessions. It got my adrenaline going again. I think what we have done is in the process of changing country music today. I think country music is chang- ing a little bit, and I don’t think there is anything that is consistent is change. If it had never changed before, we’d all still sound like Jimmie Rodgers.

New Look A MCA

Along with the changes in Twitty’s music, MCA in Nashville has taken on a new look. MCA bought ABC this year, and Jim Fogleston, his former ABC staff have taken over the reins at MCA. For the first time in some years, Twitty said he is op- timistic about the country operation.

"But I really feel good about this deal. MCA just made with ABC and Jim Fogleston, whom I have all the respect in the world for,” Twitty added. “I don’t know some of the other people there now, but I know Jim and we have some real long talks about what is going on. MCA is growing and it is growing to get out there and do a job on country music product.

Twitty is a low-key person who extols the merchandise into his business philosophy and is wary of overexposure. Says Twitty, "I’d rather be around a long time and not hype and promote and push to where all you hear and see is Conway Twitty. I do very little TV, and I’ve never done many inter- views. You can get overexposed and people get sick of you." Along with that line of thought, Twitty also believes the key to success lies in the song, rather than the ar- tist.

Business Savvy

"The biggest change in country music is a Conway Twitty is concerned is the song," Twitty said. "I think some entertainers that I know reach the point where they feel no matter what they do out, it will be a hit. After 22 years in this business, I know right now that 99 percent of my next record is how strong the product is. I think country music today.

There are guys who sing their ends out who have a lot of hit records and then they go for a period time without a hit because they don’t have that song.

NMC COPYRIGHT WORKSHOP — The National Music Publishers’ Assn. held its board meeting in Nashville April 19. On the following day, 300 national and federal editors attended a day-long copyright workshop. The NMPA will offer a similar copyright workshop in New York City in June. Pictures (l-r): are: NMPA presi- dent Leonard Fest and U.S. Copyright Of- fice general counsel Jon Baumgartner.

JCRI

Jennie C. Riley

NASHVILLE HORS A&R MEETING — The city of Nashville played host to a meeting of Phonogram/Mercury’s A&R staff. The meeting marked the first time that the label has held a meeting outside its headquarters city of Chicago.Shown at the cocktail party and ban- quet held after the day’s meetings was Dickie Wood. Phonogram/Mercury recording ar- tist Carol Forney, director of business affairs, Phonogram, Inc., Jim Sharp, Cash Box Nashville director of operations; Johnny Russell, Phonogram/Mercury recording artist, Ken Woods, Cash Box; Lou Simon, senior vice president/marketing, Phonogram, Inc., and David Warchen, director of law, Phonogram, Inc.

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Cash Box/May 5, 1979
WHYLAN JENNINGS (RCA PD-11596)
Amanda 2 (541) (Gold Dust Music, BMI) (Bob McDill)
Considered by many industry people to be the best tune ever written by veteran songsmith Bob McDill, this song helped establish Don Williams as a major artist. In the hands of Waylon, it may turn into a genuine classic for all audiences.

BUCK OWENS (Warner Bros. WBS 8630)
Play Together Again Again (2:43) (Blue Book Music/Pantego Sound - BMI) (Buck Owens/Tom T. Hall/Jerry Abbott)
This should be the single to re-establish Buck at country radio. A clever song combined with outstanding vocal harmony by Emmylou Harris, this is Buck's best work in a long time.

SINGLES TO WATCH

JUICE NEVTON (Capitol T-4714)
JIM CHESTNUT (MCA MCA-41015)
Just Let Me Make Believe (2:10) (Fred Rose Music - BMI) (Ronald Blackwell)
DR. HOOK (Capitol 4705)
Knowing She's There (3:26) (Horse Hairs Music/Evil Eye Music - BMI) (D. Loricore/S. Silverstein)
MAX BROWN (Door Knock DK9-095)
Take Time To Smell The Flowers (2:38) (Chop 'N Dale Music - ASCAP) (Max Brown)
ARNIE RUE (NSD No T-363)
Spare Me (An On Foot) (2:52) (Arnie Rue Pub. - BMI) (A. Amaru)
PAUL SCHMUCKER (Star Fox SF 279)
Steady Away (2:28) (Troy Shondell Music - SESAC) (T. Shondel/C. Shelton)
BILLY JOEL (CBS 6-1290)
Don't Forget All The Lovesongs (2:35) (Friends Of The General Music - BMI) (B. O'Steen)
KING EDWARD IV (Soundwaves SW-4563)
A Couple More Years (3:09) (Evil Eye Music/Horse Hairs Music - BMI) (S. Silverstein/D. Loricore)
GEORGE JAMES (Jane NR-10417)
HOLIDAY PARKER (Award AW 1037)
Just One Of Those Days Again (2:45) (Elgie-Ruth Pub. - BMI) (Gary Sullivan)

MCA's Conway Twitty Happy About New Career Direction

(continued from page 34)

Although he is a highly creative person who loves his work, Twitty is also practical and treats music as a business. Says he learned the hard way. "Knowing back to when he started working clubs and recording in Sam Phillips' Sun Recording Studios in Memphis, Tenn., in 1956, Twitty recalls that he and other young artists often were taken advantage of by greedy promoters. "They didn't think about business. We just wanted to play, and there were a lot of people who took advantage of a Conway Twitty or a Jerry Lee Lewis. But we didn't care," Twitty said.

What Twitty, Elvis Presley, Lewis, Johnny Cash, Carl Perkins and others in the Sun stable were doing was making pop music, and Twitty said it was amazing to be a central part of the early growth and impact of that music.

"It was exciting to be a part of something new," Twitty said. "Every day you could feel it growing. The impact was just monumental. When I grew up in my generation, which was just before the rock thing, there was an old saying that kids were to be seen and not heard. And that is the way it was. It didn't mean we didn't do our thing. But you just had to be adult with your thing. When rock came along, you could feel the change. For the first time, 10,000 kids in an auditorium realized the impact they had on the media."

"Radio and TV started changing and aiming their product at this group of people. When a group of people could say they were shooting at before was on an average of 35. It soon began to drop way down to 16 and 17. Kids simply began to realize they could make noise and would be heard as a part of the rock movement. They enjoyed what they saw and heard. It was something."

Few people have suffered in this business more than Conway Twitty, who feels a person's basic background and values play a big role in maintaining a normal perspective on life. And Twitty emphasized that he considers his line of work no more important than driving a truck or any other profession.

"It was fairly easy just looking around at some of my friends who were into music, seeing what could happen to you if you really didn't run this part of your life (instead of letting it run you)," Twitty said. "You could get caught into things you really didn't want to do. The demand on your time and person is tremendous in this business. It never lets up. And it is easy to get the big head because people are always around telling you how great you are. There's no problem until you start believing everything you hear. To me, what do I do is like a truckdriver doing his job or you doing your job. Then you get impressed by someone who can sit down and take an article like this and put it together right and make it interesting. I would have a hard time doing that.

"The little things in your life have to be the most important," Twitty added. "What I do is just a part of my life. It's not all of my day. It doesn't by any means, guide the rest of what I do or what I am. Harold Jenkins back in Helena, Ark. still guides and directs what Conway Twitty does. I drive a little Pacer car which I love. It is a way for me to hang on to simple things. I believe I will be at right as long as I can hang on to that."

Music City Song Festival Plans To Add New Gospel Categories

NASHVILLE — Mick Lloyd and Scott Spinka, directors of the Music City Song Festival, announced the extension of the festival into the field of gospel music. The gospel competition will solicit professional and amateur vocalists to annually compete in the categories of Contemporary, Traditional/Inspirational, Black and Country Gospel.

By recognizing the growth of these separate and distinct categories within gospel music, Lloyd and Spinka feel that this new festival is the only competition of its kind. According to W.F. Myers, consultant for the festival, this true gospel competition must make available these separate categories to its entrants or else a fair representation of the scope of gospel music is not given.

More than $30,000 in cash and additional prizes will be awarded at the festival. Amateurs and professionals in each of the above mentioned categories will receive identical prizes.

The Grand Prize winners (amateur and professional) in the Song Competition will each receive $3,000 and the opportunity to have their winning entry recorded on Nashville for a national record release.

The Grand Prize winners (amateur and professional) in the Lyric Competition will...
Carmakers Seeing Move To Cassettes

LOS ANGELES — As cassette tape sales boom, most observers point to the acceptance of the cassette player unit by major American auto manufacturers as a key to the growth trend. Both General Motors and Ford began making cassette units available in their 1978 models.

Dealer installation of tape player units this year is running three to two in favor of cassette over 8-tracks, says Bill Carr, national field sales manager for Delco Electronics, the exclusive supplier of GM audio units. “Last year the rate was three to one 8-tracks over cassettes,” Carr said.

Dealer installation is the most indicative figure in assessing the trend toward cassettes because many dealers are not totally aware of the options available to them direct from the factory. The dealer installation ratio reflects precisely what the customers are asking for.

Carr also notes that among car buyers purchasing their first tape players, the ratio of cassettes over 8-tracks is five to one. And Carr expects the new cassette models to be introduced by other manufacturers in the near future to increase the number of cassettes over 8-tracks even further.

In general, cassette players are the fastest growing option. Says Jack Landis, president of MCA, “We’re selling as many cassette units as we can produce.”

The ratio of tape configurations in Ford cars still greatly favors 8-tracks. But in their second year of availability, four times as many cassette units were factory installed as in the first year.

“When we first made cassette units available in 1978, the option was only available in five car models and the Econoline and Club Wagon trucks,” says Ford spokesman Mike Davis. “But this year cassette units are offered on all domestic cars, which means 17 car models as well as the Econoline, Club Wagon and Ranchero trucks.”

While noting the trend toward cassettes, both Carr and Davis added that 8-track units continue to enjoy steady, if not modest, growth.

Covering Cassettes. It appears the manufacturers were correct, because the current increase in cassette sales corresponds with a change in the nation’s most popular tape configurations.

The Handiman Company, the nation’s second largest tape manufacturer, states that it has doubled the number of cassette sales of its cassette player units in the past year, and that cassette sales were only 10% of its tape business.

Kaplan says Handiman’s aggressive move into the cassette field is reflected in the space allotted in most locations for tapes. He notes that in most Handiman locations cassette sales get 25% of the space, although 8-tracks get most of the space.

“The way the market is now,” adds Kaplan, “Top-100 and Top-200 stores are doubling and tripling their cassette selections. We have the cassette in almost every configuration, and we have a cassette unit available in all popular systems.”

Pickwick International, the nation’s biggest rack manufacturer, began making cassette units available on their racks this year. They are assessing the trend toward cassettes as an even more significant trend than the trend toward 8-tracks. Faraci, president of Pickwick, says, “In general, cassette players are the most cassette-oriented company of all the big racks.”

Davis says Pickwick moved quickly in getting cassette units into this area of the rack business, with the company’s biggest rack jobber, Pickwick Corp.’s tape division, recently introduced cassette units.

“Pickwick offers probably the most cassette-oriented company of all the big racks,” adds Bubba McShane, vice president and general manager of GRT Corporation. “They have the resources to move quickly into this area in a big way.”

GRT is the largest independent tape manufacturer and distributor in the United States. According to McShane, cassette tapes now make up almost 40% of GRT’s business. But he believes the trend toward the end of the year will be about 50%.

Another giant rack operation, Lieberman Enterprises, has been making cassette sales double in the past 18 months, to more than 20% of overall sales, despite a policy of avoiding cassettes at first. “Now that we will try to become a hit before stocking the cassette,” says Lieberman.

“We go on some obvious ones out of the book,” says Lieberman president Harry Khokon. “But in most cases it’s a hit.” Khokon also notes that tapes account for 40% of Lieberman’s rack business, with the figure above 50% in some locations.

The National Association of Recording Merchandisers (NARM) recently issued a study documenting what had been suspected — that cassette sales have been steadily increasing their percentage of tape sales and the percentage of cassette buyers is higher among retailers than rack jobbers.

In keeping with these figures, recorded music publishers are not only giving their 8-track publishers even greater increase in cassette sales than the racks, which account for a major portion of their business in the areas where 8-tracks are most popular — middle America.

WEA executive vice president Vic Faraci says his company has seen a marked increase in the percentage of cassette sales versus 8-tracks. He believes the change is primarily due to the increased number of cassette player units now included in a variety of transportation modes, from cars to recreational vehicles to airplanes to boats.

“In 1977, we were selling twice as many 8-tracks, and last year it was 65-35, but we really saw a turnaround in the last quarter of this year. Now, I expect to see almost a 50-50 split this year,” he said.

“And the trend won’t stop at 50-50,” continued Faraci. “Before that, we could be outselling 8-tracks two or three to one four to one.”

As a result of the trend toward cassettes, Faraci says WEA occasionally offers special merchandising aid to retailers who keep with the trend. Recently WEA developed a permanent cassette display which it gave away as part of a promotion campaign.

Warner Bros. sales vice president Lou Dennis adds that since 1972, all Warner Bros. products were designed to fit in cassette configurations — LP, 8-track and cassette.

According to Dennis, cassettes will account for half of the label’s tape sales within the next few months.

“Now that Detroit has discovered cassettes, the change is coming very quickly,” explains Dennis. “The most serious problem left is getting accounts to update their tape fixtures. Accounts stock with 8-track fixtures are losing cassette business and they are going to have to take a hard look at their set-ups and the racks are going to have to look closely at their printouts. As a reflection of the current marketplace, our next suggested initial order will be 50-50 cassette and 8-track purchases.”

Al Bergamo, president of MCA Distributing, points out that retailers need only look at the statistics to understand the change in tape buying patterns.

“Cassettes are rarely returned,” notes Bergamo. “But the increase in 8-track returns is a clear sign that everyone is going to have to adjust their buying ratios.

“The trend toward cassettes is clear in every type of recorded music retailing,” Ralph Colin, a vice president of CBS Columbia House Division, says that he has seen a definite increase in the number of Columbia Record Club members who express a preference for cassettes.

“The number of cassette buyers in the club has grown significantly in the past few months,” reports Colin. “Cassettes are 30% of our tape business now, while two years ago they were about 10%. And the way their numbers are growing I don’t know where it will level off.”

8-Tracts Won’t Fade Away

But despite a clear increase in the number of cassette buyers, most observers are confident that the 8-track market is not about to shrivel up and blow away.

“Sure people are buying cassette players over 8-tracks,” adds Faraci, “but with so many 8-track players out there already, the market just won’t disappear.

“But even the country music fan, the corner-stone of the 8-track market, is showing signs of giving in to the cassette boom.”

Country music has finally picked up on cassettes,” says GRT’s McShane. “There has been a tremendous increase in country cassette buys the past 12 months. The new Oak Ridge Boys, for example, is selling only twice as many 8-tracks.”

Remarking on the inroads cassettes are making in the country market, along with domination of cassettes among the youth market, McShane says, “They are going to have to adjust their buying ratios.”

Warners’ Dennis says it is not beyond the realm of possibility that 8-tracks may indeed disappear from the American market.

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ROBBY BING hammered Born To Be Alive — A-TOM-MIK Productions/CBS 23-10987 — 12/9.38
Scheduled for release at any moment, Robby Bernard "Born To Be Alive" is a 7:27 of dynamite. A re-mixed version of one of Europe’s top current disco cuts, "Born To Be Alive" features a fast, all-out disco mood that is sure to find a receptive audience both on the radio and in the clubs. Re-mixing, consisting primarily of a brightening and lengthening of the intro and the end, was done by producer Jean Vanolo and WBOS DJ Danace Jacovidus, who also served as disco consultant.

LEIF GARRETT — Feel The Need/New York City Nights — Scotti Bros./Atlantic DSKO 164 — 12/ List: 3.98
Making his initial move into the disco field, Leif Garrett has come up with a light, bright sounding appeal on "Feel the Need" (5.39) and "New York City Nights" (2.48) which feature a light and somewhat young mood and could possibly find greater success on the radio rather than the clubs. Produced by Michael Lloyd.

Gloria Gaynor — Anybody Wanna Party — Polydor P 5567 — 12/ List: 3.98
Made by Freddie Perren, this "special new disco version" of the cut on Gaynor's hit album "Love Tracks" is a pleasant tune sure to find acceptance in any club. A mid-tempo tune lasting 7:41, "Anybody Wanna Party?" features a solid rhythm arrangement by Freddie Perren, with string & horn arrangements by Peter Robinson. Produced by Dino Fekaris.

Radio: DISCO HIGHLIGHTS

MUST SPIN: CAN'T MISS:

Dance Jacovidus Boston Ring My Bell Anka/Ward — TK

Bob Smith Chicago Love Exciter Elaine/Avi

Peter Lwewicki New York Lady Night Patricia Juvet — Casablanca

Danny Krivit New York Night Dancing Taka Boom — Ariola

Paul Curtis Seattle High 'On Mad Mountain Mike Theodore — Westbound

Leon Wagner Milwaukee Body Strong silicone — Fantasy

Bob Lombardi Miami No Romance Theo Vaness — Prelude

Jim Knapp Tampa Have A Cigar Rosebud — Warner Bros.

Bob Baldwin Detroit Boogie Woogie Dancin' Shoes Claudia Barry — Chrysalis

Tony Smith New York High On Mad Mountain Mike Theodore — Westbound

Steve Nader Detroit Shoulda Gone Dancing Highenergy — Motown

Mark Rosenbaum Wash., D.C. Work That Body Taana Gardner — West End

Gary Tighe San Francisco Stars Sylvester — Fantasy

Al Paz New Orleans Work That Body Taana Gardner — West End

Joe Iantosca Boston Disco People Mike Theodore — Westbound

Compiled from audience response as reported from top disco programming artists.

*12* available for sale
Summer LP Leads Casablanca Spring Release Schedule

LOS ANGELES — Donna Summer’s two-record set “Bad Girls,” featuring her current single “Hot Stuff,” has already been certified gold by the Recording Industry Association of America, and the label continues to build momentum with the upcoming release of new acts.

In addition to new acts, Casablanca is releasing a new single by Donna Summer, “Hot Stuff,” which is expected to be a hit. The label is also planning to release a new hit song by a well-known artist in the next few weeks.

SPYRO GYRA AT THE WHISKY — Infinity Records jazz-fusion-pop group Spyro Gyra recently finished a four-night stand at the Whisky in L.A. in their “Dancing in the Street” tour, which received critical praise. The band is known for their energetic and soulful performances.

FBI Raids Pirates

NEW YORK — A federal investigation involving the manufacture and distribution of pirated 5-track tapes and cassettes was launched by FBI agents last week after an 18-month undercover investigation of the group’s activities.

Operation “Turntable” was conducted at several establishments in New York City, resulting in the seizure of 1,200 tapes and cassettes. The investigation involved more than 100 agents from the FBI and the New York City Police Department.

Walter Borden — Walter Borden, the FBI agent in charge of the investigation, said, “The seizure of these materials is a major step in our efforts to combat piracy. We have a zero-tolerance policy for those who steal our intellectual property.”

Charity Fair Raises $90,000 Helped By Label Contributions

NEW YORK — Sixteen major record companies have been recognized by the Les Turner A.L.S. Foundation for their donation of more than 50,000 records and tapes to the organization’s Mammam Music Mart last year.

The companies — Phonogram/Mercury, Capitol, RCA, MCA, ABC, Chrysalis, Arista, Elektra/Asylum, Casablanca, RSO, Atlantic, Warner Bros., Janus, Private Stock, 20th Century, and A&M — received a plaque from the Foundation, which raised approximately $90,000 for A.L.S. (Amyotrophic Lateral Sclerosis) research from last year’s Music Mart.

EXECUTIVES ON THE MOVE

(continued from page 12)

Wilen Exits — Dennis Wilen has left Far Out Productions in Hollywood, where he was director of pop promotion. Wilen has extensive management, production and radio experience, which he has brought to the label.

WEA Names St. Romain — Warner/Elektra/Atlantic Corp. has recently announced the appointment of Nevin St. Romain as the Dallas branch regional sales manager. He had been regional manager for the past two years.

His previous experience includes regional marketing for Atlantic Records in Dallas, regional manager of Record Town for Galaxy, and sales and promotion for B & K Distributors.

Kosior Promoted At Polygram — Polygram Distribution, Inc. has announced the appointment of Deen Kosior as marketing manager, Atlanta branch. Most recently she has served as sales representative in the Atlanta area for Polygram Distribution. She joined Polygram Distribution in 1975, working out of the New York branch.

Crissali Named At Arista — Arista Records has announced the appointment of Peggy Crissali as the label’s manager of DJ/customer services. Prior to joining Arista, she held a similar position with Polydor Records. She has also been a music researcher for the Harry Fox Agency.

Fagot Named At Columbia — CBS Records has announced the appointment of John Fagot to Columbia local promotion manager for the Atlanta branch. His most recent position with CBS was Columbia local promotion manager out of the Atlanta marketing area. He has also held the positions of mailroom and inventory specialist for the Atlanta branch.

Martinovich Named At CBS — CBS Records has announced the appointment of Bryan Martinovich to sales manager for the Atlanta marketing area. Bryan was formerly a sales manager in the St. Louis and Kansas City District branch prior to joining CBS Records as an inventory specialist.

Burrows Appointed At Columbia — CBS Records has announced the appointment of Tim Burrows as Columbia local promotion manager for the Charlotte marketing area. His most recent position with CBS Records was in the development department, and he has also held the position of single record coordinator.

Bravo Appointed At CBS — CBS Records has announced the appointment of Joe Bravo as CBS Records sales representative for the New Mexico, El Paso, Texas market. Prior to joining CBS Records as an inventory specialist, he was with Tower Records.

Sparling Promoted At MCA — MCA Records has announced the promotion of Gail Sparling to export co-ordinator for the label. She has been with MCA Records for the past six and one-half years, the last two of which in the international department.
**BLACK CONTEMPORARY**

**TOP 75 ALBUMS**

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Weeks on Chart</th>
</tr>
</thead>
</table>
| 1 | 2 HOT PET
| 2 | WE ARE FAMILY
| 3 | DISCO NIGHTS
| 4 | LIVING INSIDE YOUR LOVE
| 5 | BUSTIN' OUT OF L. SEVEN
| 6 | INNOCENT FUNK
| 7 | DESTINY
| 8 | INSPIRATION
| 9 | MUSIC BOX
| 10 | THE MUSIC BAND
| 11 | KNOCK ON WOOD
| 12 | CROSSWINDS
| 13 | FEATS DON'T SELL
| 14 | OUTSIDE IN
| 15 | GO WEST
| 16 | HOT NUMBERS
| 17 | OUTLINE
| 18 | LOVE TRACK
| 19 | ROCK ON
| 20 | IN THE MOOD
| 21 | THE PROMISE OF LOVE
| 22 | EASTERN LIGHT
| 23 | MOTORBOY
| 24 | IMPECCABLE
| 25 | SPECIAL
| 26 | SHOTGUN
| 27 | LIVE AND MORE
| 28 | ANY TIME ANY PLACE
| 29 | LET THE MUSIC PLAY
| 30 | LITTLE COUPLE
| 31 | BOBBY CALDWELL
| 32 | RAW SILK
| 33 | GROOVIN’
| 34 | SHOTGUN
| 35 | MY LOVE
| 36 | SMOOTHP
t

**RHYTHM SECTION**

**RADIO ACTIVITY** — Max Fortune, formerly music director at WDIA in Memphis, who was forced to resign from that station with his name appeared with his an album, may be returning to the company with that station. Fortune, who has been living the case since he left the station almost two years ago, recently received a favorable ruling in the case. WOL in Washington, D.C. will be moving its offices in September. The new offices are located at 1001 Connecticut Ave. in the city's commercial district. It is revealed that a veteran air personality in New York City may be moving to New Orleans to slide into a programming slot being vacated by a veteran programmer in that area. Black Enter-

**PROGRAMMERS PICKS** — Dwanye Dancer, program director of KNOX in Fort Worth, Texas, comes from a radio family in Buffalo, New York. Dancer's grandmother, Helen McCall, was the gospel announcer at WBUF in Buffalo, where he started hanging around when he was 14 years old. Though he initially wanted to be an attorney, one of the station personalities, Al Brisbane, encouraged Dancer to pursue radio, because he felt that he had a "gift of gab" and would do well. Dancer explained, "Everyone around me was in radio. Frankie Crocker lived near me, Jerry Blades lived in my building, so there was a heavy atmosphere of radio surrounding me that also touched several of my friends in the neighborhood, including, Jay Dubard and Early Adams. The program director spent four years at WJPC in Dallas, and also did a couple of top-40 spins at KVL and KNUS also in the Texas area, before he accepted his first programming job at KVOX in Texas, where he has been almost two years now. Though he received a great deal of help from many people getting into radio, and sustaining his career. Dancer cites Gary Byrd and Jerry Blades as two very encouraging forces who helped him get started. He also commented on how he obtained his name of "Dancer," saying, "I think I had something to do with the dress on the air at the time. In 1973 well before the disc jockey craze, my program director, Chuck Smith at KDDA in Dallas, commented on the fact that he felt that I dressed like a dancer, so that was the name he gave me. "Dancer quotes his love of radio, but also voices his hopes of expanding his career to TV at some point.

**CONCERTS IN THE PARK** — KACE Radio in L.A. has planned 15 concerts in the park for the summer. They have added a few more than they had last year, with several artists already committing themselves for appearances. So far, Ntso, Undisputed Truth, Edwin Starr, Tata Vega, Hi-Nrg are among those who will perform at the show.
1 REUNITED
   (Dowd & Herb (MVP)/Polydor PD 15447) 1 7
2 DISCO NIGHTS (ROCK FREAK)*
   (LG/Atlantic 3559) 2 13
3 LOVE BALLAD
   GEORGE BENSON (Warner Bros. WB 8559) 3 10
4 HOT NUMBER
   FOXY (Dax/TK 5050) 4 13
5 SHAKE YOUR BODY (DOWN TO
   THE GROUND) (BE JACKSON (Epic-8-50665)
   5 16
6 I MUST BE LOVING
   (What'svin' Polydor PD 15432) 6 9
7 IN THE MOOD
   STEVIE DAVIES (Columbia-3-10963) 7 11
8 I DON'T WANT NOBODY ELSE
   (TO DANCE WITH YOU)* (Greta/Atlantic 35141) 8 14
9 HE'S THE GREATEST DANCER*
   THE SLEDDERS (Atlantic Atlantic 42420) 9 8
10 STAND BY
   NATELLE COLE (Capitol F-4699) 10 10
11 FEEL THAT* MADE FEATURING FRANKIE BEVERLY
   (Capitol F-4612) 12 12
12 YOU CAN'T CHANGE THAT
   RAYDIO (Asa 0399) 15 9
13 TAKE ME HOME
   CHER (Casablanca NB 945) 16 10
14 KNOCK ON WOOD
   AMI STUART (Warner Bros. WB 7726) 17 11
15 STAR LOVE*
   CHERLY LYNN (Columbia-3-10967) 18 15
16 I WANNA BE WITH YOU
   (PART I)*
   ENCHAN'T (C/O RCA YB-11481) 19 22
17 GOOD, GOOD FEELIN'
   WAR (MCA 40959) 20 6
18 SHINE
   BAR-KAYS/Mathjax (70408) 20 5
19 HAPPINESS* PONTIERS SISTERS
   (Planet/E-Pallo 95022) 20 2
20 IN THE WY
   VILLAGE PEOPLE (Casablanca NB 973) 20 21
21 OH HONEY*
   THE SEDUCTION(shaftboyk L-1048) 21 16
22 SATURDAY NIGHT, SUNDAY
   MORNING
   THE WILCO HOMES M-34297) 24 11
23 AIN'T NO STOPPIN' US NOW*
   THE VEGETABLES (River International/CBS 258 3661) 43 5
24 I WANT YOUR LOVE*
   CHIC (Atlantic 3570) 23 17
25 SHAKE
   THE GAP BAND (Mercury 45091) 41 15
26 DANCE WITH YOU
   (RCA YB-11486) 28 22
27 THIS TIME I'LL BE SWEETER
   R&B. US 2604) 28 30
28 I WHO (HAVE NOTHING)*
   SYLVESTER (Fassa F-65-55) 33 6
29 I GOT MY MIND MADE UP (YOU
   CAN GET IT GIRL)*
   INSTANT FUNK/Saula 7CA-1257) 27 20
30 ANY FOOL COULD SEE (YOU WERE
   MEAN FOR ME)
   THE BAR-KAYS (Epic 235 1401) 36 6
31 IT'S ALL RIGHT WITH
   ME/FATTI LABELLE (Epic-5-50696) 19 10
32 NEVER CHANGE LOVERS IN THE
   MIDDLE OF THE NIGHT
   MILLIE JACKSON (Spring/Polyschrome SP 192) 44 1

**G**

33 NEVER CHANGE LOVERS IN THE
   MIDDLE OF THE NIGHT
   MILLIE JACKSON (Spring/Polyschrome SP 192) 44 1

**K**

34 HERE COMES THE HURT AGAIN
   (Casablanca NB 9748) 37 8
35 HOT STUFF
   SUMMER (Casablanca NB 97) 33 10
36 DANCE LADY DANCE
   CROWN HEIGHTS AFFAIR
   (MCA/Atlantic 35481) 21 19
37 HIGH ON YOUR LOVE
   OF THE SUN (Casablanca NB 10509) 9 20
38 DO YOU WANNA GO PARTY
   (Casablanca NB 10509) 20 5
39 KEEP ON DANCIN'
   GARY'S GANG (Sem/ Columbia 3-10884) 29 18
40 SATURDAY'S GOING
   (1-CONNECTION) (Dax/TK 5051) 47 6
41 CROSSWINDS
   BRAY BRYSON (Capitol 4699) 45 6
42 CAN'T SHAKE THE FEELING*
   (Casablanca NB 34076) 24 17
43 I WILL SURVIVE
   GLORIA GAYNOR (Polydor PD 15458) 30 17
44 DANCER
   GINO SOCIO (REC/Warner Bros. RS 8757) 54 5
45 READY ON NOTA
   HERBIE HANCOCK (Columbia-3-10936) 56 6
46 BY THE WAY YOU DANCE
   (I KNEW IT WIL)
   RONNY SINGER (Liontari Sal 70418) 46 7
47 LOST IN LOVING YOU
   DON'T WANT NOBODY
   ELSE (Casablanca NB 10509) 32 27
48 BUSTIN' LOOSE PART I
   (Fray/Atlantic 7CA-1257) 25 15
49 WHAT A FOOL BELIEVES
   DOBOB BROTHERS (Warner Bros. WB 8725) 49 7
50 ANYWAY YOU WANT I
   (DO IT MY WAY)
   LAKEIDIA RAY C/GA-11481) 38 9
51 LIVIN' IT UP (FRIDAY NIGHT)*
   (R&B. US 32409) 37 22
52 DA Y A THINK I'M SEXY*
   DOGBAND (Warner Bros. WB 7724) 31 15
53 SHAKE YOUR OSM BUSINESS
   PEACHES & HERB (Polydor PD 15014) 40 28
54 FIRE
   PONTIERS SISTERS (Planet/E-Pallo 45961) 42 16
55 BRIDGE OVER TROUBLED
   WATER
   LINDA CLIFFORD (Custom/RSO 981) 51 6
56 I BELONG TO YOU
   THE DANCE ALLAN GROUP
   (Sax/Atlantic STAX 7-AT-45) 60 5
57 RAISE YOUR HANDS (I
   YOURSELF)
   BRICK/CBS 258 6402) 62 10
58 STRAIGHT TO THE SUMMERS
   AND SUMMERS HEAT (Casablanca NB 10509) 59 7
59 CAN'T YOU SEE I'M FIRED UP+
   I
   WASH (Casablanca NB 10509) 67 4
60 MR. MRS. MRS.
   CRIME D'OCOCA (Vento-V-160) 68 4
61 LET ME BE GOOD TO YOU
   LOU RAWLS (International/CBS 258 3662) 74 3
62 BAD FOR ME*
   THE KOMBS
   ELECTRA-E-40341) 71 5
63 JAN FAM (HOT)
   COMBO/BRICK (Warner Bros. WB 8818) -1 16
64 WALK ON BY
   AVERAGE WHITE BAND (Atlantic 3583) 66 5
65 WE ARE FAMILY
   SISTER SLEDGE (Casablanca Atlantic 42451) 57 5
66 NIGHT DANCIN'
   TAKA BOOM (Casablanca 7748a) 75 3
67 BUSTIN' OUT
   GORDY/Greece 7176F) 75 4
68 SHOW TIME - PART I
   ANONYMOUS TRUTH
   (Warner Bros. WB 8781) 70 4

**You can't find this song on a Billboard chart.**
JAM FAN (HOT) — BOOTSIE'S RUBBER BAND — WARNER BROS.

CASH BLACK

WVON - BRUNE, Tavares, Mass

ADDS: KDAY, Destiny, JUMP.

WERT - MIAMI — JERRY RUSHIAN, PD - #1 - FREEDOM

WHFD - MILWAUKEE — LARRY QUAY, PD - #1 - Q.

WWBC - NEW HAVEN — JERMAIN JORDAN, MD

WWRR - NEW ORLEANS — REG HENRY, PD - #1 - SHOTGUN

WWRL - NEW YORK — LINDA HAYNES, MD

WWJX - KANSAS CITY — ROY McCRARY, PD

WWXO - HOUSTON — JERRY JOULING, PD - #1 - G.

WWOZ - NEW ORLEANS — STEVE CRUMBLEY, PD - #1 - PEACHES & HERB

WWLW - NEW ORLEANS — JERRY BOWLING, PD - #1 - G.

WWOZ - MIKE PAYNE, PD - #1 - PEARCS & HERB

WWXO - ALABAMA — JULIET PERRIN, PD - #1 - AL

WWPD - MIA.MI — JERRY RUSHIAN, PD - #1 - FREEDOM

WAYV - that's My Favorite Song - EDDIE JORDAN, PD

WHUR - that's the undisputed truth - WHITFIELD

WKNX - that's one of your favorite parts - PARLET

WBDK - that's one of your favorite parts - CASABLANCA

WDDC - that's one of your favorite parts - AMERICAN RADIO HISTORY

WITC - that's one of your favorite parts - AMERICAN RADIO HISTORY
PELLEGRINO, director of disco promotion and marketing for Columbia, agrees with Gregory that 12-inch sales help to create an image of the record label and can lead to their inherent LP size and accompanying psychology.

"If you cut off a 12-inch at the wrong time," Pellegrino says, "you can cut the potential of the song. The 12-inch sale can bring the record higher on the charts. By prematurely cutting out the 12-inch, you are in effect canceling store reports.

Most record company executives agree that extending the life of a record can help marketing a 12-inch to maximize its sales and minimize any negative effect on LP sales. Leading with the 12-inch album release is the common strategy. The idea is to create initial awareness and thus begin the LP sales momentum.

"The 12-inch and the album are complimentary," says Tony King, national director of disco promotion and marketing for RCA. "There is a synergy of these two items that's emerging. Some want the 12-inch and some want the album and some will buy both.

King cites the power of the 12-inch to broaden the market exposure for artists. "With a 12-inch on Disc Jockey (D.J.) Waikiki, in Los Angeles, and on WNEW-FM in New York, the song is played around the country. It's a marketing tool for the artist.

To release the 12-inch at the wrong time, according to King, will also have an effect on sales.

"And the 12-inch is the road to the commercial. It's the box the DJ can put in and play. If there is a problem with the 12-inch, we'll pull the box and back it off."

Many labels have discovered that if the 12-inch is not put out at the proper time, some customers will steer away from buying an album of the 12-inch, or the other way around.

"Just because we have a big hit single on the 12-inch doesn't mean it's going to be a commercial hit on the ground floor," says Steve Bogen, head of Pool Records.

When asked to name the 12-inch which has sold the most, Bogen notes "If You Pull Me To (Your Heart's Beat) by Evelyn "Champagne" King.

"It's been on the road for a year and a half. It's been a hit on every station in the country. It's the only record that I've sold over 100,000 copies."
**Word Field Staff Convenes In Atlanta And Phoenix**

NASHVILLE — Word, Inc., the Waco, Texas-based Christian laydown and music distribution firm, held a meeting for its 25 field representatives March 29-31 in Atlanta, and April 1-3 in Phoenix. The meetings sketched a major strategy call for an aggressive approach to retail outlets by the sales staff, coupled with a push for in-store merchandising.

Regional sales managers and representatives for Philadelphia, Nashville and Atlanta have been major factors in the recent sales staff for Los Angeles, Chicago and Dallas gathered in Phoenix.

In five years Word has doubled its volume of sales, to become one of the largest religious communication companies in the United States, according to the company. Through their 14 record labels plus publishing, Word estimates it supplies more than half of the Christian recorded music.

In meeting with the representatives, Word vice president of sales Roland Lundy indicates: "Word will no longer be involved in retailing with simply taking orders from the nearly 6,000 outlets it services."

**Service Stressed**

"We're interested in the salesmen becoming service-oriented," he said. "We want the dealer or store manager to know we're extremely interested in their product turnover as well as how they merchandise the product."

Centered around a Merchandising for Dollars theme, the Word sales representatives will be working with the local stores on merchandise, store layout, co-op advertising and inventory control. As an added incentive, the company will be sponsoring a contest from April through June to see which salesman can come up with the best in-store merchandising aid. Each salesman was given a camera to photograph the displays he creates.

Word, Inc. is also departing from its normal 50-50 co-advertising plan for retail outlets.

"Now we are offering a 75-25 co-advertising allowance on all co-op advertising efforts, including Album of the Month, Record and Tape Club, the Gospel Fever promotion and a series of artists such as Dan Pier, Ray and Mince, Russell Waldman, Bill Gaither Trio, Chuck Girard, Tennessee Ernie Ford, Tom Netherton and many more," said Lundy.

The new co-op plan will also be available for printed music, such as the Scripture Song Book, the 100-song book from Lexicon Music, plus others.

**Jividen Appointed At Great Circle Records**

NASHVILLE — Nancy Jividen recently joined the record promotion staff at Great Circle Records, a division of the Benson Company. Jividen came to Nashville in 1976 to complete her education at Trevecca Nazarene College. She graduated in 1977 and joined the Benson staff in 1978 as assistant to the radio promotion department.

Recently she was appointed press and publicity co-ordinator for the Heartwarming and Cross Country labels, all divisions of Great Circle Records. Jividen’s new position includes publicity, artist relations, media support, showcases at major events and publicity relations.

Matt Steinhauer, record promotions manager for Great Circle Records said: "Nancy has a welcome record to the records promotion group. I am confident that she will capitalize on all the available resources and we will see definite results from her efforts."

**Music City Song Festival Adding Gospel Categories**

(continued from page 35)

receive $1,500 each and the opportunity of having their winning lyrics professionally set to music and released nationally on record.

The Vocal Performance Competition (limited to amateurs) will name a Grand Prize winning group, each of whom will have the opportunity to record in Nashville. The president of the category winners for a record to be nationally released. All Grand Prize winners will be brought to Nashville to receive their awards in person at a special awards banquet.

Judges for the Music City Song Festival. Gospel Competition will consist of leading gospel music industry professionals. Confirmed at this time for the 1979 Festival are James Blackwood, record artist and member of the Gospel Music Hall of Fame, Shirley Caesar, composer and recording artist, and Paul Johnson Productions, Mose Lister, composer and member of the Gospel Music Hall of Fame. Ollie Skilling, composer, arranger and conductor, and Roland Lundy West, vice president of Litensong Records and Reba Rambo Gardner, composer and recording artist.

The Gospel Competition is scheduled to begin on May 1, 1979, with headquarters at the MCSF Executive Offices, 1014-16th Ave. South, Nashville, Tenn., 37203. The deadline for entries to the 1979 Gospel Competition is November 30.
Cal Tjader is so funny to talk with that it's virtually impossible to get a serious remark about anything, and that includes Cal himself. John Wendeber, a critic for the Portland Oregonian, once said: "The guy portrays a hyper sense of humor onstage that is a direct opposite from his quiet, yet active, demeanor when playing. Talking with Tjader for an interview with notes and all is difficult. He kept me in stitches most of the time with ad libs and imitations of other people, including his late friend Lenny Bruce."

Perhaps Tjader's personality encourages people to take the man and his music lightly. Even his primary instrument, the vibraphone, lends itself to thoughts of cocktail lounge chatter as opposed to serious jazz musicianship. Whatever the case, the San Francisco Chronicle's John Wasserman wrote this about Cal:

"Cal Tjader is a classic case of the taken-for-granted jazz musician. He has played for 20 years in the shadow of Milt Jackson, and more recently, been out-advantaged by the likes of Gary Burton and Boby Hutcherson."

"Well, lie on all of them. Cal plays the instrument more beautifully than anyone save Jackson, and can cook in a way Jackson can't; or, at least, doesn't. His music knows no boundaries — Afro-Cuban, jazz and pop are merely its elements — and combines commercial accessibility with the most pure musicianship."

Tjader is a Swedish name; his mother bestowed her proper British affiliations on him with the middle name of Radcliffe. It's more than ironic that their son grew up with them on the road -- tap-dancing his way through early childhood. Later, the family settled down in San Mateo on the San Francisco Peninsula, and his father opened a dancing school. "In those years, every kid on the block went to dancing classes on Saturday mornings." After high school and a stint in the Navy, Cal ended up at San Francisco State College, where he first met up with Dave Brubeck and Paul Desmond.

"The first time I met Brubeck he was with a rehearsal group. That's a fancy name for a bunch of guys who get together to play but don't have any paying work," laughs Tjader. Who graduated in 1950 with a B.A. in education and a minor in music. With Brubeck, Tjader hit the big time for the first time. He liked it. The years between 1949 and 1951 were spent with Brubeck, and he fortunately realized that schoolteaching wasn't for him.

Then, after a short stint as leader of his own group Cal joined George Shearing's quintet as featured vibraphonist and percussionist. While with Shearing, Cal made frequent trips to New York and was often listening to the New York Latin bands of Tito Puente and Machito. "I always had an affection for Latin rhythms and I was looking for something different," notes Tjader.

When Tjader left Shearing (after winning all sorts of honors for himself as a vibraphonist), he headed his own group again and began to record prolifically for Fantasy. Between 1954 and 1962, Tjader cut a series of over 20 albums for Fantasy ("It seemed like four or five LPs a year!") The list of people who recorded with him during that time is truly impressive. Some are Vince Guaraldi, Mongo Santamaria, Willie Bobo, Stan Getz, Al McKibbon, Armando Peraza, Latin percussionist Johnnie Raye, and saxophonist Paul Horn. Many of those albums are still in the Fantasy catalog. They all sell steadily to a distinct and informed coterie of Latin-jazz/Afro-Cuban/salsa fans.

"Latin-Jazz?" asks Cal. "I thought it was called salsa today. It really doesn't make a bit of difference. The same type of music was first called Afro-Cuban, then Modern Mambo, then Latin jazz, and now it's Salsa. Mambo, bongo, Tito Puente, conga and bau, rice and music. Others call it Latin Soul. Actually, there's no difference between a Latin soul and a Jewish soul! In fact, some of the most ardent fans of the music are Jewish (ask Bill Graham)!

Tjader's biggest-selling record was "Soul Sauce" Dizzy Gillespie and Chano Pozo (a great congga drummer from Cuba who started with the Gillespie band in the late forties) wrote an essentially song-composition; Cal arranged it for his own style and retitled it "Soul Sauce." "I recorded that for MGM/Decca in 1964. As a Latin, I'm strange, in a way, because I first started playing that tune in San Francisco clubs ten years earlier, in 1954. Then there's the shadow of Salsa. It's a hit in New York. You tell me. Willie Bobo played jawbone on that one, and Al McKibbon played congas. It was originally called "Gaucho Guarra" but we knew that name wouldn't make it, so we just called it "Soul Sauce."

Tjader continues: "It's a strange feeling -- even today. I was in New York City early in January (1976) for a big 'salsa' gig. The audience always calls out for the old hits -- 'Soul Sauce' or 'Cuban Fantasy' or something like that, I guess every musician who has ever come up with an across-the-board hit gets that reaction."

Tjader re-signed with Fantasy Records in 1970. He has been producing a series of light, brisk, relaxed, easygoing albums -- all of which have been imbued with Tjader's special sense of control and lyricism. He swings, lightly or heavily, but he swings. One would be hard put to find another white musician who has related so thoroughly to Latin rhythms. Beyond that, Tjader is the one who made those rhythms popular.

Some of Cal's current and varied recordings are for Fantasy in a collaborative effort with Charlie Byrd ("Tambu"), and an all-ballads LP ("Last Night When We Were Young"), and an exciting live working-group performance ("Puttin' It Together"). His much-acclaimed "Airtight" was recorded about a year ago with arrangements from keyboard wizard George Duke. "Airtight was a joy to work with," says Tjader. "I'm very pleased with the way 'Amazonas' turned out."

Cal Tjader
CBS Launching Marketing Plans For Upcoming Releases

(continued from page 8)

in the last couple of months a very dry period at retail, and now we’re going to really be colliding with each other the next few months.

Joe Mansfield, vice president of marketing for Columbia, was also concerned about the situation, but didn’t believe that a superstar glut would reduce sales of any album. “Assuming that, in one week, Fleetwood Mac, the Eagles, Wings, Earth, Wind & Fire and Aerosmith came out, the customer would be confused at first,” he said. “But if he thinks the likes of Jimi he’s going to buy it anyway. It may not be that day, but it’ll be the next week.”

Despite the glut competition, the CBS marketing staff is very optimistic about the potential of the second quarter. Paul Smith, senior vice president and general manager of marketing for CBS Records, pointed out that superstar releases on all labels will “bring a lot of people into the stores, which has been lacking over the first quarter in particular. I think it’s going to create a tremendous amount of excite- ment at retail. Whether one (label) steals from the other is yet to be determined. But it’s a much better situation than we had in the early part of this year, let’s put it that way. We’re looking forward to it, starting this week.”

Catalog Tie-In

CBS has paved the way for its spring campaign with reslocking programs on country and jazz/country catalogs. These pro-

Rufus’ ‘Numbers’ Heads MCA May LPs

LOS ANGELES — An intense multi-media promotional campaign for Rufus’ new album, “Numbers,” will include Chicago, Phila-

eade, and Las Vegas concerts. E/P/A

Mango Releases 2 LPs

NEW YORK — Mango Records has set two albums for release in May. They are Linton Kwesi Johnson’s “Forces of Victory” and Toots and the Maytals “Pass the Pipe.”

Douce Loosel In L.A. — The staff of Mushroom Records recently embarked on an unusual promotion in honor of the release of Doucette’s “The Douce is Loose” LP. Mushroom personnel drove around in a double-decker bus to key radio stations and record chains in the Los Angeles area, and distributed Doucette T-shirts, albums, buttons and posters. Concurrent with the promotion was Doucette’s signing with Marty Rickson for personal management. Picture (l-r) are: Mushroom personnel; Marty Rickson, Marty Rickson Management; Jerri Doucette and John Ryan. “The Douce Is Loose” producer.
Formation Of New WEA International Division In Argentina Announced

NEW YORK — WEA International president Neshu Ertegun and EMI-ODEON Argentina president Luis Agudo jointly announced the formation of Discos WEA of Argentina, a new division of EMI-ODEON Argentina.

"Since the amicable termination of our contract with Citracom, our common licensee in Argentina, we have taken steps to develop a real WEA presence in the Argentinean record market," Ertegun stated. "In addition to the basic activities of marketing and merchandising of international material, for the first time, we will be able to sign and produce local artists and develop an Argentinian repertoire.

Present with Ertegun and Agudo in New York for the announcement were WEA International vice president Phil Rose and director of business affairs, Lee Mendell. Rose explained, "The Discos WEA division of EMI-ODEON will be staffed exclusively for the handling of WEA product. The division will be under the supervision of general manager Adolfo San Martin."

Ertegun added, "The formation of this division reiterates the company's intention to create a wholly separate type of activity in our worldwide operation, and we feel it will be a highly productive method for servicing the Argentinean market, in the same way that the WEA division will begin to function immediately."

Agudo concurred, stating that EMI-ODEON "looks forward to a long and prosperous relationship with the new Discos WEA division."

The WEA group maintains many different offices throughout the world with EMI companies, including a manufacturing agreement in the United States.

Riva Signs Australian Pact — Riva Music recently announced the signing of a long-term administration agreement with Quarry Music. Roger Davies, managing director of Riva Music, said at the signing (l-r) are: Andrew Heath, administrator of Quarry and Riva Music; Dennis Collropy, general manager Riva Music; David Odde, director of Quarry & Duma Music, and Mike Gill, chairman Riva Music.

International Dateline

Australia

SYDNEY — Little River Band has announced the signing of a new contract with Capricorn Records, worth at least $8 million to the band for six studio albums, a live album and a compilation album. The deal gives Capricorn world rights to LP product excepting Australia where the band remains with EMI.

"I think there are always a certain amount of people who will relate closely to a band's music regardless of whether the group is a huge commercial success or not. However, in many cases, with young cult members here in the U.K. they actually become despondent if the band they follow goes commercial or 'sells out' as it's known."

(Continued on page 47)

International Bestsellers

United Kingdom

TOP TEN 45s
1 Bright Eyes — Art Garfunkel — CBS
2 Cold For Cat — Squeeze — A&M
3 Some Girls — Rascals — RCA
4 In The Navy — Village People — Mercury
5 I Will Survive — Gloria Gaynor — Polydor
6 He's The Greatest Dancer — Sister Sledge — Atlantic
7 To Be Or Not To Be — The Stylistics — Verve
8 Sultans Of Swing — Dire Straits — Vertigo
9 Shaker - Shaker — The Jacksons — Epic
10 The Runner — Three Degrees — Ariola

TOP TEN LPs
1 Barbra Streisand's Greatest Hits Vol. 2 — CBS
2 The Very Best Of Leo Sayer — Chrysalis
3 C'est Chic — Chic — Atlantic
4 Springfields — Bee Gees — EMI
5 Manow Magic — Barry Manow — Arista
6 Breakfast In America — Supertramp — A&M
7 Dire Straits — Dire Straits — Vertigo
8 Parallel Lines — Blondie — Chrysalis
9 Armed Forces — Elton Costello — Radar
10 Collection Of Their Greatest Hits — Three Degrees — EMI

Argentina

TOP TEN 45s
1 Too Much Heaven — Bee Gees — RSO
2 Hold The Line — Toto — CBS
3 Y.M.C.A. — Village People — RCA
4 Take Me Home — John Denver — Microlton
5 Le Freak — Chic — WEA
6 Sweet Dreams — Eurythmics — CBS
7 Music — John Miles — EMI
8 Whatever! — Kangaroo — EMI
9 Unterstutter — Cape — RCA
10 You Make Me Feel — Sylvester — CBS

TOP TEN LPs
1 Spirits Having Flown — Bee Gees — CBS
2 Los Exitos Del Amor — Soundtrack — Microlton
3 Super Disco — Selection — RCA
4 Musica Populosa — Selection — EMI
5 Los Mas Grandes Exitos — Raffaele Carrara — Epic
6 Hotel California — Eagles — Asylum
7 C'est Chic — WEA
8 Rebel — John Miles — EMI
9 Shadow Dancing — Andy Gibb — Philips
10 Las Flores Salvajes — Richard Clayderman — Tonodisc

Australia

TOP TEN 45s
1 Heart Of Glass — Blondie — Chrysalis
2 Baby It's You — Promises — EMI
3 Have A Coke — Elton John — CBS
4 Chiquitita — Abba — RCA
5 Tragedy — Bee Gees — RSO
6 Goldcoast — Dean Friedman/Desire Marsha — Lelosong
7 Lay Your Love On Me — Racey — RAK
8 Le Freak — Chic — Atlantic
9 Every Time I Think Of You — The Babys — Chrysalis
10 Play That Song — Dan Harman — Epic

TOP TEN LPs
1 Breakfast In America — Supertramp — A&M
2 Spirits Having Flown — Bee Gees — CBS
3 Toto — Toto — CBS
4 Parallel Lines — Blondie — Chrysalis
5 Breakfast At Sweethearts — Cold Chisel — Elektra
6 Have A Movie Fun — Rod Stewart — Warner Bros.
7 The Best Of Earth Wind & Fire Vol. 1 — CBS
8 Greatest Hits — Alice Cooper — CBS
9 Armed Forces — Elvis Costello & The Attractions — Radar
10 The Sorrows Don't Stone Thorns — The Sports — Mushroom

(Continued on page 47)
The album was cut in a direct-to-disc recording session, with Nana Mouskouri recently joining the band. The song "Nightflight To Venus" is a fan favorite and features a symphonic arrangement. The band continues to tour extensively, with upcoming dates in North America and Europe.

United Kingdom

The successful London stage musical Evita is getting a new star to replace current lead queen Jemma Jane. The band will replace Paige when the original Evita star leaves the show. Nele Sedaka, arriving in the U.K. this week for a sold-out tour, will play an extra London concert in aid of Capital Radio's "Help A London Child" campaign. Sedaka, whose Palladium concert season begins April 22-26, will play a midnight gala concert at the theatre on April 27.

WHERE IN THE WORLD

Jose Feliciano will embark on a 22-day tour of Europe commencing May 10 which will include four concerts behind the Iron Curtain. Feliciano's tour will take him to Zagreb, Ljubljana and Belgrade, all in Yugoslavia, May 18 through 20 and to Bratislava, Czechoslovakia, May 30. Other cities on the tour include Oslo, Stockholm, Rome, Bruges, The Hague, Paris, Monte Carlo and Munich.

INTERNATIONAL BESTSELLERS

Brazil

New Zealand

TOP TEN 45s
1. "I Can't Make You Love Me" - Aretha Franklin - RCA
2. "Layla" - Eric Clapton - Polydor
3. "The Best Is Yet To Come" - Tony Bennett - Columbia
4. "Ain't No Sunshine" - Bill Withers - CBS
5. "What A Lore" - Chicago - CBS
6. "The Last Waltz" - The Band - Columbia
7. "I'm Losing You" - Bad Company - CBS
8. "The Last Waltz" - The Band - Columbia
9. "Soul Man" - Sam & Dave - Atlantic
10. "Only The Strong Survive" - The Who - Columbia

TOP TEN LPs
2. "The Last Waltz" - The Band - Columbia
3. "The Best Is Yet To Come" - Tony Bennett - Columbia
4. "The Last Waltz" - The Band - Columbia
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7. "The Last Waltz" - The Band - Columbia
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7. "The Last Waltz" - The Band - Columbia
8. "The Last Waltz" - The Band - Columbia
9. "The Last Waltz" - The Band - Columbia
10. "The Last Waltz" - The Band - Columbia
RCA Repositions Its Staff To Promote Internal Efficiency

(continued from page 7)

has been named division vice president of pop promotion for RCA. Batencourt was previously manager of east coast regional promotion for the company. At the same time, N. Delo, formerly president of Janus Records, has been named division vice president of west coast promotion for RCA.

At the heart of RCA's new marketing system is the concept of product-centered management. The company already has a total product-centered operation in RCA Nashville, where all marketing and marketing support functions are handled to sell records produced in Nashville. Now the company is being staffed along similar lines, with each support department providing for needs of four separate product centers: black music, disco, classical and pop. In addition, the associated labels will be treated as a separate product center.

Marketing Heads

The marketing heads who will be responsible for each of these areas are Ray Harris, division vice president of black music; Mike Mantione, Ivy Kaye, division vice president of pop, and Red Seal Marketing (classical); Tony King, director of disco marketing; and Larry Paliucci, director of marketing for the associated labels, who will not take charge of marketing for those areas. Carter himself will assume overall responsibility for pop marketing. All other marketing heads will report to him. (Joe Shuman, division vice president of marketing for RCA Nashville, however, will continue to report to Jerry Bradley, head of the Nashville operation.)

The supporting departments of product management, merchandising, and publicity will continue to provide service to all of the different product centers. However, the function of the publicity department has been expanded. "In a further folding-over of functions," the company statement explained, "the press managers will have added responsibility in the areas of artist development and tours under the direction of Carter. Herb Hellenman continues as vice president of publicity affairs, with responsibility for the overall direction of RCA's press activities, reporting to the president, Robert Summer.

Finally, RCA is establishing a west coast marketing service unit under the direction of Don Burkehart, whose new title is division vice president of west coast promotion for RCA.

RCA's west coast staff will not be product-centered, but will serve the east coast product-centered centers in several areas, including artist tours, product management, publicity and merchandising.

Eliminate Duplication

Commenting on the changes that are being made in the product management department, Carter said, "I found a lot of duplication in the product management area of people doing the same job. We had someone over there who had to manage people off. At the same time, I picked up one additional product manager in the R&B area (Roy Fisher) to provide more support in that field."

"We are doing extremely well right at the moment in the west coast area, the R&B area and with the associated labels, and just starting to see some really good potential. I want to back this department up, give it more personnel, and that's also a big part of what's transpired."

One of the key points of the repositioning move, though, Carter emphasized, is to improve the organization's ability to respond to opportunities. "This is the time to try and get things more efficiently and smoothly, and be able to go to two or three people or get something done, rather than going through the whole thing in my own hands."

Carter added that the associated labels department is being expanded to 40-40. In addition to Palmacci, there is now a product manager for the associated labels; a tour and artist development and publicity person; and "coordination help for the mechanical functions of getting things done in the office."
<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Weeks On Chart</th>
<th>Weeks In Top 100</th>
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<tbody>
<tr>
<td>35</td>
<td>C'EST CHIC</td>
<td>Chic</td>
<td>Atlantic (SD 1929)</td>
<td>32</td>
<td>24</td>
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<tr>
<td>36</td>
<td>LIVE AND MORE</td>
<td>Dolly Parton</td>
<td>Capitol (SD 7179)</td>
<td>34</td>
<td>32</td>
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<td>37</td>
<td>MANIFESTO</td>
<td>Boby Music (Arts &amp; 38-114)</td>
<td>39</td>
<td>36</td>
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<td>38</td>
<td>PIECES OF EIGHT</td>
<td>STYX (A&amp;M SP 4724)</td>
<td>41</td>
<td>32</td>
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<td>39</td>
<td>TOTALLY HOT</td>
<td>Olivia Newton-John (MCA 3367)</td>
<td>40</td>
<td>23</td>
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<td>40</td>
<td>THE GAMBLER</td>
<td>Kenny Rogers (United Artists UA-LA 504)</td>
<td>46</td>
<td>21</td>
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<td>41</td>
<td>HEAD FIRST</td>
<td>The Babys (Chrysalis CHR 1196)</td>
<td>37</td>
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<td>42</td>
<td>LIFE FOR THE TAKING</td>
<td>Eddie Money (Columbia JC 35966)</td>
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<td>43</td>
<td>TOTO</td>
<td>(Columbia JC 35171)</td>
<td>43</td>
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<td>44</td>
<td>REMOTE CONTROL</td>
<td>The Tubes (A&amp;M SP 4751)</td>
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<td>THREE HEARTS</td>
<td>Bob Welch (Capitol-SO 11907)</td>
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<td>LET ME BE YOUR WOMAN</td>
<td>Linda Clifford (RSO-RS-23920)</td>
<td>54</td>
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<td>NEW KIND OF FEELING</td>
<td>Anne Murray (Capitol-Sw 11649)</td>
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<td>SLEEPER CATCHER</td>
<td>Little River Band (Warner-SW 11763)</td>
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<td>MACHO MAN</td>
<td>Village People (Capitol-NBLP 7106)</td>
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<td>THE STRANGER</td>
<td>Billy Joel (Columbia JC 34867)</td>
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<td>51</td>
<td>Mcguinn, Clark &amp; Hillman</td>
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<td>52</td>
<td>MUSIC BOX</td>
<td>T'VELY CHAMPAGNE KING (RCA APL-12033)</td>
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<td>53</td>
<td>FEET DON'T FAIL ME NOW</td>
<td>Hervie Hancock (Columbia JC 36364)</td>
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<td>54</td>
<td>THE MESSAGE IS LOVE</td>
<td>Barry White (United Gold/CBS JZ 35763)</td>
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<td>55</td>
<td>IF YOU KNEW SUZI</td>
<td>Suzi Quatro (BSO RS1-3044)</td>
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<td>56</td>
<td>ENERGY</td>
<td>Pointer SISTERS (Pentag P-1)</td>
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<td>ROCK ON</td>
<td>Raydio (Atlantic AB 4212)</td>
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<td>58</td>
<td>FEEL NO FRE T</td>
<td>Average White Band (Atlantic SD 19207)</td>
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<td>TYCOON</td>
<td>(Atlantic AB 4215)</td>
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<td>60</td>
<td>MOVE IT ON OVER</td>
<td>George Thorogood &amp; the Destroyers</td>
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<td>DON'T BRING ME FLOWERS</td>
<td>Neil Diamond (Columbia FC 36525)</td>
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<td>GREATEST HITS</td>
<td>Barry Manilow (Atlantic AB 4210)</td>
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<td>YOU'VE NEVER ALONE WITH A SCHIZOPHRENIC</td>
<td>Van Hunter (Chrysalis CHR 1214)</td>
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<td>DANGER MONEY</td>
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<td>THE BEST OF EARTH, WIND &amp; FIRE VOL. 1</td>
<td>(Arct (Columbia FC 35647)</td>
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<td>66</td>
<td>THE MUSIC BAND</td>
<td>War (MCA-305)</td>
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<td>67</td>
<td>BARBRA STREISAND'S GREATEST HITS VOL. 2</td>
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<td>Columbia (FC 25679)</td>
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<td>68</td>
<td>THANKS I'LL EAT IT HERE</td>
<td>Grateful Dead (Warner Bros. BS 1394)</td>
<td>73</td>
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<td>69</td>
<td>FATE FOR BREAKFAST</td>
<td>Art Garfunkel (Columbia JC 35780)</td>
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<td>70</td>
<td>ARMED FORCES</td>
<td>Elvis Costello &amp; The Attractions</td>
<td>Columbia (JC 35780)</td>
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<td>SQUEEZING OUT STALAGS</td>
<td>Graham Parker &amp; the Rumour (AB 4223)</td>
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<td>SOONER OR LATER</td>
<td>Rex Smith (Columbia JC 2913)</td>
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<td>TIGER IN THE RAIN</td>
<td>Michael Franks (Warner Bros. BS 3294)</td>
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<td>RUNNING LIKE THE WIND</td>
<td>Hangin' Tough Band</td>
<td>(Warner Bros. BS 3317)</td>
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<td>VAN HALEN</td>
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<td>GREASE</td>
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<td>NICOLEETTE</td>
<td>Nicoletta Larson (Warner Bros. BS 3247)</td>
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<td>PARADISE</td>
<td>Grover Washington Jr. (Elektra 66-182)</td>
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<td>LOOK SHARP</td>
<td>Joe Jackson (A&amp;M SP 4743)</td>
<td>90</td>
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<td>80</td>
<td>SATURDAY NIGHT FEVER</td>
<td>Bee Gees &amp; Various Artists (RSO RS07)</td>
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<td>81</td>
<td>STRANGER IN TOWN</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>(Capitol Sw 11698)</td>
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<td>82</td>
<td>MORNING DANCE</td>
<td>Spytro Spyra (Infinity INT-9004)</td>
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<td>83</td>
<td>L.A. (LIGHT ALBUM)</td>
<td>CBS (CBS 73591)</td>
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<td>BELL &amp; JAMES</td>
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<td>HAIR</td>
<td>ORIGINAL SOUNDTRACK (RCA CBL-3274)</td>
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<td>IT'S ALRIGHT WITH ME</td>
<td>Pati Labelle (Elektra JE 35712)</td>
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<td>HARD TIMES FOR LOVERS</td>
<td>Judy Collins (Elektra 66-171)</td>
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<td>88</td>
<td>HERE MY DEAR</td>
<td>Martha Davis (Fantasy/Town T 366)</td>
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<td>FOLLOW THE RAINBOW</td>
<td>(Columbia) (Columbia) (Columbia)</td>
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<td>DOUBLE VISION</td>
<td>Foreigner (Atlantic SD 1999)</td>
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<td>91</td>
<td>GIMME SOME NECK</td>
<td>Ron Wood (Columbia)</td>
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<td>ANGIE</td>
<td>Angola Bofill (Atlantic AKP 5000)</td>
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<td>93</td>
<td>BUSTIN' LOOSE</td>
<td>Chuck Brown &amp; the Soul Searchers (Source/MCA 5079)</td>
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<td>95</td>
<td>EVERYBODY UP</td>
<td>Oio Players (Atlantic BS 4226)</td>
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<td>96</td>
<td>BOBBY CALDWELL</td>
<td>Chuck Brown &amp; the Soul Searchers</td>
<td>(Clouds/Tex 8044)</td>
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<td>STARS</td>
<td>Syberiester (Fantasy-5079)</td>
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<td>SMOOTH TALK</td>
<td>T'VELY CHAMPAGNE KING (RCA APL-13446)</td>
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<td>HOT NUMBERS</td>
<td>Faith Eksh/Pax (Pax TDESH 2010)</td>
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<td>CHERYL LYNN</td>
<td>(Columbia JC 35486)</td>
<td>103</td>
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NEW FROM EMMYLOU

BLUE KENTUCKY GIRL

The new Emmylou Harris album.
Featuring the single "Save The Last Dance For Me."
(WBS 8013)

Produced by Brian Ahern for Happy Sack Productions
On Warner Bros. Records & Tapes (BSK 3316)
A WEA RECORDS COMPANY
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"From Here To Eternally." Including the single "Are You Ready For Love," Produced by Thom Bell, on Atlantic Records and Tapes.