

RECORD WORLD

A Salute to WAMMS

Toto

HITS OF THE WEEK

SINGLES

BEE GEES, "TRAGEDY" (prod. by The Bee Gees, Karl Richardson and Albhy Galuten) (writers: Barry, Robin, Maurice Gibb) (Stigwood, BMI) (3:42). A sizzling, up-tempo follow-up to "Too Much Heaven" with some classic progressions, high harmonies and an undercurrent of synthesizers. RSO 918.



TOTO, "I'LL SUPPLY THE LOVE" (prod. by Toto) (writer: D. Paich) (Hudmar, ASCAP) (3:32). "Hold the Line" was one of the biggest debut hits of '78 and the group has followed it with another sterling effort. The brisk chording and vocals show they will be around for some time to come. Columbia 3 10898.



CHAKA KHAN, "LIFE IS A DANCE" (prod. by Arif Mardin) (writer: Gavin Christopher) (Ackee / Mocrisp, ASCAP) (3:23). The songstress has cut a solid follow-up to "I'm Every Woman." Her distinctive, searing vocal delivery is just right for this slice of midtempo funk. Warner Bros. WBS 8740.



AMBROSIA, "LIFE BEYOND L.A." (prod. by Freddie Piro & Ambrosia) (writers: Pack/Drummond) (Rubicon, BMI) (4:45). The title track from the group's latest lp has already had a faithful FM following and top 40 should not be far behind. A commercial effort and a thoughtful lyric. WB WBS 8699.



CHIC, "I WANT YOUR LOVE" (prod. by Nile Rodgers and Bernard Edwards) (writers: same as prod.) (Chic/Cotillion, BMI) (3:28). Coming off the biggest single the label has ever had, the group turns to a more laid back approach without compromising its distinctive sound. Atlantic 3557.



CHERYL LYNN, "STAR LOVE" (prod. by David and Marty Paich) (writers: J. Footman and J. Neider) (Colgems-EMI/Spec-O-Lite, ASCAP; Screen Gems-EMI/Traco, BMI) (4:10). The songstress worked her way into the top ten with "Get To Be Real" and shows the same potential here. Col 3 10907.



BROOKLYN DREAMS, "MAKE IT LAST" (prod. by Bob Esty) (writers: B. Sudano-J. Esposito) (Starrin/Rick's Music, BMI) (3:22). The group is already represented on the top 100 with its Donna Summer duet and now stands poised to do it on its own with a fine effort. Casablanca NB 962.



JOHN DENVER, "DOWNHILL STUFF" (prod. by Milton Okun) (writer: John Denver) (Cherry Lane, ASCAP) (2:53). The track has been edited from Denver's latest album and shows a revitalized approach. Denver's entry onto pop playlists is practically assured. RCA JH 11479.



ALBUMS

BEE GEES, "SPIRITS HAVING FLOWN." The group's first studio album since its monumental success with "Saturday Night Fever" further establishes them as the leading proponents of blue eyed disco/soul. "Too Much Heaven" and the new single, "Tragedy," are exceptional. RSO RS-1-3041 (8.98).



RICK JAMES, "BUSTIN' OUT OF L SEVEN." James' perky soul arrangement of "You and I" sent that song up the charts and his second album contains several likely follow-ups to that success story. James flirts with a P-funk sound on "Bustin' Out" and "Fool On the Street." Gordy G7-984R1 (Motown) (7.98).



RUFUS, "NUMBERS." The group's first album without the fiery vocals of Chaka Khan is nevertheless a superlative effort. There is a brisk musical interplay between the members of the group and a full production sound by Roy Halee, giving the group a bright, new outlook. ABC AA 1098 (7.98).



TAVARES, "MADAM BUTTERFLY." The production of Bobby Martin and a couple of songs contributed by Grey and Hanks have resulted in a new, energized sound for the group. "Straight From Your Heart," with its irresistible hook, should help steer this set to the top. Capitol SW 11874 (7.98).



"...A real talent for
upbeat rock & roll."

John Rockwell, New York Times

CINDY BULLENS

The Single

"SURVIVOR"

X12

From The Album

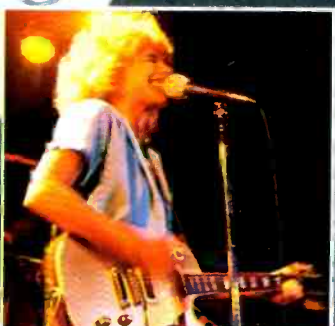
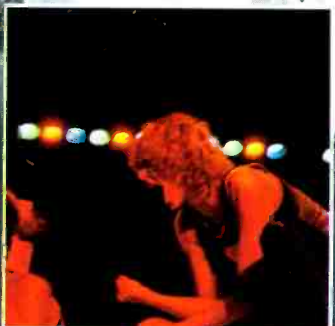
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UA-LA933-H

On United Artists Records and Tapes



UNITED ARTISTS RECORDS



EM

Produced by Tony Bongiovi & Lance Quinn for Main Man, Ltd.



RECORD WORLD

NAB Is Cheered By Carter Remarks

By BILL HOLLAND

■ WASHINGTON — Although President Carter's "New Foundation" State of the Union address last week failed to excite many of the Congressmen present to hear it, the National Association of Broadcasters was evidently quite pleased to hear the President mention that it's time "to reform our regulatory process."

The NAB has been planning a Broadcasters' Washington Rally Against Over-Regulation for several months now, and last week the steering committee for the February 28 rally sent letters to their 4,600 radio and 560 TV sta-

(Continued on page 78)

Disco Puts Radio Through Changes

Pop Fading on Top 40?

By SOPHIA MIDAS

■ NEW YORK — The increasing number of top 40 stations that have been adding disco records to their playlists is creating a great deal of controversy as to whether rock radio is still a viable venue for breaking rock product.

Despite the fact that disco records are engendering high-yield profits and record breaking radio ratings, key record and radio spokesmen are questioning whether the national publicity on the impact of disco may distort the needs of individual markets. Others view disco as a reflection

(Continued on page 21)

Piracy, Disco Are Key MIDEM Issues As Attendance Climbs 10% to 5500

By PAT BAIRD & JIM SAMPSON

■ CANNES—Piracy, disco, and rumors concerning the possible acquisition of independent American record labels by either domestic or foreign major music corporations dominated the 13th annual MIDEM convention here last week.

With many record executives just learning about the new RCA/A&M distribution deal (see RW, Jan. 27), speculation about the sale or absorption of ABC Records, specifically by Polygram, ran throughout the meet. It was also strongly rumored that ABC and MCA were involved in nego-

tiations. Executives from both companies would not confirm the reports at press time.

According to sources close to Polygram, there have been discussions between the multinational company and the American Broadcasting Companies, Inc. A deal reportedly has been delayed because of tough new U.S. anti-trust laws which took effect last August. Any merger or acquisition would have to win Federal Trade Commission or Justice Department approval.

Questioned about an ABC/Polygram deal, Piet Schellevis, head of Phonogram International and a Polygram VP, told RW, "It's just a rumor."

Also heavily discussed was the possible change of distribution of both the Arista and Motown labels, although both companies have denied that they will leave the indie ranks.

Through the efforts of both the International Federation of Producers of Phonograms and Videograms (IFPI) and the International Federation of Popular Music Publishers (IFPMP), discussions on record and tape piracy also pervaded the meet. The IFPI sponsored seminars which outlined

the proliferation of piracy throughout the world. An IFPI film predicted that, if allowed to continue, piracy could destroy both the contemporary and classical music businesses "within five years." (See separate story.)

Music publishers, once considered lax in their concern toward the problem, were equally vociferous about piracy. (See separate story.) Some European publishers were more restrained, however, when asked by IFPI to join in funding IFPI's new coordinated international campaign against counterfeiters and bootleggers.

Europeans dominated the 5550 attendees. MIDEM boss Bernard Chevy reported a 10 percent increase in attendance over 1978, and an eight percent jump in the number of participating companies. The United Kingdom's delegation took the lion's share of space in the Palais, while the United States sent the most firms.

European disco overwhelmed MIDEM marketeers, representing the vast majority of available material. This proved to be a problem for most Americans queried, who felt the music was not fully

(Continued on page 98)

AORs Hold The Line

By NOE GOLDWASSER

■ NEW YORK — Album-oriented stations across the country—both FM and AM—will hold the line against the disco invasion in the coming months, continuing to play the kind of music they've always played and hoping to pick up listeners disenchanted by the music they are hearing on stations which have changed over to a disco format, according to a poll of program and music directors taken by Record World last week.

Two fairly uniform conclusions (Continued on page 21)

Fead Joins RCA as VP, Sales/Distrib.; Dick Carter Named Marketing Vice Pres.



Bob Fead

■ NEW YORK — Bob Fead has joined RCA Records as division vice president, sales and distribution.

Fead, who joined A&M Records in 1966, has been a senior vice president and director of marketing and distribution at that company since 1977.

In his new position at RCA (Continued on page 93)

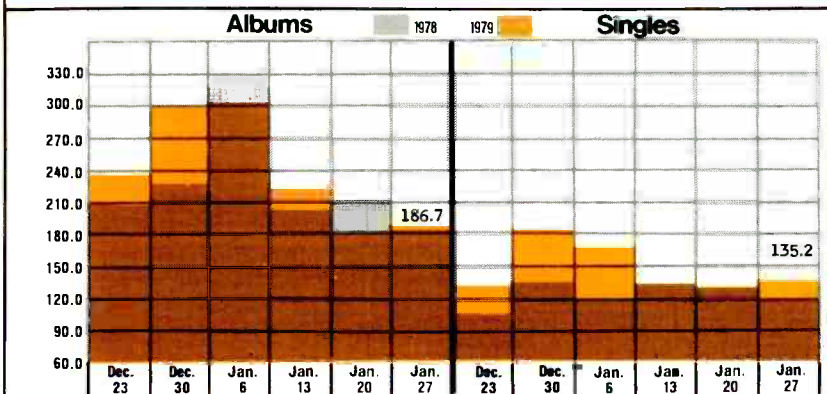


Dick Carter

■ NEW YORK—Dick Carter has been promoted to the position of division vice president, marketing at RCA Records, it was announced by Robert Summer, president of the company.

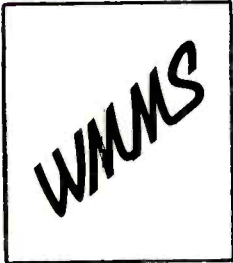
Reporting to Carter in his new post will be Don Burkheimer, division vice president, artist development; Jack Chudnoff, division (Continued on page 93)

RECORD WORLD SALES INDEX



*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

contents



■ **Opposite page 40.** WMMS-FM in Cleveland can lay claim to being the most successful progressive rock station of the past decade, combining a risk-taking music policy with some of the most consistently high ratings the format has enjoyed anywhere. RW's special salute to 'MMS looks at the people and the programming that have kept the station on top.



■ **Page 34.** Mike Harrison has also been active throughout the last 10 or 12 years in radio, and has pioneered any number of innovations in the album-rock format, including the term "AOR." In his Dialogue, Harrison talks about his new company, Goodphone Communications, and about his program for bringing radio into the eighties.

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POWERHOUSE PICKS

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

Foreigner (Atlantic) / Blue Morning, Blue Day."

The group's latest keeps picking up the heavies while it jumps up other station charts; Top 30 sales are being reported.

Doobie Brothers (Warner Bros.) / What A Fool Believes."

Numerous major adds, fine chart moves and breakout sales reports on the record make an unbeatable combination. Not to be overlooked.

Jim Jeffries Named Phonogram Promo VP

■ CHICAGO — Robert M. Sherwood, newly-named president and chief operating officer of Phonogram, Inc./Mercury Records, has announced the appointment of Jim Jeffries to the post of vice president/national promotion for the firm. Jeffries will be based in Phonogram/Mercury's home office in Chicago.



Jim Jeffries

Jeffries was most recently national promotion director for Epic Records, and was with that company for three years. Prior to joining Epic in 1976, Jeffries was vice president/national promotion for GRC Records in Atlanta in 1974 and 1975, and national promotion director for three years at Bell Records. From 1969 through 1971 he worked local and regional promotion for Capitol Records in the south and midwest. Jeffries was also assistant program director and music director for WQXI in Atlanta for over two years.

CBS-Dylan Label Set

■ LOS ANGELES—CBS Records is expected to announce shortly a new production agreement with Bob Dylan, providing for a special CBS-distributed label, Accomplice Records, for artists and recordings acquired through Dylan.

Although official sources declined comment on completion of the arrangement at press time, insiders here indicate the new venture will not affect Dylan's existing Columbia tie. Said to be probable administrators of Accomplice are attorney David Braun and Larry Cohen.

The new label is actually Dylan's second attempt at forming his own stable of acts. During the artist's year-long association with Asylum Records, initial release of Dylan's only studio release for that label, "Planet Waves," was announced via a new Dylan label to be called Ashes and Sand Records. Before that album was released, however, Dylan and Asylum sources cancelled the venture, with "Planet Waves" then appearing on Asylum.

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MCA MUSIC

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the gifted composers
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have earned
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in **TEXAS**



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Music & Lyrics

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“The Best Little Whorehouse In Texas”

STU PHILLIPS


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Stu Phillips-Glen Larson

**“Best Original Score
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“BATTLESTAR GALACTICA”



Battlestar GALACTICA
Digital Soundtrack

Music performed by
The Los Angeles Philharmonic Orchestra
Composed & Conducted by Stu Phillips

Music performed by the Los Angeles Philharmonic Orchestra
Composed & Conducted by Stu Phillips
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MCA MUSIC

A DIVISION OF MCA INC.

Oord Seeks Worldwide Piracy Fund

By VAL FALLOON

■ CANNES — MIDEM this week saw the launch of an appeal for a multi-million dollar international fund to make war on piracy. Currently costing the music business around 2½ million dollars a day, piracy threatens to bring the industry to its knees within five years unless drastic measures are taken, claims Gerry Oord, international coordinator of the fund.

Announcing the appeal in a series of presentations to record industry executives, music publishers and associated companies, Oord stressed that piracy is affecting all areas of the business and called on everyone connected with music to take the piracy threat seriously and pledge their support to the fighting fund. He mentioned artists, record companies, publishers, composers, copyright collection agencies, sleeve manufacturers and the music press, all of whom depend on the record industry for survival, to help bring piracy down all over the world.

Governments, he added, are being swindled of millions of dollars in taxes and a new, serious approach to the problem is essential. The idea—his own—to create an international campaign through IFPI (International Federation of Phonogram and Videogram Producers) in addition to the indi-

vidual countries' own efforts was based on what he called the unbelievable and staggering amounts of pirated material he had seen confiscated in three raids in London alone.

Already two top legal men have been appointed to the IFPI anti-piracy team and part of the fund will be used to buy more such talent. The new names are John Hall, a top U.K. barrister who will direct anti-piracy operations worldwide and advise national groups, and David Attard, the lawyer who will cover the Mediterranean area.

U.S. companies are already spending a million dollars a year fighting piracy, but, Oord stated, this is not enough. "The sky is the limit for this fund," he said. "I want to raise several million." He hinted at figures between five and ten million dollars, though only about half a million dollars has been pledged by international members of IFPI so far this year.

The British industry plans to spend a quarter-million pounds in 1979. Another function of the IFPI fund will be to boost individual nations' own efforts, and although Oord claimed that several industry executives had pledged their companies' support during MIDEM week he did not wish to give figures until the festival appeal was over.

In a short movie screened at the presentations, top U.K. acts such as Cliff Richard and Elton John emphasized the need for a total clampdown on piracy. Apart from the huge losses in revenue, pirated recordings were inevitably of inferior quality and as well as cheating the buyer, were damaging to a performer's artistic status and to a record company's reputation for sound production, they reminded the audience. Oord added that all the artists he had spoken to in the past two months since taking up his appointment

(Continued on page 99)

Skopp Appointed VP Of Casablanca Press

■ LOS ANGELES — Larry Harris, senior vice president and managing director of Casablanca Record and FilmWorks has announced the appointment of Roberta Skopp as vice president, press, for the label. To assume her new post, Ms. Skopp will move to the company's Los Angeles headquarters from its New York office, where she served as east coast director of press and creative projects.



Roberta Skopp

Skopp brings to her new position experience gained as an account executive in the Press Office of Aucoin Management and as an assistant editor of *Record World* magazine, posts she held prior to joining Casablanca. In her new capacity, Skopp will report directly to Harris and executive vice president Bruce Bird at the label's headquarters.

WB Re-Signs Raitt



When Warner Bros. recording artist Bonnie Raitt recently re-signed to the label for an exclusive, long term contract, several of her friends and admirers turned up for the occasion. Pictured from left: Ed Rosenblatt, vice president/director, sales and promotion; attorney Nat Weiss; Russ Thyret, vice president/director, promotion; Bob Reglehr, vice president, artist development/publicity; Mo Ostin, board chairman and president of Warner Bros. Records; Bonnie Raitt; Stan Cornyn, executive vice president/director of creative services; Dick Waterman, manager; Carl Scott, vice president/director of artist development; Clyde Bakkemo, vice president/director product management.

New Chic Single Gets Massive Push

■ NEW YORK — Atlantic Records has announced that the new single by Chic, "I Want Your Love," b/w "(Funny) Bone," has been set for release January 29. Taken from the group's current lp "C'est Chic" (nearing double platinum status), "I Want Your Love" is the followup to the triple-platinum hit "Le Freak." The single will be available in edited 7-inch and full-length 12-inch promotional/commercial DiscoDisc form. A limited edition of 50,000 copies of the commercial DiscoDisc will be pressed on pink vinyl, and will have a list retail price of \$3.98. A massive promotional campaign including TV time buys, trade and consumer press ads, and special merchandising and display aids will support the release.

Chic is currently on their first European tour, following up on their acceptance overseas. The group is set for an American tour beginning at the end of January.

Hartman Has Gold

■ NEW YORK — Blue Sky recording artist Dan Hartman has had his single "Instant Replay" certified gold by the RIAA.

Shorewood Ups Glinert

■ NEW YORK — Paul Shore, president of Shorewood Packaging Corporation, has announced that Floyd S. Glinert has been promoted to the position of executive vice president, marketing.



Floyd Glinert

Glinert has been a vice president of Shorewood Packaging since its formation in 1968. Previously he was national sales manager of Columbia Record Productions.

Abkco Reports Profit

■ NEW YORK — Abkco Industries, Inc. has announced revenues for the year ended September 30, 1978 amounting to \$16,319,528 including \$7,375,635 of revenues from the motion picture "The Greek Tycoon." Operations resulted in a profit of \$44,208 or 3 cents per share as compared to revenues of \$9,289,358 and a loss of \$463,806 or 33 cents per share for the year ended September 30, 1977.

Operations for the fourth quarter ended September 30, 1978 resulted in a loss of \$176,571 or 13 cents per share compared to a loss of \$520,291 or 38 cents per share for the corresponding period in 1977. Revenues for the quarter amounted to \$10,072,250 (including the \$7,375,635 from "The Greek Tycoon") as compared to \$2,322,710 for the same period in 1977.

The losses for the fourth quarter of 1978 and 1977 were primarily due to write-downs in the company's film division.

MCA Inks Tim Weisberg



MCA Records president Bob Siner has announced the signing of flutist Tim Weisberg. Weisberg's MCA product is expected in March. Weisberg will undertake a nationwide tour coinciding with the album release. Pictured at the "welcome to MCA toast" are (from left): Denny Rosencrantz, vice president/a&r; president Bob Siner; Bob Busiak of Weisberg's management; Tim Weisberg; Sara Jane Boyers, law department head for MCA; and vice president/business affairs David Jackson.

Anne Murray

Brings The Whole World A

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HER NEW ALBUM



Contains the single "I Just Fall In Love Again"⁴⁶⁷⁵

Produced By Jim Ed Norman



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RECORD WORLD CHART ANALYSIS

Strong Sales Keep Chic Disc on Top; Stewart Single Leaps To Second Spot

By SAMUEL GRAHAM

■ This week's Singles Chart shows Chic (Atlantic) retaining its hold on the #1 position for the seventh straight week. While airplay for this record has been maintained at a high level, sales

Singles

are the real story here, as Chic continues to comfortably outsell all other singles.

Elsewhere on the chart, Rod Stewart (WB) makes the most impressive showing, leaping from #13 bullet to #2 bullet on the strength of exploding sales and #1 ratings at several radio stations throughout the country.

Also bulleting in the top 10: Earth, Wind and Fire (ARC/Col), at #4 with both pop and r&b sales; the Pointer Sisters (Planet) at #5; Olivia Newton-John (MCA), at #6 with great moves,

new airplay and excellent sales; Hot Chocolate (Infinity) at #7 with new airplay; and Nicolette Larson (WB) at #8.

In the top 20, Ian Matthews (Mushroom) is at #13 bullet with fine sales and radio adds (including WLS). Gloria Gaynor (Polydor) jumps from #29 to #15 bullet, with many radio adds and explosive sales. Barry Manilow (Arista) is at #17 bullet on the basis of good sales reports, while the Blues Brothers (Atlantic) move to #19 bullet with new airplay (WABC) and sales. Rounding out the bullets in the top 20 is Peaches and Herb (Polydor), at #20 with crossover sales, new airplay and fine jumps.

In the twenties, bullets include Melissa Manchester (Arista), #21 with sales ahead of airplay; Leif Garrett (Scotti Bros.), #22 with new airplay; Gerry Rafferty (UA) at #24; Donna Summer (Casablanca), jumping ten spots to #25

with lots of new adds and good sales; Nigel Olsson (Bang) at #26; Chicago (Col) at #27; and Kenny Rogers (UA) at #29 with new airplay, good moves and sales.

There are four bullets in the thirties this week, beginning with Foreigner (Atlantic), at #30 with strengthening airplay, Bobby Caldwell (Clouds) moves to #33 with excellent crossover action, while the Babys (Chrysalis) is at #35 with new adds and upward moves. Last week's Chartmaker, the Doobie Brothers (WB), moves a healthy 18 spots to #36.

In the forties, Evelyn "Champagne" King is at #42 bullet with new airplay and a strong r&b base, while Dolly Parton (RCA) is at #48 bullet with increasing sales and new airplay and Melba Moore (Epic) is at #49 bullet.

There are some substantial jumps represented by the bulleting records in the fifties. Styx (A&M) moves 14 places to #50, with fine new adds; Neil Diamond (Col) moves a huge 23 points to #51, with even more new adds; and the Little River Band (Harvest) is at #54, up from #65. Also bul-

leting in the fifties are Poco (ABC) at #56, Shalamar (Solar) at #57, Anne Murray (Capitol) at #58, and Al Stewart (Arista) at #59.

This week's Chartmaker single is Suzi Quatro and Chris Norman (RSO), coming on at #62 bullet with excellent station adds. Santana (Col) is also bulleting in the sixties, at #63.

Beginning with Firefall (Atlantic), bulleting at #65 with new airplay, there are 19 straight bullets in the sixties, seventies and eighties. Noteworthy among these are: Chuck Brown and the Soul Searchers (Source), a strong crossover record at #66; John Williams (WB), #67 with new adds; Bell and James (A&M), #69 with new airplay off of a good r&b base; Gonzalez (Capitol) at #71, up from #84; Dobie Gray (Infinity) at #73, a 10 spot jump; Diana Ross, Marvin Gaye, Stevie Wonder and Smokey Robinson (Motown) at #74; Frank Mills (Polydor) at #76, another 10 point move; Eddie Money (Col) at #77 and 10cc (Polydor) at #78, both with new airplay; Delegation (Continued on page 96)

Rod Stewart Takes Top Album Spot; Blues Brothers Bullet To Number Two

By MIKE FALCON

■ Rod Stewart (Warner Bros.) moves into the #1 spot this week, after seven weeks of upward sales momentum on both the rack and retail level. His strength is relatively even in both

Albums

rack and retail, although runner-up The Blues Brothers (Atlantic), at #2 bullet, still has retail activity that outstrips the rack level. In the past week, however, this gap has closed significantly, and rack sales will undoubtedly continue to grow. Billy Joel (Col) continues to do well at both rack and retail, and nails down a solid #3 spot, while Barbra Streisand (Col) slips to #4. Earth, Wind & Fire (ARC/Col) couples outstanding r&b account sales with excellent pop account activity to move up to #5 bullet; racks are improving here too. Olivia Newton-John (MCA) exhibits a dissimilar pattern in moving to #6 bullet; the racks are still her trump, although retail is improving steadily and is still excellent. After remaining two weeks at the #14 slot, Toto

(Col) surges ahead five points to #9 bullet on retail strength. Racks are finally coming in on this one though. The Village People (Casablanca) continue to climb off of both rack and retail strength, this time to #10 bullet, representing a tough 10 point jump.

Larson, Costello, Rogers

Nicolette Larson (WB) continues to grow through retail exposure, this time escalating to #21 bullet, while Elvis Costello (CBS) exhibits a similar pattern in jumping to #31 bullet. Kenny Rogers (UA) shows good retail action this week in moving to #32 bullet, especially in the larger accounts; racks are continuing to do well for this album too.

Dire Straits (WB) is continuing to show outstanding retail movement in jumping to #34 bullet, while Marvin Gaye (Tamla/Motown), #36 bullet, has excellent r&b account and pop account strength. Eddie Money (Col) is basically a retail album at this point and moves to #38 bullet. Both Richard Pryor (WB) and The Pointer Sisters (Planet/E/A) ex-

hibit similar sales patterns in moving to #'s 45 bullet and 46 bullet, respectively; r&b strength, coupled with pop account movement on the retail level, are the strong points from a sales viewpoint. Bob James (Col/Tappan Zee) has good retail jazz sales,

along with pop activity, and goes to #48 bullet. John Denver (RCA), at #50 bullet, is beginning to show increasing rack sales, although retail activity is carrying the release at this point. Gloria Gaynor (Polydor), #61 (Continued on page 96)

REGIONAL BREAKOUTS

Singles

East:

Doobie Bros. (Warner Bros.)
Little River Band (Harvest)
Anne Murray (Capitol)
Chuck Brown (Source)
Frank Mills (Polydor)

South:

Babys (Chrysalis)
Neil Diamond (Columbia)
Poco (ABC)
Anne Murray (Capitol)
Al Stewart (Arista)

Midwest:

Doobie Bros. (Warner Bros.)
Styx (A&M)
Little River Band (Harvest)
Pablo Cruise (A&M)
Delegation (Shadybrook)

West:

Babys (Chrysalis)
Poco (ABC)
Firefall (Atlantic)
Gorgio Moroder (Casablanca)
Delegation (Shadybrook)

Albums

East:

Rick James (Gordy)
UFO (Chrysalis)
Gonzalez (Capitol)
Chuck Brown (Source)
Phyllis Hyman (Arista)

South:

Rick James (Gordy)
Chuck Brown (Source)
Head East (A&M)
Kenny Rogers (UA)

Midwest:

UFO (Chrysalis)
Nazareth (A&M)
Head East (A&M)
Trillion (Epic)

West:

Rick James (Gordy)
UFO (Chrysalis)
Nazareth (A&M)
Kenny Rogers (UA)
Trillion (Epic)

When you put
80% of all your album releases
on the charts...

and
the last album
by 75% of your roster artists
has each sold
more than 100,000 units...

and
in only your fourth year
16 of your major artists
are currently
riding their biggest
albums ever...

...you might say you've got one hot record

Beyond question, the remarkable **BARRY MANILOW** is America's favorite male vocalist. His last five album releases have sold in excess of 19 million copies in the U.S. alone. And now, Arista's released an album spectacular enough to encompass the entire scope of his unprecedented success: **BARRY MANILOW—GREATEST HITS**. The crowning jewel in Manilow's multi-platinum Arista catalogue, it also features his newest smash "Somewhere In The Night"—now headed straight for the top.



Continuing a dramatic revitalization kicked off by their first Arista LP *Terra-pin Station*, the **GRATEFUL DEAD** are currently one of music's hottest groups. Their new album *Shakedown Street* (produced by Lowell George) is heading straight for gold. And, with their historic appearance this summer at Egypt's Great Pyramid, a smash U.S. tour this fall and winter, and acclaimed appearances on nationwide television, the "new" Dead story is getting bigger every day.



With the classic *The Year Of The Cat*, **AL STEWART** catapulted to the very peak of international music stardom. And now he's risen to even greater heights with his brilliant Arista debut album *Time Passages*, which is already platinum. Produced by Alan Parsons, it's yielded one big hit single ("Time Passages"), and now, it's the source of another—the haunting "Song On The Radio"—yet another trademarked Stewart classic.



Right now, the global phenomenon called **THE ALAN PARSONS PROJECT** has never been bigger. Worldwide sales of *Pyramid*, the Project's current LP, will exceed 2,000,000 copies—making Parsons' entire Arista catalogue (including his landmark label debut, *I, Robot*), a multi-platinum sweep. Meanwhile, Parsons' production genius has aided the new platinum triumph by Al Stewart and the forthcoming Arista album by John Miles. Alan Parsons. Now, it's a name synonymous with unprecedented success—and far-ranging musical vision.



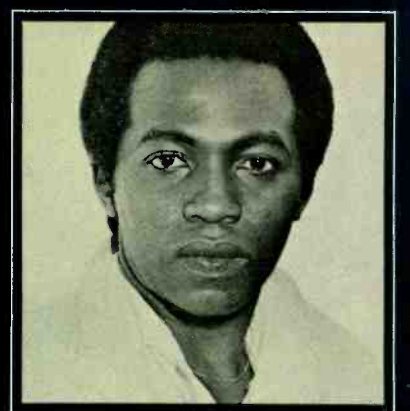
Since the **OUTLAWS** emerged with their Arista debut, they've won a worldwide reputation as America's guitar army. Now, their sensational new album, *Playin' To Win*, is headed for gold. (While the band's wildly-acclaimed U.S. concert tour is standing room only.) It's the LP that takes one hard-rocking band one step further—to greatness.



Currently, **GIL SCOTT-HERON** is enjoying by far the biggest album of his widely acclaimed career—*Secrets*. Featuring the dynamic hit single "Angel Dust," the soon-to-be-gold LP has soared up the jazz and R&B charts, while scoring considerable impact on the pop charts as well. *Secrets* is a success story that confirms Gil Scott-Heron's unique status—as one of the decade's major musical spokesmen.



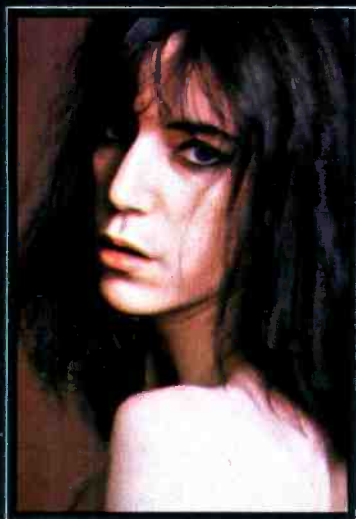
As performer and songwriter, **MELISSA MANCHESTER** has never been hotter. Her latest album, *Don't Cry Out Loud*, featuring the smash hit single of the same name, is bulleting up the charts. "Whenever I Call You Friend," which she co-wrote with Kenny Loggins, was a top-5 smash. And this February, Arista will release her stunning version of Carole Sager and Marvin Hamlisch's "Looking Through The Eyes Of Love," the theme from the soundtrack album of the new film **ICE CASTLES**.



NORMAN CONNORS' striking Arista debut, *This Is Your Life*, marked a whole new beginning for the master drummer, composer and producer. And now, he's scored perhaps his greatest triumph: *The Best of Norman Connors & Friends*. An album featuring stars like Michael Henderson, Jean Carn and Phyllis Hyman, it combines all of Connors' classics in a superb new package. And, confirms the obvious: Norman Connors is one of contemporary music's finest musicians.

company.

Rolling Stone called her "one of the great figures of '70s rock 'n' roll." With *Easter*, **PATTI SMITH** has become a bona fide superstar. The album featured her worldwide smash "Because the Night," which won "Single Of The Year" honors in both *Rolling Stone's* critics and readers polls as well as The King Biscuit Rock Radio Awards. And her forthcoming LP, due this spring, will feature the production of Todd Rundgren.



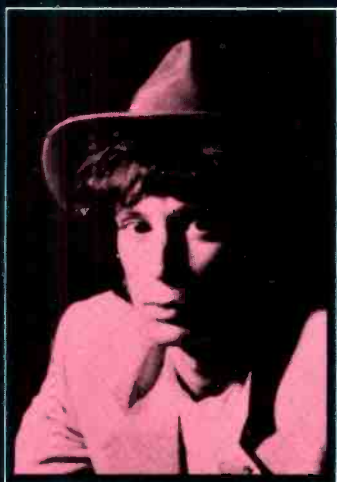
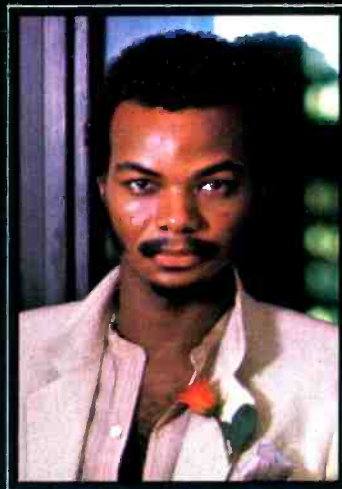
Scoring virtually all the trade single and album awards for "top new group," the phenomenon called **RAYDIO** had a banner first year. With a gold first album (*Raydio*) and a gold R&B and pop single smash ("Jack And Jill"), they emerged as one of 1978's most dynamic crossover stories. Led by the brilliant writer-producer-engineer-vocalist Ray Parker, Jr., they've now completed their second album, due in February. And, it's going to launch this incredible young band—to superstardom.



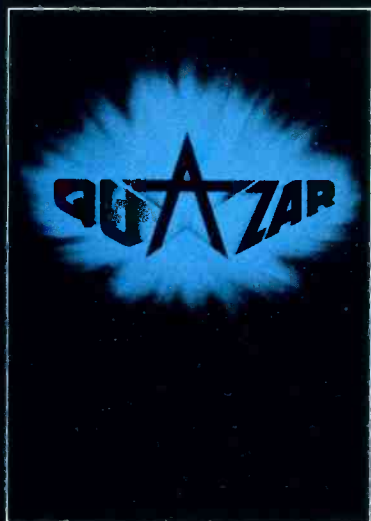
With the most recent album, *Misfits*, **THE KINKS** continue their unprecedented Arista period of renewed growth and vitality. Coming on the heels of *Sleepwalker*, their Arista debut and biggest album ever. The Kinks are back in the forefront of rock's great groups. And this winter, Ray Davies and Company embark on a long-awaited Eastern U.S. tour—just another milestone in the "new KINKS era."



1978 was also the year of **MICHAEL HENDERSON**. The brilliant young singer-composer-instrumentalist was one of the year's major crossover breakthroughs on the strength of his sensational gold LP *In The Night-Time*. Featuring two Top-10 R&B singles ("Take Me I'm Yours" and "In The Night-Time"), the album went Top-10 R&B and jazz, while also making substantial impact on the pop charts. In the years to come, Michael Henderson and gold will be a consistent duo.



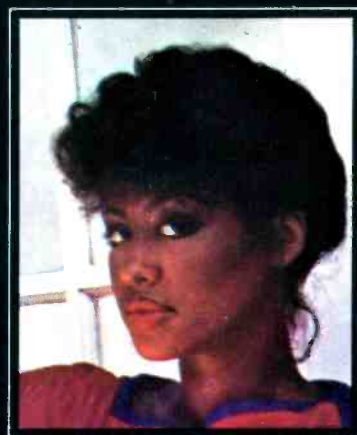
As 1979 begins, **ERIC CARMEN's** hit album *Change Of Heart*, which already produced one smash single (the captivating title song), is about to launch another—"Baby I Need Your Lovin'." With his frequent appearances on nationwide TV during the last four weeks as extra impetus, the Eric Carmen story will continue to be one of music's biggest.



Only a short time since the release of their incredible debut LP, **QUAZAR** is one of R&B's hottest new acts. Already, the album's first single, "Funk 'n' Roll," has become an R&B smash. Now, supported by the band's exciting, live appearances around the country, their new "Funk With A Big Foot" looks like an even bigger hit. For these talented Arista discoveries, the future means the very brightest stardom.



Today, **MANDRILL**, one of music's most exciting groups, is riding their biggest album ever—the sizzling *New Worlds*. Featuring the hot single, "Toc Late," it's a hot mix of styles, rhythms, and songs. Now reaching both pop and R&B audiences, it represents yet another step in Mandrill's steadily blossoming Arista career.



Her presence is dazzling. On stage she's commanding. Already critics have compared her to the great vocalists of our time. Her name is **PHYLLIS HYMAN**. And this month, Arista releases *Somewhere In My Lifetime*, her brilliant label debut. Highlighted by its current smash single, the Barry Manilow-produced "Somewhere In My Lifetime," it's a stunning showcase for a sensational new American talent.

Arista Records. The Career Company.

ARISTA

NARM Announces Awards Nominees

■ CHERRY HILL, N.J. — On Tuesday, evening, March 27, NARM will honor the best selling recorded product of the calendar year 1978. The NARM Awards select and honor those singles and albums which have actually sold the greatest number of units in the record stores and record departments—that product for which the greatest number of consumers have exchanged their dollars at the cash registers of the music merchandisers outlets.

NARM will present awards in 19 categories. The nominees, culled from the responses to a preliminary questionnaire sent to NARM retailers, rack jobbers and one-stops, are presented in a final ballot to every NARM regular member company for its vote.

The nominees for the NARM Awards for the Best Selling Product are as follows:

Best Selling Hit Single Record — "Boogie Oogie Oogie," A Taste of Honey; "Le Freak," Chic; "Night Fever," Bee Gees; "Shadow Dancing," Andy Gibb; "Stayin' Alive," Bee Gees;

Best Selling Album—"Double Vision," Foreigner; "Grease" (Soundtrack); "Saturday Night Fever" (Soundtrack); "Some Girls," Rolling Stones; "The Stranger," Billy Joel;

Best Selling Movie Soundtrack album—"FM," "Grease," "Saturday Night Fever," "Sgt. Peppers Lonely Hearts Club Band," "Thank God It's Friday;"

Best Selling Broadway Cast Album — "A Chorus Line," "Ain't Misbehavin'," Annie," "The Wiz;"

Best Selling Album By A Male Artist—"City to City," Gerry

Rafferty; "Even Now," Barry Manilow; "Foot Loose & Fancy Free," Rod Stewart; "Running on Empty," Jackson Browne; "Shadow Dancing," Andy Gibb; "Stranger in Town," Bob Seger; "The Stranger," Billy Joel;

Best Selling Album By A Female Artist — "Greatest Hits Vol. II," Barbra Streisand; "Let's Keep It That Way," Anne Murray; "Live and More," Donna Summer; "Simple Dreams," Linda Ronstadt;

Best Selling Album By a Group — "Aja," Steely Dan; "Don't Look Back," Boston; "Double Vision," Foreigner; "Point of Know Return," Kansas; "Rumours," Fleetwood Mac; "Some Girls," Rolling Stones;

Best Selling Album By a Country Artist — "I've Always Been Crazy," Waylon Jennings; "Stardust," Willie Nelson; "Take This Job and Shove It," Johnny Paycheck; "Ten Years of Gold," Kenny Rogers;

Best Selling Album By a Female Country Artist — "Let's Keep It That Way," Anne Murray; "Here You Come Again," Dolly Parton; "When I Dream," Crystal Gayle;

Best Selling Album By a Black Group—"A Taste of Honey," A Taste of Honey; "All 'N All," Earth, Wind & Fire; "Blam," Brothers Johnson; "Natural High," Commodores; "One Nation Under a Groove," Funkadelic; "So Full of Love," O'Jays;

Best Selling Album By a Black Male Artist—"Come Get It," Rick James; "Life is a Song Worth Singing," Teddy Pendergrass; "The Man," Barry White; "Weekend in LA," George Benson;

Best Selling Album By a Black

Female Artist — "Betty Wright Live,"—Betty Wright; "Chaka," Chaka Khan; "Live and More," Donna Summer; "Smooth Talk," Evelyn "Champagne" King; "Thankful," Natalie Cole;

Best Selling Jazz Artist—"Feels So Good," Chuck Mangione; "Reed Seed," Grover Washington Jr.; "Sounds . . . And Stuff Like That," Quincy Jones; "Weekend in LA," George Benson;

Best Selling Comedy Album—"A Wild and Crazy Guy," Steve Martin; "Let's Get Small," Steve Martin; "Up In Smoke," Cheech & Chong; "Wanted Live in Concert," Richard Pryor;

Best Selling Classical Album—Bravo Pavarotti, Luciano Pavarotti; Greatest Hits of 1720, Kapp; Rachmaninoff: Concerto No. 3, Vladimir Horowitz; "Star Wars & Close Encounters," Zubin Mehta and Los Angeles Philharmonic; Suite for Flute and Jazz Piano, Rampal and Bolling;

Best Selling Children's Album — "Muppet Show Vol. II," Muppets; "Pete's Dragon" (Soundtrack); "Sesame Street Fever," Muppets and Robin Gibb.

The winners of the categories for the Best Selling Album By a Country Group, the Best Selling Economy Album, and the Best Selling Album By a New Artist will be awarded as a result of a write-in vote. There will be no nominees. There will be four awards given in the "New Artist" category. This category was established last year, and because of the importance attached to the development of new recording talent, four awards are given in this category.

Albarano Named To Hob Presidency

■ NEW YORK—Nick Albarano, formerly executive vice president and general manager of Roadshow Records, has announced that he will immediately assume the position of president of Hob Records.



Nick Albarano

Included in Albarano's goals is the development of the non-gospel division of Hob, RS International Records.

James Bullard, Hob's vice president of gospel promotion, will work closely with Albarano along with Jack Baer, director of merchandising for both Hob and RS International product.

Offices for Hob Records and RS International Records will be located at 850 Seventh Avenue, New York, New York 10019.

Martell Foundation Honoring Gil Friesen

■ NEW YORK—The T. J. Martell Memorial Foundation For Leukemia Research will be honoring Gil Friesen, president, A&M Records at its 1979 Humanitarian Award Dinner, Saturday, April 21, at the Waldorf-Astoria.

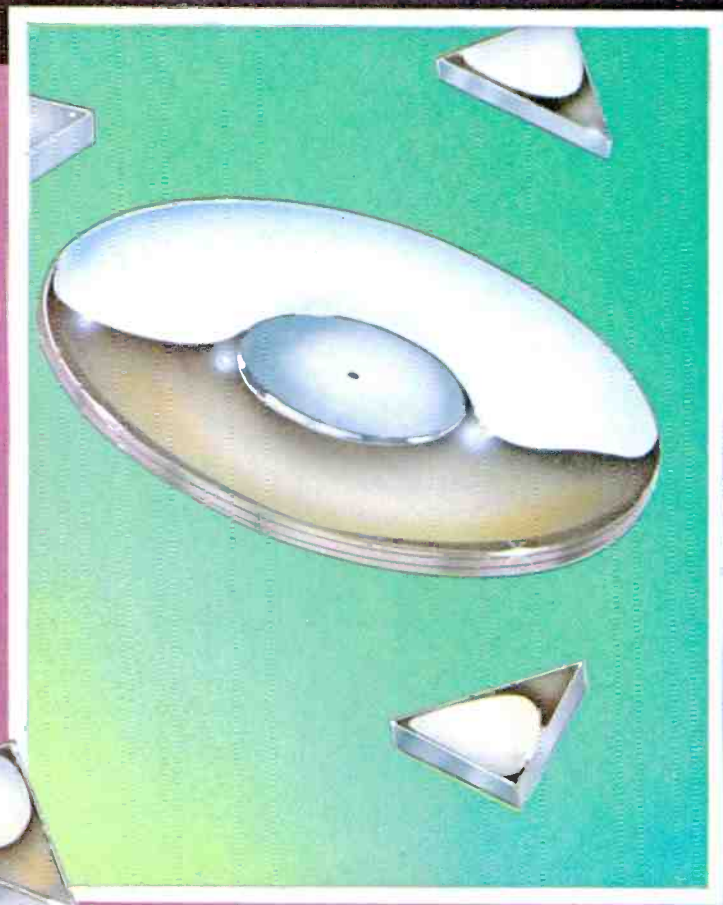
Stars Come Out For UNICEF Concert



"A Gift of Song—the Music For UNICEF Concert" took place on Jan. 9 at the United Nations General Assembly and attracted 10 of the music industry's top recording artists, each of whom performed a song and donated its copyright to UNICEF. Conceived last May by co-founders David Frost, the Bee Gees and Robert Stigwood, the concert heralded the U.N.'s International Year of the Child. The event may raise an estimated \$100 million, according to the producers. Shown above at the U.N. are, from left,

top row: executive producers Stigwood and Frost preparing for the concert; the Bee Gees performing "Too Much Heaven"; Olivia Newton-John and Andy Gibb; Abba; (bottom row) Donna Summer (with her daughter Mimi) and Rod Stewart; Earth, Wind & Fire; John Denver; Rita Coolidge and Kris Kristofferson; program co-host Henry Fonda, who read an excerpt from "The Diary of Anne Frank."

A NEW COMPANY...



MCA DISTRIBUTING CORP.

MCA RECORDS



A NEW ASSOCIATION

Capitol's Merchandising Joins With Advertising for Top Results

By MIKE FALCON

■ LOS ANGELES — The Capitol Records merchandising department, long recognized as one of the most aggressive field retail promotion forces in the recording industry, has recently attracted more than usual attention for two reasons: the distribution pact with United Artists Records, which has resulted in label-oriented specialization by Capitol's customer service representatives; and the increasingly evident tie-in between merchandising and advertising that has become a Capitol hallmark in the field.

"Actually, the tie-in between advertising and merchandising is virtually essential," explained Randall Davis, director of merchandising and advertising for the company. "One of the prime things you strive for in this area is product identification, and, in this respect, the tie-in between advertising and merchandising can be very important. What we can do is reinforce our advertising campaign with in-store merchandising and provide the customer with visually identifiable product."

The campaign for merchandis-

ing generally begins 30 to 40 days in advance of the album release. Davis and his coworkers draw up an album marketing plan ("AMP"), which includes national-level concerns in advertising and merchandising. During this first stage they plan trade advertisements and announcements, standups and posters, and carefully listen to the album. This listening evaluation is especially important, claims Davis, because the staff tries to get a "feel" for the group they will be working with.

After the album is released the second "AMP" stage begins. The sales pattern is evaluated, and more merchandising aids are used in many cases to supplement the original displays. "In this stage we look for consumer response and sometimes add the advertising for the consumer press," said Davis. "Often, it isn't in the best interest to do consumer ads for a new act coming out of the box. You have to look where they are developing, which sometimes isn't where you had anticipated their strength. At this point you look over your original projections for cost and quantities and see if anything else should be done."

In an interesting sidenote, Davis noted that local sales departments handle the vast majority of both television and radio time buys. Additionally, in an effort to regionalize and distribute responsibility so that local offices can both evaluate and implement regional plans, Capitol district managers from the 13 districts, along with the branch managers, distribute local display dollars (in addition to the national display plan/budget). These district managers are responsible, in fact, for all aspects of company operations on a local level, with the exception of promotion, which reports to the home office.

At times these regional and national advertising plans cross and intertwine. Although the central office, under the direction of Davis' advertising manager, Mickey Diage, handles all national buys, some publications with regional editions will receive buys from both the home office and the district brass. BAM Magazine, for example, is published in San Francisco, but has both Southern California and Northern California ad rates, in addition to a regional ad rate. National ads will usually precede regional ones, according to Davis, in order to maximize the effectiveness of re-

(Continued on page 78)

E/P/A Names Brunman W. Coast Pub. Dir.

■ NEW YORK — Susan Blond, national director, press & public information, Epic/Portrait/Associated Labels, has announced the appointment of Glen Brunman to the position of director, press & public information, west coast, E/P/A.



Glen Brunman

Brunman was most recently associate director, tour publicity & special projects, Columbia Records.

In his new position, Brunman will direct and participate in a total west coast publicity effort on behalf of E/P/A artists.

Prior to joining CBS Records in 1975, Brunman served as managing editor of Good Times, the biweekly entertainment magazine.

LISA DAL BELLO

IS BACK AND ROCKIN'



WITH HER NEW SINGLE & ALBUM

Pretty Girls

On TALISMAN Records & Tapes

Los Angeles, California/Toronto, Canada

Promotion by:

promark

David Levine & Associates
Toronto/New York/Los Angeles
(213) 475-7383

Management by:

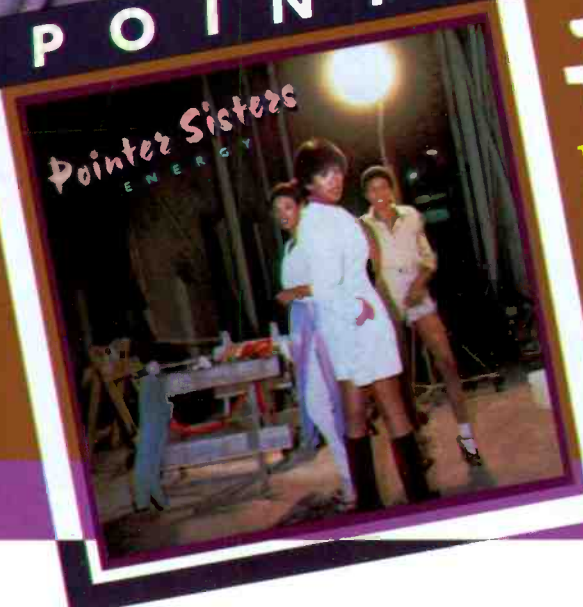
neve bianca

Toronto, Canada
(416) 661-9290

NATURAL ENERGY!
BURNING UP THE CHARTS, NATURALLY.



THE POINTER SISTERS



Fire (P-45901)

The single from "Energy" (P-1),
the Pointer Sisters' debut album
on Planet Records and Tapes.

Produced by Richard Perry



© 1979 Planet Records
Distributed Elektra/Asylum Records.
A Warner Communications Co.

Talisman, New Indie Label, Ties Its Future to Dal Ballo's Career

By SAM SUTHERLAND

■ LOS ANGELES—Talisman Records, a new independently distributed label, has been formed here by a young marketing/promotion specialist and a pool of Canadian investors solely to launch Lisa Dal Ballo, a singer-songwriter who previously recorded in the U. S. for MCA.

Dal Ballo's "Pretty Girls" single and lp are the label's only properties, and, according to David Levine, whose marketing firm is coordinating Talisman's efforts, the songstress' career was the impetus for the label's formation. While Levine claims Dal Ballo garnered interest from both label a&r departments and established independent producers, her current backers elected instead to enter the record business to insure a major campaign commitment early contract offers couldn't guarantee.

So far, Talisman's backers have amplified an initial \$250,000 investment for production and initial marketing in Canada, where

Controversy Goes On Over Bee Gees Release

By SAM SUTHERLAND

■ LOS ANGELES—Even as RSO Records promotion staffers were rushing copies of the new Bee Gees album to radio stations, a new round of controversial charges centering on unauthorized play heated up the Miami radio market, and led to speculation that RSO may press for further legal action against stations scooping their markets through exclusive plays for hit titles.

A week earlier, a number of major market outlets, among them KFRC (San Francisco), WNBC (New York), KHJ (Los Angeles), CHUM-FM (Toronto) and Y-100 (Miami), had begun weekend airplay for the "Spirits Having Flown" package originally due for February release. With the label forced into rush releasing the set, label execs followed a familiar pattern in such "surprise" exclusives, issuing cease and desist orders to each of the outlets known to have aired the record.

While those stations reached by the label reportedly complied, in Miami—the Bee Gees' adopted home, and production center for each of their recordings since "Main Course"—Y-100 reportedly continued play throughout the Super Bowl weekend.

Y-100 program director Bill Tanner was unavailable for comment on charges from competitors that his station had actually received and ignored three separate

(Continued on page 99)

Talisman's product is being handled by London, with additional marketing funds bringing the total outlay in line with major campaigns from established labels. That price tag may rise further, Levine expects, since his marketing strategy here will repeat several features of the Canadian push, which began earlier, during the final quarter of last year.

Highlighting Talisman's baptism by fire in Canada were special promo packages, retail contest tie-ins and special consumer discount coupons, good for redemption against the purchase of her lp, developed by Levine's company, David Levine & Associates, which has offices in Toronto, New York and, with Talisman's entry into the U. S. disc business, Los Angeles, where Levine is directing most of the U. S. effort.

"We weren't convinced the labels involved fully understood her potential," said Levine of conventional offers, adding that Dal Ballo's higher visibility in Canada via print, television and concert exposure had also been underestimated.

April-Blackwood Moves LA HQ

■ LOS ANGELES — As part of CBS' overall plans for expansion of its music publishing operations, April-Blackwood Music has moved to new and larger facilities in Century City at 1930 Century Park West. April-Blackwood's new phone number is (213) 556-4790.

The creative operations of Heath-Levy Music, whose catalogue is administered in North America by April-Blackwood, will be co-located in the new offices, with a new phone number of (213) 553-1504.

Infinity Launched in Europe



Almost 1,000 International music industry figures and other well-wishers jammed Regent Hall at the London Zoo recently as Infinity Records formally launched its European operations with a dinner reception and disco party hosted by Infinity president Ron Alexenburg. The reception came on the heels of the announcement that the MCA labels in the U.K. will go independent with CBS - U.K. providing distribution and manufacturing services when MCA's current agreement with EMI expires. Pictured at left are Maurice Oberstein, Ron Alexenburg and Mickey Most; at right are Alexenburg, Oberstein, Roy Featherstone, Paul Gambaccini and Betty Hisiger.

Sang to Entertainment Corp.



Samantha Sang, who had a major hit with "Emotion" last year, has signed a recording and songwriting contract with the Entertainment Company Music Group. Sang's new single and lp will be released in March by United Artists. Shown at the signing are (from left) Charles Koppelman, president of the Entertainment Company, Samantha Sang, Martin Bandier, executive VP of the Entertainment Company, and Bill May, Sang's manager.

New Jersey Firm Indicted for Piracy

■ NEW YORK — A Federal grand jury here has handed up the first indictments resulting from raids in five states last month and seizures by authorities of more than \$100 million worth of counterfeit sound recordings and the equipment used to make them.

George Tucker and his company, Super Dupers, Inc., of Hasbrouck Heights, N.J., were charged in a 21-count indictment with racketeering, wire fraud, and illegal reproduction and distribution of copyrighted sound recordings. The announcement was made by Edward R. Korman, United States Attorney for the Eastern District of New York, and Thomas P. Puccio, chief of the Organized Crime Task Force.

If ultimately convicted on all counts, Tucker faces a jail term of up to 75 years and fines of more than \$300 thousand.

The first count of the indictment charges a violation of the Racketeer Influenced Corrupt Organizations (RICO) Act, in that Tucker through his company, Super Dupers, Inc., engaged in a

pattern of racketeering by devising a scheme to defraud the artists, musicians, record companies and the public through the use of wire communications (telephone) by falsely and fraudulently representing that the recordings were authentic and legitimately produced. The maximum penalty upon conviction of this count is 20 years in jail and/or a \$25,000 fine, as well as the forfeiture of the business.

Tucker and Super Dupers, Inc., were additionally charged with nine counts of wire fraud by devising a scheme to defraud, and using the telephone to conduct the counterfeit business. Each wire fraud count carries a five-year term of imprisonment and/or a \$1,000 fine.

The final 11 counts are copyright violations charging Tucker and Super Dupers, Inc. with unlawfully, wilfully and knowingly infringing sound recording copyrights for private financial gain. Each copyright violation carries a year term of imprisonment and/or a \$25,000 fine.



A Psychoalphadiscobetabioaquadoloop



Come To The Aqua-Boogie Funktion

Your hosts for the affair:
Mr. Wiggles, Giggles & Squirm

© 1978 Thang, Inc.

JANUARY

25 Savannah, GA Civic Center
26 Charlotte, NC Coliseum
27 Knoxville, KY Civic Auditorium
28 Fayetteville, NC Cumberland County Coliseum

FEBRUARY

1 Washington, DC Capitol Centre
3 Roanoke, VA Civic Center
4 Raleigh, NC Auditorium
8 Greenville, SC Memorial Auditorium
9 Greensboro, NC Coliseum Complex
10 Hampton, VA Coliseum
11 Richmond, VA Coliseum
14 Detroit, MI Cobo Hall
16 Indianapolis, IN Market Square Arena
17 Chicago, IL Chicago Stadium
18 Cleveland, OH Richfield Coliseum
22 Columbus, GA Municipal Auditorium
23 Nashville, TN Municipal Auditorium
24 Columbia, SC Carolina Coliseum
25 Atlanta, GA Omni

MARCH

1 New York, NY Madison Square Garden
3 Philadelphia, PA Spectrum
4 Boston, MA North Shore Arena
7 New Orleans, LA Municipal Auditorium
9 Jacksonville, FL Coliseum
10 Miami, FL Sportatorium
11 Lakeland, FL Civic Center
15 Ft. Worth, TX Tarrant County Convention Center
17 San Antonio, TX Municipal Auditorium
18 Houston, TX Summit
22 Norman, OK University of Oklahoma Arena
23 Kansas City, MO Kemper Arena
24 Pine Bluff, AK Civic Center
25 Memphis, TN Mid-South Coliseum
30 Monroe, LA Civic Center
31 Lake Charles, LA Civic Center

APRIL

1 Baton Rouge, LA Centroplex
13 Macon, GA Coliseum Complex

14 Birmingham, AL Jefferson Civic Center
15 Mobile, AL Municipal Auditorium Arena
20 Louisville, KY Kentucky Expo Center
21 St. Louis, MO Checkerdome
22 Cincinnati, OH Riverfront Coliseum
26 Columbus, OH Coliseum
27 Pittsburgh, PA Civic Arena

MAY West Coast Tour Dates To Be Announced



R.S.V.P.

PARLIAMENT

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MCA Distributing Meets in Miami and La Costa



Shown during MCA Distributing Corp.'s three-day meetings in Miami and La Costa are (top row, from left) MCA Records president Bob Siner, Infinity Records president Ron Alexenburg, and MCA Distributing president Al Bergamo; attendees wearing jackets with MCA Distributing's new logo; (bottom row) Alan Ostroff, Infinity director of merchandising, Sam Passamano Jr., MCA director of marketing, George Osaki, VP/creative affairs for MCA, Ron Douglas, VP/branch distribution, MCA Distributing, and Karen Vanek, director of Lankershim Advertising; Dan McGill, comptroller, MCA Records, Sam Passamano, executive VP, MCA Distributing, Al Bergamo, Ron Douglas.

Epic Names Wingate Asst. to VP, A&R

■ NEW YORK — Lennie Petze, vice president, a&r, Epic Records, has announced the appointment of Dick Wingate to assistant to the vice president a&r.



Dick Wingate

Wingate comes to Epic from Columbia Records' east coast product management department, where he was most recently associate director. He began his career as program and music director of WBRU-FM in Providence, R.I., and later joined WPLR-FM in New Haven, Conn. as assistant music director.

Star Song Signs Hall and Petra

■ PASADENA, TEXAS—Star Song Records has announced the signing of exclusive recording agreements with artists Pam Mark Hall and the group Petra. Hall formerly recorded for Aslan Records, and Petra was on the Myrrh label.

A&M Revamps Promo Dept.

■ LOS ANGELES — Harold Childs, senior vice president of promotion, A&M Records has announced a major revamping in the promotion department in order to strengthen the A&M Records staff in 1979.

The realignment of the promotion field staff on the east coast has moved Ron Farber, former east coast regional promotion director to Los Angeles to take the position of west coast regional promotion director. Michael Van Orsdale has filled Farber's former position in New York. Van Orsdale was formerly local promotion manager for Philadelphia. Al Cafaro, former promotion man out of Charlotte, has moved to Philadelphia to take Van Orsdale's slot. Al Cafaro's successor in

Charlotte is Butch Waugh, formerly the Charlotte salesman for Together Distributing.

J. B. Brenner, former local promotion manager in Washington, D.C., has been named east coast AOR director and is headquartered in Boston. The Hartford market will be consolidated with the Boston market and is now covered by Joel Ackerman.

The Washington, D.C. promotion position being vacated by Brenner has been filled by Phillip Quartararo, former local promotion manager for Buffalo. Michael Plen, former New England college representative, has moved into the Buffalo market.

Greg Rouch, former college representative in Columbus, has moved to Cincinnati.

Jazz/Fusion From White at The Roxy



Elektra/Asylum jazz/fusion artist Lenny White performed for two nights at the Roxy in Los Angeles, and was joined the first night by Chaka Khan for a rendition of his single "Lady Madonna." Backstage, label execs gathered to say hello. Pictured from left: Toby Byron, White's management; Mel Posner, E/A vice chairman; Joe Smith, E/A chairman; Lenny White; Don Mizell, E/A jazz/fusion general manager.

200 'Elvises' Try Out For Presley Film Bio

By JAN PAVLOSKI

■ NEW YORK—Almost 200 Elvis impersonators—mostly in the latter-day Las Vegas image, dressed in white or black studded suits, complete with long sideburns and sunglasses—auditioned for the part of Elvis Presley in the musical motion picture "The King of Rock 'N' Roll" at the Barbizon Plaza Hotel in New York last week.

Each sang at least one song and the songs covered the full span of Elvis's career. Although most of the big-name Elvis impersonators were not there, those auditioning were well-rehearsed in Elvis's voice and mannerisms. The majority of them were not professional actors but were hoping for a chance to portray their idol in the movie.

The contestants came from all over the United States, and one hopeful Elvis, Frank Chisum, flew in from Northern Ireland where he does an Elvis show. Johnny Harra, who has been doing his Elvis act for nearly 10 years, was the most seasoned performer.

Producers Saul Swimmer and William Cash, executive producer Pete Bennett, and writer George Klein now face the difficult task of choosing their star. Because the movie's emphasis will be on the music, and the star will do his own singing, they will have to review the videotaped auditions carefully. They hope to reach a final decision in late February or early March.

Production for "The King of Rock 'N' Roll" is scheduled to begin in early April and a release date is set for Christmas 1979. The concert sequences will be filmed in 70 millimeter and recorded in Dolby Stereo. Shooting will take place in New York, Las Vegas, Hollywood, Mobile, Memphis, Jacksonville and Tupelo. Negotiations for a screenplay writer, film director and distributor are in progress.

A&M Taps Rowland

■ LOS ANGELES—Jordan Harris, director of product management, A&M Records, has announced the appointment of Steve Rowland to the position of product manager.

Rowland's duties will include scheduling and advance planning of new product releases, as well as execution and follow-up in the realms of merchandising, advertising, promotion, publicity, etc.

Rowland most recently was local promotion manager in Los Angeles for Atlantic Records and previously held the same posts with RCA Records and United Artists Records.

Rowland will report directly to Harris.

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& TAPES**

Produced by Jeffery Lesser
Associate Producer: Roger Boyd
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Radio Replay

By NEIL McINTYRE



■ As the snow and the cold slow down the outside activity of many of the people in the areas hardest hit, those listeners are spending more time with their radios. This is a chance for radio stations to give them entertainment that they'll remember into the warmer months. The weather starts to control a lot of people's lives from now through the spring in the midwest, north and east. The same can be said for those in warmer climates who depend on tourist trade to help keep them employed. Many radio programmers throw away the

weather information, or give the audience so many facts and figures that when they're done, you still don't know if it's going to rain or not. The weather predictions themselves are something of a guessing game, but when the information is given, without the listeners knowing what was said, then it's up to the radio people to clarify it. A good example is when you hear someone say there's an 80 percent chance of precipitation. While I've been told that freezing is 32 and means snow, above that it's called rain, and that's what the person on the radio should tell the audience. How many times have you heard someone on the air tell you it might rain, when you were in the middle of a Noah's ark downpour. So that's my report on the weather reports, which is either partly cloudy or partly sunny, which I believe is the same.

DELTA HOUSE DISCO: From the land of make-believe comes the first of many grants for a disco college. The entire campus will be your dance floor, and there will be courses in dressing up for a night of toe tapping. For the honor student at Disco U., there are advance courses in overhead lighting, whirling spots and the popular spinning projector effect. It won't be all dancing; there will be theory on the art of dance, from the beginnings of dodging lions in the coliseum to the modern era of disco music.

There are courses in buying satin garments at reduced prices, and where to find the much sought after black leather jogging shoes. The art of record spinning in tempo for those looking to settle at a local club, for the radio person learning the difference between, 45 rpm, 33 1/3, and the 12-inch disc. The first of the disco colleges will have special scholarship programs offered to radio station personnel who qualify by having seen "Saturday Night Fever" at least four times, and understand what the initials BG's stand for. All the classes will be held in studios, not rooms, and there's a strict dress code. All classes begin after 10 p.m. at night at the sign of the fallen arches.

ALL BEATLES ALL THE TIME: As the managers and programmers look for a format at stations that will gain popularity, let it be with an all Beatles format. The group with the lowest tune-out factor, and a very recognizable sound could be the answer to your sagging ratings. The Beatles are the group of groups, and are heard on most contemporary formats, here and there, during each day. This idea was tried recently by WYNY (Y97) as a transition from one format to another, and the audience response was very good. Your Radio station DJ's could take on names like, Mr. Kite, Eleanor Rigby, Penny Lane, Father MacKenzie, Jude, Rocky Raccoon, and so on. I can hear all the on-air promos: "Come Together on..." or "Radio for eight days a week," and "You've got a free ticket to ride on Radio One." Well there's your starter set for the format that could cause a Revolution in Radio. If you don't like the ideas I suggest you just let it be.

MOVES: In the review of ratings last week for the St. Louis market, I omitted KMOX-FM from the results. KMOX-FM had a good increase from 3.8 to 4.6 in the overall 12 plus shares . . . WDRQ/Detroit changed to a disco format, and PD Gary Firth leaves the station . . . WRPL/Charlotte and KRLY/Houston have also joined those changing to disco programming . . . Hal Moore and Charley Martin have signed a three year contract with KHOW-AM/Denver. This contract for the Hal & Charley show gives the morning team the longest radio contract in Denver radio history . . . Mike Kirven new MD at WYDD/Pittsburgh . . . W-4/Detroit has named Mark McEwen the station MD

(Continued on page 21)

NBC Radio Revamp Bows at Affiliate Meet

By NEIL McINTYRE

■ NEW YORK—NBC Radio Network held three days of meetings and presentations in New Orleans last week, with 350 people representing network affiliates and NBC management in attendance.

Youth Market

Fred Silverman, president and chief executive officer of NBC, commented that "NBC's history is unmatched in broadcasting. I want to assure you right now that NBC's commitment to radio is real, and will continue to get the strongest kind of NBC management attention."

The introduction of music specials for the network and the formation of a new network service to appeal to the 12-34 year audience, to be consulted by Burkhardt/Abrams, were some of the programs announced at the meetings.

Richard P. Verne, executive vice president, radio network, NBC group, told the gathering, "It's no longer enough to service the industry with a single network operation. We must expand to accommodate a growing number of stations and formats for which

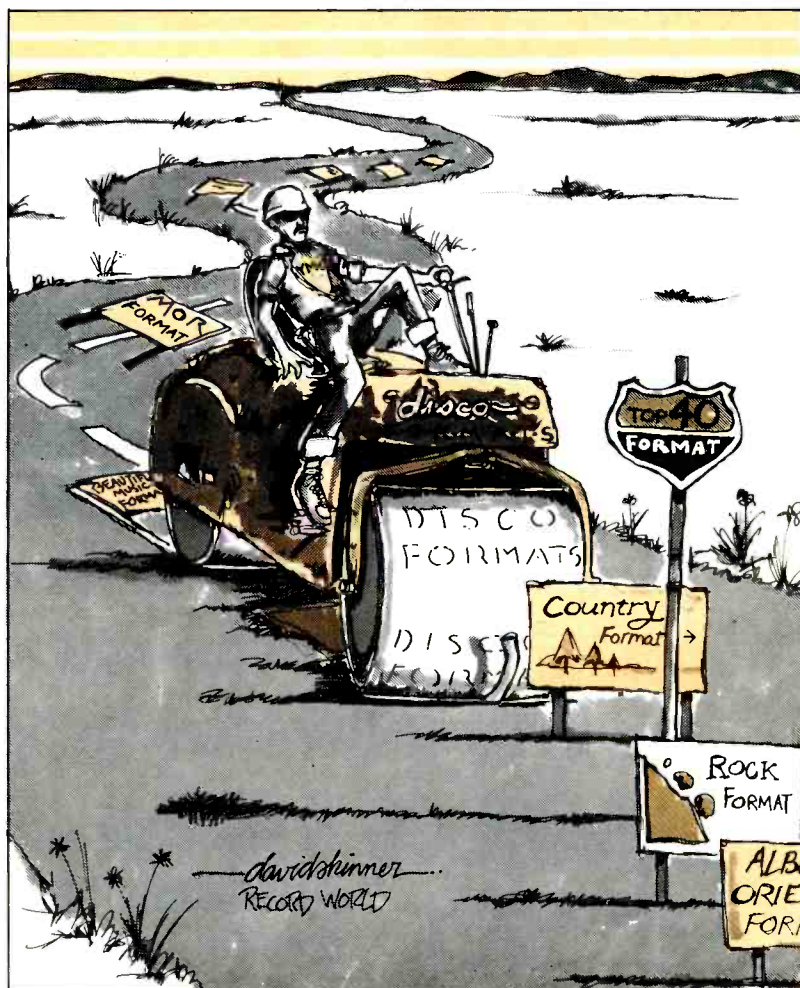
traditional NBC network programming might be incompatible."

The new network will consist initially of music specials, and a limited number of mini-programs, with a consistent 24-hours-a-day, seven-days-a-week series of newscasts aimed at the 12-34 year old demographic.

Verne pointed out that the NBC network is providing a national "sell radio" campaign, supporting the promotion with a million dollars in advertising. Verne outlined NBC's goal to enter into the distribution of network programs via satellite and the effort of the company is making to develop a uniform system.

Ruth Meyer, director, program development, NBC network announced that the first of eight music specials for the year would be Willie Nelson, available for broadcast February 9, 10, 11. Other music specials will include Kris Kristofferson and Rita Coolidge, part of each of the specials will be profiles of the artists and the music associated with them throughout the years.

The theme for the NBC radio affiliates was "sound years ahead."



The Disco Format Controversy

Top 40s Debate The Issues

(Continued from page 3)
of the times, adding a new dimension to music and presenting no obstacles to a bona fide rock hit.

Sales Means Popularity

According to Margo Knesz, director of national singles promotion for RCA, the disco activity in the major markets is distorting the overall view of music, largely because of the huge sales disco records are stimulating for record companies. "There's no doubt that disco is affecting top 40 radio, and where I really feel it is with brand new acts," she said. "It's absolute murder to break a new act when you have minimal sales and the group is unknown. Let's put it this way: If you have two records and they're both equal, there's got to be a deciding factor, and if the sales on the disco record are 200,000 and the sales on the pop record are 20,000, the odds are that the disco

record will be added. Sales are an indication of what's happening in the marketplace, and radio is a public service and wants to give the people what they want."

Knesz emphasized, however, the importance of maintaining a perspective regarding disco. "We have to make certain we don't inundate the market with disco to the point where it becomes commonplace," she said.

Klay Gishi program director for Houston's KRBE, also underlined the significance of assessing the disco phenomenon, particularly in terms of the individual marketplace. "Disco music, like any other form of music, will be around for a long time," he said, "but I warn top 40 and contemporary programmers against over-

(Continued on page 87)

Many AOR Stations Hold the Line

(Continued from page 3)

showed up among practically all the program personnel polled: 1) that disco—regardless of its merits as music—does not mix with the kind of music AOR's basically progressive rock audience is looking for and 2) that these stations have always played some amount of danceable music, and will continue to play these records no matter where they come from. None of the programmers polled has had any great demand from audiences for disco as seen in phone/sales response.

"Disco suffers from the same disease as Punk Rock—uniformity," says Lobster Wells, assistant program director at KSJO-FM in San Jose. "It's got that same dum dum dum beat—every song sounds the same. It's the Arthur

Murray of our generation. Personally, I like rock and roll because you don't have to learn any new steps to dance to it. Though some things in the form—as with any musical form—are decent, disco hasn't got enough substance to make any AOR station change over to it. As an ex-New Yorker, I can understand its success in that city—it reflects New York's tempo. But it's not making much dent out here."

In Chicago, where disco has made considerable inroads on the airwaves, the most solidly AOR station hopes to benefit by a disco backlash. "We're picking up DAI's rock fans," says WXRT-FM music director Bob Gelms, and we're getting calls from listeners pleading, 'I hope you never play any disco.'" WDAI-FM has changed over completely to disco, while two other stations in Chicago are programming it heavily.

Disco Would Hurt AOR

"WXRT is a progressive station, and we're trying to maintain that identity — disco doesn't fit into that at all, it's not listening music," adds Gelms. "We're sitting pretty continuing to do what we're doing. We did play 'Miss You,' but we aren't even playing 'Do Ya Think I'm Sexy?' Both those songs could be ballads without the backbeat hitting you right in the face. It would actually hurt us with our audience to go disco. We are an alternative."

In a midwest city like Milwaukee, says WZMF-FM program director Mike Wolf, "the disco lifestyle has not permeated Milwaukee at all. The midwest is a couple

(Continued on page 86)

New Radio Formats Are Boosting N.Y., L.A. Disco Product Sales

By MIKE FALCON

■ LOS ANGELES — Retailers in Los Angeles and New York last week reported that disco product sales have increased by as much as 100 percent since radio stations in the two cities instituted disco programming.

Steady Disco Build

In New York City WKTU has "gone disco," while Los Angeles' KIIS has made a similar change. Other stations in the markets have added disco or dance music with increasing regularity, resulting in added exposure for the disco product. All of this activity translates into additional revenues for the record retail community.

"We've been selling disco product for at least three years now,"

explained Ben Karol, co-principal in New York's King Karol retail chain, "and for a long time radio lagged behind the buyer in the disco area. Now we're getting twice the sales on disco product than we did before the 'KTU switch.'" "Frankly," added Karol, "it's the biggest thing we have. The singles sell like crazy and the 12-inch 45s are great too. On something like Rod Stewart's 'Da Ya Think I'm Sexy,' with both disco and pop radio exposure, I'm selling 200 to 300 12-inch singles per day.

"Of course, usually when you

(Continued on page 86)

ABC Radio Network Sets Reorganization

■ NEW YORK — ABC Radio Network president Edward F. McLaughlin, has announced major reorganization of the network's sales department. This restructure will be directed by Robert M. Chambers, vice president and general manager of the ABC Radio Network, and Louis A. Severine, vice president and director of sales.

This will include additional account executives, in New York and Chicago. The emphasis in the sales area will be put on specializing in product areas, as well as selling the ABC Radio Network programming concepts.

Radio Replay (Continued from page 20)

. . . **Al Bandiero** is the new 7-midnight man at WKBW/Buffalo from F105/Boston . . . **WDIF-FM/Westport** has named **Rod Ross MD**, and **Paul Anderson** has joined the on-air staff from WCCC/Hartford . . . **Sunny Joe White** new PD at WXKS/Boston from WILD/Boston . . . **Travis Smith** has resigned at PD at WYLD-AM/New Orleans, **Willy Jay Johnson** is new PD & MD. **Calvin Booker** new operations manager of WYLD AM & FM, while **Randy Denis** is new PD for WYLD-FM . . . Portia of RW west reports: **Scott Kenion** resigned as PD at KIMN-FM. **Ed Green** from KIMN-AM is the new FM PD. **Chuck Buell** has been named new PD of KIMN-AM . . . **Tommy Vascocu** has been appointed station manager at KDKB & KDJQ/Mesa/Phoenix . . . **Tom Rairdon** is new GM at KTFX/Tulsa from KATT-FM/Oklahoma; **Rick Johnson** is the station's new MD . . . Send your moves, changes, and station pictures to either Portia at RW west or in the east to Neil (Terrible Towel) McIntyre.

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RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ Strong mainstream entries and a variety of rocky, jazzy and freaky sounds stand out this week. **Keith Barrow's** "Turn Me Up," as a cut from the "Physical Attraction" album, was praised in these pages by the gone-to-France-but-not-forgotten **Vince Aletti**. With a disco disc remix on Columbia, lengthening the cut to 11:38, it's the week's most addictive release. The song's wicked hook and Barrow's tiny, hovering falsetto are now poised to score in **Rafael Charres'** new mix, which shows just how much can be done to firm up a cut with potential. Scratchy comb percussion is pulled up front and a long keyboard jam concludes the track, which has much more movement than the relatively flat album mix (which will now be replaced by an edit of the new version). Winning over the hesitant and rekindling interest in the convinced, the cut enters Disco File's chart this week at 27.

"Dance," the hit by **Paradise Express**, had so much of the feel of **Sylvester's** hit of the same name that it's not a great surprise to find that his vocalists, **Martha Wash** and **Izora Rhodes**, also known as **Two Tons o' Fun**, are, along with **Sharon Hymes**, are background singers on the album "Paradise Express" (Fantasy). The album includes

"Dance" and "Poinciana," as well as three new cuts, all of which merit attention. A version of Eugene McDaniel's "Reverend Lee" (6:23) moves well with lead singer **Vi Ann's** throaty, slightly hoarse voice. It takes its time to build, with "exorcist" voice bag effects, but, at its peak, this cut, as well as "Hold On" (4:25), is a bracing and flavorful combination of gospel heat and European thump. The sweet, naively sentimental "Star In My Life" (5:57) allows the background singers lots of room to stretch out; in fact, one of them seems to take over the adlib tag.

Saint Tropez, one of **W. Michael Lewis** and **Laurin Rinder's** numerous French-Latin incarnations, have released a solid follow-up to their very clever 1977 French language debut. "Belle de Jour" (Butterfly) adds vocals by **Jean-Paul Vignon** on slower Barry White-influenced cuts, but the prime disco tracks highlight Saint Tropez' three women: **Pat Feener**, **Debra Pratt** and **Nancy Texidor**, bringing out a much more identifiable sound this time through a tremulous solo lead and articulate English-language songs. "Fill My Life" (6:14) has a highly developed lyrical line, scored in the familiar El Coco mold, given lift with bongo, tambourine and occasional synthesizer rumbles. "One More Minute" (7:04) has even more punch, jumpy clavinet and wah-wah alternating up front. Throughout, "Belle de Jour" combines elegance and camp (note the cover photography) with notably involving writing. Along the same lines, **Van McCoy's** newest, "Lonely Dancer" (8:05), is a needed and pleasing change of direction for him, with a solid, swinging rhythm brightened by shifting layers of sweetening (mixed by Flamingo's **Richie Rivera**) topped with phased strings. McCoy is singing lead on this MCA disco disc, which ends in a piano passage.

Those of us who found "Le Freak" less than freaky have several offbeat alternatives this week: among them, **Patrick Adams'** project, "Phreak." Two cuts from that album now appear on an Atlantic disco disc, in lengthened mixes. "Have a Good Day" (5:44) now has an

(Continued on page 24)

DISCOTHEQUE HIT PARADE

FOOT LOOSE & FANCY FREE/ CHICAGO

DJ: Ken Jason

- AT MIDNIGHT—T-Connection—Dash
- CHAINS/CREAM ALWAYS RISES TO THE TOP—Gregg Diamond Bionic Boogie—Polydor
- CHANCE TO DANCE—Lemon—Prelude
- CONTACT—Edwin Starr—20th Century Fox
- COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky
- DANCE—Paradise Express—Fantasy
- DA YA THINK I'M SEXY?—Rod Stewart—WB
- FEED THE FLAME/I'M LEARNING TO DANCE—Lorraine Johnson—Prelude (disco disc/lp cut)
- IF THERE'S LOVE—Amant—TK
- KEEP ON DANCIN'—Gary's Gang—Col
- LET THE MUSIC PLAY—Arpeggio—Polydor
- SOUVENIRS—Voyage—Marlin
- SYMPHONY OF LOVE—Miquel Brown—Polydor
- WEEKEND TWO STEP—THP Orchestra—Butterfly

(Listings are in alphabetical order, by title)

BRASS DOOR CO./SEATTLE

DJ: Paul Curtis

- AT MIDNIGHT—T-Connection—Dash
- BABY I'M BURNIN'—Dolly Parton—RCA
- CONTACT—Edwin Starr—20th Century Fox
- DANCE—Paradise Express—Fantasy
- DA YA THINK I'M SEXY?—Rod Stewart—WB
- FEED THE FLAME—Lorraine Johnson—Prelude
- FLY AWAY—Voyage—Marlin (entire lp)
- HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
- I WILL SURVIVE—Gloria Gaynor—Polydor
- KEEP ON DANCIN'—Gary's Gang—Col
- KNOCK ON WOOD—Amii Stewart—Ariola
- LOVE & DESIRE/LET THE MUSIC PLAY—Arpeggio—Polydor (lp cuts)
- SYMPHONY OF LOVE—Miquel Brown—Polydor (entire lp)
- ULTIMATE—Ultimate—Casablanca (entire lp)
- WEEKEND TWO STEP/MUSIC IS ALL YOU NEED—THP Orchestra—Butterfly

TRUDE HELLERS/NEW YORK

DJ: Danny Krivit

- BOOGIE WOOGIE—Fatback Band—Spring (not commercially available)
- CHAINS/CREAM (ALWAYS RISES TO THE TOP)/FESS UP TO THE BOOGIE—Gregg Diamond Bionic Boogie—Polydor (disco disc/lp cut)
- CONTACT—Edwin Starr—20th Century Fox
- DANCIN'/GOT TO PUT SOMETHING IN—Grey & Hanks—RCA (disco disc/lp cut)
- DA YA THINK I'M SEXY?—Rod Stewart—WB (lp cut)
- GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Col (disco disc/lp cut)
- HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
- I DON'T WANT NOBODY ELSE—Narada Michael Walden—Atlantic
- I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
- I WILL SURVIVE/ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (disco disc/lp cut)
- KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col
- SOUVENIRS/KECHAK FANTASY/LET'S FLY AWAY—Voyage—Marlin (disco disc/lp cuts)
- TAKE A CHANCE WITH ME—Deborah Washington—Ariola
- THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA
- TURN ME UP—Keith Barrow—Col

BETTER DAYS/NEW YORK

DJ: Toraino Scott

- AT MIDNIGHT—T-Connection—Dash
- BOOGIE TOWN—FLB—Fantasy
- DANCIN'—Grey & Hanks—RCA
- DA YA THINK I'M SEXY?—Rod Stewart—WB
- FEED THE FLAME—Lorraine Johnson—Prelude
- HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
- I DON'T WANT NOBODY ELSE—Narada Michael Walden—Atlantic
- I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
- KEEP ON DANCIN'—Gary's Gang—Col
- LADY BUG—Bembee Bee Unlimited—Red Gregg
- STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Col (lp cuts)
- STRAIGHT TO THE BANK—Bill Summers—Prestage
- STOMP YOUR FEET—Ollie Baba—Polydor
- THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA
- TURN ME UP—Keith Barrow—Col

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"Sounds . . . And Stuff Like That" . . . Platinum
Grammy Nominations
Producer of the Year

Best Arrangement for Voices: "Stuff Like That"
Arrangers: Quincy Jones, Nick Ashford, Valerie Simpson
Best Engineered Recording, Engineer: Bruce Swedien

"The Wiz' Sountrack" . . . Platinum
Grammy Nominations
Best Instrumental Composition: "End Of The Yellow Brick Road"
Composers: Quincy Jones, Nick Ashford, Valerie Simpson
Best Instrumental Arrangement: "Main Title Overture, Part One"
Arrangers: Quincy Jones and Robert Freedman
Best R&B Vocal Performance By a Duo, Group, or Chorus:
"Ease On Down The Road" by Michael Jackson and Diana Ross
Best Adaptation Score, Nominee: Quincy Jones

"Roots" . . . Gold
Emmy Award (1977)
Outstanding Achievement In Musical Composition
For a Series (Dramatic Underscore):
"Roots, Part One" by Quincy Jones and Gerald Fried

THE BROTHERS JOHNSON

"Blam" . . . Platinum
Grammy Nomination:
Best R&B Instrumental: "Streetwave"

"Right On Time" . . . Platinum
Grammy Award (1977)
"Strawberry Letter 23" . . . Gold Single
Best R&B Instrumental: "Q"

TOTO

"Toto" . . . Platinum
Grammy Nomination:
Best New Artist

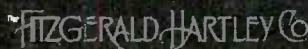
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"Street Player" . . . Gold
"Ask Rufus" . . . Platinum

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Artists, Monterey Peninsula
Artists, and the radio and
retail industry for making our
first year so successful.



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Ed Eckstine



Plaza de Oro
17175 Ventura Blvd.
Encino, California
Larry Fitzgerald
Mark Hartley

DISCO

Disco File Top 30

TW	LW	SONG	ARTIST	RECORD LABEL
1	1	I WILL SURVIVE/ANYBODY WANNA PARTY	GLORIA GAYNOR	Polydor (disco disc/lp cut)
2	3	FLY AWAY	VOYAGE	Marlin (entire lp)
3	4	KEEP ON DANCIN'/DO IT AT THE DISCO	GARY'S GANG	Columbia (disco disc)
4	5	AT MIDNIGHT	T-CONNECTION	Dash (disco disc)
5	2	CONTACT	EDWIN STARR	20th Century Fox (disco disc)
6	14	DA YA THINK I'M SEXY?	ROD STEWART	Warner Bros. (disco disc)
7	8	HAVEN'T STOPPED DANCING YET	GONZALEZ	Capitol (disco disc)
8	9	LOVE AND DESIRE/LET THE MUSIC PLAY	ARPEGGIO	Polydor (lp cuts)
9	6	CHAINS/CREAM (ALWAYS RISES TO THE TOP)	GREGG DIAMOND	BIONIC BOOGIE—Polydor (disco disc)
10	7	FEED THE FLAME	LORRAINE JOHNSON	Prelude (disco disc)
11	10	IF THERE'S LOVE/HAZY SHADES OF LOVE	AMANT	TK (lp cuts)
12	25	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)	INSTANT FUNK	Salsoul (disco disc)
13	13	DANCE—PARADISE EXPRESS	Fantasy (disco disc)	
14	20	A FREAK A/CHANCE TO DANCE	LEMON	Prelude (disco disc)
15	16	BABY I'M BURNIN'	DOLLY PARTON	RCA (disco disc)
16	11	SHAKE YOUR GROOVE THING	PEACHES & HERB	Polydor (disco disc)
17	27	THERE BUT FOR THE GRACE OF GOD GO I	MACHINE	RCA (disco disc)
18	17	WEEKEND TWO STEP/MUSIC IS ALL YOU NEED	THP ORCHESTRA	Butterfly (disco disc)
19	12	HOLD YOUR HORSES	FIRST CHOICE	Gold Mind (disco disc)
20	26	DANCIN'	GREY & HANKS	RCA (disco disc)
21	15	GOT TO BE REAL/YOU SAVED MY DAY/STAR LOVE	CHERYL LYNN	Columbia (disco disc/lp cuts)
22	19	COUNTDOWN/THIS IS IT	DAN HARTMAN	Blue Sky (disco disc)
23	22	I DON'T KNOW IF IT'S RIGHT	EVELYN "CHAMPAGNE" KING	RCA (disco disc)
24	—	ULTIMATE	ULTIMATE	Casablanca (entire lp)
25	23	FLY ME ON THE WINGS OF LOVE	CELLI BEE	APA (lp cut)
26	21	LE FREAK/CHIC CHEER/I WANT YOUR LOVE	CHIC	Atlantic (disco disc/lp cuts)
27	—	TURN ME UP	KEITH BARROW	Columbia (disco disc)
28	—	FREE ME FROM MY FREEDOM	BONNIE POINTER	Motown (disco disc)
29	—	SHINE ON SILVER MOON	McCOO & DAVIS	Columbia (disco disc)
30	18	YMCA	VILLAGE PEOPLE	Casablanca (disco disc)

Ariola Expands Disco Department

LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, has announced the expansion of the company's disco department due to the increase in disco product.

T.Q. Featherstonshaw, west coast disco promotion, will be relocating to New York. Taking his place on the west coast will be Howard Holben.

R&C Establishes Disco Music Div.

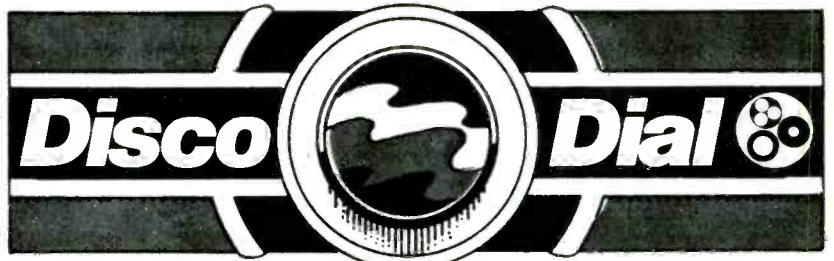
LOS ANGELES — Rogers & Cowan has established the disco music division, it was announced by Paul Bloch, president of Rogers & Cowan's music division.

Guy Thomas, who has been media coordinator for Rogers & Cowan's Music Division for the past two years, will head the new division.

Disco File (Continued from page 22)

extra break and build, remixed by Adams, while Issy Sanchez has redone the considerably more interesting "Weekend" (8:12). The cut picks up faster, with added strings, and segues into its synthesizer section without a break. The lopsided synthesizer pattern is somewhat deemphasized here, smoothing the syncopation. We're given another chance to notice how close "Weekend"'s message is to "Runaway Love."* Taka Boom is no longer singing lead with The Glass Family (she is recording for Ariola, Jack Wetherbee tells me); "Crazy" (7:40), the followup to "Mr. D.J., You Know How to Make Me Dance," combines synthesizer bass and frantically flashing cymbals (very Sylvester) with gruff male vocals (very Village People) and an increased tempo (very fast). The vocals seem kind of "off," but there's lots of momentum built up in the guitar and handicap hook appearing throughout the track. And you'd have to assume that the ragged edges of the arrangement are calculated to add to the craziness. The Fatback Band, credited on their latest release as "Fatback," recorded some of the roughest, funkier disco hits of years past ("Yum Yum [Gimme Some]" and "Spanish Hustle" were two) and looked a bit out of step in the period of European ascendancy, but with earthier sounds making

(Continued on page 87)



STATION	SONG	ARTIST	RECORD LABEL	
WBOS/Boston/Jane Dunklee	#1	I WILL SURVIVE	Gloria Gaynor—Polydor	
	Prime Movers:	I DON'T KNOW IF IT'S RIGHT	Evelyn "Champagne" King—RCA	
		DA YA THINK I'M SEXY?	Rod Stewart—WB	
		THERE BUT FOR THE GRACE OF GOD GO I	Machine—RCA	
	Pick Hits:	KNOCK ON WOOD	Amii Stewart—Ariola	
		ROCK SOLID	Chi Chi Fevalas—Prism (lp cut)	
		ULTIMATE	Ultimate—Casablanca (entire lp)	
	KFMX/Minneapolis/Gary De Maroney	#1	GOT TO BE REAL	Cheryl Lynn—Col
		Prime Movers:	KEEP ON DANCIN'	Gary's Gang—Col
			WE ARE FAMILY	Sister Sledge—Cotillion
		AT MIDNIGHT	T-Connection—Dash	
Pick Hits:		STOMP YOUR FEET	Ollie Baba—Polydor	
		LET'S FLY AWAY	Voyage—Marlin (lp cut)	
		I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)	Narada Michael Walden—Atlantic	
WCAU-FM/Philadelphia/Roy Perry		#1	KEEP ON DANCIN'	Gary's Gang—Col
		Prime Movers:	I DON'T KNOW IF IT'S RIGHT	Evelyn "Champagne" King—WB
			HE'S THE GREATEST DANCER	Sister Sledge—Cotillion
	Pick Hits:	CUT LOOSE	Bohannon—Mercury (lp cut)	
		MY LOVE IS MUSIC	Space/Just Blue—Casablanca (lp cut)	
		FIRE-NIGHT DANCING	Peter Jacques Band—Prelude (entire lp)	
	STUDIO 13/Houston/Bart Taylor	#1	I WILL SURVIVE	Gloria Gaynor—Polydor
		Prime Movers:	WHAT YOU GAVE ME	Diana Ross—Motown
			IF THERE'S LOVE	Amant—TK
			SYMPHONY OF LOVE	Miquel Brown—Polydor
Pick Hits:		AT MIDNIGHT	T-Connection—Dash	
		ULTIMATE	Ultimate—Casablanca (entire lp)	
		MOULON ROUGE	Moulon Rouge—ABC (entire lp)	
WKYS/Wash., D.C./John Brinkly		#1	I WILL SURVIVE	Gloria Gaynor—Polydor
		Prime Movers:	FLY AWAY	Voyage—Marlin (entire lp)
			KEEP ON DANCIN'	Gary's Gang—Col
		AT MIDNIGHT	T-Connection—Dash	
	Pick Hits:	THERE BUT FOR THE GRACE OF GOD GO I	Machine—RCA	
		HE'S THE GREATEST DANCER	Sister Sledge—Cotillion	
		KNOCK ON WOOD	Amii Stewart—Ariola	
	KIIS-FM/Los Angeles/Sherman Cohen	#1	I WILL SURVIVE	Gloria Gaynor—Polydor
		Prime Movers:	DA YA THINK I'M SEXY?	Rod Stewart—WB
			KEEP ON DANCIN'	Gary's Gang—Col
		I DON'T KNOW IF IT'S RIGHT	Evelyn "Champagne" King—RCA	
Pick Hits:		HE'S THE GREATEST DANCER	Sister Sledge—Cotillion	
		I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)	Instant Funk—Salsoul	
		KNOCK ON WOOD	Amii Stewart—Ariola	

All records played are 12" discs unless otherwise indicated.

THERE'S **NO ESCAPE** FROM THE **MARC TANNER** BAND!



THE **MARC TANNER** BAND
NO ESCAPE



THE MARC TANNER BAND's debut album, **NO ESCAPE** featuring the new single, "ELENA." On Elektra Records and Tapes. 
Produced by Nat Jeffrey. Co-Produced and Arranged by Glen Spreen.

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Dire Straits' Debut Looks Like WB's First New-Artist Hit of '79

By SAMUEL GRAHAM

■ LOS ANGELES — Executives at Warner Bros. Records are viewing "Dire Straits," the young English quartet's self-titled debut album released here late last year, as the label's first major new artist success story for 1979.

Those skeptics who have assumed that a new, unknown rock act can rarely, if ever, make substantial commercial inroads with a first album have had to reassess their views in recent years, given the immediate successes of Boston, Foreigner, Van Halen and several others. Yet despite such precedents, the current showing may still be the source of considerable surprise—for here is a band that has never toured in this country, that has not been the subject of an elaborate selling campaign on the part of its record label, and whose music is in strict defiance of most of today's commercial standards.

The figures for "Dire Straits" are indeed impressive. It stands at #34 bullet on this week's Album Chart, four weeks after entering as Chartmaker at #78 bullet. On the retail level, such key accounts as Odyssey, Music Plus, Licorice Pizza, Radio Doctors, Disc-O-Mat, Everybody's and National Record Mart include "Dire Straits" among their 20 best selling albums, while RW's Album Airplay Report lists the album at #2 among the most played records, with fully 28 of the 41 reporting stations — representing every area of the country — including "Dire Straits" in their lists of "heavy action."

Lou Dennis, Warner Bros. vice president/director of sales, revealed some even more impressive numbers: in the week of January 15-19, Dennis said, the label sold some 125,288 units of "Dire Straits" — 90,288 albums ("one-half of the total number we've sold to date"), 23,000 8-tracks and 12,000 cassettes — with 33,036 of those units sold on January 19 alone. "Based on the way it's going right now," Dennis contended, "it's certain to go gold. Beyond that, who knows? We've sold a million and a half Van Halens without a hit single, and Dire Straits may have a hit with 'Sultans of Swing' [which shipped January 24]. My guess is that this week's figures will be even bigger than last week's," Dennis added, "especially now that all of these top 40 stations are adding the single."

Warners national album promotion director Bonnie Simmons told RW that "there are two keys to the success of this record. One, it's a very, very good group, and

the record is extraordinary. You can't do a damn thing without that; making the record was their doing, so it's not particularly to our credit. But I also feel that we worked very hard on this record — and there will be a continuing campaign behind it."

In explaining the lack of a major selling program when "Dire Straits" was first released, Dennis said, "We don't know what we had. We knew that it had been available around the world — we have U.S. rights only — and that it had been successful in other countries. But that's no guarantee that it will do well here. We were really helped by the fact that the record met with good acceptance at radio stations shortly after it came out."

Simmons credited FM radio with playing the most vital initial role as well, but also indicated that there was at first some confusion over the nature of Dire Straits' music. "There's something about the cover that suggests that they're new wave," she said. "I don't know why that is exactly, but I got the impression that a lot of people hadn't really bothered because they figured it was just another new wave band."

"It's a very tasteful record," Simmons continued, "and it does take a couple of listens before it'll really catch you. But we've found that once it's on the radio, we get immediate response from listeners, which is ideal. Again, it comes down to the fact that it's simply a good record."

Simmons detailed some of the potential problems the label faced when "Dire Straits" was released in October. "First, it was a new band that no one had ever heard of. And we had to come with it immediately upon signing the group, because it was out as an import on Phonogram and was doing very well in Europe; so we

had to make it through putting out a record in late October/early November and into the Christmas season, which is not a great time to come with a brand new act."

Dennis, however, indicated that "Dire Straits" was released for enough in advance of the Christmas season to avoid being overlooked by consumers, retailers and radio people. "It was ready in October, so we put it out; it just felt like the right thing to do. But if you ask if we would have put it out on December 1 if it hadn't been ready by then, the answer is no—we definitely would have waited until January 1. As it is, the way we did it obviously worked pretty well."

As Dennis said, the expectation at Warner Bros. is that "Sultans of Swing" will add even more fuel to the Dire Straits fire. Simmons explained that while several key label execs were in favor of "Sultans" as the first single, it was radio play that again proved the determining factor. "The most that we would do is suggest that our field people try a couple of particular tracks," she said, "just to tide them over until they get their own feel for the record. But 'Sultans' just rose to the top by itself—it was definitely the most played track."

There was some confusion caused by the recent release to some radio stations of a re-recorded version of "Sultans of Swing," produced by the band rather than lp producer Muff Winwood. The second version, which was sent to stations both as a 7" and a 12" single, was unacceptable to both band and label; "We essentially asked that people destroy them," said Simmons, "and I don't think anyone is playing them."

Dire Straits' first U.S. tour begins February 23. According to Bonnie Simmons, it will include club dates at the Roxy, the Bottom Line and others, as well as some dates at larger venues.

ABC Ups Doctorow

■ LOS ANGELES—Arnie Orleans, vice president, sales and merchandising, ABC Records, has announced the appointment of Eric Doctorow to the newly-created position of director, marketing services, ABC Records. Doctorow will be responsible for implementing and coordinating all marketing efforts for ABC. He moves up from the position of director, product management.



Eric Doctorow

Doctorow joined ABC in April, 1978 after having served a year at CBS Records as manager, college marketing.

Neil Hartley Named MCA Dist. Vice Pres.

■ LOS ANGELES — Al Bergamo, president of MCA Distributing Corporation, has announced the appointment of Neil Hartley to the position of vice president, national accounts, MCA Distributing Corporation.

Hartley has been with CBS Records for the past ten years, as salesman, based in the Los Angeles branch office, and previously held the position of sales manager for three years for the Craig Corporation in Denver.

In this newly created position, Hartley will coordinate national marketing and advertising programs with all MCA Distributing Corporation's national accounts, for all labels currently distributed by MCA Distributing Corporation.

Hartley will be based at MCA Distributing Corporation's national headquarters in Los Angeles.

Atlantic Hosts Product Presentations



Atlantic Records recently wrapped up a series of eight presentations of its January, '79 release of ten albums at WEA branches from coast to coast. Seen here at the New York presentation on the left are (front): Tunc Erim, national pop album promotion director; Dave Glew, senior VP, general manager; Jerry Greenberg, president; Wanda Ramos, WKTU disco consultant and Atlantic chairman Ahmet Ertegun. Behind them are Hank Caldwell, national promotion and marketing coordinator, special markets; Sal Uterano, VP sales and Hillery Johnson, president, Hilltak Records. In the photo at the right at the Los Angeles presentation are: Eddie Holland, VP/director special markets; George Rossi, WEA L.A. branch manager; Walt "Baby" Love, KKTT program director; Everett Smith, Cotillion national promotion manager; Bob Greenberg, VP, west coast general manager and Oscar Fields, WEA VP, black music marketing.

Cover Story:

Toto Finds Platinum Right Away

■ Toto, the group whose Columbia debut album was certified platinum this month, hasn't been together for long, but most of its members have played together on the L.A. music scene for years.

David Paich, keyboards, and Jeff Porcaro, drums, met through their fathers, who worked together on a Glen Campbell TV project. After 10 years of informal jams, they are finally in the same band; along the way, Paich co-wrote and arranged Boz Scaggs' "Silk Degrees" while Porcaro earned studio credits with Scaggs, Steely Dan and others.

Porcaro's younger brother Steve, who also plays keyboards, is also a studio and touring veteran, having worked with Boz Scaggs, Gary Wright and Leo Sayer, among others.

David Hungate, a Texan, has played bass on records by Barbra Streisand, Leo Sayer and the Pointer Sisters.

Steve Lukather, Toto's lead guitarist, played in a band with Steve Porcaro at Grant High School in the San Fernando Valley. Since then, he has worked with Hall & Oates, Alice Cooper and Valerie Carter.

Bobby Kimball, a Vinton, Louisiana native who has sung with several New Orleans bands, completes Toto's lineup as lead singer. Kimball came to Los Angeles to sing with S.S. Fools, met Jeff Porcaro and Paich, who produced that group's demo, and later sang on records by Alice Cooper and Bill Champlin.

"Hold the Line," a solid top 10

hit on the group's first time out, is one of the most impressive debuts in recent memory, and such songs as "Rock Maker" and "I'll Supply the Love" (the follow-up single) seem likely to reinforce Toto's growing appeal.

Pacific Arts Sets 'Heaven' Soundtrack

■ CARMEL, CAL. — Pacific Arts Corporation president Michael Nesmith has announced the acquisition of the original motion picture soundtrack recording of the movie "Days Of Heaven" for the Pacific Arts label.

The soundtrack was composed by Ennio Morricone whose previous credits include scores for the movies "The Good, The Bad, And The Ugly," "A Fistful of Dollars" and "1900." Also included are performances by Leo Kottke and Doug Kershaw.

Pacific Arts plans a late February release on this album in conjunction with the full release of the movie, now scheduled for February 20.

A&M Hires Marx

■ LOS ANGELES—Mike Gormley, director of communications, A&M Records, has announced the appointment of Michelle Marx to the position of west coast publicity director, A&M Records. Marx was most recently an account executive with the public relations firm of Solters & Roskin.

Stewart Pacts Another Roadside Attraction



Another Roadside Attraction is a band that took its name from Tom Robbins' first novel. Its members are from the Monterey area, and they were first heard at the Troubadour by Billy James, who with partner Ron Fair runs James Fair Productions. They became the group's managers. Michael Stewart, president, Interworld Music Group, has just signed an exclusive writer's agreement with Another Roadside Attraction, as well as a co-publishing agreement with the band's publishing company, Cypress Star Music, for worldwide representation. Additionally, a co-production agreement was reached between Inmusic Inc. (Interworld's production company) and James Fair Productions. Pictured from left: (standing) Barry Oslander, Interworld Music; group member Larry Viales and Russell Jackson; Michael Stewart, Interworld Music; group members Rex Wheeler and Bob Viales; (seated) group member Danny Abrams; Jeff Brabec, Interworld Music; Ron Fair, James Fair Productions; Billy James, James Fair Productions; group member Randy Roberts.

Introducing the one and only...

Daddy Dewdrop



With his new smash hit,

**"NANU, NANU,
(I Wanna Get Funky Wich You)"**
(Inphasion 7201)

Produced by Pardo Jones for Little Bear Productions.



Distributed by **TK** Records and Tapes.

Summer Set for TV



Casablanca recording artist Donna Summer will be featured on "Merv Griffin's Tribute to Columbia Pictures," scheduled for prime time television February 7-9. The special is headlined by Summer, Dustin Hoffman and Columbia Pictures board chairman Leo Jaffee. Summer will perform a live selection on the show's initial segment. Shown above are, from left: Summer, Casablanca Record & FilmWorks president Neil Bogart, and Hoffman.

PMA Elects Directors

■ NASHVILLE — The Progressive Music Association, organized to promote all kinds of music in Nashville in addition to country music, had its first official business meeting Monday (22) at the Exit/In here to announce its by-laws and elect the board of directors.

Glenn Snoddy, president of Woodland Studios, was elected president of the newly-founded organization. Other officers include Jim Rushing, vice president; Donna Emmons, secretary; and Maggie Cavender, treasurer. Also named at the meeting were committee chairmen who include Betty Holt (membership), Ron Beldsoe (public relations), Aubrey Hornsby (concert), Phil Sigal (publicity), and Denny Brewington (advisory committee coordinator). David Luna is the PMA coordinating director.

Among the items discussed at the meeting were membership fees, which was set at \$25 per person, a membership drive, endorsement efforts, and a PMA concert scheduled for Wed., Jan. 31 at the Exit/In.

Acts scheduled to perform at the show include the 21st Century Singers, Sanchez Harley, Bobby David, Mighty High, Porter Waggoner, and a surprise guest artist.

The next meeting of the PMA board of directors is scheduled for 4 p.m., Jan. 29 at the Nashville offices of ASCAP.



KURTIS SCOTT

is back in town. The actor/singer/writer, on Apache Records, singing BLACK CHILD and BROTHER is getting top, cross-country airplay.

Sheet music for BLACK CHILD is sold at Colony Records shop at 49 St. Mr. Scott is available for concerts and other engagements. (Contact him at (212) 581-6740).

Salmonsohn Named Polydor Finance VP

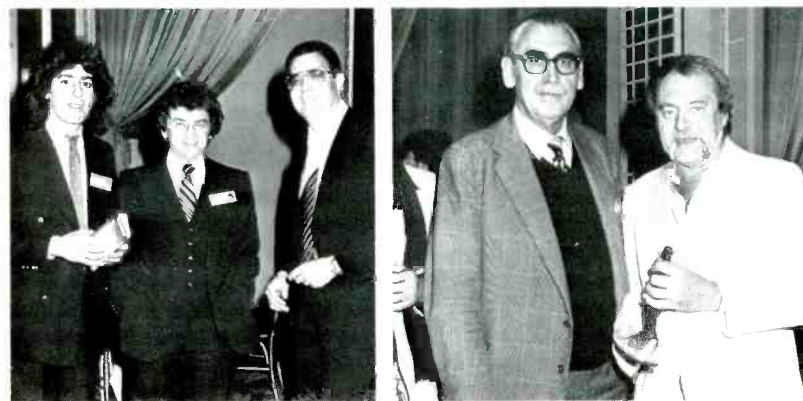
■ NEW YORK — Steven Salmonsohn has been named vice president, finance, for Polydor Incorporated, it has been announced by Fred Haayen, president.

Salmonsohn, most recently controller, joined Polydor in 1976. He will continue to be based at the New York office and will be responsible for overseeing all aspects of the financial operations of the company.



Steven Salmonsohn

Polydor Intl. Hosts MIDEM Party



Polydor International hosted a cocktail party in the Casino Les Ambassadeurs during MIDEM in Cannes. Shown at the party are (left photo, from left) Rick Stevens, Polydor a&r VP; Dick Kline, executive VP for the label; and Freddie Haayen, Polydor president and VP of Polydor International; (right photo) Heinz T. Voigt, Polygram VP and president of the Polygram publishing division, with Stig Anderson, president of Polar Music International AB, Sweden, and manager of ABBA.

SIR Hotels To Cater To Touring Bands

By WALTER CAMPBELL

■ NASHVILLE — The first of a chain of hotels catering exclusively to touring artists is under construction in Nashville and set to open May 1, according to Steve Bauer, one of the partners of Studio Instrument Rentals. "Close Quarters," located at 913 20th Ave. S., several blocks away from Music Row here, is the name of the hotel which is being built from a renovated apartment building.

Facilities

The 17-suite facility in Nashville includes a large parking lot in the back to accommodate equipment trucks and buses, a members-only club on the bottom floor called the Backstage Pass, and a rehearsal room in the basement. Similar facilities are being planned by S.I.R. in Atlanta and Chicago (both to open next summer), New York, Los Angeles, Miami, New Orleans and London.

Advantages Noted

"The problems encountered by rock and roll bands with hotels on the road, and vice versa, are legendary at this point," Bauer told RW, "and they show the need for a facility like this for acts on the road. The road is hard on any touring act, and these hotels are going to be there to help the situation by understanding the artists' needs. The large parking lot right behind the hotel enables a band to have all their trucks and buses right where they are staying instead of having to worry about them parked on the other side of town. The members-only club enables us to stay open all night and to restrict the clientele to people in the music industry and invited guests. I think the advantages of the rehearsal room at a band's disposal on the road is obvious."

Each of the suites in the Nashville hotel has two bedrooms, so that as many as four people can

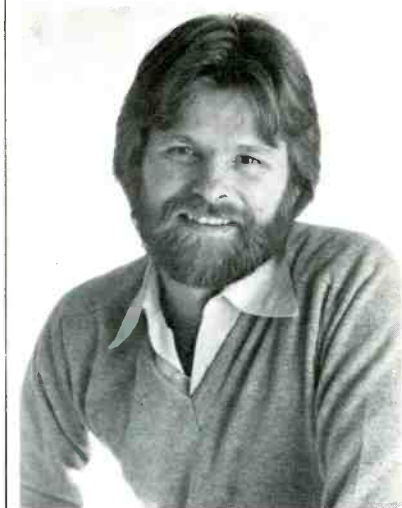
stay comfortably in one unit. "Close Quarters will have the capacity to house an entire rock and roll band and the road crew, yet is still small enough to have a personal atmosphere and to keep overhead much lower than in a large hotel," Bauer said. "Big hotels are geared more to convention business anyway. One of the reasons we're starting out in Nashville, Atlanta and Chicago is because the occupancy rate of hotels in these cities are among the highest in the country, so the most demand for this type of facility is greatest there."

Expansion

In addition to opening its first hotel in Nashville, S.I.R. is in the process of expanding its regular rehearsal room business in Nashville by opening up two more rooms (totalling 7000 square feet) across the street from the three rooms already in operation at 216 12th Ave. S. The new rooms are scheduled to be in operation in March, according to Bauer.

George Taylor Morris Joins RCA on Coast

■ NEW YORK — George Taylor Morris has been named manager, national albums promotion—west coast, for RCA Records. The announcement was made this week by Joshua Blardo, director, national albums promotion for RCA Records, to whom Morris will report.



George Taylor Morris

Prior to his RCA appointment, Morris had served as program director for New York radio station WPIX-FM. His stint at WPIX was the culmination of a successful radio career which also included duties as program director of WCOZ-FM in Boston; WHCN-FM in Hartford, Connecticut; and WLIR-FM in Garden City, Long Island. One of his earliest radio jobs was as news director of WHLI-AM in Hempstead, Long Island.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP)	61	LOVE VIBRATION Harris & Simon (Possie/Teddy Randazzo, BMI)	100
A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI)	6	MAC ARTHUR PARK Moroder & Bellote (Canopy, ASCAP)	40
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP)	97	MAYBE I'M A FOOL Bruce Botnick (Grajonca/Island, BMI)	77
AQUA BOOGIE G. Clinton (Rubberband, BMI)	85	MUSIC BOX DANCING Frank Mills (Unichappell, BMI)	76
BABY I'M BURNIN' G. Klein (Velvet Apple, BMI)	48	MY LIFE Phil Ramone (Impulsive/April, ASCAP)	11
BABY, I NEED YOUR LOVIN' Carmen (Stone Agate, BMI)	82	NEVER HAD A LOVE LIKE THIS BEFORE B. Martin (Medad/Irving, BMI)	94
BLUE MORNING, BLUE DAY Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI)	30	NEW YORK GROOVE E. Kramer/Frehley (April/Russell Ballard, ASCAP)	16
BUSTIN' LOOSE Purdie (Nouveau/Ascent, BMI)	66	NOT FADE AWAY Jerry Goldstein (MPL, BMI)	84
CHASE G. Moroder (Gold Horizon, BMI)	70	NO TELL LOVER Phil Ramone & Group (Com/Street Sense/Polish Prince, ASCAP)	27
CONTACT E. Starr (ATV/Zonal, BMI)	80	NOW THAT WE FOUND LOVE A. Sadkin & Group (Mighty Three, BMI)	87
CRAZY LOVE R. Sanford Orshoff (Pirouette, ASCAP)	56	OH HONEY Ken Gold (Screen Gems-EMI, BMI)	79
DANCING IN THE CITY C. Neil (Francis, Day & Hunter, no licensee listed)	55	ONE LAST KISS Joe Wissert (Center City, ASCAP)	46
DANCIN' SHOES Paul Davis (Canal, BMI)	26	OOH BABY BABY Peter Asher (Jobete, ASCAP)	38
DA YA THINK I'M SEXY? T. David (Riva/WB/Nile Streak, ASCAP)	2	OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI)	28
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	21	POPS, WE LOVE YOU Sawyer & McLeod (Jobete, ASCAP)	74
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP)	39	PROMISES G. Johns (Narvah, BMI)	41
EVERY 1'S A WINNER M. Most (Finchley, ASCAP)	7	RUN HOME GIRL J. Punter (Man-Ken, BMI)	92
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI)	35	SEPTEMBER Maurice White (Saggire/Irving/Charleyville, BMI/Steelchest, ASCAP)	4
EVERY WHICH WAY BUT LOOSE S. Garrett (Peso/Warner/Malkyle, BMI)	83	SHAKE IT Robertson & Matthews (Steamed Clam, BMI)	13
FANTASY LOVE AFFAIR C. Wade (Sherlyn/Decibel, BMI)	91	SHAKE YOUR BODY DOWN TO THE GROUND Group (Peacock, BMI)	72
FIRE Richard Perry (Bruce Springsteen, ASCAP)	5	SHAKE YOUR GROOVE THING Not listed (Perren-Vibes, ASCAP)	20
FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP)	51	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI)	23
FOR YOU AND I Stewart & Gouldman (Marken, BMI)	78	SHATTERED Glimmer Twins (Colgems, ASCAP)	31
GET DOWN Carl Daves (Gaetana/Cachand/Cissi, BMI)	52	SILVER LINING Lambert & Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	96
GOODBYE I LOVE YOU Tom Dowd, Ron Albert & Howard Albert (Stephen Stills, BMI)	65	SING FOR THE DAY Group (Stygian, ASCAP)	50
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudumar/Cotaba, ASCAP)	9	SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondon, BMI)	17
HAVEN'T STOPPED DANCING YET Richard & Gloria Jonese (Old "Eye"/Buckwheat, ASCAP)	71	SONG ON THE RADIO Alan Parsons (DJM/Frabbjous/Approximate)	59
HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI)	25	SOUL MAN Bob Tischler (Walder/Birdees, ASCAP)	19
HE'S THE GREATEST DANCER Edwards/Rodgers (Chic, BMI)	89	STORMY Lambert & Potter (Low-Sal, BMI)	63
HOLD THE LINE Toto (Hudmar, ASCAP)	12	STUMBLIN' IN Chapman (Chinnichap/Careers, BMI)	62
HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI)	24	SUPERMAN Adams & Morris (Peer, BMI)	86
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP)	47	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP)	43
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI)	42	TAKE ME TO THE RIVER Brian Eno & Group (Jec/AI Green, BMI)	32
I DON'T WANNA LOSE YOU Foster (Hot-Cha/Six Continents, BMI)	44	TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP)	57
I GO TO RIO B. Schnee (Irving/Woolnough/Jemava, BMI)	68	THE GAMBLER L. Butler (Writers Night, ASCAP)	29
I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin'/Bill, ASCAP)	58	THEME FROM SUPERMAN Not listed (Warner-Tamerlane, BMI)	67
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	37	TOO MUCH HEAVEN Bee Gees, Karl Richardson & Alby Galuten (Music For UNICEF, BMI)	10
I'LL SUPPLY THE LOVE Group (Hudmar, ASCAP)	81	WE'VE GOT TONITE B. Seger (Gear, ASCAP)	14
I'M SO INTO YOU Peabo Bryson & Johnny Pate (WB/Peabo, ASCAP)	90	WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP)	36
INSTANT REPLAY Dan Hartman (Silver Steed, BMI)	45	WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI)	33
IT'S ALL THE WAY LIVE D. Griffey/Sylvers/Group (Spectrum VI, ASCAP)	99	WHO DO YA LOVE Casey & Finch (Sherlyn/Harrick, BMI)	64
I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scot Tune, ASCAP)	22	YMCA Jaques Morali (Green Light, ASCAP)	3
I WILL SURVIVE Dño Fekaris (Perren-Vibes, ASCAP)	15	YOU CAN DO IT R. Hall (Top of the Town/American Dream/Blen/Evie Sands, ASCAP)	73
KEEP ON DANCIN' Not listed (Mideb/Eric Matthew, ASCAP)	88	YOU CAN'T WIN Jones (Fox Fanfare, BMI)	93
KNOCK ON WOOD B. Leng (Warner Bros., ASCAP)	95	YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP)	34
LADY J. Boylan & Group (Screen Gems-EMI, BMI)	54	YOU MAKE ME FEEL (MIGHTY REAL) Fuqua & Sylvester (Bee Keeper/Tipsy, ASCAP)	60
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	1	YOU NEED A WOMAN TONIGHT Daryl Dragon (ABC/Dunhill, BMI)	53
LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI)	69	YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI)	49
LONELY WIND Group (Don Kirshner, BMI)	75	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/ Neverland/Peg, BMI)	98
LOTTA LOVE Ted Templeton (Silver-Fiddle, BMI)	8		
LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane, BMI)	18		

101 THE SINGLES CHART 150

FEBRUARY 3, 1979

FEB. 3	JAN. 27	
101	102	BAD BREAKS CAT STEVENS/A&M 2109 (Ashtar/Colgems-EMI, ASCAP)
102	107	FOUR STRONG WINDS NEIL YOUNG/Reprise 2266 (WB) (Warner Bros., ASCAP)
103	108	DARLIN' FRANKIE MILLER/Chrysalis 2255 (copyright control)
104	105	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
105	116	IF I SAW YOU AGAIN PAGES/Epic 8 50659 (PA-GIZ, ASCAP)
106	—	I'M NOT GONNA CRY ANYMORE NANCY BROOKS/Arista 0385 (Mandy, ASCAP)
107	104	I WANT YOU AROUND ME GEORGE McCRAE/TK 1032 (Sherlyn/Harrick, BMI)
108	109	AIN'T THAT ENOUGH FOR YOU JOHN DAVIS & THE MONSTER ORCHESTRA/Sam 5011 (CBS) (Midsong/Mideb/John Davis, ASCAP)
109	110	LET'S GO DANCIN' BOOKER T. JONES/A&M 2100 (Irving/House of Jones, BMI)
110	111	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M 2088 (Gates, BMI)
111	112	LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP)
112	113	SEXY LADY FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI)
113	114	THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP)
114	—	CALL OUT MY NAME ZWOL/EMI America 8009 (Mother Tongue, ASCAP)
115	—	THEME FROM TAXI (ANGELA) BOB JAMES/Columbia/Tappan Zee 3 10896 (Addax/Bob James & DeShufflin/Wayward, ASCAP)
116	117	RAVE ON JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI)
117	—	ROXANNE POLICE/A&M 2096 (Virgin, ASCAP)
118	—	SINNER MAN SARA DASH/Kirshner 8 4278 (CBS) (Don Kirshner/Blackwood, BMI/Kirshner Songs/April, ASCAP)
119	120	THE WEDDING SONG (THERE IS LOVE) MARY MacGREGOR/Ariola 7726 (Public Domain Foundation, ASCAP)
120	121	NANU NANU DADDY DEWDROP/Inphasion 7201 (TK) (Little Bear/Lynnal, BMI)
121	122	HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP)
122	125	DANCE THE NIGHT AWAY WITH YOU DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI)
123	115	TAKE IT ANYWAY YOU WANT IT THE OUTLAWS/Ariola 0378 (Hustlers, BMI)
124	—	LOVE STRUCK STONEBOLT/Parachute 522 (Casablanca) (Combat Deep Cover, BMI)
125	—	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI-America 8006 (Glenwood, ASCAP)
126	101	DANCIN' SHOES FAITH BAND/Village 202 (Mercury) (Canal, BMI)
127	127	SHINE ON SILVER MOON MARILYN McCOO & BILLY DAVIS, JR./Columbia 10806 (Don Kirshner, BMI/Kirshner Song, ASCAP)
128	128	FANCY DANCER FRANKIE VALLI/Warner/Curb 8734 (Larbell/Hearts Delight, BMI)
129	130	WONDER WORM CAPTAIN SKY/AVI 225 (Upperlevel, BMI/Thom Thom, ASCAP)
130	129	EVERY NIGHT PHOEBE SNOW/Columbia 3 10856 (Maclen, BMI)
131	133	INSANE CAMEO/Chocolate City 016 (Casablanca) (Better Days, BMI)
132	131	TRANQUILO (MELT MY HEART) CARLY SIMON/Elektra 45544 (C'est, ASCAP/Country Road, BMI)
133	124	I'M GONNA MAKE YOU LOVE ME THE BLEND/MCA 30961 (Overnight, BMI)
134	119	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy) (East Memphis, BMI)
135	123	LET'S DANCE TOGETHER WILTON FELDER/ABC 12433 (Four Knights, BMI)
136	118	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. 8710 (Nic-O-Val, ASCAP)
137	132	H.E.L.P. FOUR TOPS/ABC 12427 (Six Strings/Dajaoye/Ensign, BMI)
138	134	C'MON LITTLE MAMA GUESS WHO/Hilltak 7803 (Atl) (Salom/Guess Who, BMI)
139	141	OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669 (Desmobile/Managed, ASCAP)
140	135	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12433 (Spec-O-Lite/Traco/Jobete/Stone Diamond, BMI)
141	136	CASABLANCA DANE DONAHUE/Columbia 3 10883 (Seldak, ASCAP)
142	137	LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
143	139	I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox (RCA) (Combine/Re Sac, BMI)
144	138	CATCH ME (GIVE ME A SIGN, SHOW ME A REASON) SNAIL/Cream 7930 (Blue Avenue/Churn, ASCAP)
145	140	LOVE ON THE REBOUND THE DODGERS/Polydor 14515 (Ackee, ASCAP)
146	143	GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Vir-Jon, BMI)
147	144	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (Atl) (Jobete, ASCAP)
148	146	I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI)
149	126	EVER READY LOVE TEMPTATIONS/Atlantic 3538 (Good Life, BMI/J.P. Everett, ASCAP)
150	150	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270 (First Generation, BMI)

QUEEN CAN'T BE STOPPED!

A platinum album, a smash international tour,
and now a brand new single.

"DON'T STOP ME NOW"

(E-46008)

Queen's new single
from their album,

"JAZZ"

(6E-166)



On Elektra Records and Tapes.
A Queen—Roy Thomas Baker Production

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Record World Singles



FEBRUARY 3, 1979

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

FEB. 3	JAN. 27		WKS. ON CHART
1	1	LE FREAK CHIC Atlantic 3519 (7th Week)	15
2	13	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	8
3	2	YMCA VILLAGE PEOPLE /Casablanca 945	16
4	5	SEPTEMBER EARTH, WIND & FIRE /ARC/Columbia 3 10854	12
5	6	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	12
6	7	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	11
7	8	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	12
8	10	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	11
9	9	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	13
10	3	TOO MUCH HEAVEN BEE GEES/RSO 913	12
11	4	MY LIFE BILLY JOEL/Columbia 3 10853	14
12	12	HOLD THE LINE TOTO/Columbia 3 10830	18
13	16	SHAKE IT IAN MATTHEWS/Mushroom 7039	11
14	11	WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	14
15	29	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	6
16	17	NEW YORK GROOVE ACE FREHLEY/Casablanca 941	16
17	19	SOMEWHERE IN THE NIGHT BARRY MANILOW/Arista 0382	8
18	18	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB)	13
19	21	SOUL MAN BLUES BROTHERS/Atlantic 3545	9
20	26	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	8
21	23	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	12
22	25	I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl)	14
23	14	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	21
24	27	HOME AND DRY GERRY RAFFERTY/United Artists 1266	9
25	35	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	4
26	32	DANCIN' SHOES NIGEL OLSSON/Bang 740	8
27	30	NO TELL LOVER CHICAGO/Columbia 3 10879	7
28	15	OUR LOVE (DON'T THROW IT AWAY) ANDY GIBB/RSO 911	17
29	34	THE GAMBLER KENNY ROGERS/United Artists 1250	11
30	36	BLUE MORNING, BLUE DAY FOREIGNER/Atlantic 3543	7
31	31	SHATTERED ROLLING STONES/Rolling Stones 19310 (Atl)	8
32	33	TAKE ME TO THE RIVER TALKING HEADS/Sire 1032 (WB)	10
33	42	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK)	10
34	20	YOU DON'T BRING ME FLOWERS BARBRA STREISAND & NEIL DIAMOND/Columbia 3 10840	15
35	41	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	6
36	54	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	2
37	22	I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES/Polydor 14483	29
38	28	OOH BABY BABY LINDA RONSTADT/Asylum 45546	13
39	24	DON'T HOLD BACK CHANSON/Ariola 7717	13
40	38	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	22
41	37	PROMISES ERIC CLAPTON & HIS BAND/RSO 910	16
42	48	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	9
43	40	SWEET LIFE PAUL DAVIS/Bang 738	26
44	46	I DON'T WANNA LOSE YOU DARYL HALL & JOHN OATES/RCA 11424	8
45	43	INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS)	17
46	45	ONE LAST KISS THE J. GEILS BAND/EMI-America 8007	12
47	39	HOW YOU GONNA SEE ME NOW ALICE COOPER/Warner Bros. 8695	16
48	53	BABY I'M BURNIN' DOLLY PARTON/RCA 11420	6
49	55	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	8
50	64	SING FOR THE DAY STYX/A&M 2110	3



51	74	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	2
52	56	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	10
53	57	YOU NEED A WOMAN TONIGHT CAPTAIN & TENNILLE/A&M 2106	7
54	65	LADY LITTLE RIVER BAND /Harvest 4667 (Capitol)	4
55	59	DANCING IN THE CITY MARSHALL HAIN/Harvest 4648 (Capitol)	7
56	67	CRAZY LOVE POCO/ABC 12439	4
57	63	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	9
58	70	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	3
59	71	SONG ON THE RADIO AL STEWART/Arista 0389	2
60	61	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	6
61	62	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES/A&M 2091	11

CHARTMAKER OF THE WEEK

62	—	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN RSO 917	1
63	68	STORMY SANTANA/Columbia 3 10873	4
64	66	WHO DO YA LOVE KC & THE SUNSHINE BAND/TK 1031	8
65	76	GOODBYE, I LOVE YOU FIREFALL/Atlantic 3544	2
66	72	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA)	4
67	73	THEME FROM SUPERMAN JOHN WILLIAMS/Warner Bros. 8729	3
68	75	I GO TO RIO PABLO CRUISE/A&M 2112	4
69	77	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	2
70	78	CHASE GIORGIO MORODER/Casablanca 956	2
71	84	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	2
72	79	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	3
73	83	YOU CAN DO IT DOBIE GRAY/Infinity 50003	2
74	82	POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1445	2
75	81	LONELY WIND KANSAS/Kirshner 8 4280 (CBS)	3
76	86	MUSIC BOX DANCING FRANK MILLS/Polydor 14517	2
77	89	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	2
78	88	FOR YOU AND I 10cc/Polydor 14528	3
79	87	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	2
80	90	CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	2
81	—	I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898	1
82	—	BABY, I NEED YOUR LOVIN' ERIC CARMEN/Arista 0384	1
83	93	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	3
84	85	NOT FADE AWAY TANYA TUCKER/MCA 40976	6
85	98	AQUA BOOGIE PARLIAMENT/Casablanca 950	6
86	95	SUPERMAN HERBIE MANN/Atlantic 3547	3
87	100	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	7
88	—	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	1
89	—	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	1
90	92	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	7
91	91	FANTASY LOVE AFFAIR PETER BROWN/Drive 6274 (TK)	4
92	—	RUN HOME GIRL SAD CAFE/A&M 2111	1
93	—	YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	1
94	96	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	3
95	—	KNOCK ON WOOD AMII STEWART/Ariola 7736	1
96	99	SILVER LINING PLAYER/RSO 914	2
97	44	A MAN I'LL NEVER BE BOSTON/Epic 8 50638	12
98	49	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEATLOAF/Epic/Cleveland Intl. 8 50634	12
99	—	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	1
100	94	LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	3

PRODUCERS AND PUBLISHERS ON PAGE 29



Record World Album Airplay

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

FEBRUARY 3, 1979

FLASHMAKER



TAKE IT TO THE MAX
MAX DEMIAN
RCA

MOST ADDED:

- TAKE IT TO THE MAX—Max Demian—RCA (21)
- MIRROR STARS—Fabulous Poodles—Epic (13)
- NO ESCAPE—Mark Tanner—Elektra (11)
- NO MEAN CITY—Nazareth—A&M (10)
- DESMOND CHILD & ROUGE—Capitol (8)
- INSIDE STORY—Robben Ford—Elektra (7)
- BREATHLESS—Camel—Arista (6)
- HEAD EAST LIVE—A&M (6)
- BIRTH COMES TO US ALL—Good Rats—Passport (6)
- A LA CARTE—Triumverat—Capitol (6)

WNEW-FM/NEW YORK

- ADDS:**
- A LA CARTE—Triumverat—Capitol
 - INSIDE STORY—Robben Ford—Elektra
 - NEW ORLEANS HEAT—Albert King—Tomato
 - ON THE CORNER—Jimmie Mack—Atlantic
 - SLEEP DIRT—Frank Zappa—DiscReet
 - TAKE IT TO THE MAX—Max Demian—RCA
 - HEROES—Tom Paxton—Vanguard
- HEAVY ACTION (airplay in descending order):**
- ARMED FORCES—Elvis Costello—Col
 - TONIC FOR THE TROOPS—Boomtown Rats—Col
 - MOVE IT ON OVER—George Thorogood—Rounder
 - PARALLEL LINES—Blondie—Chrysalis
 - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
 - BIRTH COMES TO US ALL—Good Rats—Passport
 - LIFE FOR THE TAKING—Eddie Money—Col
 - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - HEARTS OF STONE—Southside Johnny—Epic
 - WAVELENGTH—Van Morrison—WB

WBCN-FM/BOSTON

- ADDS:**
- BIRTH COMES TO US ALL—Good Rats—Passport
 - DESMOND CHILD & ROUGE—Capitol
 - HANDSWORTH REVOLUTION—Steel Pulse—Mango

- HIGH & INSIDE—The Yankees—Big Sound
- MAYBE THE GOOD GUYS—Andy Mendelson—Arista
- NATURAL ACT—Kris & Rita—A&M
- ON THE OTHER HAND—Jona Lewie—Stiff (import)
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- TONIC FOR THE TROOPS—Boomtown Rats—Col
- WONDERFUL WORLD OF WRECKLESS ERIC—Stiff (import)

HEAVY ACTION (airplay in descending order):

- ARMED FORCES—Elvis Costello—Col
- OUTLANDOS D'AMOUR—The Police—A&M (import)
- LIFE FOR THE TAKING—Eddie Money—Col
- STATELESS—Lene Lovich—Stiff (import)
- SANCTUARY—J Geils—EMI-America
- DIRE STRAITS—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- GIVE EM ENOUGH ROPE—The Clash—Epic
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- DESIRE WIRE—Cindy Bullens—UA

WLIR-FM/LONG ISLAND

- ADDS:**
- BEST OF RICK ROBERTS—A&M
 - CRASH LANDING—Bethnal—Vertigo (import)
 - FROM TOKYO TO YOU—Cheap Trick—Epic (aor promo disc)
 - HOME MADE SONGS—Tracy Nelson—Flying Fish
 - KEEP THE CHANGE (single)—Kayak—Janus
 - ON THE CORNER—Jimmie Mack—Atlantic
 - SLEEP DIRT—Frank Zappa—DiscReet
 - STRANGERS IN THE NIGHT—UFO—Chrysalis
 - TAKE IT TO THE MAX—Max Demian—RCA
 - TRILLION—Epic

HEAVY ACTION (airplay in descending order):

- ARMED FORCES—Elvis Costello—Col
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- BIRTH COMES TO US ALL—Good Rats—Passport
- 52ND STREET—Billy Joel—Col
- SHAKEDOWN STREET—Grateful Dead—Arista
- THE CARS—Elektra
- LIFE FOR THE TAKING—Eddie Money—Col
- MOVE IT ON OVER—George Thorogood—Rounder
- PETER GABRIEL—Atlantic
- HOG HEAVEN—Elvin Bishop—Capricorn

WCOZ-FM/BOSTON

- ADDS:**
- DESMOND CHILD & ROUGE—Capitol
 - MAYBE THE GOOD GUYS—Andy Mendelson—Arista
 - MIRROR STARS—Fabulous Poodles—Epic
 - HEAVY ACTION (airplay, sales in descending order):
 - ARMED FORCES—Elvis Costello—Col
 - DIRE STRAITS—WB
 - SOME GIRLS—Rolling Stones—Rolling Stones

- SANCTUARY—J Geils—EMI-America
- THE CARS—Elektra
- TOTO—Col
- 52ND STREET—Billy Joel—Col
- BACKLESS—Eric Clapton—RSO
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- BLONDES HAVE MORE FUN—Rod Stewart—WB

WPLR-FM/NEW HAVEN

- ADDS:**
- MIRROR STARS—Fabulous Poodles—Epic
 - NEW ORLEANS HEAT—Albert King—Tomato
 - NO ESCAPE—Mark Tanner—Elektra
 - ON THE CORNER—Jimmie Mack—Big Tree
 - STRANGERS IN THE NIGHT—UFO—Chrysalis
 - TAKE IT TO THE MAX—Max Demian—RCA

HEAVY ACTION (airplay in descending order):

- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- COMES A TIME—Neil Young—Reprise
- SHAKEDOWN STREET—Grateful Dead—Arista
- TOTO—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- 52ND STREET—Billy Joel—Col
- INNER SECRETS—Santana—Col
- DIRE STRAITS—WB
- MOVE IT ON OVER—George Thorogood—Rounder
- BACKLESS—Eric Clapton—RSO

WBLM-FM/MAINE

- ADDS:**
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - BREATHLESS—Camel—Arista
 - NO MEAN CITY—Nazareth—A&M
 - NO ESCAPE—Mark Tanner—Elektra
 - HEAVY ACTION (airplay in descending order):
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - SANCTUARY—J Geils—EMI-America
 - THE CARS—Elektra
 - NICOLETTE—Nicolette Larson—WB
 - ENERGY—Pointer Sisters—Planet
 - ARMED FORCES—Elvis Costello—Col
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - MOVE IT ON OVER—George Thorogood—Rounder
 - BLONDES HAVE MORE FUN—Rod Stewart—WB

WOUR-FM/UTICA

- ADDS:**
- BIRTH COMES TO US ALL—Good Rats—Passport
 - HEAD FIRST—The Babys—Chrysalis
 - HIGH & INSIDE—The Yankees—Big Sound
 - HOME MADE SONGS—Tracy Nelson—Flying Fish
 - INSIDE STORY—Robben Ford—Elektra
 - HEAD EAST LIVE—A&M
 - TAKE IT TO THE MAX—Max Demian—RCA
 - HEAVY ACTION (airplay in descending order):
 - ARMED FORCES—Elvis Costello—Col
 - DIRE STRAITS—WB
 - MOVE IT ON OVER—George Thorogood—Rounder

- PARTNERS IN CRIME—Bandit—Ariola
- K-SCOPE—Phil Manzanera—Polydor
- MISPLACED IDEALS—Sad Cafe—A&M
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- LIFE FOR THE TAKING—Eddie Money—Col
- BLACK NOISE—FM—Visa

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BIRTH COMES TO US ALL—Good Rats—Passport
 - DESMOND CHILD & ROUGE—Capitol
 - KEEP THE CHANGE (single)—Kayak—Janus
 - STARSHIP GOLD—Jefferson Starship—RCA
 - TAKE IT TO THE MAX—Max Demian—RCA
 - THE MAN WHO BUILT AMERICA—Horslips—DJM
 - TRILLION—Epic

HEAVY ACTION (airplay, sales in descending order):

- DIRE STRAITS—WB
- ARMED FORCES—Elvis Costello—Col
- SHAKEDOWN STREET—Grateful Dead—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- 52ND STREET—Billy Joel—Col
- CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
- THE CARS—Elektra
- LIFE FOR THE TAKING—Eddie Money—Col
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- MINUTE BY MINUTE—Doobie Brothers—WB

WMMR-FM/PHILADELPHIA

- ADDS:**
- KEEP THE CHANGE (single)—Kayak—Janus
 - MIRROR STARS—Fabulous Poodles—Epic
 - NO ESCAPE—Mark Tanner—Elektra
 - NO MEAN CITY—Nazareth—A&M
 - RAT TRAP (aor sampler)—Boomtown Rats—Col
 - TRILLION—Epic

HEAVY ACTION (airplay, sales in descending order):

- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- ARMED FORCES—Elvis Costello—Col
- 52ND STREET—Billy Joel—Col
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- THE CARS—Elektra
- LIFE FOR THE TAKING—Eddie Money—Col
- TOTO—Col
- SOME GIRLS—Rolling Stones—Rolling Stones
- PARALLEL LINES—Blondie—Chrysalis
- DIRE STRAITS—WB

WSAN-AM/ALLENTOWN

- ADDS:**
- MIRROR STARS—Fabulous Poodles—Epic
 - TAKE IT TO THE MAX—Max Demian—RCA
 - HEAVY ACTION (airplay in descending order):
 - 52ND STREET—Billy Joel—Col
 - BACK TO EARTH—Cat Stevens—A&M

- NICOLETTE—Nicolette Larson—WB
- LIVING IN THE USA—Linda Ronstadt—Asylum
- MINUTE BY MINUTE—Doobie Brothers—WB
- LEGEND—Poco—ABC
- THE KICK INSIDE—Kate Bush—EMI
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- COMES A TIME—Neil Young—Reprise
- BACKLESS—Eric Clapton—RSO

ZETA 7-FM/ORLANDO

- ADDS:**
- A LA CARTE—Triumverat—Capitol
 - DESMOND CHILD & ROUGE—Capitol
 - NO MEAN CITY—Nazareth—A&M
 - TAKE IT TO THE MAX—Max Demian—RCA

HEAVY ACTION (airplay, sales in descending order):

- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- 52ND STREET—Billy Joel—Col
- DIRE STRAITS—WB
- MINUTE BY MINUTE—Doobie Brothers—WB
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- TOTO—Col
- LIFE FOR THE TAKING—Eddie Money—Col
- NICOLETTE—Nicolette Larson—Col
- MISPLACED IDEALS—Sad Cafe—A&M
- ARMED FORCES—Elvis Costello—Col

WQSR-FM/TAMPA

- ADDS:**
- BALLROOM STREETS—Melanie—Tomato
 - NATURAL ACT—Kris & Rita—A&M
 - SLEEP DIRT—Frank Zappa—DiscReet

HEAVY ACTION (airplay, sales in descending order):

- MINUTE BY MINUTE—Doobie Brothers—WB
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- 52ND STREET—Billy Joel—Col
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- ELAN—Firefall—Atlantic
- SHAKEDOWN STREET—Grateful Dead—Arista
- LIVING IN THE USA—Linda Ronstadt—Asylum
- BACKLESS—Eric Clapton—RSO
- NICOLETTE—Nicolette Larson—WB
- WAVELENGTH—Van Morrison—WB

WABX-FM/DETROIT

- ADDS:**
- MIRROR STARS—Fabulous Poodles—Epic
 - TAKE IT TO THE MAX—Max Demian—RCA
 - TRILLION—Epic

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- SANCTUARY—J Geils—EMI-America
- 52ND STREET—Billy Joel—Col
- TOTO—Col
- LIFE FOR THE TAKING—Eddie Money—Col
- JAZZ—Queen—Elektra

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

Record World Album Airplay



FEBRUARY 3, 1979

TOP AIRPLAY



BRIEFCASE FULL OF BLUES
BLUES BROTHERS
Atlantic

MOST AIRPLAY:

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic (33)
DIRE STRAITS—WB (28)
BLONDES HAVE MORE FUN—Rod Stewart—WB (26)
52ND STREET—Billy Joel—Col (26)
MINUTE BY MINUTE—Doobie Brothers—WB (22)
LIFE FOR THE TAKING—Eddie Money—Col (19)
TOTO—Col (19)
ARMED FORCES—Elvis Costello—Col (18)
BACKLESS—Eric Clapton—RSO (13)
SANCTUARY—J Geils—EMI-America (12)

KSHE-FM/ST. LOUIS

ADDS:
A LA CARTE—Triumverat—Capitol
BIRTH COMES TO US ALL—Good Rats—Passport
OMNIBUS—Fresh—Prodigal
MIRROR STARS—Fabulous Poodles—Epic
TAKE IT TO THE MAX—Max Demian—RCA
HEAVY ACTION (airplay, sales in descending order):
SOME GIRLS—Rolling Stones—Rolling Stones
JAZZ—Queen—Elektra
MINUTE BY MINUTE—Doobie Brothers—WB
PLAYIN TO WIN—Outlaws—Arista
I RESERVE THE RIGHT—Stillwater—Capricorn
APRIL WINE—Capitol
LIFE FOR THE TAKING—Eddie Money—Col
HEAD FIRST—The Babys—Chrysalis
PARTNERS IN CRIME—Bandit—Ariola
HEMISPHERES—Rush—Mercury

WKDF-FM/NASHVILLE

ADDS:
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
ARMED FORCES—Elvis Costello—Col
DESMOND CHILD & ROUGE—Capitol
HEAD EAST LIVE—A&M
NO ESCAPE—Mark Tanner—Elektra
HEAVY ACTION (airplay, sales phones in descending order):
BLONDES HAVE MORE FUN—Rod Stewart—WB

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
MINUTE BY MINUTE—Doobie Brothers—WB
52ND STREET—Billy Joel—Col
TOTO—Col
BACKLESS—Eric Clapton—RSO
STRANGER IN TOWN—Bob Seger—Capitol
ENERGY—The Pointer Sisters—Planet
JAZZ—Queen—Elektra
PIECES OF EIGHT—Styx—A&M

WXRT-FM/CHICAGO

ADDS:
A LA CARTE—Triumverat—Capitol
BREATHLESS—Camel—Arista
STRANGERS IN THE NIGHT—UFO—Chrysalis

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

ARMED FORCES—Elvis Costello—Col
MINUTE BY MINUTE—Doobie Brothers—WB
BACKLESS—Eric Clapton—RSO
WAVELENGTH—Van Morrison—WB
COMES A TIME—Neil Young—Reprise
SHAKEDOWN STREET—Grateful Dead—Arista
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
LEGEND—Poco—ABC
SOME GIRLS—Rolling Stones—Rolling Stones
Q: ARE WE NOT MEN—Devo—WB

WQFM-FM/MILWAUKEE

ADDS:
ABOVE & BEYOND—Sunblind Lion—Homegrown
BREATHLESS—Camel—Arista
MIRROR STARS—Fabulous Poodles—Epic
NO ESCAPE—Mark Tanner—Elektra
OMNIBUS—Fresh—Prodigal
STRANGERS IN THE NIGHT—UFO—Chrysalis

HEAVY ACTION (airplay in descending order):

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
52ND STREET—Billy Joel—Col
PIECES OF EIGHT—Styx—A&M
TOTO—Col
DOG & BUTTERFLY—Heart—Portrait
BLONDES HAVE MORE FUN—Rod Stewart—WB
BACKLESS—Eric Clapton—RSO
MINUTE BY MINUTE—Doobie Brothers—WB
JAZZ—Queen—Elektra
COMES A TIME—Neil Young—Reprise

KZEW-FM/DALLAS

ADDS:
AIR SPECIAL—Brownsville—Epic
BIRTH COMES TO US ALL—Good Rats—Passport
HEAD EAST LIVE—A&M
MY OWN HOUSE—David Bromberg—Fantasy
STRANGERS IN THE NIGHT—UFO—Chrysalis
TAKE IT TO THE MAX—Max Demian—RCA
HEAVY ACTION (airplay, sales, phones in descending order):
DIRE STRAITS—WB
PARTNERS IN CRIME—Bandit—Ariola
LIFE FOR THE TAKING—Eddie Money—Col

MINUTE BY MINUTE—Doobie Brothers—WB
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
SANCTUARY—J Geils—EMI-America
HEAD FIRST—The Babys—Chrysalis
CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
JAZZ—Queen—Elektra

KHFI-FM/AUSTIN

HEAVY ACTION (airplay in descending order):
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
NICOLETTE—Nicolette Larson—WB
DIRE STRAITS—WB
MINUTE BY MINUTE—Doobie Brothers—WB
TOTO—Col
SHAKEDOWN STREET—Grateful Dead—Arista
52ND STREET—Billy Joel—Col
MOVE IT ON OVER—George Thorogood—Rounder
JAZZ—Queen—Elektra
BACK TO EARTH—Cat Stevens—A&M

KLOL-FM/HOUSTON

ADDS:
DESMOND CHILD & ROUGE—Capitol
INSIDE STORY—Robben Ford—Elektra
MIRROR STARS—Fabulous Poodles—Epic
NATURAL ACT—Kris & Rita—A&M
NO MEAN CITY—Nazareth—A&M
ROXANNE (single)—The Police—A&M
TAKE IT TO THE MAX—Max Demian—RCA

HEAVY ACTION (airplay in descending order):

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
BLONDES HAVE MORE FUN—Rod Stewart—Atlantic
MINUTE BY MINUTE—Doobie Brothers—WB
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
DIRE STRAITS—WB
LEGEND—Poco—ABC
MISPLACED IDEALS—Sad Cafe—A&M
LIFE FOR THE TAKING—Eddie Money—Col
HEAD FIRST—The Babys—Chrysalis
TRILLION—Epic

KGB-FM/SAN DIEGO

ADDS:
ARMED FORCES—Elvis Costello—Col
BLACK NOISE—FM—Visa
CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
LIFE FOR THE TAKING—Eddie Money—Col
MISPLACED IDEALS—Sad Cafe—A&M
NICOLETTE—Nicolette Larson—WB
STEALIN HOME—Ian Matthews—Mushroom

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

52ND STREET—Billy Joel—Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
BACKLESS—Eric Clapton—RSO
DOG & BUTTERFLY—Heart—Portrait

FROM TOKYO TO YOU—Cheap Trick—Epic (aor promo disc)
PIECES OF EIGHT—Styx—A&M
MINUTE BY MINUTE—Doobie Brothers—WB
JAZZ—Queen—Elektra
HOME GROWN HITS—KGB

KNAC-FM/LONG BEACH

ADDS:
GOT NO BREEDING—Jules & the Polar Bears—Col
HEAVY ACTION (airplay, sales in descending order):
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
ARMED FORCES—Elvis Costello—Col
FROM TOKYO TO YOU—Cheap Trick—Epic (aor promo disc)
DIRE STRAITS—WB
PIECES OF EIGHT—Styx—A&M
MORE SONGS ABOUT BUILDINGS—Talking Heads—Sire
JAZZ—Queen—Elektra
MOVE IT ON OVER—George Thorogood—Rounder
BLONDES HAVE MORE FUN—Rod Stewart—WB
TOTO—Col

KWST-FM/LOS ANGELES

ADDS:
EVERY 1'S A WINNER—Hot Chocolate—Infinity
MIRROR STARS—Fabulous Poodles—Epic
NO ESCAPE—Mark Tanner—Elektra
TAKE IT TO THE MAX—Max Demian—RCA

HEAVY ACTION (airplay, sales in descending order):

BLONDES HAVE MORE FUN—Rod Stewart—WB
MINUTE BY MINUTE—Doobie Brothers—WB
52ND STREET—Billy Joel—Col
LEGEND—Poco—ABC
BACK TO EARTH—Cat Stevens—A&M
TOTO—Col
DIRE STRAITS—WB
STEALIN HOME—Ian Matthews—Mushroom
SANCTUARY—J Geils—EMI-America
MORE SONGS ABOUT BUILDINGS—Talking Heads—Sire

KSJO-FM/SAN JOSE

ADDS:
APRIL WINE—Capitol
BIRTH COMES TO US ALL—Good Rats—Passport
BREATHLESS—Camel—Arista
HEAD EAST LIVE—A&M
INSIDE STORY—Robben Ford—Elektra
NO MEAN CITY—Nazareth—A&M
SINFUL—Angel—Casablanca
STRANGERS IN THE NIGHT—UFO—Chrysalis
TAKE IT TO THE MAX—Max Demian—RCA

HEAVY ACTION (airplay in descending order):

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
LIFE FOR THE TAKING—Eddie Money—Col
JAZZ—Queen—Elektra
SANCTUARY—J Geils—EMI-America
BLONDES HAVE MORE FUN—Rod Stewart—WB

ARMED FORCES—Elvis Costello—Col
INNER SECRETS—Santana—Col
HEAD FIRST—The Babys—Chrysalis
COLISEUM ROCK—Starz—Capitol
PLAYIN TO WIN—The Outlaws—Arista

KSAN-FM/SAN FRANCISCO

ADDS:
DEEP AND MEANINGLESS—Otway/Barrett—Polydor
DIAMOND CUT—Bonnie Tyler—RCA
HAND IN GLOVE—Terry Garthwaite—Fantasy
HERE MY DEAR—Marvin Gaye—Tamla
NO MEAN CITY—Nazareth—A&M
STUMBLIN IN (single)—Quatro & Norman—RSO

HEAVY ACTION:

ARMED FORCES—Elvis Costello—Col
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DIRE STRAITS—WB
HEARTS OF STONE—Southside Johnny—Epic
LIFE FOR THE TAKING—Eddie Money—Col
PARALLEL LINES—Blondie—Chrysalis
SANCTUARY—J Geils—EMI-America
SHAKEDOWN STREET—Grateful Dead—Arista
SOME GIRLS—Rolling Stones—Rolling Stones
WHO ARE YOU—The Who—MCA

KZAM-FM/SEATTLE

ADDS:
A LA CARTE—Triumverat—Capitol
AMAZING RHYTHM ACES—ABC
BREATHLESS—Camel—Arista
CARMEL—Joe Sample—ABC
DANCING IN THE AISLES—Paul Korda—Janus
HOMETOWN HERO—Jim Gold—Tabu
INSIDE STORY—Robben Ford—Elektra
JOURNEY TO DAWN—Milton Nascimento—A&M
LION HEART—Kate Bush—EMI-America (import)
WATERBEARER—Sally Oldfield—Chrysalis

HEAVY ACTION (airplay in descending order):

ARMED FORCES—Elvis Costello—Col
ALIVE ON ARRIVAL—Steve Forbert—Nemperor
DIRE STRAITS—WB
TO THE LIMIT—Joan Armatrading—A&M
MINUTE BY MINUTE—Doobie Brothers—WB
MY OWN HOUSE—David Bromberg—Fantasy
WAVELENGTH—Van Morrison—WB
MIRROR STARS—Fabulous Poodles—Epic
NICOLETTE—Nicolette Larson—WB
WILD CHILD—Valerie Carter—ARC/Col

41 stations reporting this week. In addition to those printed are:

WBAB-FM WQDR-FM KBPI-FM
WAAF-FM ZETA 4-FM KFML-AM
WCMF-FM WWWW-FM KAWY-FM
WYDD-FM WZMF-FM KOME-FM
WHFS-FM KQRS-FM KZEL-FM

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Mike Harrison: 'AOR Has Entered the Mainstream'

By ALAN WOLMARK

■ Mike Harrison, the creator and director of Goodphone Communications, Inc., has been a pioneer and innovator in radio for more than a decade. Beginning his career as an on-air personality, Harrison quickly took over the program directorship of Long Island's WLIR-FM, kicking off one of the earliest and most successful AOR formats. As an integral figure in the rise of AOR, Harrison inaugurated Radio & Records' AOR section in the '70s, thereby becoming one of the industry's chief observers of FM rock trends.



Mike Harrison

Last year Harrison put together *The Goodphone Weekly* to philosophically put his years of experience to use, and allow himself an outlet for one of his pet projects, "provoking radio people, particularly programmers." As a hobby, Harrison has kept his hand in on-air work and currently hosts a Saturday show on Los Angeles' KMET-FM, which is the highest rated shift in the history of AOR radio. In the following *Dialogue*, Harrison outlines his views on the state of the art of AOR broadcasting, *The Goodphone Weekly's* aims as a communications vehicle, his in-depth methods of analyzing radio action and his future broadcasting endeavors.

Record World: With 10 years of varied radio experience behind you, let's begin with what you're currently most involved with—*The Goodphone Weekly*. Why was it started and what industry needs do you feel it addresses?

Mike Harrison: Rather than a trade paper, Goodphone is a multi-media general services organization aimed primarily at radio broadcasting. We happen to publish a weekly communiqué to programmers called *Goodphone Weekly* in which we outline a lot of our philosophies and have what we call open consultation. We're also involved in market studies for broadcasting companies and individuals as well as individual consultation. Now when I say consultation I don't mean programming. We don't program records, we help people come up with ideas and we conduct seminars or "think-tank" sessions—encounters in which people can find their own ways to do things.

RW: Page one of *Goodphone Weekly* usually points to some of the communiqué's broadcasting philosophies. Could you outline the basic philosophical precepts of the publication?

Harrison: To put those philosophies in a nutshell it is to keep your eyes open, keep your ears open, face the oncoming future with an open mind. "Think"—that's the password of broadcasting and programming for the 1980s.

Basically the philosophy of Goodphone is: Think as much and as hard as you can and keep yourself provoked as much as you can. We try to convey the feeling to our readers that they just left a convention or some gathering about the latest innovations and perceptions, not only in radio broadcasting but particularly in 1) the mechanics of the industry and 2) the general marketplace, the culture of contemporary America.

RW: Do you feel that a prime problem with radio broadcasting in recent years has been the lack of that type of thinking and an open-mindedness?

Harrison: I think that there has been a tendency towards that becoming a problem. I think that for the thinking programmer, one who approaches his or her job as a combination of art and science and keeps the show biz glitter and glamour out of it, there's difficulty finding 1) encouragement and 2) getting the kind of input that they need. So much of our industry is based on misconceptions, old unproven rules and fear, believe it or not.

RW: Goodphone has repeatedly observed that top 40 and AOR, which formerly were considered very much separate entities are really on the same generic music level. Do you feel this is part of recent developments in programming and broadcasting?

Harrison: Absolutely. What's happened is rock music in general has

become of an extremely high quality. Ever since progressive radio and progressive rock groups began back in the late '60s, progressive rock has infiltrated the mainstream. So top 40 radio, by its very nature of playing the hits, began to play the hits of the AOR base. Generically, as time went by, the actual music became the same. The difference between AOR and top 40 for the most part today is in mechanics, rotations and playlists.

In light of this it's very important for programmers to be aware because of their pre-occupation with image and their not knowing exactly what to do with the musicological aspects of the product that they present on the radio. I think it's important for them to realize that they are dealing with basically the same kind of music with top 40 and AOR and for the most part they are going after the same audience's money.

RW: That clearly explains why you have designated certain stations as "top-track" stations, yet you differentiate between "top-track" stations and AOR stations.

The difference between AOR and top 40 for the most part today is in mechanics, rotations and playlists.

Harrison: Yes. The only differentiation between top-tracked stations and AOR stations is in the manner they report and the manner by which they break down their music internally. Again too often in radio, and this is very important, we get confused the type of radio station, the type of music and the method by which the radio station is programmed.

AOR stations, historically, were primarily concerned with the album as the unit of measurement in music. They based most of their research, most of their presentation, most of their internal consciousness upon the album as being the primary unit of measurement. Top 40 radio, on the other hand, has been ingrained to look upon the single as the primary unit of measurement. "Top tracks" are those stations that have evolved past the point of only thinking album or only thinking single which are really record company terms (that's the way record companies sell their music) and they are thinking more in terms of tracks which is the selection of music that could be a single, be it an lp cut, a concert tape, anything. They parcel their music that way and they measure their music track for track because if you try to figure out what the third cut on a Fleetwood Mac album is in terms of its potency compared to say the hit single from a Steve Miller album, you can go around in circles from now until eternity and not come up with any kind of mathematical or qualitative premise on which to base it. If you break them all down track by track, then you're at least dealing with all apples as opposed to trying to match apples and oranges. It sounds confusing, but really it's so simple and logical. Really most of the innovations and breakthroughs in any field come from those people who act upon that which is staring them right in the face.

RW: Throughout your years in radio, you seem to have captured what was staring everyone in the face by just simply analyzing the situation. With formerly underground culture now so massively accepted, do you see any sort of underground movement in radio that will cause more revolutions in broadcasting?

Harrison: Yes. Let us set up a scheme of what exists and always exists—there is always the dominant form (the mainstream), post dominant form which is that which is passe, and an underground. The art of broadcasting or programming is not to get too caught up in your underground or your mainstream or that which is passe because it's going to change right under your nose before you even have time to hang your hat on it. Once upon a time the mainstream was what we consider to be top 40 rock, the underground was progressive rock and the passe was a lot of the MOR music of the day.

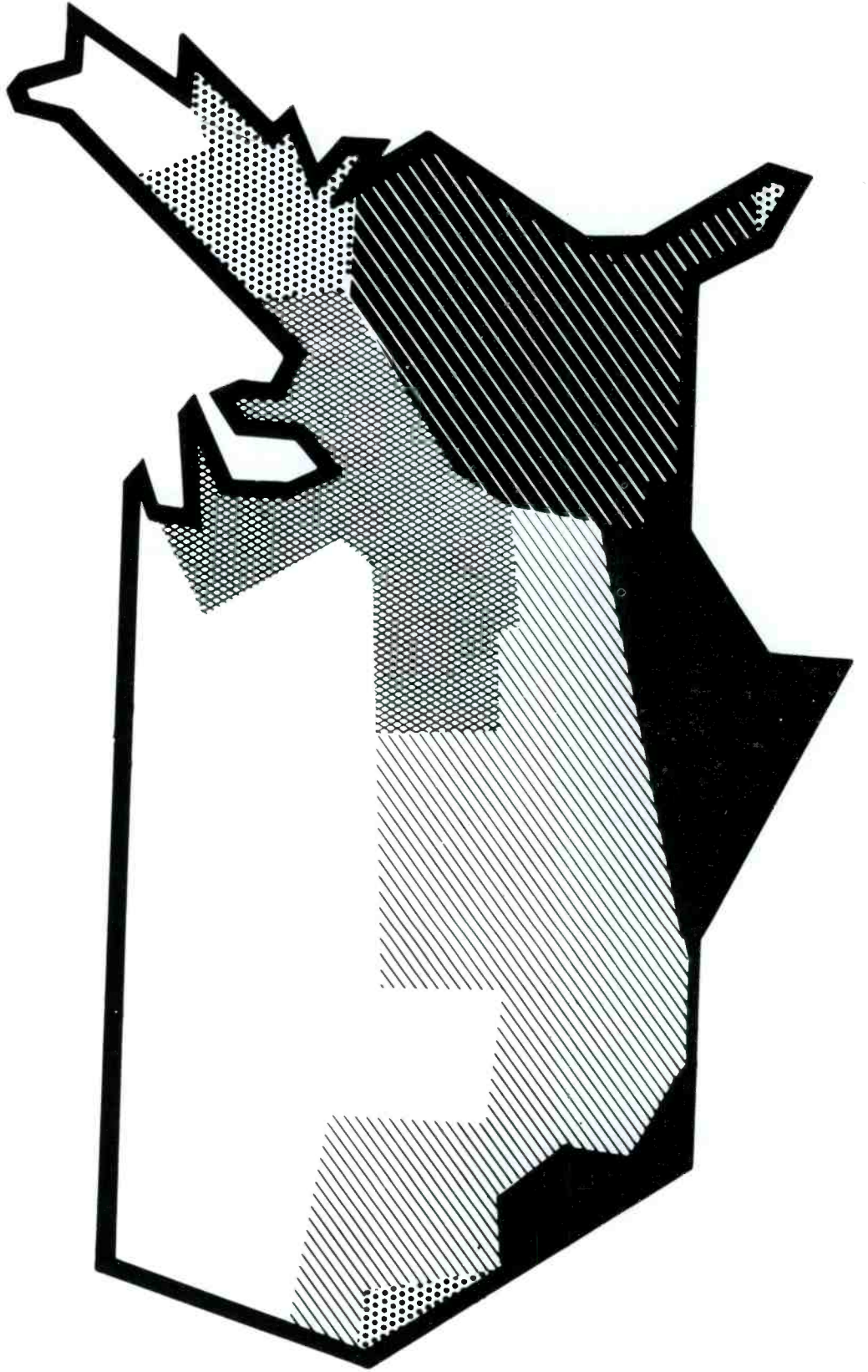
The progressives kicked off what is now, in my opinion, the main-

(Continued on page 83)

February 3, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC F105
WFIL WICC WIFI WKBW WPEZ WPGC
WPRO-FM WQAM WRKO WTIC-FM KDON
KFRC KYA V97 Y100 13Q Z104 96X 99X

RW II

WAYY WANS-FM WAUG WNOX WCIR
KBBQ WBSR WCGQ WFLB WGSV WHBQ
WHHY WISE WLAC WMAK WORD WRJZ
WSGA WSM-FM WRFC BJ105 Z93 KX/104
KXX/106 Q105 94Q

RW III

WCOL WDRQ WEFM WHB WIFE WINW WLS
WMET WNDE WOKY WSAI WZUU WZZP
KBEQ KSLQ KXOK WLYT CKLW Q102

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on Country product.

Last This Week: Week:

12	1	Rod Stewart
1	2	Chic
2	3	Bee Gees
5	4	Earth, Wind & Fire
6	5	Nicolette Larson
11	6	Olivia Newton-John
8	7	Pointer Sisters
10	8	Hot Chocolate
3	9	Village People
4	10	Billy Joel
15	11	Cheryl Lynn
16	12	Ian Matthews
7	13	Bob Seger
9	14	Toto
22	15	Blues Brothers
21	16	Barry Manilow
14	17	Dr. Hook
27	18	Gerry Rafferty
25	19	Chicago
31	20	Donna Summer
26	21	Foreigner
32	22	Gloria Gaynor
Ex	23	LRB
Ex	24	Peaches & Herb
Ex	25	Melba Moore
Add	26	Nigel Olsson
24	27	Ace Frehley
28	28	Rolling Stones
29	29	Chanson
30	30	Leif Garrett
Ex	31	Melissa Manchester

Adds: Doobie Bros.
Neil Diamond
Babys
Eddie Money
Firefall
Bee Gees (Tragedy)

Extras: Amii Stewart
Anne Murray
Rose Royce
Talking Heads

LP Cuts: Billy Joel (Big Shot)
Dire Straits (Sultans)

Also Possible: Gonzalez
Bobby Caldwell
Evelyn "Champagne" King
Quatro & Norman
John Williams
Chuck Brown

Last This Week: Week:

12	1	Rod Stewart
1	2	Chic
2	3	Bee Gees
3	4	Pointer Sisters
6	5	Cheryl Lynn
4	6	Hot Chocolate
7	7	Nicolette Larson
5	8	Earth, Wind & Fire
11	9	Blues Brothers
10	10	Ian Matthews
13	11	Melissa Manchester
16	12	Nigel Olsson
14	13	Barry Manilow
8	14	Village People
19	15	Chanson
9	16	Bob Seger
22	17	Chicago
25	18	Peaches & Herb
24	19	Kenny Rogers
15	20	Billy Joel
23	21	Rose Royce
27	22	Gerry Rafferty
28	23	Foreigner
31	24	Donna Summer
32	25	Poco
33	26	Firefall
Add	27	Doobie Bros.
Add	28	Babys
29	29	Leif Garrett
30	30	Marshall Hain
Ex	31	LRB
Add	32	Santana
Ex	33	Gloria Gaynor

Adds: Quatro & Norman
Bobby Caldwell
Dr. Hook
Dobie Gray
Eric Carmen
Bee Gees (Tragedy)
Amii Stewart

Extras: Eddie Money
Frank Mills
J. Geils Band

LP Cuts: Billy Joel (Big Shot)
Dire Straits (Sultans)

Also Possible: Ross, Gaye etc.
Rolling Stones
Captain & Tennille
Glenn Sutton
Heart

Last This Week: Week:

12	1	Rod Stewart
2	2	Chic
4	3	Bee Gees
1	4	Billy Joel
5	5	Earth, Wind & Fire
9	6	Pointer Sisters
7	7	Village People
14	8	Olivia Newton-John
16	9	Nicolette Larson
13	10	Leif Garrett
17	11	Cheryl Lynn
6	12	Bob Seger
21	13	Hot Chocolate
3	14	Toto
19	15	Ian Matthews
24	16	Blues Brothers
8	17	Linda Ronstadt
10	18	Andy Gibb
26	19	Rolling Stones
25	20	Foreigner
11	21	Eric Clapton
23	22	Rose Royce
30	23	Chicago
31	24	Peaches & Herb
Ex	25	Donna Summer
27	26	Barry Manilow
Ex	27	Melissa Manchester
28	28	Gerry Rafferty
29	29	Chanson
Add	30	Gloria Gaynor
Add	31	Anne Murray

Adds: Doobie Bros.
Eric Carmen
Bee Gees (Tragedy)

Extras: Styx
Neil Diamond
Talking Heads

LP Cuts: Billy Joel (Big Shot)
Dire Straits (Sultans)

Also Possible: Tanya Tucker
Hall & Oates

Hottest:

Rock:

Doobie Bros.
Quatro & Norman

Adult:

Neil Diamond

R & B Crossovers:

Chuck Brown
Delegation

HOT ADDS

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

Most Added Records at Major Markets:

Gloria Gaynor (Polydor)	22
Doobie Brothers (Warner Bros.)	16
Donna Summer (Casablanca)	15
The Babys (Chrysalis)	13
Neil Diamond (Columbia)	13
Styx (A&M)	12
Peaches & Herb (Polydor)	12
Kenny Rogers (UA)	11
Foreigner (Atlantic)	11
Suzi Quatro and Chris Norman (RSO)	10

Most Added Records at Secondary Markets:

Doobie Bros. (Warner Bros.)	11
Gloria Gaynor (Polydor)	10
Babys (Chrysalis)	7
Neil Diamond (Columbia)	7
Firefall (Atlantic)	7
Little River Band (Harvest)	6
Eric Carmen (Arista)	6

Most Added R&B:

Rod Stewart (Warner Bros.)	14
Sister Sledge (Cotillion)	12
Ross, Gaye etc. (Motown)	12
Delegation (Shadybrook)	10
Instant Funk (Salsoul)	10
Gloria Gaynor (Polydor)	10
Donna Summer (Casablanca)	9
Michael Jackson (Epic)	9
Phyllis Hyman (Arista)	8
Rufus (ABC)	8
Switch (Gordy)	8
Bill Withers (Columbia)	8

Most Added Country:

Anne Murray (Capitol)	71
Susie Allanson (Elekta/Curb)	50
Moe Bandy (Columbia)	45
Con Hunley (Warner Bros.)	38
Charly McClain (Epic)	36
Debby Boone (Warner Bros.)	32
Margo Smith (Warner Bros.)	29
Mel Tillis (MCA)	27
Dave & Sugar (RCA)	27
Dottsy (RCA)	26

ACTION MUSIC

(Compiled by the RW research department)

■ **Peaches & Herb** (Polydor). Sitting at #4 bullet on the BOS chart, the pop action continues to be very hot with adds at WRKO, WHBQ, KFI, and KNUS while taking moves of 24-13 96X, debut 23 KFRC, 27-17 WPGC, 17-9 WQXI, 28-22 Z93, 14-8 WLAC, 19-14 WZZP, 30-19 WGCL, 36-31 KSLQ, 27-18 WTIK, 12-8 KRBE, 29-20 KRTH, 10-5 WAYS, 24-20 WQAM, 10-8 KTLK, ex-25 WCAO, 29-19 WIFI, 32-29 F105, 25-20 WBBQ, extra KVIL, 16 WABC, 13-6 WSGA, 15-12 WLCY, 31-29 WIFE. Sales action is excellent on the record.

Nigel Olsson (Bang). This artist's first major record keeps improving as adds at WHBQ, KJR, KHJ and B100 along with moves of 29-26 WPEZ, 18-15 WQXI, 13-10 94Q, 7-7 Z93, 15-13 WLAC, 32-26 WZZP, HB-29 CKLW, 27-26 KXOK, 37-32 KSLQ, 22-20 KSTP, 25-21 WTIK, 24-19 KRBE, 23-21 KRTH, 24-23 KLIF, ex-20 WCAO, 16-12 KXX106, 24-22 WSGA, 26-21 KNOS and 27-19 WBBQ indicate.



Donna Summer

Donna Summer (Casablanca). Another big hit is in the making as this week brought in numerous major adds WNBC, WGCL, Q102, KSTP and excellent chart movement: 34-21 WABC, LP-28 99X, ex-24 WKBW, 33-23 96X, 30-22 13Q, 30-27 WPEZ, 27-23 WRKO, ex-25 WPGC, 16-8 WQXI, 26-23 Z93, ex-24 WLAC, 27-20 WZZP, 34-27 KSLQ, debut 26 KJR, 37-22 WTIK, 26-25 KRBE, on KHJ, 17-14 KRTH, 35-34 KLIF, ex-29 KVIL, 27-22 WAYS, 36-29 WQAM, 29-24 WCAO, 30-24 WIFI, ex-27 F105, ex-27 WBBQ, 26-21 WSGA, 27-21 WLCY, 36-26 KBEQ, 28-25 WIFE, 25-22 WZUU, ex-25 KGW and 28-25 KFI.

Foreigner (Atlantic). Continued upward movement at WKBW 13-10, WPEZ ex-28, KFRC 28-26, WPGC ex-29, WQXI HB-29, 18-14 Z93, WLAC 34-30, WZZP, 23-21, WGCL 27-24, WMET 5-3, KSLQ 22-17, Q102 19-18, KDWB, 29-26, KJR ex, KHJ 20-18, B100 4-3, KVIL ex-29, WAYS HB-25, WCAO 30-27, WIFI 27-20, WBBQ, ex-29, KXX106 12-10, WSGA 28-25, WLCY 26-25, KBEQ 35-32, WIFE 29-27, WZUU ex-23, KING 16-13, KFI 27-24, KGW 24-22 and KNUS LP-26



Doobie Bros.

along with adds at 94Q and 96X. Sales are still climbing. (One of this week's Powerhouse Picks.)

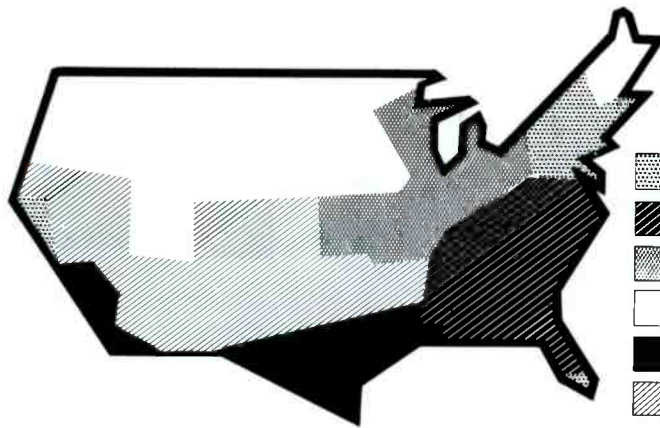
The Babys (Chrysalis). The activity of this group's latest keeps coming on. WCAO, WSGA, 99X, WPEZ, WZZP, KSLQ, KTLK all went with it this week, while the disc gained at KFRC debut 27, WQXI 30-27, Q102 37-33, KJR 23-21, KHJ 26-25, KRTH 28-26, B100 debut 23, WAYS HB-27, WBBQ 29-21, KXX106 26-24, WIFE ex-35, KNUS LP-30. It's also on KING and WLAC.

Doobie Bros. (Warner Bros.). The pace shows no signs of slowing down. Great adds came in this week: KFRC, WPGC, WHBQ, WZZP, KXOK, Q102, WTIK, KHJ, B100, WCAO, KFI and WSGA. It is also moving up at WQXI 25-19, 94Q 20-13, Z93 29-18, KSLQ 32-28, KDBW 30-25, KSTP 27-25, KRJ 20-14, KRTH 27-23, WAYS 24-15, KTLK ex-34, WBBQ ex-28, KXX106 22-14, KGW ex-24, KBEQ 34-31 and KING ex-24. (One of this week's Powerhouse Picks.)

Suzi Quatro and Chris Norman "Stumblin' In" (RSO). This duo's debut on the RSO label is an impressive one as it came on the chart as the chartmaker. KING, KILT, WKBW, WQXI, WZZP, KFRC, Z93, WHBQ, WAYS, WBBQ and KTLQ are all on this single.

TPLACE ket Playlists

reas.



- RW I
- RW II
- RW III
- RW IV
- RW V
- RW VI

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFJR KGW KING KJR KJRB
KKLS KKXL KKOA KLEO KSTP KTOQ

RW V

WNOE WTIK KCBQ KFI KHFI KHJ KIIS-FM
KILT KNDE KNOE-FM KRBE KRTH KSLY
KUHL B100 FM100 TEN-Q

RW VI

KAYY KAKC KIMN KIMN-FM KLIF KLUE
KOFM KRIZ KNUS KTFX KTLK Z97

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R & B product, strong MOR influences.

Last Week: This Week:

1	1	Chic
2	2	Bee Gees
11	3	Rod Stewart
4	4	Olivia Newton-John
5	5	Nicolette Larson
8	6	Pointer Sisters
9	7	Ian Matthews
10	8	Earth, Wind & Fire
12	9	Hot Chocolate
14	10	Barry Manilow
3	11	Billy Joel
15	12	Melissa Manchester
6	13	Toto
7	14	Bob Seger
17	15	Gerry Rafferty
19	16	Nigel Olsson
21	17	Chicago
24	18	Blues Brothers
23	19	Foreigner
22	20	Leif Garrett
13	21	Andy Gibb
29	22	LRB
30	23	Donna Summer
28	24	Rolling Stones
25	25	Kenny Rogers
Add	26	Babys
Ex	27	Firefall
Ex	28	Cheryl Lynn
Ex	29	Marshall Hain
Ex	30	Doobie Bros.
Add	31	Poco

Adds: Gloria Gaynor
Styx
Dr. Hook

Extras: Eric Carmen
Al Stewart
Pablo Cruise
Santana

LP Cuts: Billy Joel (Big Shot)
Dire Straits (Sultans)

Also Possible: Chanson
Dobie Gray
Captain & Tennille
Quatro & Norman
Hall & Oates
Delegation

Last Week: This Week:

11	1	Rod Stewart
6	2	Earth, Wind & Fire
4	3	Bob Seger
2	4	Bee Gees
5	5	Nicolette Larson
7	6	Pointer Sisters
9	7	Village People
1	8	Chic
10	9	Cheryl Lynn
14	10	Ian Matthews
3	11	Billy Joel
12	12	Barry Manilow
16	13	Hot Chocolate
20	14	Olivia Newton-John
24	15	Blues Brothers
13	16	Al Stewart
23	17	Gerry Rafferty
27	18	Donna Summer
22	19	Chicago
18	20	Andy Gibb
Ex	21	LRB
28	22	Peaches & Herb
29	23	Foreigner
21	24	Eric Clapton
Ex	25	Leif Garrett
Ex	26	Styx

Adds: Doobie Bros.
Neil Diamond
Heart
Gino Vannelli
Al Stewart
Bee Gees (Tragedy)

Extras: Gloria Gaynor
Eric Carmen
Babys
Melissa Manchester
Talking Heads

LP Cuts: Blues Brothers (Rubber Biscuit)
Linda Ronstadt (Just One Look)
Dire Straits (Sultans)
Billy Joel (Big Shot)

Also Possible: Bobby Caldwell
Dan Hartman
Exile
Gonzalez
Firefall
Quatro & Norman

Last Week: This Week:

4	1	Bee Gees
1	2	Chic
7	3	Olivia Newton-John
5	4	Earth, Wind & Fire
9	5	Pointer Sisters
8	6	Nicolette Larson
14	7	Village People
10	8	Ian Matthews
2	9	Billy Joel
21	10	Rod Stewart
12	11	Blues Brothers
3	12	Linda Ronstadt
15	13	Gerry Rafferty
16	14	Chicago
6	15	Bob Seger
18	16	Nigel Olsson
19	17	Melissa Manchester
24	18	Barry Manilow
27	19	Chanson
11	20	Toto
13	21	Andy Gibb
23	22	Hot Chocolate
28	23	Rose Royce
29	24	Ace Frehley
Add	25	Donna Summer
Add	26	Babys
Add	27	Peaches & Herb
Ex	28	Cheryl Lynn
Ex	29	Foreigner
Ex	30	Rolling Stones

Adds: Quatro & Norman
Gloria Gaynor
Herbie Mann
Poco
Firefall
Bee Gees (Tragedy)

Extras: Marshall Hain
Pablo Cruise
J. Geils Band
Santana
Doobie Bros.
LRB
Raes

LP Cuts: Billy Joel (Big Shot)
Dire Straits (Sultans)

Also Possible: Eddie Rabbitt
John Williams
Krypton
Dobie Gray

Hottest:

Country Crossovers:

None

Teen:

None

LP Cuts:

Blues Brothers (Rubber Biscuit)
Billy Joel (Big Shot)
Linda Ronstadt (Just One Look)
Dire Straits (Sultans of Swing)



NARM'79: LAST STOP BEFORE THE NEXT RECORD DECADE



Welcome to the 1980's. They're still a good year away. But we're planning for them now. At NARM'S 21ST ANNUAL CONVENTION: *"Today's success: Tomorrow's opportunity."*

The future gets closer every day. And in just 6 days, NARM will show the music/record industry *all* the shapes of things to come. On both sides of the retail counter:

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PRESENTATIONS:
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Image/identity building, creative time buying, and a marketing strategy.
Merchandising:
Using raw materials to polish your in-store image.
Videodisk Software:
A demonstration by MCA/Disco Vision.
In-store Video Merchandising:
Where it's at. Where it's going.
Bar-Coding:
"A Marriage Of Convenience"—A NARM presentation on the implementation of a feasible industry standard.

SPEAKERS:
Stan Cornyn on Commercialism vs. Quality: a keynote address.
Dr. David Rachman on Retail Executive planning.
Elliott Goldman/Joe Simone on indie distribs: "Swan Song Or Rebirth?"
Dr. Art Ulene on coping with executive stress.

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One-stopping
Independent Distributing

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See it all. And hear it all, as only NARM members can.
March 23-28, 1979
Join up, and join us... or the '80s could start without you.

A FAST-PACED CONVENTION FOR A FAST-PACED BUSINESS:

NARM

The 21ST ANNUAL NARM CONVENTION
HOLLYWOOD, FLORIDA • March 23-28, 1979 • The Diplomat Hotel
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MARVIN GAYE

"Here, My Dear"



Includes
the single
**"A Funky Space
Reincarnation"**

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Love that once was...
love promised... love denied... love gone astray.

A new two-record set on Motown Records & Tapes.

WRITTEN, PRODUCED AND ARRANGED BY MARVIN GAYE.



Record World presents



Cleveland

"The Rock Capital of the World"

*10th
Anniversary*



February 3, 1979

***The buzzard is
riding high
and Casablanca
supports it!***



***Congratulations on
your 10th Anniversary!***

The Casablanca Record and FilmWorks Family





A Salute to the Buzzard

From its beginnings, the WMMS-FM story has been more than a little improbable. A 10-year-old progressive rock station with the highest rate card—and often the highest ratings—in the market? It just isn't supposed to happen. But WMMS has made thousands of believers in Cleveland, Ohio, and along the way has become one of the country's most influential album-rockers.

In a time of increasingly impersonal radio, WMMS has won its popularity with a sound that is distinctly home-grown. John Gorman and Denny Sanders, the station's two senior programmers, are from Boston, but most of the air staff hails from Cleveland or its environs, and all of WMMS's people evince an aggressive pride in their city that is manifested in a level of community involvement unsurpassed by any other radio sta-

tion. From a free clinic to a classical concert series, WMMS has let its listeners know that its concern for them is more than business.

WMMS has never shied away from risks. New artists are encouraged with unusually heavy air-play; as a result, Cleveland audiences knew of Bruce Springsteen and David Bowie long before they found stardom.

One need not be a native to know that Cleveland has seen better days. The city's recovery will surely take time, money and commitment. If the present seems grim, however, Clevelanders can find solace in an ally that takes the fittingly improbable form of a flamboyant cartoon buzzard. WMMS has proved itself a good friend to have.

WMMS Cleveland "The Rock Capital of the World"

'MMS Tells Its Own Story

■ WMMS Radio began officially in August, 1968, as Northeastern Ohio's first full-time rock-oriented station on the FM band. That first year, the station featured the eclectic mix of music so identified with the era: bits of jazz, country, classical. But the main meat and potatoes were the more rock-oriented artists like Cream, Hendrix, The Grateful Dead, etc. After a critically successful, but financially questionable year of this format, WMMS changed direction to an all-oldies sound. In the spring of 1970, WGAR-FM became WNCR, and adopted a full-time, free-form rock format called "Renaissance Radio," prompting Metromedia (then owners of WMMS) to change WMMS back to album-oriented rock just a few months after WNCR broke on the scene.

Soon, many of the innovators at WNCR were becoming restless. In late 1971, Billy Bass, WNCR program director, joined WMMS in the same capacity, taking with him some of the popular WNCR people: Martin Per-

lich, production director "Tree," and Shauna. At the same time, Denny Sanders was brought in from Boston to do the early evening show, where he remains—highly rated—to this day.

First Success

The first real success that WMMS tasted was during this period, but it was limited. The station had great street support, even breaking new artists and creating sales (David Bowie the most prominent), but WIXY-AM, the top 40 stronghold of Cleveland, was still far and away the most listened-to contemporary station in the ARB.

By the end of 1972, WMMS was having trouble again. More and more of the original counter-culture shopowners, who advertised with the station on the principle of its wide flexibility, were either on the verge of bankruptcy or had crossed it. Those who remained began to buy time on the high-rated rock stations to keep their business on the rise. This scenario was to be repeated time and time again, coast to coast.

Merchants loved the freedom of the radio station, but—as one shopowner said at the time—"I'm in business. You just don't have the reach." Billy Bass saw that the era of free-form eclectic radio was coming to an end. WMMS was in the process of being sold to Malrite Broadcasting, so he departed to the record business. Bass today holds one of the top positions at Chrysalis Records. About the time of the Malrite takeover, WNCR dumped progressive rock and adopted a country format.

Fresh Approach

In very early 1973, reacting to the demise of WNCR and to an overwhelming response against a possible WMMS format change, Malrite Broadcasting kept album-oriented rock at WMMS. The station needed a fresh approach for the early seventies. Denny Sanders called his old friend John Gorman from Boston.

John and Denny had worked together at the now legendary WNTN, a 10,000 watt station in

suburban Boston which gained notoriety in 1969 by programming a free-album rock sound on the AM dial. In 1973, John Gorman joined WMMS as program director and within a few months, the station updated its sound to an album-oriented rock format with a good-time, rock and roll feel. Also in 1973, WMMS attracted some of their long-standing air personalities: from Cleveland State University radio came Kid Leo (afternoon drive), Matt the Cat (midday), Betty Korvan (originally all night, now 10 p.m. to 2 a.m.), and Ed Ferenc, news director. Also joining the staff in the fateful year of 1973 were Jeff Kinzbach (originally production director, now our successful morning man). Along with Larry Bole, one of our weekend people who joined that year, and Len Goldberg, and (of course) Denny Sanders who remained from the old staff, the nucleus of the WMMS airstaff had come together, all of whom are still with us.

Other important WMMS per-
(Continued on page 24)

'MMS Ties Itself to Cleveland's Future

■ Some people say, "The only thing to do in Cleveland is rock and roll." Well, be that true or not, Clevelanders take their rock and roll seriously and support their number one rocker, WMMS-FM, with a fervor to prove it. Ardent supporters of radio is nothing new to Cleveland, though—after all, in the 1950s it was the home of early rock proponent Alan Freed.

AOR stations seldom see the kind of community support WMMS enjoys, particularly those employing an essentially free-form format such as WMMS, which this year celebrates its 10th anniversary as a free-form rocker. Somehow, with the tightening of formats throughout the country, WMMS has been able to more than survive, but thrive, with this loosest of all formats. As progressive director John Gorman points out, "The only format we have is in the mind and consciousness of each jock."

Other former progressives which have survived and are now AORs have proven that the struggle to exist can be won. But their struggles are ongoing, methods of dealing with their markets

have just been discovered and stations like Boston's WBCN (also just past its 10th anniversary) are just now overcoming their dark periods. WMMS has had its problems, but for about five years now it has delivered an invaluable service to Cleveland, which has given it a financially stable past and ensured it a bright future in Cleveland's broadcasting community. Currently the station, according to Arbitron, holds an 8.0 audience share, fourth overall in Cleveland and the city's top-rated contemporary station. In the past, WMMS has frequently been Cleveland's top station overall.

Community Service

But who makes WMMS the incredible and unique success it is? The main thing, of course, is the music. Cleveland, as they say, is the rock and roll capital of the country and WMMS delivers rock 24 hours a day. Two-term Cleveland city councilman Benny Bonnano cites that as a major force behind WMMS' influence. "We've got some serious problems in this town that we are trying very very hard to address," says Bonnano. "The only thing

that I constantly point to as a good thing here is the way that Cleveland has become a rock and roll town. People here like rock and roll and support it. And WMMS is a rocker."

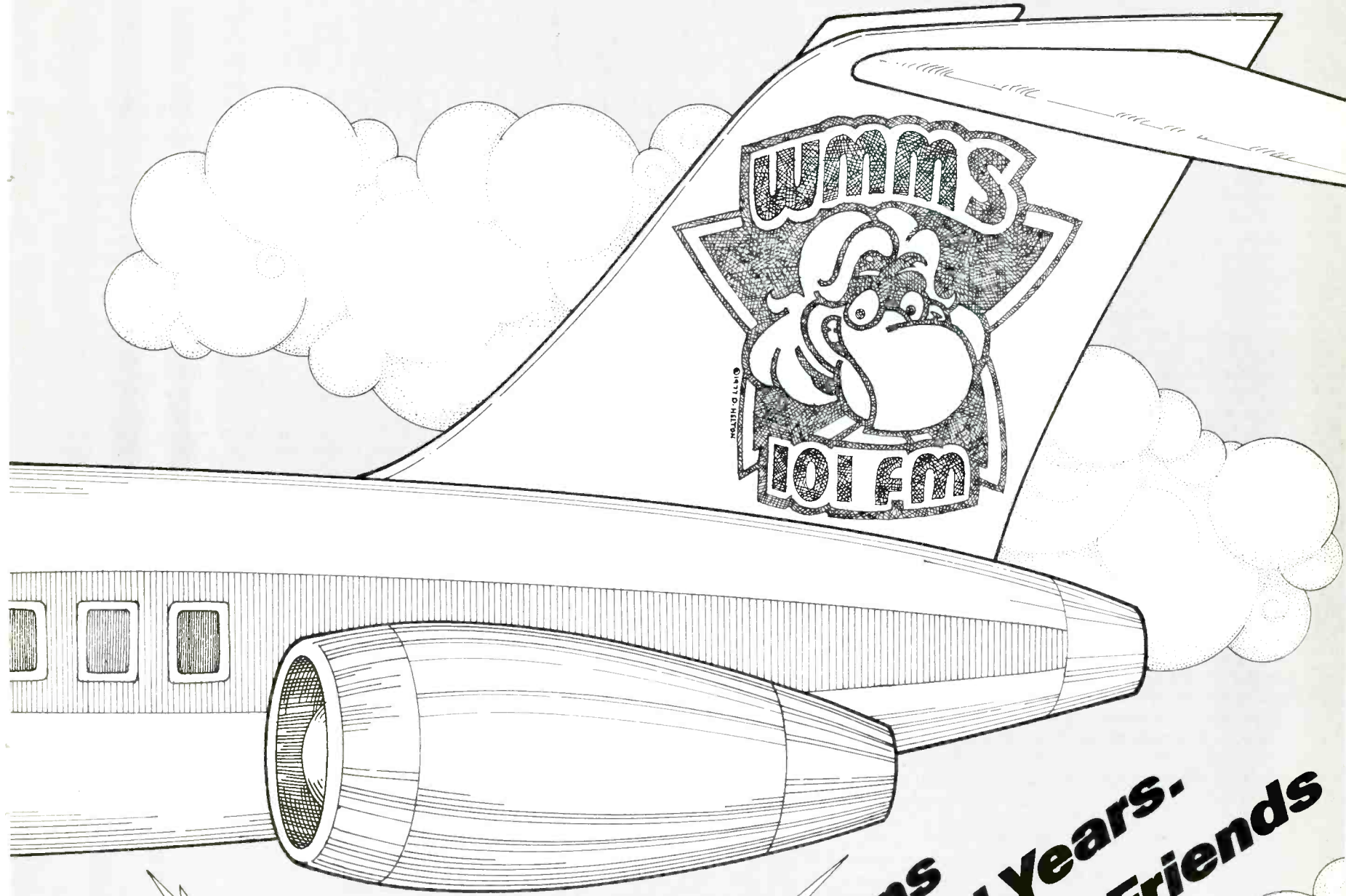
Station promotions director Dan Garfinkel is quick to note that "nationally Cleveland has taken a bad rap." But Clevelanders know that WMMS is aiming itself at the positive aspects of Cleveland life and promotes that image. Right from the start, progressive rockers have been aware of the importance of community service and as WMMS' revenues and ratings have risen, more and more profits have been channeled back into the community. Station projects have extended into such diverse areas as the local zoo, the Cleveland Museum of Natural History in addition to the usual rock music promotions and listener giveaways (see separate story).

WMMS' prime competition comes from WWWW-FM (also known as M105), a tightly-playlisted rocker. Community support for WMMS is most identifiably characterized by the huge amount of station merchandise visible throughout the city. This year the station marketed, among other

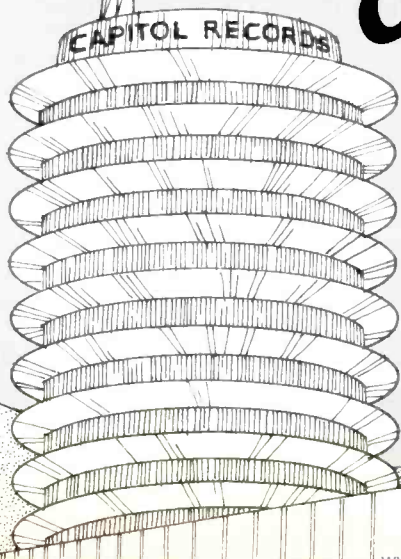
items, 100,000 car bumper stickers which are highly visible. It has also very effectively linked in with the Agora Ballroom, one of the country's premier small halls, from where the station co-sponsors weekly shows and does countless live broadcasts. With WMMS, the Cleveland rock listener he can be sure that WMMS will at least listen to and possibly expose the music. Such was the case with local boys Joe Walsh and The James Gang and Eric Carmen with The Raspberries and still is very much the case with The Michael Stanley Band. The station's willingness to air live tapes also contributes to its excitement and underlines its commitment to exposing good music.

Mostly because of the heavy industrial market WMMS broadcasts to, there is wide acceptance of a station that will rock out to the extent that WMMS does. Cleveland is a 24-hour industrial city and the many off-hour work-shifts have large segments of people awake at all hours and in the frame of mind to tune into a station which just doesn't let up. The energy of WMMS is highly
(Continued on page 14)

"The Only Way To Fly!"



**Congratulations
On 10 High-Flyin' Years.
Over And Out-Your Friends
At Capitol.**



WMMS Cleveland "The Rock Capital of the World"

'MMS Management Stresses Long-Term Plans

By ALAN WOLMARK

■ General management of WMMS is in a unique situation for a free-form progressive rocker—it can be very satisfied with the station's growth in the past five years and look forward, without reservations, to continued prosperity.

At the helm of WMMS' general management is Gil Rosenwald, vice president and general manager of the FM rocker and its sister AM outlet WHK. Rosenwald first came to WMMS in its early days in 1968 when it was part of the Metromedia chain of progressives which included WNEW-FM/New York, WMMR-FM/Philadelphia and KSAN-FM/San Francisco. He left soon after but returned to the WMMS sales department about five years ago when the Malrite Broadcasting Corporation purchased the station and when it began to solidify its operations and enjoy some economic success. "We've tried to build strong people and give them the authority to make decisions," emphasizes Rosenwald, "to be part of the process here. It's worked very well, fortunately. Everyone is not only encouraged to contribute and we all work as concentric circles rather than a strict hierarchy."

These "concentric circles" have enabled WMMS to thrive with a well coordinated and integrated structure by which general management can be involved with all station facets including programming, production, engineering and sales without stepping on anyone's toes.

Walt Tiburski, Jr., station manager, is very proud of the progress the station has made to where it can transmit quality programming yet maintain itself fully commercially booked at least two months in advance despite being the most expensive radio station in Cleveland. That's a far cry from the days when Tiburski first began selling the format in the counterculture days of late 1969 and early 1970.

"Back then the format was impossible to sell. There weren't even any head shops around to take ads," Tiburski recalls. "Then Cleveland's hip area, Coventry, began to thrive and all of a sudden we had customers. Spots were only about two to three dollars a piece but we survived with record company support." Unlike now when, at times,



Gil Rosenwald

WMMS can command upwards of \$100 per commercial minute with an increase pending for January, 1979, back then it was a struggle which laid the groundwork for the economic stability WMMS is enjoying in its 10th anniversary year.

But general management wants to see to it that WMMS does not forget its roots. The people and the music remain of top importance and that attitude has created a mutually beneficial relationship for the station and its listeners. At no time does the station book in excess of eight commercial minutes per hour and priority time is always allotted for record company ads. Tiburski explains this policy as he remembers that "if not for the record companies back then (the station's early days) having the foresight to take the financial chance, we would never have made it. That literally paid the bills."

Dean Thacker, since July 1978 WMMS' general sales manager, learned about the station's appeal the hard way, selling against it as sales manager for an Akron AOR outlet before joining WMMS in November, 1976. WMMS' commercial profile, Thacker says, has grown along with its ratings.

"We're a mass appeal radio station now," he says. "We're doing business with all sorts of accounts. I'd say WMMS is considered on 90 percent of the buys that are made here." The difference in the WMMS sales staff of six, Thacker believes, is that "we all care for the station. It's a station we'd listen to if we didn't work here."

The most convincing testimony to WMMS' sales strength, according to Thacker, is the repeat business the station does with Cleveland-area clients.

"Accounts that were on the air



Walt Tiburski

two years, three years, even five years ago, direct accounts, they're still on the air. The little guy who spends his dollars and keeps coming back, you know he's getting what he paid for."

When Joel Frensdorf, six year WMMS veteran as local sales manager, initially joined the station, it had a one man sales operation. "It needed to be sold by its concept rather than numbers because it had none," Frensdorf stresses, "and the concept then is the same today: we're an up-front radio station, a foreground station for people to listen to and hear creative programming and production."

Now that WMMS can command more national accounts than it has airtime, local accounts still are given time each hour. "It's important in the balance," says Tiburski. "We don't want to get inundated with all those jingles and catchy sayings. They tend to give the station an impersonal sound."

As a throwback to its counterculture days, WMMS does reject certain ads that do not meet the format's basic criteria. "We originally got our audience through our sound," says Frensdorf. "They respect it and we don't want tune-outs." To avoid losing accounts and avoid tune-outs WMMS maintains a production facility headed by production director Tom O'Brien, which often recuts ads in a fashion acceptable to both the advertiser and the station's concept.

Maintaining its credibility and link with its listeners is a top priority of WMMS' general management and as the station has become increasingly profitable in the past five years an increasing amount of money has been channeled back into the community. A large budget is allowed for promotional items such as drinking

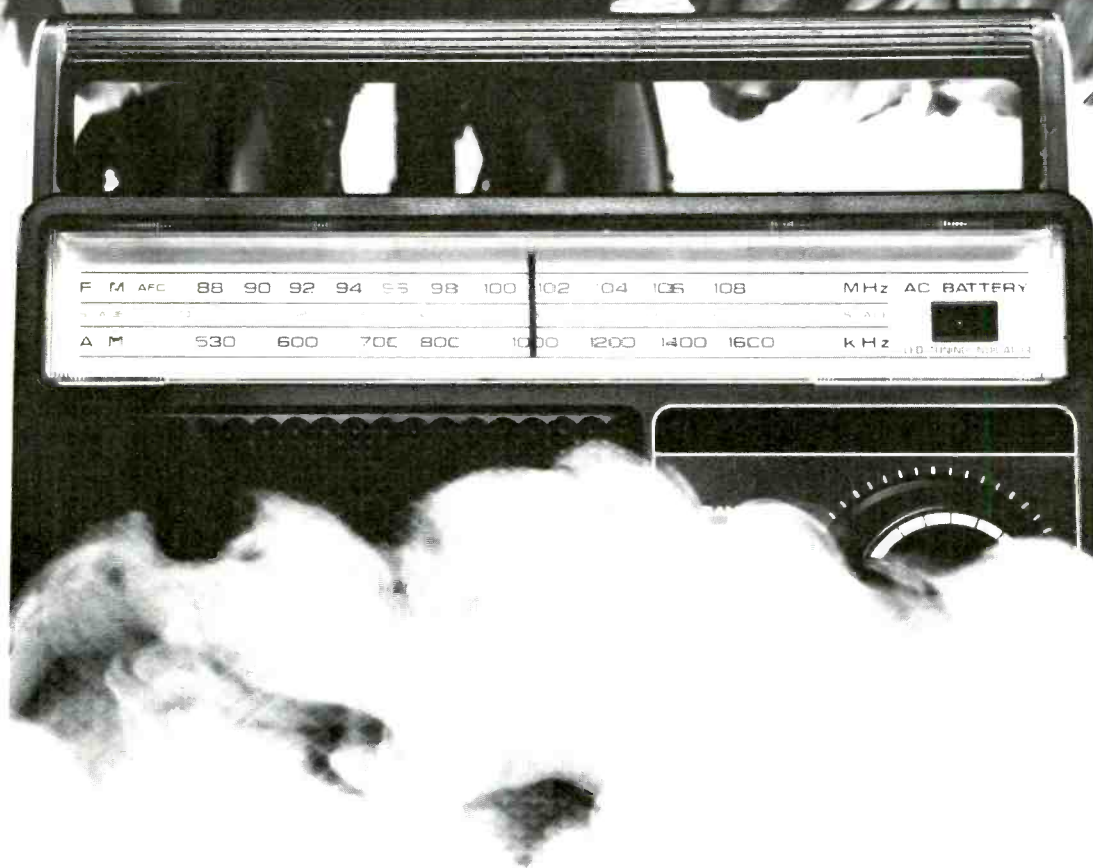
glasses, ski caps, T-shirts and bumper stickers along with a budget this fall for prime time television ads to boost this fall's ARB book. Tiburski points to the fact that "we've built our product up to point of quality, we don't abuse it and we put our dollars back into it. We've spent thousands of dollars on our transmitter and engineering and we've managed to give good money increases all down the line."

General management realizes that WMMS has a wealth of natural talent which has developed in the past five years under the programming guidance of John Gorman and nurtures that resource. The free-form format allows much input from all departments and through outside promotions WMMS has supported a multitude of Cleveland's public services (see separate story).

As Frensdorf notes, WMMS has always appealed to the post-war baby boom audience and will continue to do so by appealing to their interests musically and socially. He says, "Our long-term goals are coming to fruition: we wanted to follow the baby boom because we felt that as it got older it would be more attractive to advertisers. Before our targeted audience was 18-24; now it's 18-34." The now departed Pulse ratings from late 1973 until its demise last year, in every ratings period, showed WMMS to be number one in Cleveland for the entire 18-34 grouping.

Of course, typical local complaints come up, like the perennial cry from those listeners of a decade ago saying that the station doesn't sound like it used to. "Well," says Gorman, "look at a 10 year old photo of yourself and see how you've changed." WMMS intends to grow, mature and be fresh in much the same way The Who and The Rolling Stones have done. Tiburski says, "We will not, like some AORs, become a remnant of the past." And Rosenwald says of the station, "We're here for long-term, not a quick profit and get out. I never want to sit back and talk about the good old days of '77 and '78. I am dedicated to ensure our continued success and growth in the market. We'll continue to put money into the community to touch as much of it as possible. We're always trying to reach out to all segments of the Cleveland audience."

RSO RECORDS
Our artists and our staff
wish to congratulate radio station
WMMS
for rockin' at the top for 10 years



We agree there's nothing quite like
Buzzard Rock!



WMMS Cleveland "The Rock Capital of the World"

John Gorman Guides the WMMS Family

By ALAN WOLMARK

■ Five years ago program director John Gorman came from Boston to be music director of WMMS at the request of then-program director Denny Sanders. He rapidly took over the program directorship and assembled a basic staff which, for the most part, is intact today to celebrate the station's 10th anniversary as a progressive rocker. Under his directorship, the station has gone from a scraping cultish station to a mass appeal entity without sacrificing any of the programming integrity upon which it was founded. Gorman, without being on the air himself, maintains a quick-paced free-form format which emphasizes straight ahead rock and roll supported by extensive community projects and promotions. In the following Dialogue, Gorman expresses his views on the state of FM rock, the responsibilities of AOR radio, personality radio of which WMMS is a prime example, and WMMS' influence in the Cleveland marketplace.

Record World: You came to WMMS five years ago. What were you doing before and how did you come to 'MMS?

John Gorman: Immediately before I came to 'MMS I was driving a station wagon around the city of Boston delivering mail from the Department of Public Works, which was pretty much paying my bills and I was pursuing everything from video projects to knocking on doors of every radio station saying, "There's a hole in this market that can be filled." Nobody opened those doors and I was getting tired of driving the station wagon around. All of the projects I was involved in, since they were self-investments, I found myself with not too much money and I was in desperate need to really find myself a good job. So I called up Denny (Sanders) at the right time—Metromedia had sold 'MMS to Malrite Broadcasting. Because of the format changes and everything else, the staff that was here under Metromedia had left and Denny Sanders was pretty much holding down the fort. And my timing was right. I called him and he said, "Yes, you called at the right time."

RW: You very swiftly went from music director to program director. What kind of changes did you bring to 'MMS? What was it and what did you see for it?

Gorman: It was just recognizing the street. Prior to the people who came—Matt and Leo and Jeff all came to the station around the same time. And we found, when we came to the radio station, that it had no direction and it had absolutely no kind of organization. It was my first major job in radio as well as with Matt and Leo and Jeff, it was their first job in radio. We had our own ideas about a radio station and we wanted to put together the radio station we always wanted to hear ourselves. And the fact that we were not removed from the street at all because we were basically a bunch of scruffy individuals, who suddenly had our first major project in our lives, we just took the knowledge that was stored up in our heads, we remembered the original goals of AOR radio, which at that point in time, in 1973, seemed to have been lost somewhere. We would play Grand Funk Railroad, which was totally taboo. The press, other radio stations, were condemning those albums, but yet millions of kids are buying those albums. And we just broadened the music. That's a great deal. The format was basically an un-format situation. What we were doing with our format was, instead of playing what we wanted to play, we were playing what people out there wanted us to play.

RW: That street awareness goes along with WMMS' very aggressive stance. Why have you imparted this aggressive attitude?

Gorman: In a highly competitive market situation such as Cleveland, you have to be aggressive. When 'MMS first came on the scene five years ago, when we finally started establishing ourselves, we had WIXY, which was a top 40 station. WIXY was gung-ho. 'GCL was making strong inroads, as a tight, loud streamlining top 40 station. And here's little 'MMS, no ratings, no direction and not a hope of ever making it because there's no professionals really here. There's nobody who has had the 10 years experience that can tell what radio is all about. One of the first things we did was put out a print ad. We found ourselves a mascot in the form of a buzzard. We found ourselves an artist in the form of David Helton. David Helton had sent a letter to the station in the form of a comic strip and it arrived the

“ Instead of playing what we wanted to play, we were playing what people out there wanted us to play. ”

same day that Denny and I were sitting down, saying "Okay, we know we want a buzzard as the logo, now who do we get to draw this buzzard?" We had no budget to play with. We had no nothing. And then this comic strip letter appeared from David Helton. I never met David when the first buzzard had been drawn. The first buzzard was sitting on a mushroom, which was the old 'MMS logo, which I totally hated. He had two pieces of paper coming out of his mouth, one said "IXY," the other said "GCL." The second print ad we did was a buzzard sitting in a graveyard. And there was a tombstone for 'IXY and a tombstone for 'GCL, and WNCR had just changed formats that week to country, so we had this big hill and a bird on top of a WNCR tombstone. So we were aggressive right off the bat.

RW: How is the buzzard a reflection of your attitudes about what AOR radio is all about?

Gorman: There's a little bit of everybody at the station in that buzzard. It's a question of why a buzzard? Why not? Here's a city, what do you expect to see flying over Cleveland? Buzzards. Buzzards just waiting to get right in here.

RW: What does the buzzard reflect about 'MMS and your philosophy on running a station like this?

Gorman: The buzzard was kind of an accident in the way it developed. A lot of people say the buzzard is the Mickey Mouse of Cleveland, it's that identifiable. Somebody did a test once—I can't tell you who—on identifiable logos. And what they do is pick a logo, and they remove the company name—more people recognized the buzzard than anything else. And it's known throughout the country. We have some photos from a rock concert in Germany, a bunch of people holding up a big banner, "WMMS Cleveland."

RW: At a station that is essentially free-form, how do you see your role as program director?

Gorman: I'm basically responsible for the whole operation. Everybody has their own department and I oversee all those departments. I'll assign people certain things to do. Despite the fact that we don't have a playlist or a format of that kind, I do have to listen to our station a lot. And if the station is going off-track a little, it's my job to bring it back on the track. If anything, my job is to try and be the catalyst and take all these various departments, tie them together and make them work. Especially like now, when we're coming into ratings. I'll be checking on every single facet of the radio station. I'll check news, public affairs, special programs. I want the people in charge of what they're doing to put the most of themselves into it. At the same time we've got to keep the flavor and the so-called image of WMMS. We don't do anything that isn't professional-sounding. We won't slap anything together. And we like every single thing that comes out of the station, be it on the air or off the air, to be creative.

RW: The main thrust of the station, obviously, is the music and the rock and roll. Between you and music director Kid Leo, what kind of musical decisions are made here?

Gorman: It comes out of research. We're research-oriented but we recognize that research isn't always new. And if anything, research is like getting back those pictures you took on your vacation and seeing how well they came out. We know what we want to be. And it's the same with our music. We do an extensive, 40-store survey. And we just don't ask them what the top 10 selling albums are, we get into a lot of specifics. What are people asking about that hasn't come out yet? Any resurgence in an old album? Singles, imports, everything, and we kind of get a gauge on how much of what we're playing is reflecting what's selling and everything else. We use research in kind of a different way. A lot of people take research and they'll say, "Okay, here's what this data tells me. I'm gonna follow this data." And it's old news. So in a lot of ways it may look as if

(Continued on page 16)

CLEVELAND'S LAST 10 YEARS HAVE BEEN IT'S BEST.

WMMS-FM,
10 YEARS OLD,
HAPPY BIRTHDAY FROM
ATLANTIC/ATCO RECORDS
AND CUSTOM LABELS.



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WMMS Cleveland "The Rock Capital of the World"

Kid Leo: Growth of a Cleveland Legend

By DAVID McGEE

■ NEW YORK — Are there any legends left in FM radio? Can anyone be said to be the soul of WMMS? Lawrence James Travagliante, aka Kid Leo, stand up and be counted. By turns controversial and low-keyed, level-headed and utterly bizarre, Leo's freewheeling style has made him perhaps the city's premier radio personality. But lest one get the idea that his notoriety stems more from style than substance, it should be noted that Leo's shows, since the outset of his radio career, have been marked by a predilection on the disc jockey's part for programming new and/or unknown artists. As much as he is idolized by Cleveland's young people, he is patronized by record companies which view Leo's approval of their product as the cachet of credibility.

Like many of his peers, Kid Leo started in radio while a college student. A business major at Cleveland State University, Leo entered the radio field at the urging of a friend and fellow student who, like Leo, was dissatisfied

with the university station's top 40 format and felt that the two of them could effect a change. Leo hesitated, but only for a moment before realizing, as he says, that "from the time I was a kid I always wanted to be a disc jockey."

"I grew up with some of the greatest disc jockeys in rock and roll," he explains, mentioning the names of Alan Freed and Mad Daddy in the process. "I always had a radio in my ear, and I thought that would be a great job to have. But when you're a kid you assume you're born a disc jockey—you never think it takes work. So always in the back of my mind I knew it would be a great job."

Following graduation and a mass staff defection following WMMS's purchase by Malrite, Leo submitted a tape to the station and was hired immediately for a weekend position. He remembers the date well: Valentine's Day, 1973—"Our version of the Valentine's Day Massacre."

Due to a shortage of personnel, Leo was never strictly a weekend



Kid Leo

jock. For six months he worked the midnight to six shift before it was given to him officially by the station; he stayed on nights for a year and a quarter before moving to the afternoon drive time slot he now occupies.

WMMS's rise to prominence has given Leo pause, not because being number one is bad, but because the misuse of power often rises in proportion to a station's ratings. Dignity is a word he mentions frequently. "I've become very wary of power," he says, "We can get stroked left and right, and people want us for any number of reasons. I don't let it go to my head. The strength we

have is due to the decisions we made here a long time ago. I have a very cautious outlook. As much pressure as record companies put on you, you have to put on yourself to maintain your dignity. My ears got me this job, and in the end my ears are going to keep this job for me."

On the subject of power, a reporter wonders about the obligations a disc jockey, particularly one who has become a public figure, feels toward his audience during the off hours. Is it necessary to always be "on"? "I've said that a disc jockey who takes on a character is almost like an actor," answers Leo. "I looked at it that way for a long, long time. Therefore, when I finished my shift I could immediately become Lawrence James Travagliante the person. But people really want you to act a certain way, to be a certain way in public."

"At first it bothered me when I realized that I was becoming a strong personality and people were recognizing me everywhere

(Continued on page 30)

WMMS and "The Buzzard"

Salute Our Good Friends In The Record Industry.
You Have Given us the Music to Play
That Made us #1

...Without Your Help
We Wouldn't Be
Where We Are Today.

Thank You

For Your Continued Support
The Buzzard Nuclear Army

CLEVELAND...

YOU GOTTA BE TOUGH!

**TO BE ON TOP OF
ROCK FOR
10 YEARS!**



CONGRATULATIONS

FROM BELKIN PRODUCTIONS

"Your Concert Connection"

WMMS Cleveland "The Rock Capital of the World"

Denny Sanders:

A Progressive Veteran Reflects on WMMS' Growth

■ NEW YORK — According to Denny Sanders, WMMS' evening air personality and elder statesman, the station has survived the decline of progressive rock radio by reaching out for a more "working class" audience.

"We used to sound very intellectual," Sanders recalls. "That's why we never had ratings, because ratings come out of the working class."

"We had to pick a direction—we used to play everything," Sanders continues, "but all of us still wanted to have the radio station that we wanted to listen to." The result? "We've come up with a station that has a sound that can be commercially competitive but with our own twist. We emphasize sound and attitude, and our sound and attitude boi! down to rock 'n' roll. We're a very weird hybrid—one minute we sound like the old rock stations from the late fifties, then we sound like something from '67."

Sanders' 11-year career in radio coincides almost exactly with the history of the FM progressives. He acquired his taste for the format at WTBS-FM, the Cambridge, Mass. station associated with MIT, which boasted such diverse air talent as Peter Wolf (later of the J. Geils Band), Kate Taylor, and several people, including Sanders, who went to work for WBCN-FM, Boston's progressive pioneer.

WNTN

Sanders made an intermediate stop at WNTN-AM in Newton, Mass., which had introduced a precedent-setting progressive format on the AM band. WNTN's music director at the time (1968) was John Gorman. Sanders, who did an afternoon show then, worked with Gorman for a year, but left after the sort of squabble with management that figures in the careers of so many progressive veterans.

He was doing fill-in shows at WBCN when he was recruited by L. David Moorhead for WMMS, then owned by Metromedia, in September 1971. WMMS, under program director Billy Bass, was as free-form as the other Metromedia FMers, but lacked the ratings the group enjoyed in other cities and was sold to Malrite Broadcasting in 1972. Bass and most of the air staff quit, leaving Sanders as the station's only programming veteran.



Denny Sanders

Sanders reluctantly became program director. "I never really wanted to be program director," he says. "I just didn't want a desk job. I had no secretary, no music director, it was really a nightmare."

He did more, however, than just hold down the fort. Sanders hired two novices from the radio station at Cleveland State University, who took the names Kid Leo and Matt the Cat, both still mainstays of the WMMS air staff.

And in the spring of 1973, Sanders hired John Gorman, his old friend from Boston, as music director, and gratefully turned over the program directorship a few months later.

Sanders believes that the "splintering" of the old progressive rock audience in the early seventies signaled the need for the progressive stations to change, but only a few stations, WMMS among them, saw the trend.

"People were very resistant to change—that's the thing that destroyed the whole core of it," he says. "Listeners would say, 'We love the fact that you're a free station, but don't play that shit.' People supported us out of principle, and there are no principles in the seventies. We always thought we programmed to a special audience, but it got to the point where we couldn't find any-

thing special about them."

WMMS' solution, according to Sanders, was to emphasize the basic rock 'n' roll records and artists that had always been the foundation of the station's sound. The old progressive trademarks—segues, often dazzling but often obscure, from one style of music to another—were largely discarded. In their place came album cuts by artists—Sanders cites the Raspberries and Grand Funk Railroad—who had seldom been heard on progressive rock stations because of the artists' "commercial" image.

The air staff assembled by Sanders and then Gorman was inexperienced, but had firm ideas about what Cleveland rock fans wanted to hear. The station's programming still had a seat-of-the-pants sound to it, but quickly became rooted in what both Sanders and Gorman call "the street."

"In the summertime after my show I'll drive out to the Dairy Queen and have an ice cream and listen to what the kids are punching on the radio," Sanders says. "That's preparing for my show. The best research in the world is walking through that shopping mall, parking in that Burger King, and listening to just how people react."

After seven years with WMMS, most of them in the 6-10 p.m. air shift, Sanders claims he is "still excited" by radio, "but in a different way. When I know 'Jocko Homo' (by Devo) is going into a gas station in Strongsville, that's when I get my rush." Were there no WMMS, he says he would still work in radio, if possible with a station that came close to the WMMS philosophy. "I know there are other good stations out there, but the biggest problem with most AOR is it's dull, dull, dull."



The WMMS programming staff sporting 10th Anniversary T-shirts, from left: (seated, front) John Gorman and Betty Korvan; (seated, middle) Denny Sanders, David Helton, Matt the Cat; (standing) Len Goldberg, Larry Bole, Steve Lushbaugh, Jeff Kinzbach, Ed Ferenc, Kid Leo, Bill Freeman and Dan Garfinkel.

The WMMS alternative, which Denny Sanders has had much to do with creating, offers "a fun, rock 'n' roll-oriented station where the guys on the air try to have a good time by playing rock 'n' roll music that has a power to it."

Rock & Roll

(Continued from page 4)

reminiscent of hey-day AM rockers in the early to mid '60s which were high energy, very promotionally minded and into radio wars for ratings.

Program director Gorman pulls no punches when describing the "war" between himself and the closest competition "down the street"—M105. There is a vitality and freshness permeating the Cleveland airwaves which all listeners must find fascinating as these two stations—holding sizable segments of the audience—have it out.

WMMS wields very strong bottom line power in the Cleveland market. Its successful marketing of WMMS merchandise is no accident and its ever-increasing rate card reflects its influence. Advertisers find that WMMS really sells product be it records, clothes or high-priced luxury items. Commercial support from WMMS yields concrete results even in unlikely areas such as the attendance for an outdoor Cleveland Orchestra appearance doubling from 6500 people to 13,000 for a performance of Tchaikowsky's "1812 Overture."

Since WMMS was bought from Metromedia by the Malrite Broadcasting Corporation, and a new staff was formed under the auspices of pd Gorman, the station has enjoyed a steady rise in popularity as it has developed a more and more aggressive stance in the community and on the air. WMMS has shown that the seriousness with which most other successful formats market themselves can be used to effectively market progressives that historically they have avoided stressing the sole importance of serving the community and supporting good and new music. With a very well integrated staff in sales, programming, production and promotion, WMMS lives up to its progressive music goals and fulfills the old counterculture ideal for Cleveland of infiltrating the establishment and exerting a positive influence.

**ON A SCALE
OF
100
YOU'RE
101!**

After ten years, the buzzard is still the best.
Congratulations, **WMMS 101 FM Cleveland.**



Elektra/Asylum Records

WMMS Cleveland "The Rock Capital of the World"

John Gorman

(Continued from page 8)

we're flying blind, in a lot of things we're doing. We're going into this weekend, next weekend with our music and special programming and so forth. It's set up the way it is for the following weeks, because that's the way we feel it's going to work. And the research can tell us after the fact if we did it. It's 80 percent gut feeling.

RW: I notice that the station does have a very extensive community consciousness. The station is involved in a lot of community projects, a free clinic, and things like that. How is the special programming geared to your market?

Gorman: Everything we do here is community-based. We relate the music to the audience. It's very Cleveland-oriented. Our public affairs programming, we don't just grab every author that is coming into town and throw him on the air and fill our commitment that way. We do a lot of investigative reporting, which comes out in our news and public affairs programming. And it's all locally-based. We have a prime time, three times a week, public affairs show, "We the People." We did a very big expose on rental agencies, how somebody pays a 20 or 25 dollar fee and they were supposed to get an apartment, but they never do. And we did a similar one on charities that are ripping off people, the fact that you're donating money to certain charity and yet the trustees are making \$80,000 a year. Then there's "Time Machine," on Sunday nights. Coming up next month we're doing a program on Edgar Allan Poe, then one on the "Saturday-Night Live"—"Animal House" thing—today's comedians, the new age of comedians. We're doing Ray Bradbury's "The Martian Chronicles." We're doing a salute to Superman. The "Superman" movie is coming out and we're pulling out everything from interviews with the creators of Superman to the history of the Superman character, how it was developed, to a Broadway play. It's been a cartoon in the forties. It was a TV series in the fifties. And that's "Time Machine." It's hard to describe it because it's so different every week.

RW: A new trend which WMMS is in the forefront of is that you have a promotions director, somebody who is out there and really aware of the market and promoting and merchandising the station. Why has the station gone so far in visibility and extending itself?

Gorman: Once upon a time Denny and I were doing the local promotion. It just became too much of a burden on our shoulders to concentrate on promoting the station as well as programming the station. So we found Dan Garfinkel, who is an old friend. Quite by accident, Dan happened to walk in. Dan just seemed to have the knack of taking our promotional ideas and bringing them to life. Once upon a time we just did T-shirts; we've done everything from pet buzzards to drinking glasses, we've got lapel pins coming, we've had belt buckles, you name it, we've done it. And if you've got a product such as 'MMS, it's important to merchandise the product. A lot of people say, you've got a tight radio station down the street that just plays the hits, and this and that, and by rights they should be really catching the audience you have. But the Cleveland market is sophisticated. The listeners are really sophisticated. They want to hear new music. They are aware of new trends. And they expect a lot from a radio station. It just sort of goes hand in hand. If you're going to be adventurous and aggressive in your program, then you've got to have a good promotional campaign. At the same time, you can have the greatest promotional campaign in the world but if the station sounds like shit, you've just blown a lot of money.

RW: It sounds a lot like the philosophy that went down behind a lot of the creative, early-to-mid-sixties AM radio, which is something that for a long time AOR progressive avoided. And yet here is 'MMS doing it, using a lot of that philosophy and pulling off a very successful format. Do you see analogies between early AM and your concept?

Gorman: If there's anything that's an influence on all of us it was when AM radio was creative prior to Bill Drake. Bill Drake came along because a lot of the top 40 stations were losing their creative edge. People who shouldn't be personalities were being forced to be personalities. Not everybody can do it. Not everybody can do this type of radio. And a lot of stations are trying all sorts of weird ways to attract audiences. And if you don't really feel it, you can't really prepare it well. Bill Drake came along and synthesized top 40 radio the same way McDonald's was able to synthesize hamburgers. And

the way these new "law stores" are able to synthesize the services of a lawyer. What killed that form of top 40 radio was that they went overboard with what they had. It was a creative, strong force, but the creativity was abused. And that's what opened up Bill Drake. It's the same thing with a Lee Abrams, who is born out of the fact that he gets so many AOR stations that are directionless. They lost sight of their original goals; they may have been successful at one time and they've taken that for granted and in turn lost touch with their audience. And that's why Lee Abrams calls himself the Bill Drake of the seventies, and it's true.

RW: Along with the aggressive stance of the station, I've noticed that there seems to be a large percentage of people here born under the sign of Taurus.

Gorman: Let me tell you about it. I don't know if it has anything to do with the success of 'MMS, but I'll be the first to say it must have something to do with the success of 'MMS. It's reached the point where once a year we have a Taurus party. All of the Tauruses get together. We know we're going to have a great April/May in 1979 because the entire April/May is in Taurus.

RW: Do you think that something like WMMS, like this revitalized attitude, could work in other cities?

Gorman: Yes. I think it could really work in any city—you just have to get to know your audience, to really get to know the street. And it's not by studying and it's not by doing a great deal of surveying; you have to get out there and talk to those individuals. You have to have a flesh and blood relationship with your audience. And it can't be data on a piece of paper. I think that 'MMS could work in other markets, yes.

Let me put it in two parts—number one, the 'MMS staff looks at itself more like a rock and roll band than a radio station, in the sense that all of us have our own projects, we all have . . . you know, everybody has a time slot and everybody has their duties and all that. We have to be well-oiled machines. We say, "Goddammit, we've got to do our best in playing that instrument." And we're very aggressive about always being ourselves. We're very aggressive among ourselves. Then when we hit the streets with our programming, we want it to be aggressive, we want it to be strong. People out there know that we take this radio station seriously. We look at the ratings as a war, and we're out to kill every other radio station.

RW: Actually this is one city where there really is a radio war.

Gorman: Yes. And I love it. I wouldn't want it any other way. I love the aggressiveness. We've our own secret means. During a book you'll hear the exclusives war, which is just like the old days—top 40 radio landing the Beatles or the Stones single first. And I can say that we've done really good nine times out of 10 exclusives. No, even more than that—10 out of 20 exclusives, we had it first. Because here we are, we're a radio station that takes a chance. We add a lot of albums. We play a lot of product during the course of a week. We expose as much as we can. Not just rock and roll. We're doing the record companies the biggest favor in the world. We're exposing their albums and all that.

RW: With 'MMS breaking acts, I notice that you very strongly support some acts that you really believe in, whether they're big or whether they're unknown. Has this been a basic precept to the station since you're here? How have you gotten behind certain acts?

Gorman: There's so many of them. It's just if we all have a feel. Once again, it comes down to the fact that we still live in that street. We don't spend 24 hours a day in the business, between the station and the hotel rooms and everything. We're out in the street. And we enjoy rock and roll as much as the next guy. If an album comes in that we feel has something on it, that sounds real good, we'll expose it. Now sometimes we're right, and sometimes we're wrong. There's things that we expose that haven't broken, that haven't gone anywhere. There's unusual situations like a Sensational Alex Harvey Band. They're huge in Cleveland, to this day. Yet they didn't do anything anywhere else in the country. And they're huge here. They still pull a hell of a lot of airplay. They haven't had a domestic release in years, they haven't had a label in years, but when Alex Harvey comes out, the import sales are phenomenal on that album. We

(Continued on page 26)



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From Your Friends At ABC Records**



WMMS Cleveland "The Rock Capital of the World"

Betty Korvan Seeks Creative, Commercial Balance

By SAM SUTHERLAND

Like several of her air staff peers, Betty Korvan (10 p.m.-2 a.m.) traces her love affair with WMMS-FM back to before her own career in broadcasting. "I never had any great designs on being in radio," she says today of her initial station experience while still attending Cleveland State, "but I was a technical freak, and I was really into music. I'd always listened to progressive radio and liked it; 'MMS was the only station I'd want to listen to, except for WCLV, the classical station."

Korvan was just one of several Cleveland State college broadcasters who would end up at WMMS-FM, "really by osmosis." Her own initial part-time air stints began after twin interests in music and news had drawn Korvan to the Cleveland State station. "By then, I had a lot of friends already on the staff at 'MMS," she remembers of those early '70s assignments. "Ed Ferenc actually taught me how to do a show before he got to 'MMS. It was a



Betty Korvan

really weird progression. First Ed got a job in news, then he moved over to 'MMS, and so, eventually, did I."

Those common origins, which provide the WMMS staff with an atypically large complement of home-grown radio professionals whose careers have centered in Cleveland, are only part of what Betty Korvan sees as the station's personality. "This station was always more like a band that sort of grew into its style," she asserts. "It wasn't just radio. Everyone here was really into music, and into having a more

ambitious view of what they were doing. It wasn't a question of 'Where's my check?' or 'When do I get off work?'"

For Korvan, whose own broadcasting career began during the formative years of AOR, the steeper competition facing FM outlets has made true free-form programming a commercial liability, yet she asserts programming creativity isn't necessarily undermined by the need to read audience tastes more closely. "There are some limitations today in programming to FM audiences, but I don't think that has to limit your creativity on the air. We've always been tied into the community, and what started out as street radio we've since learned to balance with commercial radio. And we've made it work, both financially and artistically."

The key goal, she adds, is achieving a balance between those elements. "We try to keep our variety very wide, in terms of what we'll play, so that we can balance out all the areas of taste within our audience." A case in

point, Korvan agrees, has been the struggling field of new wave artists, which WMMS personalities have programmed in keeping with the station's strong rock emphasis. "When those records first came out, we played them, and they didn't get much of a response." Even so, the station has continued to air selected new artists within the field, with Korvan noting that the station's support for new artists has extended to local Ohio acts, like Rachel Sweet, a current favorite, that cut for local labels or, in Sweet's case, abroad (for Stiff). "We obviously aren't trying to turn listeners off, but we'll take a chance on somebody."

Even with radio observers pointing to disco formats as a new programming force, Korvan sees both WMMS' audience, and the current work being produced by the industry's rockers, as sound arguments for the longevity of both rock and rock radio. "I really just see more good, straight rock'n'roll ahead," she

(Continued on page 32)

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WMMS Cleveland "The Rock Capital of the World"

Billy Bass on the Early Years

By SAM SUTHERLAND

■ For Billy Bass, now VP of promotion and creative services at Chrysalis, WMMS-FM is anything but another AOR outlet—Bass' own radio career was capped by his years on the station's air staff and later as program director, years industry observers can recall as crucial in the evolution of FM rock formats from their free form beginnings.

"I started with 'MMS in 1968, when it was still WHK-FM," recalls Bass. "This was before Metromedia decided to change the call letters, but not before they decided to rip off the success of WNEW-FM in New York and KSAN-FM in San Francisco.

"At this point, they promoted Pat McCoy, who's now at Warner Bros., and took him from 'HK-AM, then the dominant top 40 in the market, to the pd slot at 'HK, to do this 'free form radio.'" If Bass questions Metromedia's understanding of the emerging FM underground, he adds that McCoy understood the need to study the new music more closely.

"I was selling records at what would now be called a head shop," says Bass, "where all I saw was Hendrix, Cream, the acts at that level. I knew them inside out. Pat came to me because I was one of the only people who knew the music, and he asked me to be a disc jockey."

Today, Bass jokes that FM at that point was sufficiently lucrative that, "seizing on the opportunity to become a star overnight, I took the shot at a great personal sacrifice—of about four hundred bucks a week." Even so, he remembers that initial format fondly. "WHK-FM got off to a really good underground start; it was never to be taken seriously enough as anything more than an underground station, in terms of market ratings. But as one, it was breaking new artists, taking a chance on new records; it succeeded culturally as a radio station. Or counter-culturally, to be more accurate."

Not long after though, according to Bass, the format would temporarily leave the progressive thrust. "During this time, Metromedia was applying for new call letters, which stood for Metro Media Stereo. Once we got all the head shops we could, once we got all the record stores we could, we still couldn't get the

ad revenues. So Metromedia abandoned the format, and went to an automated one from Drake-Chenault."

Bass' Return

But WMMS-FM did return to progressive rock, after all. Two years later, after Bass had moved to WIXY and subsequently been named pd at WNCR-FM, David Moorhead was brought to head up WMMS-FM. "They realized they'd abandoned the progressive approach too early," says Bass. "He was brought in to get things going again with the progressive format." By then, Bass' third station post in the market saw him riding a competitive progressive rocker, and Moorhead decided to contact him. "David Moorhead's first move was to entice me back to 'MMS from 'NCR, as program director."

Bass took the bait, and began his second stint with a revived

WMMS-FM. While he remains proud of the station's ambitions, he also feels the station has continued to evolve further. "I have to say at this point that while we were much more successful," says Bass of 'MMS' second move into AOR, "and the ratings were high, along with increased revenues, you'd still have to call it underground. It was only after John Gorman took over as program director in 1973 that the station became business as well."

Avant-Garde Market

That stronger market position hasn't cost the station what Bass sees as a constant. In a city often viewed as rock'n'roll heartland, he feels WMMS-FM still takes chances. "Cleveland today is still probably avant-garde with respect to the rest of the country. It still reacts to that music, and provides a key for other markets like New York and L.A. in terms of trends."

Buzzard Finds Culture at Blossom

■ Of all WMMS' cooperative ventures with other elements of the Cleveland music scene, the station's four-year relationship with the Blossom Music Center may be the most unusual. But the summer home of the Cleveland Orchestra has become a haven for the buzzard as well.

The Musical Arts Association of Cleveland, the non-profit corporation that founded the Cleveland Orchestra, also owns Blossom, which it opened in 1968. From mid-June to Labor Day, the center presents a blend of classical and popular music events at an 18,000 seat facility midway between Cleveland and Akron. Last season, the center was booked for 70 out of 80 nights, and showed a slight profit for the first time in its history, according to Gary Oppito, director of communications for Blossom.

WMMS entered Blossom's life near the end of the 1975 season, when the station co-promoted a late-scheduled concert by David Crosby and Graham Nash. The success of that show led to five more co-promotions in 1976 of the soft-rock fare that is Blossom's biggest money maker.

In 1977, the cooperative efforts grew to 12, with the concerts taped by WMMS for a "Best of Blossom" radio series. There should be even more such shows in 1979.

Still, the leap from sponsoring

rock shows to presenting classical music events is one few FM rockers would dare take. During the orchestra's winter season at Severance Hall in 1976, WMMS also co-sponsored a series of avant-garde classical performances, with surprising response.

"We realized that there was a kind of crossover audience," Oppito says. "The rock audience was really enjoying the classical music."

'1812 Overture'

Buoyed by this success, WMMS and the orchestra teamed up for a June 1977 performance of Tchaikovsky's "1812 Overture" outdoors at Blossom, with appropriate cannon fire and fireworks, and drew a crowd of over 14,000 people, the largest audience ever to see the orchestra at Blossom.

"It was the kind of programming that we thought appropriate for that audience," Oppito recalls. "The '1812 Overture' is always a family event. It speaks well for the music lover in the Cleveland area—someone who is sophisticated enough to enjoy a wide range of music, and not listen just to rock 'n' roll."

A series of classical concerts based upon familiar works followed. Last season, a pop-classical program that combined music from "Star Wars" and "Close Encounters" with the Strauss waltzes from "2001" and Holst's "The Planets" drew over 12,000 people.

'MMS' Own Story

(Continued from page 4)

sonalities and behind-the-scenes people who must be mentioned are Steve Lushbaugh, who until recently was our production director for many years and was very instrumental in helping to create our "sound"; and Charlie Kendall, who was with us in 1975 as music director and popular morning personality. These two have teamed up and are currently at WBCN in Boston.

Personalities

Other air personalities at WMMS were Debbie Ullman, Mark Belltaire, Shelley Stile and Donna Halper. The newest members of the WMMS airstaff are Al Koski and Judy Cheeks, who both do weekends, and Bill Freeman, who does the regular (or should we say irregular) all-night show.

Sales Team

Also important to the operation of WMMS is Walt Tiburski, who joined us in 1973, and Joel Frensdorf, who remembers when he was practically the entire sales staff. Walt is now station manager, and Joel is local sales manager. Both of these gentlemen are an important part of WMMS as is Dean Thacker, the general sales manager and the crack "WMMS Sales Team" consisting of Diana Garno, Bryon Baylog, Ken Miles and Gaye Ramstrom.

Dan Garfinkel

Joining us in 1975 was promotion director Dan Garfinkel, who is responsible for countless innovative campaigns and successful promotions, as well as an effective public relations department. Working closely with John Gorman and Dan is David Helton, WMMS staff artist. David first made his presence known to the staff by an outrageous cartoon postcard that he mailed to the station in protest of the cancellation of the "National Lampoon Radio Hour." John Gorman hunted the elusive Helton for weeks, and roped him into doing some artwork for WMMS on a freelance basis. At this time (late 1974) David was commissioned by Gorman to draw our first buzzard. The rest is history.

Gil Rosenwald's name must also be brought up. Gil was an original member of the 1968 WMMS staff before departing for another station in 1969. He returned to WMMS in 1972 and is currently the vice-president and general manager of WMMS.

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WMMS Cleveland

John Gorman (Continued from page 16)

check out what is going on in the rest of the country, after we've taken care of our own business first.

I think more radio stations should be doing that, looking at their own market, instead of saying, what is 'MMS adding, what is 'NEW adding, what is 'BCN adding, what is 'ABX adding. I think stations really should take a look at themselves and their market first and then after the fact, take a look and see what's happening in other markets. A lot of pds and mds are listening to something and saying, "Yeah, I really like that, but, no, I'm afraid to put it on." That's what progressive radio is all about.

RW: You said before that, as a program director, you don't really have an iron grip. You're an overseer.

Gorman: Well, if something is wrong I have to go to an individual and say, "Hey, it sounds wrong." If someone has an idea . . . everything gets routed through me in one way or another.

RW: There's almost a day-parting at the station, where there are different shows for different times of day, and it seems to be reflected on a lot of personality radio that you have here.

Gorman: It's a fact that everybody is on the time shift they're on because they know that audience the best. Jeff knows how to wake them up in the morning, Matt knows how to keep them going, in the office and at home, and Matt knows how to give them a great lunch hour, and Leo knows how to give them their afternoon and take them home from work at night, and Denny and Betty know how to keep them going at night.

I sometimes think it's crazy that I'm taking home work at night. I wake up in the morning—the station has such a very big chunk of my life. But it's just the feeling, it's the feeling that you get out of accomplishing something.

(Continued on page 34)

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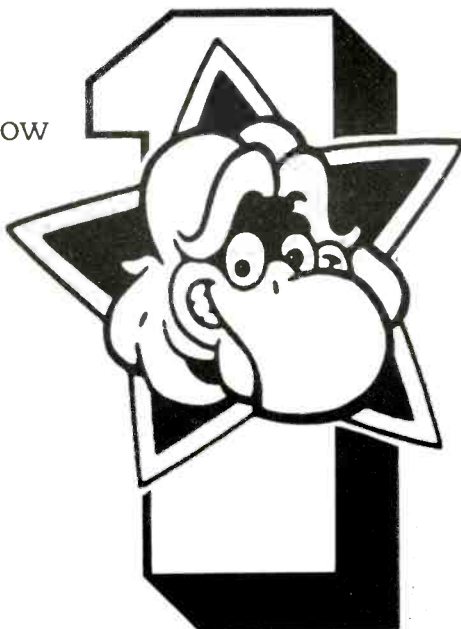
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WMMS Cleveland "The Rock Capital of the World"

Morning Madcaps Put the 'O' Back in Radio

By NOE GOLDWASSER

■ The casual listener, flipping across his car's FM radio as he tools down Euclid Avenue on his way to work, thinks he's hooked into another typical newscast. The announcer rambles on matter-of-factly about the latest in a series of Cleveland-bankruptcy stories. Then he goes into a live interview with mayor Ed Kucinich. The announcer asks the politician a pointed but embarrassing question about the city's finances.

Then—a silence. Not dead air, but about 30 seconds of traffic noise that a more conventional station would cut out routinely. But something intriguing keeps the casual listener glued there. The announcer comes back: "The silence you're hearing now has nothing to do with your radio—the mayor is actually thinking about that question."

The tape runs a little longer, street noises and all. Then, the mayor answers, hesitantly. "No Comment," he says.

The spot has managed to express a lot without really saying anything, and that's the particular genius of WMMS newscaster Ed "Flash" Ferenc, who, with his pal, partner and comic foil, Jeff Kinzbach, serves up epiphanies each morning—both musical and factual—on the Jeff Kinzbach Show.

The rest of the newscast would go something like this: a report on the latest changes in Cambodia; something about nukes; micro-organisms in the drinking water; and a music-backed report on the prayers of the Egyptian people to Allah for the immediate relief of President Carter's hemorrhoids.

Musically, the Kinzbach show

is "mainstream and up," says Kinzbach. For the past two years, the two cut-ups have been bouncing ideas and wisecracks—and plenty of tracks—back and forth at each other. "We're a little bit different from the rest of the FM radio day. I play more familiar music," says Kinzbach: "I'll play Billy Joel, Todd Rundgren, The Cars, Toto, Queen, Steve Martin, Aerosmith, Heart, Rod Stewart, Steely Dan.

"I also do a bit in the morning called the D.M.O. — Dreaded Morning Oldie. "Chewing Gum on the Bedpost," or something looney like that. Then I'll go live with a caller. I got a lot of characters who call me regularly, a lot of funny voices." Kinzbach's voice, over the phone now, goes into contortions of Mel Blanc-style cartoonisms. Porky Pig, Da Fonz, Firesign riffs. "We get a lot of vocal participation in the a.m."

And, of course, there's Ed Ferenc's unorthodox approach to the gruesome facts of the day, which are mixed into the whole morning soup, punctuated by digs from Kinzbach ("Ed is the kind of guy who's 25 years old and still living with Mom and Dad, and I've been able to bring him out of his shell and give him a hard time. But seriously, folks, Flash and I have a great rapport—and he does all the news. In fact, if records weren't free, we'd be all news.")

"The idea is to pack all this stuff—to put as much as you possibly can into those four hours: play two records back to back, then break; put in time, temperature, as much information as you can handle, but it's all put in there . . . untraditionally," says Kinzbach.

"You have to develop a unique, intimate approach" he continues, "because you're waking people up in the morning and you gotta handle them with tender loving care. They're paying through the nose for gasoline; for utilities; to keep their rent paid. They're looking for jobs; they're going to school—but the education system . . . this city's a toilet, but the people here are great. There's lots of terrific things going on here—we're the soundtrack to all that."

Flash is quick to add that "You know you're successful, not by the ratings but when other stations start to copy you. They're running their tapes, I can tell you that. I'm getting reports from a few listeners that even some AM stations are copying our style."

"And the ratings bear us out," adds Kinzbach. "We're more than doubled our ratings in the morning. I think we are the highest-rated AOR in the nation now in

this time slot. We have very high quarter-hours, very high 'cumes, we're really good with 18-34's. Our ratings have just been excellent."

What's the secret? "Anyone can come on and be wild and crazy—and do that routine. I like to keep it loose, but at the same time with an air of seriousness. I do not do the traditional morning show."

The random listener is still fighting Cleveland traffic. Strangely enough, he's still wrapped up in his morning radio. Seems this weirdo, Jeff Kinzbach, is taking a shower with a lady caller. That's right—he's got the reverb chamber way up, and sound effects of running water. "God, Kinzbach," says the comely voice of the lady caller, "I thought you were crazy, but now I see your nuts."

The random listener now understands what Kinzbach means when he says he intends to put the "O" back in radio.

Peter Schliewen Remembers When

By DAVID MCGEE

■ NEW YORK—WMMS-FM's first advertiser, Peter Schliewen, owner of the Record Revolution record stores, remembers what it was like before the station became the potent force it is today.

"Yeah, I remember a time when there was nothing happening in Cleveland," says Schliewen. "I can remember standing in my first store listening to a Yes album and thinking, 'My God, this is such an incredibly good album, it's a shame people don't buy it.' But I knew why people weren't buying it: they weren't aware of it. There was no single on that album that could be played on WIXY-AM, which at that time was the only game in town. It was easy to see what was needed, but hard to convince a radio station to take up that kind of format."

The upshot was that Schliewen, with a WIXY disc jockey named Billy Bass (currently director of national album promotion for Chrysalis) and another local radio personality named Martin Perlick (now co-producer of "Midnight Special") convinced Carl George, general manager of WNCR-FM in town, to take a chance on a free-form format helmed by Bass and Perlick. When problems arose, though, Bass and Perlick resigned, walked across the street to the studios of WMMS, hired most of the WNCR staff (including a female disc jockey who went by the

name of Shauna The Queen Bitch), became the first station in the country to break a young artist by the name of David Bowie and thus made the rest of the music industry sit up and take notice of the city by the fiery lake. When Bass departed for the greener pastures of RCA, John Gorman was named program director. The success of the station in recent years, according to Schliewen, is directly attributable to Gorman's expertise.

If 'MMS has a reputation as a station willing to gamble on the untried and unknown, the same can be said of Record Revolution. In this sense the station and the record store complement each other, which makes Schliewen's opinion of the station's power based on something more long-standing emotional ties. "It's real easy to figure out how 'MMS helps the retailer in this town," Schliewen states. "For every new album that comes out that no one's ever heard of, you have to decide how to turn people on to it. Obviously just playing it in record stores is not the answer. It has to reach the masses, and there's no better way for that to happen than through radio. Print ads are not effective at all, because you can't hear anything in a print ad.

"MMS through the program di- (Continued on page 32)

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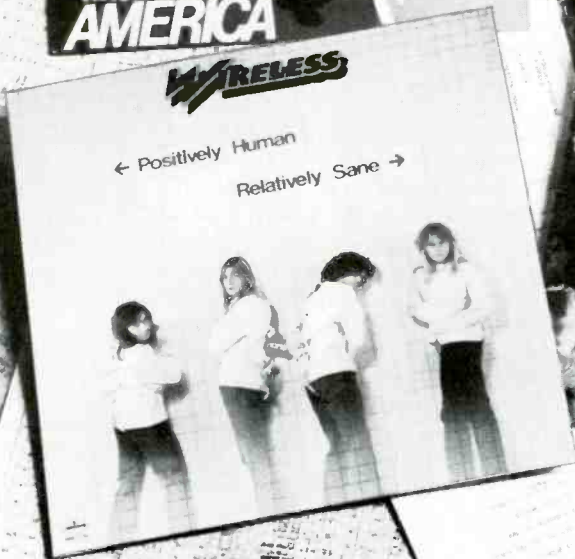
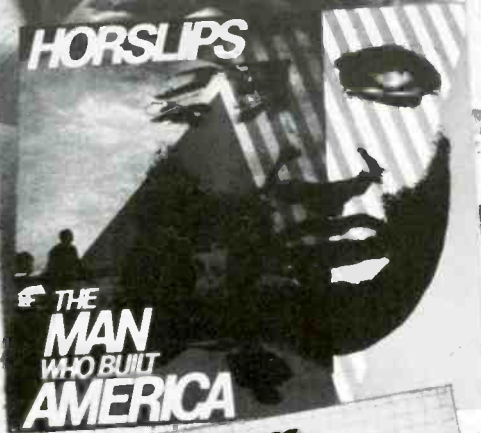
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WMMS Cleveland "The Rock Capital of the World"

Kid Leo

(Continued from page 10)

I went. I bothered me. But as years go by you learn to accept it and deal with it. Yeah, I'll act a certain way. I also try to be very polite. As we all know, there are assholes out there, but I try to be polite to them. Some people expect you to be arrogant and cocky all the time. I like to show them that we are real people."

Leo is quick to point out that image, while all well and good, is senseless if not buttressed by good music. And helping to break new artists such as Bruce Springsteen and Roxy Music in Cleveland, he states, is as important as the outré personality. "The first thing you get a great deal of pleasure from as a disc jockey is seeing people accept the music you push on them. That's what really helped create Kid Leo. The things I do on the air, the image I project, was only possible because the music was there.

"You do need that pat on the back," he admits. "Even though you've been in it a long time and know that you have to be good to survive, you still need that pat

on the back. Little things still mean a lot."

But as more and more FM stations move closer in format to top 40 AM radio, new artists get less and less of an honest shot on the air. Leo worries about this trend and, moreover, about the increasing corporation control of the FM airwaves. "People who sit in ivory towers look at everything as being equal," he states. "Pittsburgh is not the same as San Diego, no way. Because they think everyone's equal, they don't take a shot on a new artist for fear that the record won't go across the board.

Regional Breakouts

"The greatest thing about breakouts is that they come out of a region. That's what you have to realize: each city is a separate entity and each station must control itself to a great degree."

For himself, Leo speaks vaguely of becoming a sportscaster some day, but admits to not having laid the groundwork for another ca-

(Continued on page 32)

Matt the Cat Makes Midday Innovations

By MIKE FALCON

■ Matt "The Cat," who handles the 10 a.m. to 2 p.m. shift at WMMS, views his station as "a place where I can learn and grow; in a word, a great place to work." The personable "Cat," who has worked virtually all of the shifts as a replacement person during his six years at the station, began as a radio announcer at nearby Cleveland State University, where a number of other WMMS vets got their start.

"Frankly, I thought I'd have to start much further out than 'WMMS,'" admitted "Cat," "but the start I got at college, coupled with the success other Cleveland State grads had here, probably helped me along more than I sometimes appreciate. When I look back on it, I realize just how fortunate I've been in being with such a great station. For me, it's simply the best place to work."

"It's not like some other radio stations in a couple of important respects," said Cat. "For one thing, the staff here is very cohesive and supportive of one another. We go out together, we listen to each other's shows, and things like that. Basically, what separates us from some other stations is that we're friends who really care about what's going on outside our own time slot.

When asked to characterize his show, "Cat" said, "I play a lot of singer/songwriters, and I try to be friendly. Of course, you're never really yourself when you're on the air, but we try and gear everything towards the audience. Since I feel most comfortable during the midday, it's a good place for me to perform at my best. What I really try to avoid is sounding like the type of air personality who sounds like he put on a record and then went and got a beer."

Matt "The Cat" also runs two special sections during his 10 a.m. to 2 p.m. shift. The "Lunchbox Requests Salutes" are program selections that play off of listener phone calls, cards and dedication requests. And each Wednesday at 11 a.m. Matt hosts "The Coffee Break Concert," which features a singer/songwriter performing his own works "The artists come in and play without commercial interruptions," he said "and it's probably the most enjoyable, and often the most challenging part, of my duties here at 'MMS.'" Dur-

ing The Coffee Break Concert Matt will talk with the artist, which, the air personality says, "challenges my ability to think on my feet as an interviewer." Some of these programs are pre-recorded. Bob Gibson, Ramblin' Jack Elliot and Carl Perkins have all been heard through this feature. While most guests perform acoustic guitar acts, some have brought entire bands into the broadcast booth. "It gets a little tight with five guys in here," explained "The Cat," "but for a great show I'd do almost anything."

Why a Buzzard?

■ One of the most identifiable creations of WMMS is its buzzard logo, the brainchild of station art director David Helton. Shortly after WMMS' present staff solidified about five years ago, program director John Gorman and disc jockey Denny Sanders tracked down Helton, gave him a job, and The Buzzard has since become a legend, often representing the station in lieu of its actual call letters.

The Buzzard appears on just about all WMMS related items and is now one of the most visible emblems in Cleveland, a situation much in line with the station's belief in maintaining high visibility in the community.

But why a buzzard? Believe it or not, it all stems from the buzzards that annually fly over Cleveland returning to Hinkley Township, Ohio—an event WMMS once co-sponsored. Anyway, people in Cleveland know that the buzzard is among them. It is on FM 101, a multitude of car windows and bumpers, and is on billboards throughout the city.

Helton says, "The Buzzard lives in Cleveland. In our ads and promotions I put him in real situations that people around here are into." And since his birth in 1974, despite some artistic modifications for convenience sake, the buzzard has smoked joints, flown in space, piloted an airplane, and played baseball and football."



**The First 10 Years
of Rock and Roll.**

A Mighty Milestone

Congratulations



WMMS Cleveland "The Rock Capital of the World"

Peter Schliewen

(Continued from page 28)
rector, music director and disc jockeys, comes up with what it feels is a merit album and puts it on the air. And, depending on the amount of feedback the station gets after playing it—feedback from people, from people calling in or going in to record stores—the station might start to play it even heavier. That can only help me."

Aside from this, Schliewen cites the WMMS merchandising campaigns as models of ingenuity worthy of the entire industry's scrutiny. "People kid around and say if you went to the moon you'd find a WMMS sticker," Schliewen says. "And no matter what state you're in you'll see a WMMS bumper sticker, t-shirt, belt buckle or cigarette lighter."

"When you think of the negatives about Cleveland, Ohio—and you can just go on and on about them—you can even see them on Tom Snyder this Friday night—you realize how fortunate the city is to have a quality radio station. It plays the music. Period."

Agora's LoConti Benefits from Co-Promotions

■ "I have not found anyone to duplicate them yet. I hope it stays forever. I hope the public appreciates what they have."

Hank LoConti, co-owner of the Agora Ballroom and four other rock showcase clubs, is of course

Betty Korvan

(Continued from page 22)
forecasts, citing The Rolling Stones' regeneration on "Some Girls," and the increased sales strength of other '60s survivors like the Grateful Dead, as just two of numerous examples of a new maturity yielding new commercial dividends for rockers.

Positive Direction

And as for her partners at WMMS, and her own goals at the station, Korvan concludes, "I just want to see which way the band, as it were, is going to evolve. And it looks like it's going in a positive direction. There will doubtless be changes, but just as long as the essence is there."

speaking about WMMS, with whom he has worked for six years on \$1.01 concerts with new artists, concert broadcasts, and most recently videotaped television programs simulcast by the radio station.

LoConti began a series of live broadcasts from his 1000-seat club with WNCR, one of WMMS' early progressive competitors, after inaugurating the broadcasts with WNCI-FM and his Columbus club in 1970. A WNCR format change brought some of its staff and its Agora ties over to WMMS, where they have remained since January 1973.

The move to WMMS coincided with LoConti's decision to tape his shows rather than air them live. "Taping really gives us a much better show," he says, "because we can mix and edit them the next day. It also meant we could expand our service and offer the tapes to stations in other cities."

The concert series, with tapes now mixed down from 24 tracks, goes to stations in Columbus, Dayton, Athens (Ohio), Erie (Pennsylvania) and Atlanta, with at least one more city likely to join soon. The shows run about 54 minutes, with three commercial minutes given to the radio station and three reserved for either promoting an Agora club (LoConti has them in Columbus, Youngstown, Panesville, Ohio and Atlanta) or running advertisements LoConti sells to recoup his costs.

"We don't really do the shows to make a lot of money," LoConti says. "In fact, they never have."

It's there to help build the popularity of the clubs."

Those broadcasts have led to "On Stage from the Agora," a new monthly videotaped series that is telecast by WJKW-TV in Cleveland and simulcast by WMMS. Indeed, LoConti insists that the cities to which the series is sent must be TV-FM simulcast situations, which have become rarities in recent years. "I'll tell you why," LoConti asserts. "It's a lot of work and there's not a lot of money in it. But that's the way we wanted to do it." The series moves into Atlanta, Columbus and Youngstown in February.

The "\$1.01 concerts" with WMMS date back about three years, according to LoConti. A new artist comes to town who appeals to both the club and the radio station, his record company pays for the production costs, which LoConti says he "cuts to the bare bones" for these shows, the Agora charges \$1.01—WMMS' dial position—at the door, and all the proceeds go back to the record company. "There are times when it costs them (the labels) almost nothing," LoConti says.

Other co-promotions with WMMS have included some recent toga parties. LoConti says he and the WMMS management are of one mind when it comes to promotion — "If you have a radio station, the fact that the listener has seen someone (from the station), or been involved with them at a show or some event, it's got to help. I can't understand radio people who don't want to be seen."

D.I.R. salutes WMMS, WALT, JOHN and the crew.

It's been a great
ten years and we've
enjoyed being part
of it.

Here's to the
next ten!

DIR

D.I.R. BROADCASTING CORP.

Kid Leo (Continued from page 30)

reer. "I'm happy now," he says with a verbal shrug. "I know it won't last forever. I'd just like to see this go on a little while longer."

After much consideration, his ultimate goal comes to him. It

turns out to be a fairly common one and, at that, a fairly elusive one. "You know what I really want?" he asks in a tone reminiscent of The Band's Richard "I just want to break even" Manuel. "Peace of mind, mostly."



Bruce Springsteen and Miami Steve Van Zandt with members of the WMMS staff.

WAMMIS

C o n g r a t u l a t i o n s

MOTOWN RECORDS

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www.americanradiohistory.com

WMMS Cleveland "The Rock Capital of the World"

John Gorman (Continued from page 26)

RW: To what do you attribute the stability of your staff here? Many AOR stations around the country are just in such a precarious state that their staff is constantly changing. Yet here the people have been here for years. The Gorman regime from five years ago is basically still here.

Gorman: I don't like to attach my name when you say regime, because we're all a family here. And no one job here is any more important than another job. We're all responsible. We all have responsibilities in our own positions. But we're also a very tight knit family. The fact is we get along together off the air as well as on the air. We hang out together. We're always in each other's living rooms. We just have a good time with each other. We're able to help each other out, not only in professional terms but in personal terms. We've always just been a very close knit family. And the family is growing too. We've added on a lot of people. There have been very few people who have left to go on to other things.

'MMS proves there is such a thing as fate. It just so happens all these individuals came together at one time. There's an interesting story — when I was in Boston, I had some projects going and this and that, but I was getting nowhere fast and I was losing more money than I was making. And I wondered to myself, should I forget about this business? And think about doing something else. There were other avenues that I was getting involved in, writing, and I said to myself, I shouldn't even bother with continuing with radio. And driving down Starrow Drive in Boston, which if you know Starrow Drive it's like four miles of dead man's curve all the way, and I punched up 'BCN, but somehow I hit the button wrong and I went past 'BCN and I landed on this station WVBF. It had just come on the air. I hear this guy coming on. Well, I nearly drove off the

No one job here is any more important than another job...We all have responsibilities in our own positions. But we're also a very tight knit family.

road. I was hearing "Funhouse" by the Stooges at like 6:15 on Friday night. I ended up listening to that station the entire night, and I heard rock and roll that I hadn't heard for a long time. 'BCN had gotten lost in the fact that they would not play an artist if they had a single hit. As a result I had never heard Crosby, Stills, Nash & Young's "Four Way Street" until months later when I heard WVBF. I'm suddenly hearing all this good rock and roll and it's being approached from a street standpoint. I was banging on the wheel and I was saying, "Goddammit, it can be done! This guy is doing it!" The guy I had heard is Bill Freeman, who is doing our all-nights here.

RW: And that's the way it's been going ever since?

Gorman: Yes. And I think that's the way it should be. Once again here comes a Fleetwood Mac comparison. Mick Fleetwood just happened to be in that recording studio and the engineer just happened to play him Buckingham-Nicks. There's about five different stories on how that happened. But it was quite by accident that Mick Fleetwood discovered them, and it was quite by accident that all of us at 'MMS discovered each other.

Dear Buzzards:

Thanks for
making Cleveland
the "Rock 'N
Roll Capital of
the world"...

Your friends at

"Northeast Ohio's FREE Entertainment Weekly."

WMMS

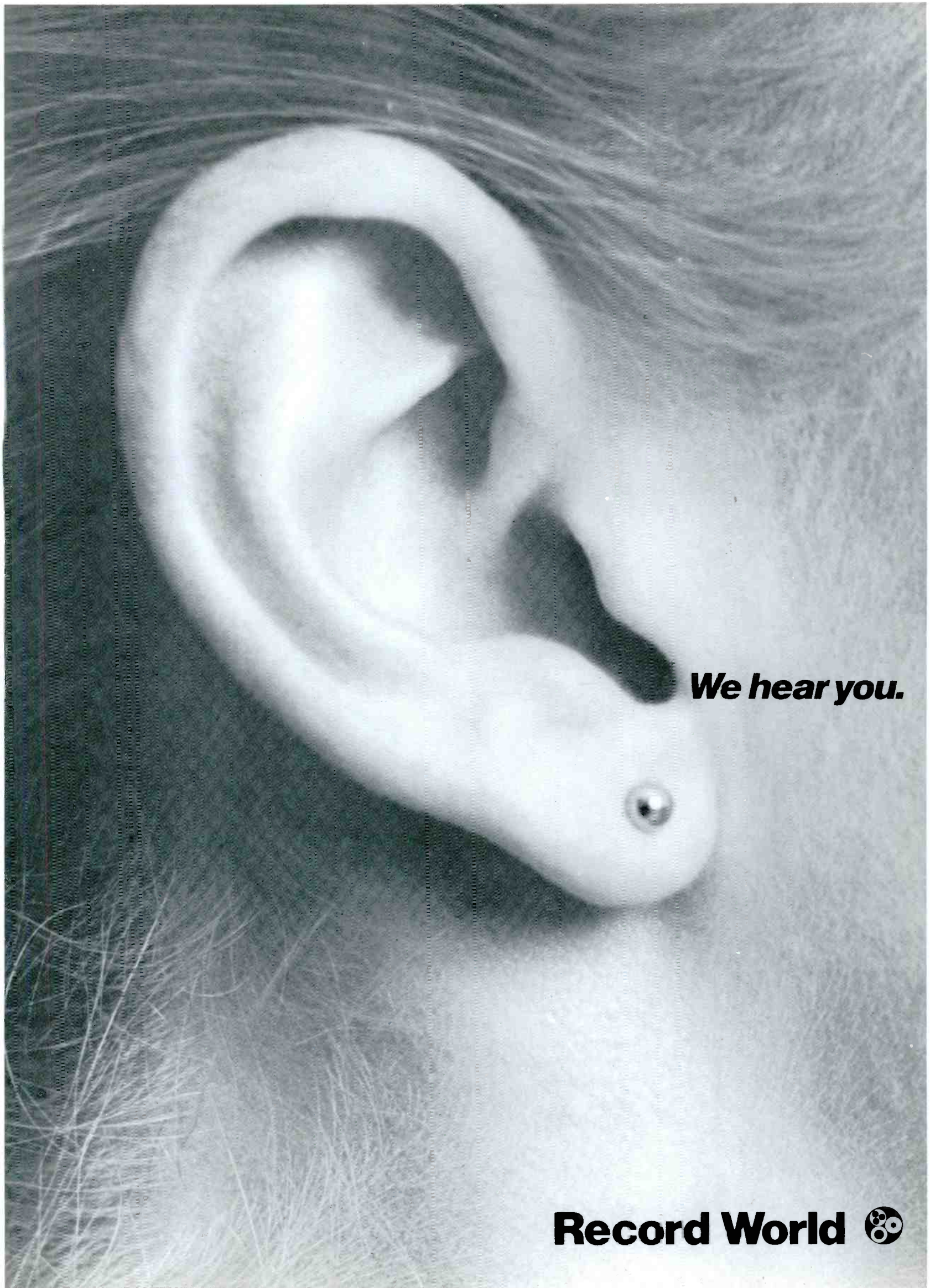
"... You're One
Of A Kind. Keep
On Breakin'
Those Acts."

Agora Ballroom

ATLANTA ★ CLEVELAND ★ COLUMBUS ★ PAINESVILLE ★ YOUNGSTOWN

Hank LoConti
Geoff George

Buddy Maver
Gary Bauer



We hear you.

Record World 

Congratulations **WMMS** and thank you for all your support



Tenth Anniversary

A special thanks to John Gorman, Kid Leo, Dan Garfinkle, Walt Taborski and all our other friends at WMMS! *Joy Hall* and **MCA RECORDS**

RECORD WORLD CLASSICAL

Classical Retail Report

FEBRUARY 3, 1979

CLASSIC OF THE WEEK



**DONIZETTI
DON PASQUALE**
SILLS, KRAUS, GRAMM,
CALDWELL
Angel

BEST SELLERS OF THE WEEK*

DONIZETTI: DON PASQUALE—Sills, Kraus, Gramm, Titus, Caldwell—Angel
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling—Columbia
JOSE CARRERAS SINGS GRANADA—Philips
BRavo PAVAROTTI—London
PUCCINI: MADAM BUTTERFLY—Scotto, Domingo, Maazel—Columbia
TCHAIKOVSKY: 1812 OVERTURE—Dorati—London
UP IN CENTRAL PARK—Sills, Milnes—Angel
THE ART OF FEDERICA VON STADE, WITH MARTIN KATZ—Columbia
VERDI: LA BATTAGLIA DI LEGNANO—Ricciarelli, Carreras, Gardelli—Philips
VERDI: OTELLO—Scotto, Domingo, Milnes, Levein—RCA

SAM GOODY/EAST COAST

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
JOSE CARRERAS SINGS GRANADA—Philips
DONIZETTI: DON PASQUALE—Angel
HANDEL: WATER MUSIC—Harnoncourt—London
MOZART: LATE SYMPHONIES—Karajan—DG
BRavo PAVAROTTI—London
PUCCINI: MADAM BUTTERFLY—Columbia
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: OTELLO—RCA

KING KAROL/NEW YORK

MARIAN ANDERSON SINGS LIEDER—RCA
JOSE CARRERAS SINGS GRANADA—Philips
DEBUSSY: PRELUDES, BOOK I—Michelangeli—DG
DONIZETTI: DON PASQUALE—Angel
MASCAGNI, LEONCAVALLO: CAVALLERIA & PAGLIACCI—Pavarotti—London
PURCELL: DIDO AND AENEAS—Trojanos, Stillwell, Leppard—RCA
RENATA SCOTTO AND PLACIDO DOMINGO IN DUET—Columbia

TCHAIKOVSKY: 1812 OVERTURE—London
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Philips

DISCOUNT RECORDS/ WASHINGTON, D.C.

BEETHOVEN: SYMPHONIES NOS. 8, 9—Karajan—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
DONIZETTI: DON PASQUALE—Angel
PHILIPPE ENTREMONT: ENCORES—Columbia
PACHELBEL: KANON—Paillard—RCA
WM. PENN: CRYSTAL RAINBOW—Sounds Reasonable
RAMPAL GREATEST HITS—Columbia
RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
TCHAIKOVSKY: 1812 OVERTURE—London
FEDERICA VON STADE—Columbia

SOUND WAREHOUSE/DALLAS

MARIAN ANDERSON SINGS LIEDER—RCA
BEETHOVEN: SYMPHONY NO. 4—Karajan—DG
DEBUSSY: PRELUDES, BOOKS I AND II—Jacobs—Nonesuch
DONIZETTI: DON PASQUALE—Angel
HUMPERDINCK: HANSEL AND GRETEL—Popp, Faessbinder, Solti—London
PUCCINI: MANON LESCAUT—Callas—Angel
RENATA SCOTTO AND PLACIDO DOMINGO IN DUET—Columbia
UP IN CENTRAL PARK—Angel
FEDERICA VON STADE—Columbia
VERDI: LA BATTAGLIA DI LEGNANO—Philips

TOWER RECORDS/ SAN FRANCISCO

FRANCK: SYMPHONY IN D MINOR—Cantelli—RCA
DONIZETTI: DON PASQUALE—Angel
ENGLISH CHAMBER ORCHESTRA FAVORITES—Garcia—Columbia
HOLST: SUITE FOR WINDS—Fennell—Telarc
HUMPERDINCK: HANSEL AND GRETEL—Popp, Fassbinder, Solti—London
RAVEL: BOLERO—Mehta—London
SCHUBERT: COMPLETE SYMPHONIES—Karajan—Angel
TCHAIKOVSKY: 1812 OVERTURE—London
UP IN CENTRAL PARK—Angel
VIVALDI: LA CETRA—Brown—Argo

* Best Sellers of the Week are determined from the stores listed above, plus the following: Cutler's/New Haven, Record & Tape Collectors/Baltimore, Cactus/Houston, Odyssey Records/San Francisco, Tower/Los Angeles, Radio Doctors/Milwaukee, Tower/Seattle, Tower/San Diego, Korvettes/East Coast, Specs/Miami and Rose Discount/Chicago.

Sutherland and Pavarotti

By SPEIGHT JENKINS

■ NEW YORK — The brilliant success over national television of the joint concert of Dame Joan Sutherland and Luciano Pavarotti was hardly a surprise. Their two voices are made for each other, and their personal electricity is even keener. It was Dame Joan who with her husband Richard Bonyngue really discovered Pavarotti in the early '60s and took him with them on a tour of Australia. The tenor recently has commented that it was on that tour that he learned to control his technique. The big question on the night of January 22 was whether London Records, which is the company of all three artists (Bonyngue conducted the orchestra), would record the event. Terry McEwen, the company's executive vice president, supplied

the answer at the rehearsal the day before. Though his company would have liked to record it live, much of the repertory the two were singing has already been recorded. Better, he felt, for them to prepare the third volume of their duet series with new material.

From the condition of Miss Sutherland's voice on this occasion, no one would imagine that she has been singing professionally for almost 30 years and at the top of her profession for almost 20. She was a phenomenon beyond compare. And to my taste Pavarotti always sounds at his best when he sings with her. It made for a gala New York evening, and their next recording should be one to anticipate eagerly.

Classical Retail Tips

■ This month the two Polygram companies, Deutsche Grammophon and Philips, seem to be shipping at roughly the same time. From the Germans come several interesting recordings including one of major sales possibility: Bizet's *Carmen*. Certain elements of it are known: Placido Domingo's Don Jose is a treasured commodity, and though Ileana Cotrubas has not sung Micaela yet at the Met, it is easy to imagine her lyric soprano in the role. Sherrill Milnes, a Met Escamillo only at two concerts in the New York City Parks in the summer after his Met debut (1966), should make an interesting Toreador. The two unknown elements and best for sales are the conductor, Claudio Abbado, who is never less than interesting, and the Spanish lyric mezzo Teresa Berganza in the title role. This is not a case of a recording by a singer who has never sung the role. The recording was made in conjunction with performances of the opera at the Edinburgh Festival, in 1977, at which she was acclaimed.

Otherwise DG offers on Privilage a recording of Mtsislav Rostropovich and Gennady Roshdestvensky in the Schuman Cello Concerto and the

Tchaikovsky Rococo Variations, plus Abbado conducting the Brahms Third, both of which would be worth the full price. There is another sort of unlikely full price record that might make quite a few sales: Herbert von Karajan conducting the *Pines and Fountains of Rome* by Ottorino Respighi. Such a piece for virtuoso orchestra should show off the Berlin Philharmonic at its best.

From Philips comes the excitement of a rare Berlioz opera, the next step in Colin Davis' complete cycle of the composer's work. This time it is the light opera, *Beatrice and Benedict*, performed recently in New York by the Boston Symphony. In this performance Dame Janet Baker and Christiane Eda-Pierre are featured, with Davis leading the London Symphony. This is an important link in a cycle that began with Davis' monumental reading of *Les Troyens* a few years ago. Neville Martin's audience keeps steadily growing and he will be heard in a new version of the Enigma Variations and Three Pomp and Circumstances Marches, played by the Concertgebouw. And finally Elly Ameling has just made the complete songs of Mozart.

Porter, Welk Pact



The Welk Music Group continued its move into the contemporary music field with the announcement last week that it will represent veteran record producer Joe Porter's music publishing companies. Terms provide for exclusive representation of Porter's Joe Porter Music and Yosef Music companies as well as future co-publishing arrangements on certain acts produced by Porter. Shown above of the signing are, from left: Dean Key, executive VP/general manager, Welk Music Group; Joe Porter, and Gaylon Horton, Hollywood division manager, Welk Music Group.

NAB Cheered By Carter Remark

(Continued from page 3)

tion member employees, to come to Washington and complain to their elected officials about the alleged impact federal red tape has on their businesses.

In his speech to Congress, Carter spoke generally of de-regulation, not mentioning the broadcast industry, but said plainly: "America has the greatest economic system in the world. Let's reduce government interference and give it a chance to work."

"We heard it, all right," said a spokesman from the NAB public information department. "It'll be mentioned in a speech that the president (of the NAB) is giving this week."

When asked whether or not the NAB will be checking in with the White House staff to possibly expand the remark to include the broadcasting industry (especially considering the new Communications Bill now on the Hill), the NAB spokesman said, "Yes, I think someone will be doing that."

In the NAB letter to broadcasters, the Steering Committee urged members to come to Washington and explain to their Congressmen that the FCC chairman and several of its commissioners have also spoken about taking immediate steps to de-regulate the industry, beginning with radio.

The rally plans include not only visits to Congressmen but a buffet luncheon with FCC officials.

Rally

The NAB officially announced their plan for a rally in late December (see RW, Dec. 23) after a well-planned public relations move to illustrate that even the FCC is getting very tired of all the regulations it must now impose.

Branker Merges With McLaughlin

LOS ANGELES—Bill McLaughlin, of McLaughlin Productions, Ltd., the Century City-based entertainment transportation company, has announced the formation of a new company division as part of a just-completed merger with the Don E. Branker Organization, tour production and promotion specialists.

The new McLaughlin division, to be called Branker, McLaughlin Productions, Ltd., will operate as a full-service company which offers a comprehensive, professional approach to concert tour production, promotion and transportation by providing all related services under one roof.

Branker, McLaughlin Productions, Ltd. has established its corporate offices at 1900 Avenue Of The Stars, Suite 2525, Los Angeles, California 90067.

Gino Remembers Early Supporters



Old friends can be worth their weight in platinum, and Gino Vannelli proved it recently when he presented Rod McGrew and Cal Shields with his first album to go platinum, "Brother To Brother" on A&M. Back in 1973, Rod McGrew was program director of KJLH and Cal Shields was program director of KAGB. Within 20 minutes of each other they were the first black stations in the country to play Gino's first album. Pictured from left: Brendo Johnson, A&M's west coast regional r&b promotion director; Rod McGrew, Jazz Album Countdown; Joe Vannelli, co-producer of "Brother To Brother;" Gino Vannelli; Cal Shields, program director of KACE; and Jan Basham, A&M's Southern California local promotion manager.

Banner Records Bows

LOS ANGELES — Banner Records, a custom record label aimed exclusively at the discovery and artistic development of new talent, has been started by ECU, Inc. principals Don Gere and J. Clark Scott.

Showcase

The label, according to Gere, will initially act as an audio showcase for artists signed to ECU's production division and its publishing company (Daughter Music, BMI).

Three singles and two album projects are already in the initial stages of preparation.

Gere will produce all Banner Records' projects.

Details regarding distribution and artistic signings are expected shortly.

Banner Records will be temporarily headquartered in the offices of ECU, Inc., 6515 Sunset Blvd., Suite 300-A, Los Angeles, California 90028. The phone number is (213) 467-8172.

Capitol Merchandising/Advertising

(Continued from page 14)

gional ad dollars. Unless a particular area is a proven hotbed of activity for an act, it makes more sense to see what develops before regionalizing ad expenditures, according to Davis.

"This sort of regional distribution also is carried over into the distribution allocations of posters and other display aids," noted Peter Blanchley, coordinator of national merchandising. "If we have 5000 posters we don't just send them out randomly. We look into the demographics or projected demographics of a group and release it proportionately. We also hold back some for concerts or special event support. We can

Spivack & Maiorella Bow Management Firm

LOS ANGELES—Arthur Spivack and Joe Maiorella have announced the formation of Spivack & Maiorella Personal Management, headquartered in both Los Angeles and San Francisco.

Currently, the new firm handles Crimson Tide on Capitol Records and Mylon Lefevre on Warner Bros. Records.

They are also completing negotiations for a soon-to-be announced project with the band Messenger. Producer Ken Scott, noted for his work with David Bowie, Supertramp and The Tubes, has been set to produce the album, with a label signing announcement reportedly forthcoming.

Spivack was formerly a booking agent in Chicago, while Maiorella served as a regional director for Ticketron and a number of other concert ticket services, including B.A.S.S. and Chicago Ticket Service.

always run off more posters, but if some are needed quickly in a specific region we're able to get them out instantly." Blanchley notes that display design is getting more refined, more tailored to the act and the accounts, than designed as an artform that may appear attractive, but oftentimes is unsuitable or unusable for store display. Blanchley's duties include coordinating timetables for design execution, as well as sitting in on the interdepartmental panels that map out designs and strategies.

In addition to handling their own product, the customer service reps handle display duties for Ariola, EMI and United Artists. The United Artists materials are distributed by Capitol merchandisers who specialize in UA product. One of the biggest questions in merchandising circles recently was whether or not Capitol would adequately service UA product, a point that seems to trouble any executive tier when faced with a distribution pact. The Capitol plan seems to have satisfactorily answered that question. The Capitol service reps who handle UA product have credentials commensurate with their Capitol counterparts, and, according to store managers surveyed by RW, have replaced the "Cohen's Commandoes" of UA's indie days without any loss of quality or service. Additionally, the 33 Capitol and Capitol/UA display specialists will help in setting up displays for the "sister label" if there is a particular project that does not conflict with primary responsibilities.

Retail Report Record World



FEBRUARY 3, 1979

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



LIFE FOR THE TAKING
EDDIE MONEY
Col

TOP SALES

- LIFE FOR THE TAKING—Eddie Money—Col
- ARMED FORCES—Elvis Costello—Col
- JOHN DENVER—RCA

CAMELOT/NATIONAL

- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- DIRE STRAITS—WB
- ENERGY—Pointer Sisters—Planet
- LIFE FOR THE TAKING—Eddie Money—Col
- NICOLETTE—Nicolette Larson—WB
- STEALIN' HOME—Ian Mathews—Mushroom
- STRIKES AGAIN—Rose Royce—Whitfield
- SUPERMAN—WB (Soundtrack)
- TOTALLY HOT—Olivia Newton-John—MCA

HANDLEMAN/NATIONAL

- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- CHANGE OF HEART—Eric Carmen—Arista
- CROSSWINDS—Peabo Bryson—Capitol
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- GET DOWN—Gene Chandler—20th Century
- HEAD FIRST—Babys—Chrysalis
- JOHN DENVER—RCA
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- TOTO—Col

KORVETTES/NATIONAL

- ARMED FORCES—Elvis Costello—Col
- BACK TO EARTH—Cat Stevens—A&M
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- HERE, MY DEAR—Marvin Gaye—Tamla
- LOVE TRACKS—Gloria Gaynor—Polydor
- MISPLACED IDEALS—Sad Cafe—A&M
- SANCTUARY—J. Geils Band—EMI America
- SHIPWRECKED—Gonzalez—Capitol

MUSICLAND/NATIONAL

- BONNIE POINTER—Motown
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- CARS—Elektra
- DIRE STRAITS—WB
- HEAD FIRST—Babys—Chrysalis
- HERE, MY DEAR—Marvin Gaye—Tamla
- JOHN DENVER—RCA
- LIFE FOR THE TAKING—Eddie Money—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- NICOLETTE—Nicolette Larson—WB

PEACHES/NATIONAL

- ARMED FORCES—Elvis Costello—Col
- BELL & JAMES—A&M
- FLAME—Ronnie Laws—UA
- HERE, MY DEAR—Marvin Gaye—Tamla
- I RESERVE THE RIGHT—Stillwater—Capricorn
- JOHN DENVER—RCA
- LIFE FOR THE TAKING—Eddie Money—Col
- LOVE TRACKS—Gloria Gaynor—Polydor
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rouner
- WANTED—Richard Pryor—WB

PICKWICK/NATIONAL

- DIRE STRAITS—WB
- ENERGY—Pointer Sisters—Planet
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- HEAD FIRST—Babys—Chrysalis
- HERE, MY DEAR—Marvin Gaye—Tamla
- JOHN DENVER—RCA
- LIFE FOR THE TAKING—Eddie Money—Col
- LOVE TRACKS—Gloria Gaynor—Polydor
- NICOLETTE—Nicolette Larson—WB
- TNT—Tanya Tucker—MCA

SOUND UNLIMITED/NATIONAL

- ARMED FORCES—Elvis Costello—Col
- BACKLASS—Eric Clapton—RSO
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- DIRE STRAITS—WB
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- JOHN DENVER—RCA
- LOVE TRACKS—Gloria Gaynor—Polydor
- MINUTE BY MINUTE—Doobie Brothers—WB
- NICOLETTE—Nicolette Larson—WB
- RAINBOW VISIONS—Side Effect—Fantasy

DISC-O-MAT/NEW YORK

- ARMED FORCES—Elvis Costello—Col
- BACK TO EARTH—Cat Stevens—A&M
- BELL & JAMES—A&M
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BOBBY CALDWELL—Clouds
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- 52ND STREET—Billy Joel—Col
- GREATEST HITS—Barry Manilow—Arista
- LOVE TRACKS—Gloria Gaynor—Polydor
- MINUTE BY MINUTE—Doobie Brothers—WB

KING KAROL/NEW YORK

- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- C'EST CHIC—Atlantic
- CRUISIN'—Village People—Casablanca
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- LOVE TRACKS—Gloria Gaynor—Polydor
- TOTALLY HOT—Olivia Newton-John—MCA
- TOTO—Col

FOR THE RECORD/BALTIMORE

- ANGIE—Angela Bofill—Arista/GRP
- ARMED FORCES—Elvis Costello—Col
- BARRY WHITE PRESENTS MR. DANNY PEARSON—Unlimited Gold

- HERE, MY DEAR—Marvin Gaye—Tamla
- INSTANT REPLAY—Dan Hartman—Blue Sky
- JOHN DENVER—RCA
- JOURNEY TO ADDIS—Third World—Island
- LOVE TRACKS—Gloria Gaynor—Polydor
- TOUCH DOWN—Bob James—Col/Tappan Zee
- WANTED—Richard Pryor—WB

KEMP MILL/WASH., D.C.

- BONNIE POINTER—Motown
- BUSTIN' OUT OF L SEVEN—Rick James—Gordy
- ENERGY—Pointer Sisters—Planet
- HERE, MY DEAR—Marvin Gaye—Tamla
- JOHN DENVER—RCA
- LEGEND—Poco—ABC
- LIFE FOR THE TAKING—Eddie Money—Col
- LIGHT OF LIFE—Bar Kays—Mercury
- LOVE TRACKS—Gloria Gaynor—Polydor
- SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista

WAXIE MAXIE/WASH., D.C.

- BONNIE POINTER—Motown
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- BUSTIN' LOOSE—Chuck Brown & the Soul Searchers—Source
- ENERGY—Pointer Sisters—Planet
- JOHN DENVER—RCA
- LIFE FOR THE TAKING—Eddie Money—Col
- LOVE TRACKS—Gloria Gaynor—Polydor
- MADAM BUTTERFLY—Tavares—Capitol
- MONEY TALKS—Bar Kays—Stax
- SOMEWHERE IN MY LIFETIME—Phyllis Hyman—Arista

PLATTERS/PHILADELPHIA

- COME GET IT—Rick James—Gordy
- DIRE STRAITS—WB
- GIVE 'EM ENOUGH ROPE—Clash—Epic
- GOT NO BREEDING—Jules & the Polar Bears—Col
- LEGEND—Poco—ABC
- LIFE FOR THE TAKING—Eddie Money—Col
- MIRROR STARS—Fabulous Poodles—Epic
- NATURAL ACT—Kris & Rita—A&M
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- TRILLION—Epic

FATHERS & SONS/MIDWEST

- ARMED FORCES—Elvis Costello—Col
- EXOTIC MYSTERIES—Lonnie Liston Smith—Col
- HEAD EAST LIVE—A&M
- HEAD FIRST—Babys—Chrysalis
- JOHN DENVER—RCA
- LEGEND—Poco—ABC
- LIFE FOR THE TAKING—Eddie Money—Col
- NO MEAN CITY—Nazareth—A&M
- NOTHING IS SACRED—Godz—Casablanca
- STRANGERS IN THE NIGHT—UFO—Chrysalis

RECORD REVOLUTION/DELAWARE VALLEY

- ARMED FORCES—Elvis Costello—Col
- ENERGY—Pointer Sisters—Planet
- HEAD EAST LIVE—A&M
- HEAD FIRST—Babys—Chrysalis
- JOHN DENVER—RCA
- LEGEND—Poco—ABC
- LIFE FOR THE TAKING—Eddie Money—Col
- MISPLACED IDEALS—Sad Cafe—A&M
- SLEEP DIRT—Frank Zappa—DiscReet
- STRANGERS IN THE NIGHT—UFO—Chrysalis

RECORD RENDEZVOUS/CLEVELAND

- BELL & JAMES—A&M
- DIRE STRAITS—WB
- FRANCOISE GLORIEUX PLAYS THE BEATLES—Vanguard
- HEAD FIRST—Babys—Chrysalis
- MIRROR STARS—Fabulous Poodles—Epic
- NO MEAN CITY—Nazareth—A&M
- NOTHING IS SACRED—Godz—Casablanca
- PLAYIN' TO WIN—Outlaws—Arista
- TNT—Tanya Tucker—MCA
- TRILLION—Epic

ROSE RECORDS/CHICAGO

- ARMED FORCES—Elvis Costello—Col
- BACK TO EARTH—Cat Stevens—A&M
- BELL & JAMES—A&M
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- HEAD FIRST—Babys—Chrysalis
- HERE, MY DEAR—Marvin Gaye—Tamla
- JOHN DENVER—RCA
- NICOLETTE—Nicolette Larson—WB
- SUPERMAN—WB (Soundtrack)
- TNT—Tanya Tucker—MCA

SPEC'S MUSIC/ATLANTA

- ARMED FORCES—Elvis Costello—Col
- BUSTIN' OUT OF L SEVEN—Rick James—Gordy
- CHERYL LYNN—Col
- DESIRE WIRE—Cindy Bullens—UA
- DIRE STRAITS—WB
- LEGEND—Poco—ABC
- LIFE FOR THE TAKING—Eddie Money—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- 2 HOT—Peaches & Herb—Polydor

EAST-WEST RECORDS/CENTRAL FLORIDA

- ADVENTURES OF CAPTAIN SKY—AVI
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BUSH DOCTOR—Peter Tosh—Rolling Stones
- BUSTIN' OUT OF L SEVEN—Rick James—Gordy
- LEGEND—Poco—ABC
- MISPLACED IDEALS—Sad Cafe—A&M
- MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rouner
- NICOLETTE—Nicolette Larson—WB
- PIECES OF EIGHT—Styx—A&M

POPLAR TUNES/MEMPHIS

- ARMED FORCES—Elvis Costello—Col
- BUSTIN' LOOSE—Chuck Brown & the Soul Searchers—Source
- BUSTIN' OUT OF L SEVEN—Rick James—Gordy
- HEAD EAST LIVE—A&M
- HERE, MY DEAR—Marvin Gaye—Tamla
- LIFE FOR THE TAKING—Eddie Money—Col
- MADAM BUTTERFLY—Tavares—Capitol
- NO MEAN CITY—Nazareth—A&M
- NUMBERS—Rufus—ABC
- THE GAMBLER—Kenny Rogers—UA

MUSHROOM/NEW ORLEANS

- ARMED FORCES—Elvis Costello—Col
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- BOPPERS—Fantasy
- BUSTIN' LOOSE—Chuck Brown & the Soul Searchers—Source

- CRYSTAL GREEN—Rainbow—Inner City
- HEAD FIRST—Babys—Chrysalis
- LIFE FOR THE TAKING—Eddie Money—Col
- MINUTE BY MINUTE—Doobie Brothers—WB
- NOTHING SAYS I LOVE YOU LIKE I LOVE YOU—Jerry Butler—Phila. Intl.
- SHADOW DANCING—Cornell Dupree—Versatile

TAPE CITY/NEW ORLEANS

- BUSH DOCTOR—Peter Tosh—Rolling Stones
- CROSSWINDS—Peabo Bryson—Capitol
- ENERGY—Pointer Sisters—Planet
- EVERY 1'S A WINNER—Hot Chocolate—Infinity
- HEAD FIRST—Babys—Chrysalis
- LIGHT OF LIFE—Bar Kays—Mercury
- LOVE TRACKS—Gloria Gaynor—Polydor
- PATRICE—Patrice Rushen—Elektra
- SMOOTH TALK—Evelyn Champagne King—RCA
- THE GAMBLER—Kenny Rogers—UA

SOUND WAREHOUSE/COLORADO SPRINGS

- CHERYL LYNN—Col
- ENERGY—Pointer Sisters—Planet
- GET DOWN—Gene Chandler—20th Century
- LIFE FOR THE TAKING—Eddie Money—Col
- LONG STROKE—ADC Band—Cotillion
- MISPLACED IDEALS—Sad Cafe—A&M
- NICOLETTE—Nicolette Larson—WB
- NO MEAN CITY—Nazareth—A&M
- SHOT OF LOVE—Lakeside—Solar
- THE GAMBLER—Kenny Rogers—UA

CIRCLES/ARIZONA

- ARMED FORCES—Elvis Costello—Col
- BREAKWATER—Arista
- BREATHLESS—Camel—Arista
- BUSTIN' OUT OF L SEVEN—Rick James—Gordy
- CHERYL LYNN—Col
- ENERGY—Pointer Sisters—Planet
- JOHN DENVER—RCA
- LIFE FOR THE TAKING—Eddie Money—Col
- MADAM BUTTERFLY—Tavares—Capitol
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rouner

LICORICE PIZZA/LOS ANGELES

- DESTINY—Jacksons—Epic
- ENERGY—Pointer Sisters—Planet
- FLY AWAY—Voyage—Marlin
- HEAD FIRST—Babys—Chrysalis
- INSTANT REPLAY—Dan Hartman—Blue Sky
- LEGEND—Poco—ABC
- MOVE IT ON OVER—George Thorogood & the Destroyers—Rouner
- SHOT OF LOVE—Lakeside—Solar
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- SUPERMAN—WB (Soundtrack)

EUCALYPTUS RECORDS/WEST & NORTHWEST

- ARMED FORCES—Elvis Costello—Col
- CHANSON—Ariola
- FEEL THE NEED—Leif Garrett—Scotti Brothers
- HEAD FIRST—Babys—Chrysalis
- JOHN DENVER—RCA
- LIFE FOR THE TAKING—Eddie Money—Col
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- TRILLION—Epic
- 2 HOT—Peaches & Herb—Polydor
- WET DREAM—Richard Wright—Col

**PEACHES & HERB ARE "2 HOT."
THEY'LL "SHAKE YOUR GROOVE THING."**

**CHARTMAKER
OF THE WEEK!**



"Shake Your Groove Thing" is just one of the huge hits on Peaches & Herb's new album, "2 Hot." Listen to "Reunited" and "We've Got Love" and you'll agree. Peaches & Herb are "2 Hot."

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**FEATURING THEIR SMASH, "SHAKE YOUR GROOVE THING" ON POLYDOR/MVP
RECORDS AND TAPES.** FD 14514

Dialogue *(Continued from page 34)*

stream. Today I see AOR type of music meaning good rock music and all of the many sub-divisions that it contains being the mainstream and I see jazz (and I spell "jazz" with an extra "z," triple z jazz) as being the budding underground. One of, and I qualify that very emphatically, one of the next big things will be jazz—and I see that both musically and for radio in terms of a very big audience which is there.

RW: Triple z jazz is an important feature of Goodphone. Is that because you see it as such a young and potentially big thing?

Harrison: The jazz scene is one of the most important undergrounds to come along in a long time. Goodphone Weekly is addressing itself to it just as it would address itself to anything that was part of the coming scene. In other words, Goodphone Weekly is not an album tracks, an AOR and a jazz sheet, it's a communique that will deal with whatever it is that's happening and will happen that's of concern to broadcasters and programmers particularly. That's why we include it particularly with more and more radio stations finding that this triple z jazz music mixes well with rock music.

The reason that we came up with the extra z is that it puts all different types of jazz under one umbrella term that stands for the best of the purist jazz, the best of all of the jazz fusion and hybrids—one new generic package that is representative of this budding underground that is going to become part of the mainstream right before our eyes in the next year or two. Much of the higher quality disco music emerging this year will fit into the triple z jazz bag.

RW: You speak of a widening mainstream as a frame of reference. Do you feel that AOR stations, which really are the core of the mainstream right now, are widening themselves along with this widening mainstream?

Harrison: They are beginning to by starting to realize that we can no longer use 1950s mentality to programming—the mentality that there are any set number of songs that are popular, that the entire population watches the hit parade, and that everybody likes the same records. The post-war baby-boom generation was weaned on contemporary music and they are only going to widen their taste and become more sophisticated. Today already we have as part of the mainstream, disco, rock, rock and roll, jazz along with a revised interest in classical music and show tunes. I think that radio broadcasters and programmers have got to open their minds to this and forget about so many of the past elitist notions that we held when musical tastes were politicized. It's holding them back. I believe in 1979 we have to approach the masses by trying to find the highest common denominator as opposed to the lowest common denominator.

RW: "Highest common denominator" is a term in Goodphone philosophy which is not very clearly defined. It refers to the widening mainstream's increased receptiveness to other types of music. Can you elaborate?

Harrison: We think that the average person is interested in life in general. People are not as narrow as the category, demographic and psycho-graphics that some male researchers and radio broadcasters would like everybody to believe. The average person does not live and die by music and the average person would not live and die by anything. They live and die by a blend of things called life in general and basically strive for the same high goals and ideals.

Radio stations are missing the boat in many areas in terms of the conversation that they put between the music, the music that they play and in the way they do their research. Their entire approach is based on 1950s lowest common denominator mentality. People are striving and reaching for the stars today and I think that we've got to give them the best possible music, the best possible conversation and the best possible information for leading the best possible life at the end of the 70s into the 80s.

RW: How can a radio station cater to that highest common denominator?

Harrison: Radio has to open its doors to thinkers, artists, philosophers, social scientists, educators, entertainers and communicators. There are so many people who have so much to lend to the airwaves but are denied the chance because they are not "radio people." Limiting the airwaves to people with a "radio mentality," we haven't been able to muster up any kind of movement or any kind of programming that is the product of wider minds than just people interested in the affairs of being radio broadcasters as opposed to the affairs of humanity using radio as a tool to reflect and lead it.

RW: Your dedication to the state of radio goes back at least 10 years to when you turned Long Island's WLIR-FM around making it a successful and pioneering AOR outlet. Let's review your earlier incarnations.

Harrison: Prior to my work at WLIR I was very influenced by New York's early progressive WOR-FM. Long Island was a wasteland of culture regarded as an umbrella market of New York. We just saw an absolute vacuum in terms of anybody representing the culture at hand for all these millions of people on Long Island. Couple that with the fact that at that time I realized some of the greatest cultural brains did not have the ability to become top 40 screaming DJs and that there had to be another way for an aware young person to go on the radio.

While disc jockey Rosko was at the early WNEW-FM I was amazingly influenced and I knew right then that that's what I wanted to do. I just couldn't bear the thought of Long Island not having a progressive rock station so I had a long discussion with WLIR's owner and lo and behold he made me program director and went with it. The influence of that station has been felt in incredible terms in the past eight years of radio history. It's always maintained a good progressive perspective. They've absolutely pioneered the concept of the live radio concert for rock stations, they are still doing that and the community spirit that that station mustered up I believe is responsible for Long Island having the Nassau Coliseum and having its own cultural scenes indigenous to Nassau and Suffolk counties. We put on concerts, we got involved with benefits, we literally worked 24 hours a day. Strangely enough, it only lasted nine months. I was hired by WNEW along with Richard Neer who was also on WLIR and interestingly I got the first opening at WNEW which was made by Rosko resigning. That was kind of an ironic twist.

RW: I understand you underwent a number of radio experiences while at WNEW-FM.

Harrison: I did about a year and a half as morning man at WNEW after which I worked at WNEW-FM, WCBS-FM and WPIX-FM simultaneously. WPIX was top 40 and I was working with Neil McIntyre by the way, one of the most fabulous broadcasters I've ever worked with; Dick Bozzi and then John Guerin at WCBS-FM were doing their interesting form of progressive and then their new form of oldies; and WNEW was, of course, always progressive. For an entire year I was working all three stations, three different formats and sometimes all three stations in one day.

Working three competing stations simultaneously and of course, never discussing any of the internal "secrets" with the other, I got an overview that triggered off a light bulb in my head . . . it was overwhelming. I realized that the progressive radio scene could, in fact, borrow so many of the scientific concepts of top 40 and yet maintain its progressiveness in quality and get to even more people. I think that the concept of AOR was born that year in New York when I did all three.

RW: That was a very early time to act on those realizations.

Harrison: It was also very unpopular at that time.

RW: Why did your multiple radio experiences in 1972 in New York precipitate your leaving New York?

Harrison: I started to become very fascinated with the idea of fusing different formats together to create an even stronger child of them, to create new forms which are the highest common denominators of old forms. I had to go to San Diego to try and incorporate it all in one station. I had to leave New York to get a station that would let me have that type of autonomy and try a new trip. The people that were ripe for that were the folks at Southwest Broadcasters, the owners of KPRI in San Diego which at the time had the worst signal in town and was going against one of the greatest programming minds in the history of contemporary radio, Ron Jacobs at KGB-FM & AM. I decided to take him on with my new AOR attitude toward progressive radio. That had to be one of the classic radio battles of all time. The battle was pretty much a horse race but we did maybe 100 times better than anyone expected we would do. KPRI was put on the map and the concept of AOR was born out of that great southern California radio battle.

RW: Since you coined the phrase "AOR" is it patented or copyrighted in any way?

Harrison: As far as I know it's a generic term and not copyrighted. I do not approve of copyrighting it because I coined the term and created it as a tool for the industry and as a contribution to the industry. The last thing I would ever want to do is copyright it for my own personal gain.

RW: I think that amidst your AOR battle with KGB, an AOR section of Radio & Records came to be under your guidance.

Harrison: The entire time that I was involved in that tremendous ratings war in San Diego and ideological laboratory, my wife Sharon and I were writing about it and starting to get other broadcasters involved in this giant network of information-swapping that came to be Radio & Records' AOR section.

(Continued on page 88)

RECORD WORLD SINGLE PICKS

QUEEN—Elektra 46008



DON'T STOP ME NOW
(prod. by Group & Baker) (writer: Mercury) (Queen/Beechwood, BMI) (3:27)

This quick follow-up to "Fat Bottomed Girls"/"Bicycle Race" is a fast paced tune with that easily identifiable Freddy Mercury lead vocal and Brian May guitar. His smooth delivery works exceptionally well and its mark should be felt instantly at the Top 40 stations.

GLEN CAMPBELL—Capitol 4682



I'M GONNA LOVE YOU
(prod. by Campbell-Thacker) (writer: M. Smotherman) (Seventh Son/Royal Oak, ASCAP) (3:22)

Campbell's latest suits his expressive vocals perfectly. Romantic ballads with a slight country feel to them is, of course, his stock in trade and this proves to be no exception. An unexpected bag-pipe track near the end proves to be just the right touch.

DAN FOGELBERG & TIM WEISBERG—Full Moon/Epic



TELL ME TO MY FACE
(prod. by Fogelberg-Weisberg) (writers: Nash-Clarke-Hicks) (Maribus, BMI) (4:28)

Prior to its release as a single, this cut was played heavily at many AOR stations. A slightly latin flavor is enhanced by Weisberg's effervescent flute and Fogelberg's spicy vocals. Top 40 play should come easily and a resurgence at the AORs is likely.

NANCY BROOKS—Arista 0385



I'M NOT GONNA CRY ANYMORE (prod. by E. Winfrey) (writer: B. David) (Mandy, ASCAP) (3:11)

Brooks possesses capable vocals which easily soar over the infectious rock beat and punchy horns. A splendid rock tune carried off in fine form could be a left field hit at many formats for this new artist. The FM side of the dial should be especially receptive to this talented new artist.

Pop

LINDI FARNE—Atco 7095

WARM FEELING (prod. by G. Dudgeon) (writers: Jackson-Harcourt) (B.D.M./Chappell, ASCAP) (3:10)

The follow-up to "Run For Home" is a romantic ballad with a slightly folk-country feel. A catchy harmonica hook backs an engaging lyric that promises to see plenty of pop and a/c action for this veteran group.

ROADMASTER—Mercury 74038

CIRCLE OF LOVE (prod. by G. Riker & group) (writers: McNally-Johns) (Canal, BMI) (3:03)

The debut single from their "Sweet Music" album is a mid-tempo rocker that starts off slowly and builds to a powerful end. A high-powered vocal is backed by a churning beat to fine effect.

DEVO—Warner Bros. 8745

COME BACK JONEE (prod. by Eno) (writers: Casale-Mothersbaugh) (Devo, BMI/Virgin, PRS) (3:23)

The second single from their debut album utilizes the unique tongue-in-cheek approach to its maximum. Eno's capable hand adds the perfect touch. Progressive FM has already gone with this first.

FARAGHER BROTHERS—Polydor 14533

STAY THE NIGHT (prod. by V. Poncia) (writers: J. & T. Faragher) (Faraflap, BMI) (3:25)

The Faragher brothers have created a lilting pop disc with a crafty harmony hook that could find interest at many formats. Vini Poncia's inspired production adds the right polish.

BOB MCGILPIN—Butterfly 1214

I'LL ALWAYS COME A RUNNIN' (prod. by N. Ratner) (writer: McGilpin) (Rateo, BMI) (3:02)

McGilpin had a bona fide success at the discos last time around with "Superstar," but this romantic ballad with its sweet vocals is aimed right at a/c and pop play-lists. His easily recognized vocals could take this far.

BOB JAMES—Columbia/Tappan Zee 3-10896

THEME FROM "TAXI" (ANGELA) (prod. by B. James) (writer: same) (Addax/Bob James & DeShufflin/Wayward, ASCAP) (3:05)

Already well known to millions of viewers of the hit show, James' light jazz piece, with its soothing melody can expect plenty of play at the a/c stations as well as many pop ones.

BANDIT—Ariola 7731

ONE WAY LOVE (prod. by M. Fisher) (writer: T. Lester) (Midsong, ASCAP) (3:27)

This mid-tempo rocker with its persistent beat and cunning production by the former Procol Harum keyboardist has its sights set right for the Top 40 teen audience. An easily remembered hook spurs it on.

B.O.S./Pop

DANNY JOHNSON—First American 108

FUTURE PAST (prod. by A. Russell) (writer: B. Pritchard) (Favor, BMI) (4:33)

Opening with EWF inspired horn lines, this disc settles into a soulful romantic ballad with an instantly memorable hook. Clean production could help this see much action at the a/c stations.

GIL SCOTT-HERON—Arista 4390

SHOW BIZNESS (prod. by Gil Scott-Heron-B. Jackson) (writer: Gil Scott-Heron) (Brouhaha, ASCAP) (2:40)

The follow-up to his "Angel Dust" single, this funky jazz piece has his soulful vocals supported by an intricate layer of synthesizers and backing vocals which help get the message across.

MECO—Casablanca 964

THEME FROM "SUPERMAN" (prod. by Monardo-Bongiovi-Wheeler) (writer: J. Williams) (Warner-Tamerlane, BMI) (2:56)

The latest in the string of covers of this theme unmistakably carries the Mecos seal with his soaring production, whirling strings and strong horn section. Easily another smash for this master producer.

QUAZAR—Arista 0386

FUNK WITH A BIG FOOT (prod. by Goins-Brailey) (writers: Brailey-Goins-Goins-Fitz) (Goins Easy/Robert Michael, no licensee listed) (3:44)

The lyric here makes this disc's intent immediately clear. The funky beat is perfect for "gettin' down" and the synthesized instrumentation makes it easy. BOS play is a natural with a disco cross likely.

THE STYLISTICS—Mercury 74042

LOVE AT FIRST SIGHT (prod. by T. Randazzo) (writers: Randazzo-Joyce) (Razzle Dazzle, BMI) (3:40)

A wonderful disc cast in the Stylistics' unique mold is made even more appealing by a lavish production and a strong male chorus. BOS play should be immediate with a pop crossover also a possibility.

THEME FROM "THE LORD OF THE RINGS" ARAGORN BALLROOM ORCHESTRA—Fantasy 851

ARAGORN BALLROOM ORCHESTRA (prod. by Cosby-Jones) (writer: L. Rosenman) (Myrtle Monroe, ASCAP) (3:45)

This disco-fied version of the theme from the popular movie has a hypnotic beat of war drums that could appeal to fans of the movie and disco music. Its novelty aspect should help it also.

THE STAPLES—Warner Bros. 8748

CHICA BOOM (prod. by Wexler-Beckett) (writers: J. Cameron-L. Cameron) (World, BMI) (3:06)

The Staples' soulful vocals coupled with their more contemporary image make for an exciting new disc. Bright horns and a churning rhythm are just right for BOS play.

VOYAGE—Marlin 3330 (TK)

SOUVENIRS (prod. by R. Tokarz) (writers: Chantreau-Dahan-Pezin) (Sirocco/Radmus, ASCAP) (4:15)

Already one of the most played cuts from the album "Fly Away," this bouncy disco number looks like a hot property. The European production is central and it gives this a sound which many dancers could lose themselves in.

HERBIE HANCOCK—Columbia 3-10894

YOU BET YOUR LOVE (prod. by Rubinson-Hancock) (writers: Hancock-Rubinson-Willis-Cohen) (Hancock/Irving/Polo Grounds, BMI) (3:56)

Hancock's inspired production, with its well placed hand claps and lush back-up vocals, makes this a disco natural with a ninfectious beat that's right for listening or dancing.

RONNIE FOSTER—Columbia 3-10893

MIDNIGHT PLANE (Part 1) (prod. by J. Peters) (writer: R. Foster) (Energy, BMI) (3:19)

Foster's latest single has a slightly Stevie Wonder-esque flavor to it that is at once appealing and exciting. A romantic "leaving a loved one" ballad, it shows BOS and pop potential.

CERRONE—Cotillion 44247

LOOK FOR LOVE (prod. by Cerrone) (writer: same) (Cerrone, SACEM) (4:10)

Cerrone has once again come up with a potential smash record to add to his ever-swelling list of hits. His slick European production is clearly evident with its smooth changes and steamy vocals.

MONTANA—Atlantic 3554

I LOVE MUSIC (prod. by V. Montana, Jr.) (writers: Gamble-Huff) (Mighty Three, BMI) (3:13)

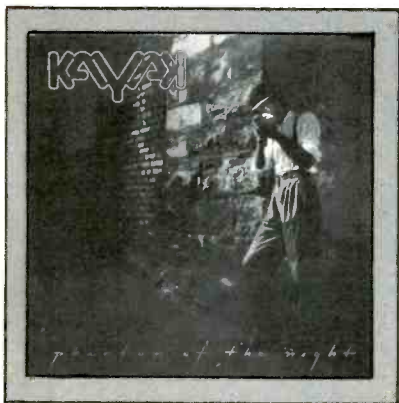
From beginning to end, Montana's cover of the O'Jays' classic is meant for dancing. The sweet female chorus suits this perfectly and the "Montana mix" keeps it jumping. An out of the box smash at the discos is a certainty.

HEMLOCK—Warner/Curb 8746

DISCO BREAK (prod. by J. Styner) (writer: Y. Hernandez, Jr.) (Caseyem, BMI) (3:10)

This perky disco tune wastes no time in delivering its message. Glossy production, highlighted by sizzling guitars and soaring vocals, gives this immediate appeal. on the dancefloor or the air-waves.

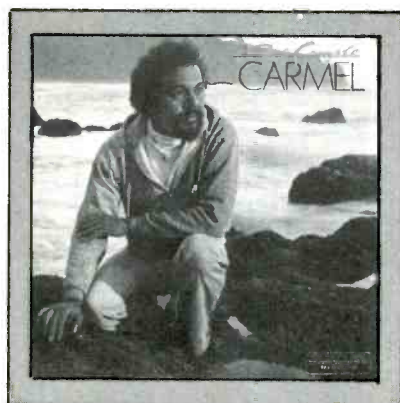
RECORD WORLD ALBUM PICKS



PHANTOM OF THE NIGHT

KAYAK—Janus JXS 7039
(7.98)

Over the past three years, Kayak has come up with some consistently scintillating music and the latest album from the Dutch group is no exception. Despite the expanded line-up and new lead singer, their distinctive sound is heard on "Keep the Change" and "No Man's Land."



CARMEL

JOE SAMPLE—ABC AA 1126
(7.98)

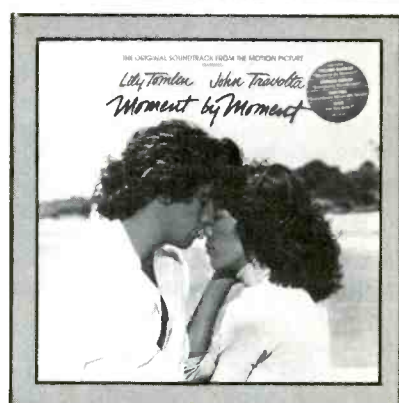
Sample's previous solo effort, "Rainbow Seeker," re-introduced the talents of this Crusaders keyboardist and this set should further that success. This time the playing owes more to mainstream jazz than fusion music, but his compositional talents are no less evident.



NO ESCAPE

THE MARC TANNER BAND—Elektra
6E-168 (7.98)

A bright and promising debut from this west coast singer/songwriter who has been influenced by the harmonies and gusto of English pop. The solid musicianship and hook line of the single, "Elena," and the lead off track, "Never Again" are indicative of his strengths.



MOMENT BY MOMENT (ORIGINAL SOUNDTRACK)

VARIOUS ARTISTS—RSO RS-1-3040
(7.98)

Neither of the movie's stars, John Travolta nor Lily Tomlin appear on the soundtrack, but music is provided by Stephen Bishop, Dan Hill, 10cc, Michael Franks and others. Yvonne Elliman's version of the title tune should spearhead its success.

GOLD

JEFFERSON STARSHIP—Grunt
BZL1-3247 (8.98)



Ten of the group's most popular tracks from its last four albums plus a single that includes

"Light The Sky On Fire" comprises this compilation. The inclusion of the group's recent ballad hits should help to make this lp one of the biggest to date.

ALL MOD CONS

THE JAM—Polydor PD-1-6188 (7.98)



With its third album the Jam proves itself to be more than just an offspring of the new wave. A

couple of ballads creep into the repertoire and Paul Weller emerges as a much improved writer on "Down In A Tube Station At Midnight."

MOULIN ROUGE

ABC AA 1120 (7.98)



A concept disco album of six early Bee Gees songs produced, arranged and conducted by

Michael Zager. The choice of material, especially "Holiday" and "Run To Me" may not always seem to be the type of song to lend itself to this kind of arrangement, but Zager is convincing in his attempts.

TAKE IT TO THE MAX

THE MAX DEMIAN BAND—RCA
AFL1-3273 (7.98)



This debut produced by Artie Kornfeld shows the group named after the character in the

Hermann Hesse novel to have a solid rock foundation. Several top 40 possibilities including "Paradise" indicate a potential widescale appeal.

MAYBE THE GOOD GUY'S GONNA WIN

ANDY MENDELSON—Arista AB 4207
(7.98)



Mendelson is the keyboardist in Andy Pratt's band, making a solid lyrical debut that brims with Pratt's

influence. Mendelson's flexible voice and melodic tunes take hold on the title track, "We All Fall Down" and "Fire In The Night."

DIAMOND CUT

BONNIE TYLER—RCA AFL1-3072 (7.98)



Tyler's second for the label stands up as an excellent follow-up to the lp that spawned

"It's A Heartache." Her raspy and easily identifiable vocals are most comfortable with midtempo ballads such as these. The country overtones of "My Guns Are Loaded" could make it a big hit in either market.

'BOUT LOVE

BILL WITHERS—Columbia JC 35596
(7.98)



Withers' "lyrics in poem form" have been backed up by music by Paul Smith and musicians

like Ralph MacDonald, Russ Kunkel and Wah Wah Watson with the result being the artist's most cohesive and well rounded offering yet.

TAKING OFF

THE KEANE BROTHERS—ABC AA 1122
(7.98)



The youthful look of the duo is deceiving. With producers Lamont Dozier and David Foster and David

Paich, they have concocted a free flowing soulful set of material that should appeal to an across the board audience. "Dancin' In The Moonlight" and "Is Love Not Enough" are exceptional tracks.

ALL THE WOO IN THE WORLD

BERNIE WORRELL—Arista AB 4209 (7.98)



The keyboardist from the P-runk mob takes a turn at a solo album with accompaniment provided by

fellow group members and production by George Clinton. "Woo Together" and "Insurance Man For The Funk" shows where Worrell is coming from.

THE BEST OF AND THE REST OF BE BOP DELUXE

BE BOP DELUXE—Harvest SKBO 11870



Since the group's 1974 "Axe Victim," Be Bop Deluxe was one of the more interesting if not com-

mercially successful bands to come out of England. This two record compilation spotlights some of their better album tracks including "Forbidden Lovers" and "Kiss Of Light."

A LA CARTE

TRIUMVIRAT—Capitol ST 11862 (7.98)



The group has come a long way since its Emerson, Lake and Palmer-sounding debut. Key-

boards still play a dominant part of the over-all sound, but the Germanic tone has been downplayed in favor of an Americanized approach.

INTRODUCING DANNY

JOHNSON
DANNY JOHNSON—First American
FA 7717 (7.98)



Johnson has a stylish, soulful sound on his debut, alternating between r&b ballads and longer disco arranged numbers. "Learning To Love You Was Easy" and "Dance, Dance, Dance" are the best of the latter.

Radio, Retail and Record Labels on Disco Format Controversy

New Formats Boost Sales

(Continued from page 21)

play something on the radio, it sells," said Karol. "But we keep in contact with the stations and watch their playlists, because disco product is a little 'quicker' than some other product. The buyers are very volatile, but receptive. However, if you don't have the product they'll just disappear, so it's important to know what's being played."

"I don't follow playlists at all," explained Eliot Mavorah, owner of New York's five-store Disco-Mat chain. "We buy everything that comes out. The worst thing that could happen is that I'd have to return it, so the playlist isn't as important to me as it might seem to be. Of course, the fact that WKTU went disco was a major factor in getting disco off the ground here, and what radio plays can really control what comes out. But if somebody came to me and said that a piece of disco product was not on a playlist, it just wouldn't matter. I buy the record regardless of what they say or play because I want the most complete stock available."

Mavorah is not precisely sure what effect disco radio has had on his sales, although he believes it has helped. "I don't know if the surge in sales we're experiencing is due to radio, the product itself or our pricing. With these variables it's difficult to tell exactly."

KIIS Playlist

At Los Angeles' Music Plus, buyer Ken Wills examines a number of charts in addition to the KIIS playlist. "Since KIIS went to disco programming we've experienced a 50 percent increase in disco product sales, and we've expanded our disco album selection from 50 titles to 80. Additionally, people are buying more disco product in addition to the increased number of titles."

Los Angeles' Licorice Pizza follows playlists extremely closely, according to singles buyer Cary Mansfield. "Basically, what they add, we buy," said Mansfield. "I make sure we carry all the 12-inch singles they play, and I have frequent conversations with people at KIIS, and they tell me what they think is hot." Although the process seems somewhat accelerated when compared to radio/retail interchanges concerning most pop product, the sharing of information is not dissimilar to pop product monitoring. Mansfield prints the KIIS/Licorice Pizza Disco Survey on the back of flyers which list the top 40 survey in order to keep his customers informed. He reports that he has

seen "a tremendous jump" in disco sales in the past four to six weeks, following the recent KIIS programming change. "I'm not saying they're the exact reason we're selling a lot more disco product," explained Mansfield, "because I think we've improved our information flow with both the radio personnel and with our own stores, but I'm sure they contribute a lot." Mansfield calls stores with the latest product information, monitors product flow of disco product and makes certain that Licorice Pizza stores have a printed disco hot sheet in addition to verbally transmitted information. Mansfield notes that, in response to radio play, he has been able to sell import 12-inch disco discs when domestic versions are not available. He cited Edwin Starr's "Contact," available as an album cut domestically, as an example.

Col Taps Compton For Promo Position

■ NEW YORK — Chip DeNigri, branch manager, Cincinnati, CBS Records, has announced the appointment of Gayle Compton to the position of Columbia local promotion manager in the Indianapolis marketing area.

In her new position, Compton will be responsible for promotion of all Columbia label product in the Indiana/Kentucky market.

Background

Compton was a CBS Records campus representative at the University of Michigan for two years, and most recently was manager/branch merchandising for the Chicago branch.

Many AOR Stations Hold the Line

(Continued from page 21)

of years behind New York — we don't have any discos out here. As far as programming goes, we make our decisions on the individual tune. We haven't played 'Da Ya Think I'm Sexy?' because it's so blatantly disco. We are playing 'Miss You'—it's a great song, regardless of genre."

In Boston, a heavily rock-and-roll town from way back, WBCN-FM music director Tony Berardini calls the disco/no-disco question a moot point. "Any time a station has to react to something, it's gone. We're not reacting, because we never excluded disco to begin with—we don't exclude any genre, we play music that is good to listen to. For instance, Gloria Gaynor's 'Love Tracks' has been garnering moderate-heavy airplay here, and we've added Desmond Child's 'Our Love Will Survive.' I won't play, Chic's 'Le Freak,' however."

A look at Long Island, New York station WLIR-FM's playlist confirms that that station has been unaffected by the so-called "disco push." The station continues to focus on such mainstream rock artists as Elvis Costello, the Blues Brothers, the Good Rats, the Cars, the Grateful Dead and Billy Joel. Adds this week include Rick Roberts, Cheap Trick, Tracy Nelson, Frank Zappa and UFO—a decidedly un-discofied list, to be sure. "Disco has had no influence whatsoever on our programming," confirms music director Bob Cranes. We added Hot Chocolate and Wilton Felder, but that doesn't mean we're adding things because they're disco."

Mark Christopher, music director at Dallas' KZEW-FM, answered RW's query with a laugh: "My

only concession to disco is to put a mirrored ball in our studio—and all our staffers are wearing gold lame. But seriously, disco is going to come to AOR before AOR comes to disco. By that I mean that artists and record companies will try to force disco on us, by adding disco tracks and disco artists to albums, but those who run to it will find it backfires. Disco is mindless—we play rock and roll. The two music forms could possibly exist on one station, but you'd have to be very careful."

Over in Austin, a progressive music town to begin with, KHFI-FM's program director, Jack Starr, will play anything that's good, but that doesn't mean disco, necessarily. "I'll play what's good, but I won't play 'Macho Man,'" he says. "What the disco thing has done here if anything, is to get me to listen to jazz-crossover as another musical alternative. Ronnie Laws is a prime example of this type of artist. Some of the jazz lps do have a disco beat, and we'll play them, but that's as far as I'll go."

Philadelphia's Helen Leicht, assistant program director at WIOQ-FM, says some of the artists she would normally program are coming up with disco-ish tracks. But to program them would only be continuing a policy that dates back before disco arrived (exemplified by earlier soulful artists like the Four Tops or the Temptations). "Sure we'll play anything that sounds hot — Rod Stewart, Blondie's 'Heart of Glass,' 'Miss You,' Hot Chocolate. But we wouldn't play something blatant like 'Le Freak.' The Stones song is first a rock song, then they remix the track hotter for the disco single. We play the rock version."

Not too far away, at Allentown's album-oriented WSAN-AM, music director Kevin Graff is outspoken about his sentiments: "Disco sucks. It's the worst thing that ever happened to radio. Maybe in the early stages, somebody thought it had possibilities, but we're not buying any of it. It has the same beat for every song. It's a very cheap cop."

Moss Taps Willard

■ NEW YORK — Patricia Willard has been appointed to the newly created position of public relations coordinator for the Moss Music Group, international distributors of Vox, Turnabout and Candide records.

Willard freelanced in publicity, public relations and music journalism previous to her appointment at Moss Music.

Mandrill at 'RL



With their new single, "Too Late," from the album "New Worlds," taking off across the country, members of Arista recording group Mandrill went on a promotion tour of major cities. Shown at Mandrill's visit to WWRL in New York City are (from left): Coffee Cave, Mandrill; Linda Haynes, music director, WWRL; Bob Law, program director, WWRL; Carol Cruickshank, assistant director, r&b promotion, Arista Records; Rick Wilson, Mandrill.

Disco Format Controversy: Top 40s

(Continued from page 21)

reacting to the disco phenomenon that has been over-publicized of late due to the recent success of WKTU in New York City. 'KTU is a reflection of the contemporary view and lifestyle of New York. No one currently programming a top 40 station should drastically change their format due to the success of a format in another market. The bottom line of any station is to know your target market. Demographics and ethnic studies have to be researched.'

Gish also commented that programmers must be alert to the fact that disco formats are rapidly growing, and the growth of disco stations is another factor which must be considered before a decision can be made in terms of changing formats. "If you have a station across the street that is programming disco 24 hours a day, and you, as a top 40 station, lean to disco, you won't be able to maintain your rock audience; you'll start losing them to your AOR competition," he said.

Although KRBE is situated in a city that has an active r&b station and a disco station, Gish stated, "We will continue to add disco records; in fact my #1 requested record this week is 'Superman,' but disco will not become a main factor in the framework of the station. You can do anything within the parameters of a station as long as you have a flavoring for a variety of music." When asked whether a disco or pop record of comparable aesthetic value would have a better chance of being added at KRBE, Gish said, "Right now I'd have to say the rock record would have a better chance, and that's a result of our unique situation."

Warner Brothers' VP of promotion Russ Thyret also concurred with Gish's contention that top 40 radio would be coerced into withdrawing from disco programming as disco formats emerged. However, unlike many other record industry executives, he did not view the rise of disco on top 40 radio as a deterrent to pop records. "I really don't think it's more difficult to break pop singles on the air, he said. "I have ten records now in different stages of development, and only one of them is disco. Rod Stewart happens to be #1 in the country, and that is more 'disco-oriented' than disco. It's obvious that disco has had an effect on the artists, as well as the record companies. But we're also exploding with Dire Straits and that's definitely not disco-based. Disco has had a tremendous effect, but there happen to be far more pop stations

with pop formats than disco stations." Thyret also commented, "We're more likely to have an act cross from pop to disco, as opposed to the other way around."

Other record companies, such as Polydor, which has been one of the most successful companies in terms of disco product recently, perceive the evolution of disco as a natural progression and reflection of the times. Jim Collins, director of national singles promotion, stated, "There are more things going for disco in terms of getting added, but top 40 is still going to play good music, and certainly not all of those songs are going to be disco. Disco is a new dimension, and I don't believe it's shutting out other forms of music; it's merely taking its place among them. One of our new acts, Frank Mills, is exploding as much as a disco record, and that shows that radio responds as much to other genres as disco."

Rick Sklar, VP of programming for ABC Radio, also perceives disco as an entity unto itself, but also exemplified the power of this new "entity" by citing that one third of ABC's current playlist is comprised of disco-oriented material. "A portion of the air-time has to be allotted to this new category of music," he noted, "so in a way it does give rock music a little less of a shot; it's simple arithmetic — here's just so much air time. Because of this new category clamoring for airtime, all music is going to have to get better because there's more competition." Sklar also noted that disco is very much a New York phenomenon, and that it would be several months before the effect of disco on top 40 could be determined.

According to Colleen Cassidy, music director for Miami's Y100, disco is "engrained" in their listening audience. "Fifty percent of our playlist at any given time is devoted to disco," she said. "Disco is viewed as music here, not as a separate entity. I think that disco has only hurt record companies who are behind the times by thinking that rock and roll should always sound like rock and roll. The record companies and artists who have progressed with the times haven't been hurt by the predominance of disco."

Although the general consensus bears out that disco has unquestionably affected top 40 formats, it appears that an analysis of demographics, ethnic studies, emerging disco formats and oversaturation of the market is in order if both rock and disco music are to co-exist.

Disco (Continued from page 24)

moves, their "Do the Boogie Woogie" (7:30), looks good to make some noise. The simple, supple arrangement, smoother and more subdued than we've been used to, alternates male and female choruses, driven with a jazz high-hat. It's an unexpected and successful turn for Fatback. Latest in the line of vivid freak songs is a cut originally included on a limited edition Atlantic sampler, promoting their January release. Not a "featured" cut, but the talk was positive enough to see "Keep Your Body Workin'" by **Kleeer** scheduled for imminent release on its own disco disc. While a bass and handclap groove bubbles underneath, a scratchy bass chant is answered by falsettos and whoops, for a sound that's as compulsive as it is disarrayed. It's **Dennis King's** first production; I can't wait to hear the flip. Neither, I suppose, can Xenon's **Tony Smith** or Warner/RFC's **Larry Patterson**, who tipped the cut to me.

This week's jazz and rock-influenced releases make a fair impression; they all have some degree of support already. Similar pop vocals lead cuts by **Mick Jackson** and **Ray Dahrouge**. Jackson's "Weekend" (7:30), an Atlantic disco disc, sounds like a sixties surf song redone with a solid backbeat from producer **Sylvester Levay**. There's hardly any trace, interestingly, of Levay's Silver Convention sound, and the uncluttered piano rhythm is hardly recognizable as German. So, the easygoing beat and lyrics ("jump into my Chevrolet") make for a clean crossover possibility. **Ray Dahrouge's** "I Can See Him Makin' Love to You, Baby" (6:01), on Polydor, is rather more challenging musically, with the contributions of John Davis, "Rio de Janeiro" 's Bill Terrell and a host of New York/Philly session players, and definitely more challenging lyrically. Dahrouge speaks unspeakable jealousy and anguish, as implied by the title—if you can brace yourself for the strange combination of a zippy rhythm and frank love-and-loose talk, give it a try. What has the pop song come to?

Jazz-funk, an admittedly touchy category, nevertheless describes three potential hits this week: **Bill Summers and Summer's Heat's** "Straight to the Bank" (7:25), a Prestige disco disc, almost turns into a freak with its jivey chant refrains, the issue of materialism poised on an edge between morality play and nursery rhyme. Bending bass strings, fingerpopping and percussion drag you in, wisely, before the horn charts impart a jazz flavor. The a cappella break could have used some rhythm underneath, but that hasn't discouraged scattered play till now. **Willie Bobo**, a veteran jazz player, does "Calypso Breakdown" one better with "Always There," a Columbia disco disc that never lets up, over its 6:45 length with its surprising percussive drive. The Latin-jazz combination of swing and subtlety make this jamming, rocking cut very attractive. **Ted Currier** of New York's Doubles (and spinner to an enormous New York audience on WKTU's weekend disco-mix program) recommends it. Approaching jazz from a disco base is "I Didn't Know You Could Dance," by **Garcia's Super Funk**, a TK disco disc. The vocal side bogs down in substandard writing, but you'd swear that the instrumental flip (5:43) was a different song. Effervescent percussion and delightfully lucid piano runs highlight the cut; if it sounds like a supercharged "Tena's Song," it's probably because Foxy's **Ish Ledesma** helped write and produce the cut. For the Record's **Judy Weinstein** tipped this one to me; her ears are wonderful and so is everything else about her.

Last, two disco disc reappearances: third time around for Gregg Diamond's **Bionic Boogie**; remixes of "Chains" and "Cream (Always Rises to the Top)" (6:37), reserved due to a mastering slip that left **Jim Burgess'** remix work on "Cream" off the first disco disc. New string portions have appeared; it also seems a bit quicker. Also on Polydor, Arpeggio's "Love and Desire," resequenced to move a mid-track break to the beginning, timing at a leaner 7:34.

CBS Ups Alfano

■ NEW YORK—Giselle Minoli, director, customer merchandising, CBS Records, has announced the promotion of Angela Alfano to the position of manager, merchandising field services, CBS Records.

Alfano is responsible for the supervision of all Computer Pak activities, distribution of all merchandising materials to the field, and the coordination of support material for artist tours and special promotions.

Two From Cream/Hi

■ LOS ANGELES—Cream Records a&r vice president, Hal Winn, has announced the January release of two major Cream/Hi projects.

Diamond, Johnson

Legs Diamond, a five-member Los Angeles-based rock & roll band, is releasing their first Cream album titled, "Fire Power." "Uptown Shakedown" is the title of Hi artist Syl Johnson's first album release in two years.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

POODLES AND RATS: Following the success of **Elvis Costello** (#31 bullet) and now **Dire Straits** (#34 bullet) people will be paying very close attention to the progress of groups like the **Fabulous Poodles** (#158) and the **Boomtown Rats** (released this week). It appears the cream has floated to the surface in the U.K. in this post new wave era and the country has once again proven it has something to offer in the way of fresh, new talent. Coincidentally, both the Poodles and the Rats are groups with newly released second albums taking well calculated stabs at the American market. The Fabulous Poodles' first album was released in the U.K. by Pye last year and was never picked up by an American label despite the production credit of **John Entwistle**. Several tracks from that lp have been cleaned up and included on their new "Mirror Stars" released by Epic through **Brian Lane's** new Park Lane label deal. Lyrically, the Poodles demonstrate a flair for the tongue in cheek, but to their credit they back it up with an eclectic understanding of musical styles and competent musicianship. For the second week in a row "Mirror Stars" has shown up in *RW* research as one of the four most added albums on the FM level which has virtually given this new group a seal of approval.

It was almost two years ago that the Boomtown Rats had their first album released here by Mercury. Coming as it did in the middle of England's new wave explosion, few radio stations deemed it worthy of more than a cursory listen, but several tracks, most notably "Joey's On the Street Again," "Mary Of the Fourth Form" and "Looking After Number One" hinted at a rare insight into rock dynamics with lyrics laced with wit and a sense of humor. After four top ten singles in the U.K. including "Rat Trap," a former number one that managed to be one of the three best selling British singles of 1978, the group's second album, "A Tonic For the Troops," has finally been released by Columbia. "Mary Of the Fourth Form" and "Joey" have been added to the album which is a flowering of the strengths hinted at by their debut. In "I Never Loved Eva Braun," the narrator (Adolph Hitler) chastises Eva for wanting to grab a slice of history while "She's So Modern" spouts **Rolling Stones**-type sarcasm of trendy girls, but the centerpiece is unquestionably the five minute "Rat Trap." It is here that group leader **Bob Geldof** adopts the pose of a finger snapping tough as he walks down the street already bored by eight o'clock, growing up, caught in a rat trap with no way out. The scenario goes through several tempo changes, but holds together well with a strong sax line and stands a good chance of repeating its European success here.

The Poodles and the Rats may not be the best Britain has to offer, but Elvis Costello, Nick Lowe and Dire Straits have opened a door and it will be up to these two groups to prove their success was no fluke.

ON THE TOWN: Better late than never, we always say, so it be-
(Continued on page 97)

Crawler PAL Concert



Epic recording group Crawler recently gave a concert co-sponsored and broadcast live by W4. The concert, tied in with the Police Athletic League, required that each person in the audience bring a toy of \$4 or more value. Pictured at a reception following the show are, from left: (front row) Tony Bravngel of Crawler; Lynne Woodison, Sky Daniels, Doug Podell and Mark Addy, W4 DJs; Joe Urbiel, music director, W4; (second row) Terry Wilson, Crawler; Jim Johnson, program director, W4; Chuck Schwartz, E/P/A regional album promotion; Darlene Molner, music director, WNIC; Charita Doram, music dir., WDRQ; George Beyer, W4 DJ; (back) Scott Folks, CBS merchandising; "Rabbit" Bundrick, Jerry Wilson-Slessler and Geoff Whitehorn of Crawler.

ELP Pay A Visit



Coinciding with the release of their current album, "Love Beach," Atlantic recording group Emerson, Lake & Palmer embarked on a special promotional tour of the United States. Each member of the trio made a separate series of visits, covering different areas of the country. Atlantic has recently released the first single from the album, "All I Want Is You" b/w "Tiger In A Spotlight" (the latter from the "Works, Volume 2" album). Shown above in Cleveland are, from left: Greg Lake; WGCL program director Bob Travis; and ELP manager Stuart Young.

Dialogue (Continued from page 83)

RW: After a few years with R&R what brought about Goodphone Communications, Inc.?

Harrison: Radio & Records became an established newspaper and I am only interested in innovation and in being an observer of changing social scenes. At this point in my life I have no interest in being the managing editor of a newspaper. That's a job. So I chose to move on to a vehicle that would give me more of a chance to be involved with ideology and innovation as opposed to the day-to-day problems of running a newspaper. Secondly I enjoy provoking radio people.

RW: The Goodphone feature which has attracted the most attention is your innovation of a Top Tracks chart. What is it and from where is it derived?

Harrison: The Top Tracks chart is probably the biggest innovation in charting in years in the industry. It takes single and album tracks and puts them in relative order of potency and airplay without the programmer having to try to figure it out himself or herself by looking at an album chart and a single chart. The stations that report to Goodphone are hand-selected based on a multitude of criteria, ratings are important, but more important than that is our knowledge of the station, its level of innovation, its attitude toward the future, the seriousness with which it takes its work and its reasons for wanting to report. We think that we have the finest representation of radio stations in the country, not in number but on a qualitative level.

RW: Your latest endeavors are going beyond the Goodphone Weekly and into actual radio shows beginning with the Great American Radio Show.

Harrison: That's something I'm very excited about. We are currently in the process of making the Great American Radio Show in conjunction with Westwood One which is a very fine syndication firm out here in Los Angeles. The Great American Radio Show will be, as best as I can put together, a highest common denominator radio show. It will be an audio version of Goodphone Weekly for consumers. It will be a countdown, AOR style, of the top 20 tracks chart on the back page of Goodphone, the top 20 tracks in the nation, with intelligent commentary about them including an occasional artist interview. It's not going to get burdened down in intelligentsia, but he rather intelligently entertaining. A hit music radio show in a very progressive manner. New product will be incorporated according to the most accepted new product listed and compiled in Goodphone.

RW: What other "extracurricular" projects is Goodphone involved with?

Harrison: We are producing a 48-hour history of album-oriented rock documentary in conjunction with TM Productions that should be available for radio coast-to-coast by the spring book and that will be one of the most extensive projects of its kind that the industry has ever seen. It'll be called "Album Greats: A History of Album Rock." It will be, first of all, a collaboration of some of the finest broadcasters throughout the country. Our Goodphone associates will be involved with it. It's not a history of rock and roll but rather an overview of the musical and cultural phenomena of the days of progressive and AOR radio which covers about a 15-year span.

RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By **BASIL NIAS**

■ **NEW YORK**—PERSONAL PICK: "I Want Your Love," **Chic** (Atlantic). This group is at the top of their form with a #1 record already on the charts. This follow-up should garner the same kind of attention out of the box. Probably one of the prettier tracks from their platinum album, this should have immediate crossover appeal and garner them a wider audience if that is indeed possible. Another winner from the hit factory.

The Learning Corporation of America and the Black Music Assn. have entered into an international distribution agreement. The agreement is for the distribution of a 30-minute 16 mm film entitled "Black Music in America: The '70s." The film in essence will be an overview of black music. It will show the explosive impact and influence black music has had on popular music and trace the evolution of black music and demonstrate how it has paved the way for the disco phenomenon. The film will also be highlighted by appearances of superstars of the '70s whose contributions and successes have made black music what it is today. The film is scheduled to debut at the BMA's Founder's Conference in Philadelphia, June 8-11. LCA will distribute the film on an international level to schools, libraries, institutions of higher learning and other educationally oriented organizations beginning Sept. '79.

RCA Records in the past six months made major strides in corporate development. The area that will be most affected by these changes is the black music division. This division in the past few years, under the guidance of **Ray Harris**, has made great strides at becoming one of the leading proponents of black music in the latter part of this decade. With the current distribution deals with 20th Century and A&M, RCA now has a distribution situation that stacks up with the best of them. The current roster, which now includes Roadshow, Nature's Music, Salsoul, 20th Century and A&M, is a very impressive lineup to say the least.

It has been confirmed that the **Chic** single, "Le Freak," has become the first platinum single on the Atlantic label in its illustrious history, and the largest grossing single in the history of Warner/Elektra/Atlantic, surpassing **Debbie Boone's** "You Light Up My Life."

There has been a change of personnel at WYLD in New Orleans. **Travis Smith** has resigned as PD and is being replaced by **W. J. Johnson** from YLD-FM, and **Randy Dennis**, formerly of WOL and WEAM, has taken over the PD slot on the FM side. **Calvin Booker**, formerly of WEAM & WENZ, is now operations manager for both AM and FM.

Mike Frisby, former PD at WDIA, is entering the field of entertainment law in California pending the outcome of his California Bar exam. Frisby is a graduate of Harvard University's School of Law.

PICKS OF THE WEEK

SPIRITS HAVING FLOWN

BEE GEES—RSO RS-1-3041



This talented trio took the world by storm last year with "Saturday Night Fever" and this should

be no exception. The direction is different but nonetheless pleasing. This should be another banner year for this group with a built-in crossover audience. Look for the Bee Gees to top the charts once again with this smash lp.

JOURNEY TO DAWN

MILTON NASCIMENTO—A&M SP-4719



This brilliant Brazilian guitar player could be the next real force in the music arena. He has a

unique sound that should bring more fans into the mystical cult legion that he commands. Milton's music is full of colors and surprises that will tempt the staunchest critic. The future of music is in the hands of artists like Milton.

LOVE TRACKS

GLORIA GAYNOR—Polydor PD-1-6184



Gloria is back on top as Queen of the Disco after a brief hiatus. The road to the top is very rugged and it's even harder staying there, but cream always rises to the top. Ms. Gaynor is at her best in the disco arena, and "I Will Survive" is without a doubt one of the hottest records of '79.

THE BEST OF NORMAN CONNORS AND FRIENDS

NORMAN CONNORS—Buddah BDS5716



Norman has been a breeding ground for talented young singers, as has been evidenced in his latest lp. The list of friends reads like a who's who among contemporary singers: Michael Henderson, Phyllis Hyman, Jean Carn, Prince Phillip Mitchell, Dee Dee Bridgewater and his newest star, Elenor Mills.

WAX TO WATCH

POWERHOUSE PROGRAMMERS PICK: "Star Love," **Cheryl Lynn** (Columbia). Cheryl has already made a name for herself and this second single should help to cement her place as an established star. Singles:

"Funk With A Big Foot," **Quazar** (Arista). Great follow-up single for the "Funk and Roll" set. Should do well with the advent of funk among us.

"Life Is A Dance," **Chaka Khan** (Warner Bros.). It's hard to resist this infectious song by one of America's premiere female vocalists.

"Doin' The Best That I Can," **Betty LaVette** (Westend). A new mix makes this practically a new record. Listen and enjoy.

"Freak The Freak The Funk (Rock)," **Fatback** (Spring/Polydor). Coming off what must have been their most successful year to date, Fatback comes back to rock you in '79.

OFFBEAT RECORD OF THE MONTH: "Hit Me With Your Rhythm Stick," **Ian Dury and the Blockheads** (Stiff import). This is the #1 record in England and could make great inroads here with a few minor production changes. Disco to go, this record is different.

Black Oriented Album Chart

FEBRUARY 3, 1979

- C'EST CHIC**
CHIC/Atlantic SD 19209
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- THE BEST OF EARTH, WIND & FIRE**
ARC/Columbia FC 35647
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
- GET DOWN**
GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA)
- THE MAN**
BARRY WHITE/20th Century Fox T 571 (RCA)
- CHERYL LYNN**
Columbia JC 35486
- 2 HOT!**
PEACHES & HERB/Polydor PD 1 6172
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- LIGHT OF LIFE**
BAR-KAYS/Mercury SRM 1 3732
- BOBBY CALDWELL**
Clouds 8804 (TK)
- CHAKA**
CHAKA KHAN/Warner Bros. BSK 3245
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- EVERY 1'S A WINNER**
HOT CHOCOLATE/Infinity INF 9002
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- DESTINY**
JACKSONS/Epic JE 35552
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- FOR THE SAKE OF LOVE**
ISAAC HAYES/Polydor PD 1 6164
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 3466
- BUSTIN' OUT OF L SEVEN**
RICK JAMES/Gordy G7 984R1 (Motown)
- CLEAN**
EDWIN STARR/20th Century Fox T 559 (RCA)
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
- SWITCH**
Gordy G7 980R1 (Motown)
- BELL & JAMES**
A&M SP 4728
- BUSTIN' LOOSE**
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- BLONDES HAVE MORE FUN**
ROD STEWART/Warner Bros. BSK 3261
- YOU FOOLED ME**
GREY & HANKS/RCA AFL1 3069
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- STEP II**
SYLVESTER/Fantasy F 9556
- ADVENTURES OF CAPTAIN SKY**
CAPTAIN SKY/AVI 6042
- MOTHER FACTOR**
MOTHER'S FINEST/Epic JE 35546
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- MADAM BUTTERFLY**
TAVARES/Capitol SW 11874
- BONNIE POINTER**
Motown M7 911R
- SOMEWHERE IN MY LIFETIME**
PHYLLIS HYMAN/Arista AB 4602

RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



EAST

Adds

Tavares
Keith Barrow
Rick James
Breakwater
Fifth Dimension
Captain Sky
Chuck Brown
Amant
Chaka Khan

Prime Cuts

Rick James—(Bustin' Out)—WOL, WWRL; (Cop N Blow)—WOL; (High On Your Love)—WOL; (Fool On The Street)—WOL
Peaches & Herb—(Reunited)—WOL
Gloria Gaynor—(Anybody Wanna Party)—WOL
Amant—(If There's Love)—WOL
Pointer Sisters—(Hypnotize)—WNJR; (Happiness)—WWIN, WNJR
Marvin Gaye—(You Can Leave)—WDAS-FM; (Falling In Love)—WOL; (When Did You Stop)—WDAS-FM; (Time To Get)—WDAS-FM; (Anna's Song)—WDAS-FM; (Anger)—WDAS-FM; (Everybody)—WOL; (It's Gonna Cost You)—WNJR
Tavares—(Feel The Bruises)—WOL; (Madam Butterfly)—WOL
Fifth Dimension—(High On Sunshine)—WWRL
Breakwater—(Feel Your Way)—WWRL
Chaka Khan—(Roll Me)—WOL
Phyllis Hyman—(Kiss You All Over)—WWRL
Keith Barrow—(Turn Me Up)—WWIN, WOL
Booker T. Jones—(Someday)—WWRL
Allie & The Soul Sneakers—(Love Breakdown)—WWRL
Futures—(You Got It)—WNJR; (Someone Special)—WNJR; (Sunshine)—WNJR
Parliament—(Liquid)—WDAS-FM; (Mr. Wiggles)—WDAS-FM, WNJR, WOL; (Rump of Steelskin)—WOL, WDAS-FM; (Motor Booty Affair)—WNJR; (Deep)—WDAS-FM, WNJR
Bar Keys—(Give It Up)—WOL; (Loveshine)—WDAS-FM, WNJR*

Jazz Fusion

Angela Bofill—(Rough Times)—WWRL; (This Time)—WOL
Patrice Rushen—(It's Just)—WDAS-FM
Ronnie Laws—(Joy)—WNJR; (Flame)—WNJR; (Living Love)—WNJR
Wilton Felder—(My Name Is Love)—WDAS-FM; (Star)—WDAS-FM

Sales Breakouts

Rick James (Gordy)
Chuck Brown (Source)
Rod Stewart (Warner Bros.)
Tavares (Capitol)
Phyllis Hyman (Arista)

Chic—(Chic Cheer)—WDAS-FM, WWIN, WNJR;
Jacksons—(Push Me Away)—WDAS-FM, WWIN, WNJR
Peabo Bryson—(She's A Woman)—WOL; (Love Is Watching)—WOL, WNJR; (Crosswinds)—WOL, WWRL, WNJR; (Smile)—WNJR
Valentine Bros.—(Let Me Be)—WOL
Chuck Brown—(If It Ain't Funky)—WOL
Fat Larry's Band—(Boogie Town)—WDAS-FM, WWRL; (Get It Together)—WDAS-FM
Dorothy Moore—(Girl Overboard)—WNJR; (Being Alone)—WNJR
Fantastic Four—(BYOF)—WWRL, WWIN
Captain Sky—(Feel Your Way)—WWRL
T-Connection—(Love Supreme)—WWIN; (Saturday Nite)—WWIN, WNJR
Voyage—(Souvenirs)—WWRL; (Fly Away)—WNJR; (El Dorado)—WNJR
Arpeggio—(Love & Desire)—WNJR; (Runaway)—WNJR; (Spellbound)—WNJR
Ronnie Foster—(Midnight Plane)—WOL



WEST

Adds

Rick James
Wild Fantasy
Arpeggio
Instant Funk

Prime Cuts

Rick James—(High On Your Love)—KUTE
Marvin Gaye—(Anna's Song)—KKT; (A Funky Space)—KKT; (When Did You Stop)—KKT, KDIA, KDAY*
Parliament—(Mr. Wiggles)—KKT
Jacksons—(All Night Dancing)—KDIA
Cerrone—(Look For Love)—KUTE
T-Connection—(At Midnight)—KDIA, KUTE
Amant—(If There's Love)—KKT, KUTE
Beautiful Bend—(That's The Meaning)—KKT
Wild Fantasy—(Jungle Drums)—KUTE
Arpeggio—(Love & Desire)—KUTE

Jazz Fusion

Angela Bofill—(This Time)—KKT; (Baby I Need)—KKT
Bobby Caldwell—KDAY*, KDIA*, KUTE*
Ronnie Laws—KDAY*

Sales Breakouts

Rick James (Gordy)
Tavares (Capitol)
Phyllis Hyman (Arista)
Instant Funk—(I Got My Mind Made Up)—KUTE
Third World—KUTE*
Le Pamplemousse—(Slow Down)—KKT
Lou Rawls—(Send In The Clowns)—KDIA

MIDWEST



Adds

Phyllis Hyman
Peter Jacques Band
Peaches & Herb
Dave Valentín
Gino Vannelli
Sarah Dash
Moment By Moment (Soundtrack)

Prime Cuts

Marvin Gaye—(It's Gonna Cost)—WJPC; (Here My Dear)—WJPC; (I Met A Little Girl)—KKSS; (Time To Get)—KKSS, WJMO; (Funky Space)—WBMX, WABQ*, WAMO*
Peaches & Herb—(Reunited)—WBMX, WVON; (The Star Of My Life)—KKSS, WABQ*
Pointer Sisters—(Happiness)—KKSS, WJLB
Phyllis Hyman—(So Strange)—KKSS
Peter Jacques Band—(Walking On Music)—KKSS
Moment By Moment (Soundtrack)—(Hollywood Blvd.)—KKSS
Gino Vannelli—(Wheels Of Life)—WVON
Sarah Dash—(Taking Candy)—WVON
Chic—(Chic Cheer)—WBMX, WAMO, KPRS*
Gene Chandler—(Please Sunrise)—WBMX, WJPC; (Tomorrow)—KKSS
T-Connection—(Saturday Nite)—WBMX
Peabo Bryson—(Point Of View)—WBMX; (Smile)—KKSS

Jazz Fusion

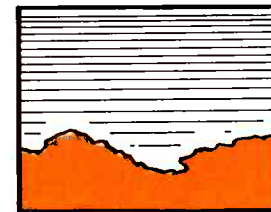
Angela Bofill—(This Time)—KKSS; (Baby I Need)—WBMX; (Under The Moon)—WBMX, WABQ*
Lonnie Liston Smith—(Quiet)—WBMX
Dave Valentín—(Masquerader)—KKSS, WBMX
Bob James—(Thank You)—WBMX; (Angela)—WBMX; (Touchdown)—KKSS, KPRS*, WABQ*; (Caribbean)—WBMX
Patrice Rushen—(When I Found)—WBMX
Chick Corea—(Slinky)—WBMX

Sales Breakouts

Rick James (Gordy)
Chuck Brown (Source)
Rod Stewart (Warner Bros.)
Tavares (Capitol)
Bonnie Pointer (Motown)

Bar Keys—(I Lean On You)—KKSS; (Are You Being Real)—KKSS, WBMX
Jacksons—(Push Me)—WBMX
David Oliver—(Love Song)—WBMX, WVON, WJPC; (I Surrender)—KKSS
Phreek—(Much Too Much)—KKSS
Amant—(If There's Love)—KKSS
Deborah Washington—(Take A Chance)—KKSS
Bionic Boogie—(Chains)—KKSS

SOUTH-SOUTHWEST



Adds

Cream D'Cocoa
Peaches & Herb
Phyllis Hyman
David Oliver
Neil Larson
David Newman
Ayers/Henderson

Prime Cuts

Marvin Gaye—(Time To Get)—WDIA, WGIV; (Falling In Love)—KMJQ; (Anger)—KMJQ, WBOK; (Get It Together)—KMJQ; (A Funky Space)—KMJQ, WDIA; (When Did You Stop)—KMJQ; (I Met A Girl)—WDIA, WLOK, WEDR-FM*
T-Connection—(Love Supreme)—KMJQ; (Don't Stop The Music)—KMJQ, WEDR-FM; (Saturday Night)—KMJQ
Peaches & Herb—(Reunited)—KMJQ, WDIA, WLOK
Pointer Sisters—(Happiness)—KMJQ; (Everybody's A Star)—KMJQ, WEDR-FM*
Creame D'Cocoa—(Mrs. You & Mr. Me)—WBOK
Phyllis Hyman—(Kiss You All Over)—WGIV
David Oliver—(Love Song)—WGIV
Neil Larson—(Windsong)—WGIV
Parliament—(Mr. Wiggles)—KMJQ, WLOK; (One Of Those Funky Things)—KMJQ, KYOK*; (Rump)—WLOK
Bar Keys—(Give It Up)—WLOK; (Shine)—WLOK, WDIA, WGIV; (Get Up Do It)—WDIA, WEDR-FM*, KYOK*
Jacksons—(Push Me Away)—KMJQ

Jazz Fusion

Angela Bofill—(Summer Days)—KMJQ; (Share)—KMJQ
David Newman—(I Am Singing)—WGIV
Dave Valentín—(I Want To Be)—KMJQ
Patrice Rushen—(Didn't You Know)—KMJQ; (Changes In Your Life)—WBOK
Jeff Lorver—(Soft Space)—KMJQ; (Katherine)—KMJQ
Ayers/Henderson—(Step Into)—WGIV

Sales Breakouts

Rick James (Gordy)
Chuck Brown (Source)
Rod Stewart (Warner Bros.)
Bell & James—(You Never Know)—KMJQ
Peabo Bryson—(Crosswinds)—KMJQ; (Point Of View)—KMJQ; (Spread Your Wings)—KMJQ, WEDR-FM*
Controllers—(If Tomorrow)—WAOK
James Brown—(Take A Look)—WBOK
Melissa Manchester—(Almost Everything)—KMJQ; (Bad Weather)—KMJQ
Dobie Gray—(Sharing The Night)—KMJQ
Side Effect—(Ilee, Ilee)—KMJQ; (I Like Dreaming)—KMJQ
Doobie Bros.—(Minute By Minute)—KMJQ
Mandrill—(It's So Easy)—KMJQ
Booker T. Jones—(Let's Go Dancing)—KMJQ
Chic—KYOK*, KMJQ*

(Asterisk indicates entire LP is being played)

Record World Black Oriented Singles



TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
FEB. 3	JAN. 27
1 6 I'M SO INTO YOU PEABO BRYSON Capitol 4656	11
2 1 LE FREAK CHIC/Atlantic 3519	16
3 3 GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	15
4 9 SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	13
5 8 AQUA BOOGIE PARLIAMENT/Casablanca 950	10
6 5 WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	15
7 7 I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	14
8 2 SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	12
9 4 GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	20
10 10 EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002	11
11 14 TOO MUCH HEAVEN BEE GEES/RSO 913	10
12 15 BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	8
13 16 NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	10
14 12 FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	12
15 19 IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	9
16 11 TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	18
17 17 LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	10
18 13 LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/ Whitfield 8712 (WB)	14
19 20 YMCA VILLAGE PEOPLE/Casablanca 945	13
20 23 NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	14
21 25 LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	13
22 18 I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	18
23 21 HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	11
24 22 YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380 (RCA)	21
25 31 HANG IT UP PATRICE RUSHEN/Elektra 45549	7
26 39 OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	6
27 42 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	6
28 26 IS IT STILL GOOD TO YA ASHFORD & SIMPSON/ Warner Bros. 8710	11
29 33 SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542	8
30 53 I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	3
31 44 CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	4
32 43 FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	4
33 45 HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	3
34 32 LET'S DANCE TOGETHER WILTON FELDER/ABC 12433	8
35 37 YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	7



36 36 WONDER WORM CAPTAIN SKY/AVI 225	11
37 38 TOO LATE MANDRILL/Arista 0375	7
38 40 INSANE CAMEO/Chocolate City 016 (Casablanca)	7
39 29 YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	15
40 51 SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380	6
41 41 ZEKE THE FREAK ISAAC HAYES/Polydor 14521	7
42 30 LOVE CHANGES MOTHER'S FINEST/Epic 8 50641	11
43 48 WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/ Unlimited Gold 14000 (CBS)	7
44 55 AT MIDNIGHT T-CONNECTION/Dash 5048 (TK)	3
45 56 HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	3
46 65 DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	2
47 34 EVER READY LOVE TEMPTATIONS/Atlantic 3538	10
48 49 YOU CAN DO IT DOBIE GRAY/Infinity 50003	6
49 52 I'LL DANCE BAR-KAYS/Mercury 74039	6
50 61 KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	3
51 60 DANCIN' GREY & HANKS/RCA 11460	3
52 62 POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1455	2
53 58 HEAT OF THE BEAT ROY AYERS/WAYNE HENDERSON/ Polydor 14523	4
54 59 JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA)	3
55 27 DON'T HOLD BACK CHANSON/Ariola 7717	18
56 64 YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654	2
57 63 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656	3

CHARTMAKER OF THE WEEK

58 — KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS ABC 12444	1
59 68 I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown)	2
60 28 GIVING UP, GIVING IN THREE DEGREES/Ariola 7721	11
61 72 SPANK JIMMY "BO" HORNE/Sunshine Sound 1007 (TK)	2
62 — A FUNKY SPACE REINCARNATION MARVIN GAYE/ Tamla 54298 (Motown)	1
63 50 JE SUIS MUSIC CERRONE/Cotillion 44244 (Atl)	7
64 67 SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS)	3
65 — HOLD YOUR HORSES FIRST CHOICE/Gold Mind 4017 (RCA)	1
66 — DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892	1
67 — HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4674	1
68 24 LONG STROKE ADC BAND/Cotillion 44243 (Atl)	16
69 69 SOUND OF MUSIC VALENTINE BROS./Source 40971 (MCA)	4
70 35 DIG A LITTLE DEEPER LATIMORE/Glades 1750 (TK)	11
71 46 I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox 2390 (RCA)	11
72 66 LOVE IS VERNON BURCH/Chocolate City 015 (Casablanca)	10
73 73 (WE NEED MORE) LOVING TIME DOROTHY MOORE/ Malaco 1054 (TK)	2
74 47 LOVE IS HERE RONNIE LAWS/United Artists 1264	8
75 — IT'S MUSIC DAMON HARRIS/Fantasy WMOT 848	1



"HANG IT UP"

E-45549

The new single from the album,

"Patrice"

(6E-160)

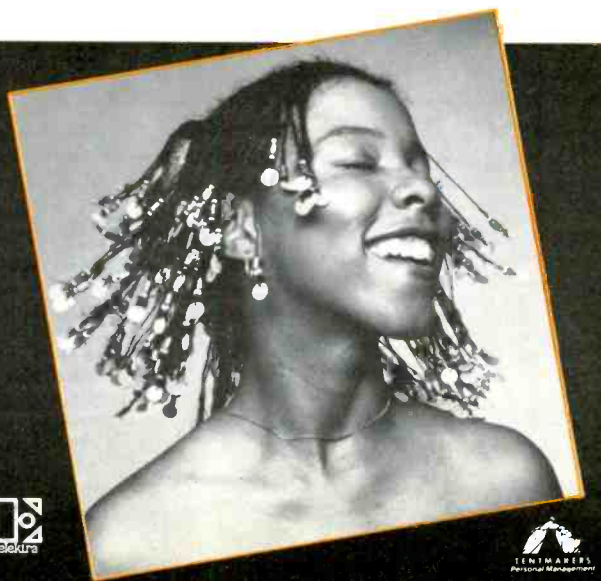
Produced by Patrice Rushen,
Charles Mims, Jr., and Reggie Andrews
for Baby Fingers, Inc.



Patrice Rushen on Elektra Records and Tapes



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TENTAMERS
Personal Management

RECORD WORLD JAZZ

By **ROBERT PALMER**

■ Arista's two new boxed sets, one containing five records devoted to **Charlie Parker**, the other containing three devoted to a composition for four orchestras by **Anthony Braxton**, are exemplary productions. The Parker collection contains everything Bird recorded for Savoy, including false starts, studio conversation, and some snippets of Parker's playing that were unreleased until now. As for the Braxton, it is an event of some magnitude when any composer from the jazz world is given the kind of support that makes such an ambitious undertaking possible. Musically, the new piece—which is scored for 160 musicians and diagrammatically titled—bears little overt relationship to jazz. But it is exceptionally interesting music, and should be approached on its own terms.

The busy Mr. Braxton has also made a new duo album, "Birth and Rebirth," with **Max Roach**. For those who are more interested in Braxton's saxophone work, there is plenty of it here, as well as some spectacular and definitely up-to-date drumming by Roach. The album is on the Black Saint label, distributed by Rounder Records, 186 Willow Avenue, Somerville, Massachusetts 02144. The other new Black Saint release is "Metamusicians' Stomp" by drummer **Andrew Cyrille** and his quartet . . . **The Art Ensemble of Chicago's** two recent releases were both recorded in concert. "Live at Mandel Hall" on the Delmark label dates from 1972 and was previously available in Japan. The music is excellent but the sound leaves something to be desired. "Kabalaba" was recorded at Montreux in 1974 and is on AECO, the Art Ensemble's own label. Also new from AECO is "Sunbound," a solo album by Art Ensemble reedman **Joseph Jarman**. AECO records are available through Record People or directly from the company at P.O. Box 6408, Chicago, Illinois 60680 or 5322½ South Drexel, Chicago 60615 . . . Nessa Records of Chicago will soon release a new double album by Art Ensemble reedman **Roscoe Mitchell**. Mean-

while, Nessa has just released "Saga of the Outlaws" by alto saxophonist **Charles Tyler** and "Body & Soul" by saxophonist **Lucky Thompson** . . . **Carla Bley's** latest is "Musique Mecanique," which is anything but mechanical, on the Watt label distributed by New Music Distribution Service (6 West 95th Street, New York, N.Y. 10025). The Carla Bley Band is launching a new tour with a performance this week at Joseph Papp's Public Theater in Manhattan.

Not strictly jazz, but of great musical interest in related idioms are "Mandingo Griot Society" on the Flying Fish label, by a group that combines funk rhythms, the playing of West African griot **Musa Suso**, and as special guest artist trumpeter **Don Cherry**; "Fiori Chiari, Fiori Oscuri" by the composer-instrumentalist **Alvin Curran**, who plays piano and flugelhorn in solo performances that also use taped sound collages, on the Ananda label distributed here by NMDS; "Music of the Dagomba from Ghana," including some fine ivory horn and flute music, on Folkways; and "Reunion" by western swing fiddler **Johnnie Lee Wills**, brother of the late Bob Wills, also on Flying Fish . . . Inner City has been up to its old tricks, which is to say, turning out quality product in quantity. Among the latest arrivals are "The Summer Knows" by **Art Farmer**, who is leading the **Cedar Walton-Sam Jones-Billy Higgins** rhythm section and sounding exceptionally good; "Stolen Moments" by the late **Oliver Nelson** and a west coast all-star band; "Through the Listening Glass" by bassist **David Friesen** and guitarist **John Stowell**; "Magical Elements" by the Kansas City-based fusion band "Dry Jack"; "Only Time Will Tell" by vocalist **Peter Dean**, with arrangements by **Dick Hyman**; "Eight Mile Road" by guitarist **Ryo Kawasaki**; "The Alchemist" by saxophonist **Ernie Krivda**; and "Esoteric Funk" by keyboard man **Hubert Eaves**.

The first of producer **Bob Thiele's** new ventures since he announced the formation of his Signature Gramophone Company, Ltd. (1914 Avenue of the Americas, New York, N.Y. 10019) is "We Love You Fats," a set of Waller songs by **Teresa Brewer** and **Earl Hines** . . . Delmark, 4243 North Lincoln, Chicago, Illinois 60618, has released a new album by hard-swinging alto saxophonist **Chris Woods**, lately of the fire-breathing Ted Curson sextet. Album title: "Modus Operandi" . . . The latest **Sun Ra** album, "Lanquidity," is on the Philly Jazz label, P.O. Box 8167, Philadelphia, Penn. 19101 . . . Trumpeter **Jon Hassell** doesn't play the instrument like anyone else, and his new Tomato album, "Earthquake Island," isn't like anything else. Jazz, electronics, Brazilian, African and Indian music simmer in a really different fusion sound . . . Drummer **Walt Bolden** has a new release on Nemperor, "Walt Bolden," with folks like **Harold Mabern** and **George Coleman** helping out . . . **Cedar Walton's** Columbia album "Animation" is accessible but it is not fusion, thank the Lord . . . If you haven't listened to "Philly Mignon" by **Philly Joe Jones** on Galaxy, you should . . . "The King" is a new direct-to-disc recording of **Benny Goodman**, with a fine swinging group featuring saxophonist **Buddy Tate** among others. It's on the Century label . . . Trumpeter/saxophonist **Ira Sullivan** is in fine form on a new Flying Fish release, simply titled "Ira Sullivan" and produced by **Chuck Nessa** . . . Trumpeter **Dizzy Reece's** "Possession, Exorcism, Peace" has been released by Honey Dew Records, distributed by ZIM, P.O. Box 158, Jericho, N.Y. 11753.

The Jazz LP Chart

FEBRUARY 3, 1979

1. **TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee
JZ 35594
2. **REED SEED**
GROVER WASHINGTON, JR./Motown
M7 910R1
3. **FLAME**
RCNIE LAWS/United Artists UA LA
881 H
4. **CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
5. **ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
6. **PATRICE**
PATRICE RUSHEN/Elektra 6E 160
7. **WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
8. **SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
9. **INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
10. **MR. GONE**
WEATHER REPORT/ARC/Columbia
JC 35358
11. **STEP INTO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6179
12. **PAT METHENY GROUP**
ECM 1 1114 (WB)
13. **MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
14. **ANGIE**
ANGELA BOFILL/Arista GRP GRP 5000
15. **COSMIC MESSENGER**
JEAN LUC PONTY/Atlantic SD 19189
16. **JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
17. **SPACE**
GEORGE BENSON/CTI 7085
18. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
19. **LEGENDS**
DAVE VALENTIN/Arista GRP GRP 5001
20. **IMAGES**
THE CRUSADERS/ABC AA 6030
21. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
22. **THE BEST OF NORMAN CONNORS
& FRIENDS**
Buddah BDS 5716 (Arista)
23. **CARNIVAL**
MAYNARD FERGUSON/Columbia JC
35480
24. **CHUCK, DONALD, WALTER &
WOODROW**
THE WOODY HERMAN BAND/Century
CR 1110
25. **SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
26. **THANK YOU . . . FOR F.U.M.L.
(FUNKING UP MY LIFE)**
DONALD BYRD/Elektra 6E 144
27. **EXOTIC MYSTERIES**
LONNIE LISTON SMITH/Columbia
JC 35654
28. **CRY**
JOHN KLEMMER/ABC AA 1106
29. **LEGACY**
RAMSEY LEWIS/Columbia JC 35483
30. **RETURN TO FOREVER LIVE**
Columbia C4X 35350
31. **STREAMLINE**
LENNY WHITE/Elektra 6E 164
32. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
33. **HEAVY METAL BE-BOP**
THE BRECKER BROTHERS/Arista AB 4185
34. **ANGELS OF THE DEEP**
SWEET BOTTOM/Elektra 6E 156
35. **MIND MAGIC**
DAVID OLIVER/Mercury SRM 1 3747
36. **MONTAGE PROJECT ONE**
MONTAGE/M.L. Productions MON 01/78
37. **THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
38. **EQUINOXE**
JEAN-MICHEL JARRE/Polydor PD 1 6175
39. **ANOTHER WORLD**
STAN GETZ/Columbia JG 35513
40. **JOURNEY TO DAWN**
MILTON NASCIMENTO/A&M SP 4719

Ayers & Gaynor Honored



Roy Ayers and Gloria Gaynor, who shared the bill recently at The Beacon Theatre in New York, were honored with a luncheon by Polydor Records at The Old Homestead restaurant. Shown (from left) are: Sonny Taylor, vice president, special markets; Chaco of the Roy Ayers group; Steven Salmonsahn, vice president, finance; Harry Anger, senior vice president, marketing; Freddie Perren, producer of Gloria Gaynor; Christine Perren of MVP Records; Ayers; Gaynor; Mario De Filippo, vice president, sales; Linwood Simon, Ms. Gaynor's manager; Dr. Ekke Schnabel, senior vice president.

Cadillac Concert Series Keyed To 'Specialty' Talent Promotion

By MIKE FALCON

■ LOS ANGELES—The Cadillac Concert Series, which debuted in January 1977 as Star West Productions, has been an increasingly visible concern in the Southern California concert promotion market, particularly near the end of 1978. Star West was founded by Dan Teckinoff, and initially concentrated on organizing school and college bookings. As the Cadillac Concert Series, the organization has moved into smaller venues in Los Angeles and Orange counties, and specialized in what the founder terms "specialty concerts," which he describes as "doing more than usual promotion."

Intimate Setting

The most recent efforts by Cadillac involved Johnny Winter, who appeared in three secondary venues; and Derringer, which appeared in four of the smaller area arenas and clubs. "The advantages for an artist in playing a number of smaller venues in Southern California are greater than one might think," explained Teckinoff. "Often the artist receives more money, depending on whether or not a percentage agreement with a larger venue is used as comparison. Additionally, we offer very specialized marketing of the concerts, tailored to the potential audiences in the region of the concerts. We use a tie-in with local record stores, setting up displays. We hook up with local free, alternative and school papers. And, most importantly, we avoid the problem of unhappy concertgoers who have paid scalper prices for good seats. With a large number of smaller clubs becoming increasingly available, it's to the advantage of the artist to be as close to the audience as possible. That way he keeps contact, and the opportunity for scalping unreserved tickets in a club atmosphere is decreased, as it is when you have the same artist in a number of local reserved seat locations. Of course," added Teckinoff, "you also have the advantage of getting fans who might not like to drive 40 miles from Orange County to hear the same act at the Santa Monica Civic Auditorium."

Student Exposure

The executive admits that two of the principal arguments for a large venue show (a percentage agreement and the decreased number of appearances) are strong ones, but says that his localized marketing can produce a better overall effect most of the time.

"One of the big arguments we run across is that acts don't want to play Southern California too much," said Teckinoff. "But what they don't realize is that, because of the large number of students and because this is the record industry capital, that increased exposure here usually is an overwhelming help. And with localized concerts we can more effectively pinpoint sales results at the retail level following a performance, because we work closely with the local stores."

Young Blood

Cadillac has not been without problems, however. "It's extremely tough to break into concert promotion in this area," admitted Teckinoff, "and I think a lot of that is because of the tie-in be-

tween agents and promoters that already exists." Teckinoff claims he had outbid at least one major promoter for an area concert, with the result a resounding rebuff by an agent representing the group. "It's frustrating," said Teckinoff, "but I think, as we go along, that people will begin to see that we are extremely reliable and conscientious."

Star West, the firm's original name, has become a work/study program for students who wish to get firsthand knowledge of how the concert promotion system works. College students are trained for lighting, security, advertising and graphics. At least one successful local concert lighting firm has originated from the program, claims Teckinoff.

Platinum Intl. Debuts

■ LOS ANGELES—Laurance "Laurie" Hurwitch has announced the creation of Platinum International, Inc., an entertainment company with three major interrelated divisions: Platinum International Records, Platinum International Management and Platinum International Productions. The corporation has established a main office in Los Angeles.

Independent Label

Platinum International Records will be an independent record label, with the backing of numerous independent distributors throughout the country, according to Hurwitch, president of the corpora-

tion. The management and production divisions not only function to support the label's artists, but they will also operate independently on non-label projects.

Hurwitch has also announced the names of Platinum International's principals, who are Massachusetts financier Alan J. Weisenberg, executive VP and H. L. Voelker, VP, artist relations.

In addition, Marie Briguglio was named as associate director of artist development.

Platinum International, Inc. has established offices in Los Angeles and on the east coast, in Springfield, Massachusetts.

EMI-America Presentation



At a recent meeting in London with all European Capitol EMI-America label managers, Bhaskar Menon (chairman & chief operating officer EMI Music/worldwide operations) and Jim Mazza (EMI-America president and chief operating officer) introduced EMI-America artist Kim Carnes and her new album, "St. Vincent's Court," to be released simultaneously in America and Europe at the end of January. The presentation also included the new J. Geils Band album, "Sanctuary." Pictured from left: (front row, sitting) Hobo Puhakka (Finland), Albeto Pasquini (Italy), Teddy Meier (Switzerland), Christine Hruska (Austria), Roy Cortell (Switzerland); (second row, sitting) Jo Govaerts (Belgium), Lois Graff (Capitol International); (standing, from left) Martyn Cox (Capitol UK), Maxime Schmitt (Sonopresse), David Munns (Capitol UK), Peter Kuendig (Switzerland), Heinz Henn (Germany), David Ferreira (Portugal), Ismeal Anechina (Spain), Roel Kruize (Holland), Bruce Portmann (Capitol U.S.), Julie (Capitol International), Joe Petrone (Capitol U.S.), Jim Mazza (EMI-America), Dan Grierson (EMI-America), Kim Carnes (EMI-America artist), Bhaskar Menon (chairman, EMI Music), Jerry Riiz (Denmark), Peter Cadera (Germany), Bengt Berg (Sweden), Henri Audier (Holland), John Dixon (Capitol International), Frans van Rijswijk (Holland), Steven Patrick (Brazil), Einar Jemtland (Norway).

RCA Promotes Carter

(Continued from page 3)

vice president, creative services; Ray Harris, division vice president, black music marketing; Mike Becce, director, marketing development, RCA label; Josh Blardo, director, national album promotion; Tony King, director, disco marketing; Margo Knesz, director, national singles promotion; Richard Law, manager, marketing administration; and Chuck Thagard, director, national field promotion.

Carter rejoined RCA Records—he was with the company in the late '60s—as division vice president, field marketing in February, 1978. For a year prior to that, he had been vice president of product development and label liaison for Phonodisc, the distribution wing of Polygram, Inc. He had joined Phonodisc in 1975 as director of national sales.

Carter entered the recording industry in 1968 in a sales position with Caletron, an San Francisco. He thereafter moved to Los Angeles to become general manager of Music West, joining RCA Records when it acquired Music West. He then spent a year as a field sales representative in the Pacific Northwest prior to becoming sales manager for RCA's north-central region.

Fead Joins RCA

(Continued from page 3)

Records, Fead will be in full command of RCA's branch and distribution network with responsibility for the sale of all commercial recordings emanating from RCA and A&M and Associated Labels, a new system within the RCA Records division.

Fead will report to Robert Summer, president of RCA Records.

Fead entered the music business in the sixties, doing album promotion in Southern California for Liberty Records. In January, 1966, he joined A&M Records as national sales director. He was appointed vice president of sales and distribution at the company in 1969 and became a senior vice president of A&M in 1977, being responsible for the domestic marketing of all A&M records.

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RECORD WORLD LATIN AMERICAN

Record World en España

By JOSE CLIMENT

El pasado día 27 de Diciembre a las 7.30 de la tarde tuvo lugar una gran actuación de artistas españoles e hispanoamericanos en el teatro **Juan Bravo** de Segovia, con motivo de la Gala Unicef de Navidad que se viene celebrando cada año. Este es el segundo año consecutivo que se celebra en esta bella ciudad castellana. La persona encargada de reunir todo este elenco, un poquito ayudado por este corresponsal, fué **Jaime Morey**; a el nuestra felicitación por los logros obtenidos.

La gala tuvo un gran relieve y aunque el sonido era algo deficiente tuvo su realce. Por orden de actuación el show estuvo compuesto por los siguientes artistas: como presentadora se contó con la colaboración de **Guadalupe Enriquez** que lo es así mismo del programa televisivo "300 Millones," inmediatamente después actuó la **Rondalla Segoviana** que nos deleitó con varias composiciones del folklor de la tierra, a continuación una cantante que es poco conocida de los medios en general y menos de los medios internacionales **Maruka, Luciana Wolf** interpretó dos temas acompañada al piano y no tan bien como hubieramos deseado todos, **Antonio González** que separado de **Lola Flores** ya actúa por su cuenta nos cantó dos sabrosas rumbas acompañado por guitarra, después del padre la hija, **Lolita** nos cantó dos canciones de su último disco y la otra acompañada de su padre; hasta aquí la primera parte del espectáculo, la segunda parte la

abrió **Jaime Moray** que siguió demostrando sus dotes como cantante, su voz y su saber hacer en el escenario; **Los Amaya** que casi llegan tarde ya que venían directamente desde Galicia de cumplir unos compromisos artísticos, actuaron seguidamente y volvieron a triunfar; no faltó el humor y estuvo a cargo del gran humorista **Pajares** que como siempre nos hizo reír a todos los presentes; **José Vélez** fué quien actuó a continuación, oigan que bien lo hace este canario, cada día mas y más éxito es el que está obteniendo, Vélez sobresalió un tanto sobre los demás y nos ofreció tres canciones entre la que se contaba su nuevo disco; **Mayra** la cantante y presentadora del programa de TV 625 Líneas, conocida por todos aquí y allá no tuvo una afortunada actuación ya que por venir de prisa desde el estudio de TVE se olvidó las pistas y actuó acompañada a la guitarra por **Casto Darío** componente del grupo **Los Tres Sudamericanos**, quienes con sus interpretaciones carraron el espectáculo. Más tarde se hizo entrega de una placa a todos los participantes, como recuerdo y agradecimiento ya que todos actuaron gratuitamente y cerro la noche una nueva intervención de la **Rondalla Segoviana**.

Parece que muchas compañías, o a sus ejecutivos, se les han echado encima las fechas. Este corresponsal avisó a todos la fecha tope del cierre de la edición del Especial España y no estoy seguro que me hallan llegado todos los originales.

Latin American Album Picks

RAMMIRO

Miami MLDS 2050

En producción de Carlos Granados y Rammiro, esta grabación de música disco está obteniendo buenas ventas con "Siento tu querer" (Vanda Young-Rammiro) en primer plano. Muy bien sonido y excelentéz mezclas disco. Resaltan también "Qué profundo es tu amor" (Gibb-B. Gibb), "Sombras bailan" (Barry-Robin-Maurice-Gibb) y "Esa Mujer" (L. Rey).

Produced by Carlos Granados and Rammiro, this disco package is obtaining good sales among Latins. Good sounds, mixing and percussion. Spanish versions of several top American hits such as "Love Is in the Air," "Grease," "Let Your Love Flow." Also good: "Esa Mujer" and "Tonterías" (G. Urquiza). (Continued on page 96)



Desde Nuestro Rincón Internacional

By TOMAS FUNDORA



Desde los primeros momentos de mi llegada al aeropuerto Ezeiza de Buenos Aires, comprendí que la invitación que me había extendido SADAIC (Sociedad de Autores y Compositores de Argentina) era muy en serio y con todas las características de acontecimiento inolvidable. Con solo el tiempo disponible para ubicarme en el Hotel Bauer, pasé al Cocktail Room, donde la organización había preparado un "Cocktail a la Prensa" en honor del visitante, donde tuve a bien con-

testar las preguntas que todo un cuerpo de colegas, disciplinados, corteses y profesionales, lanzó en el afán de una contestación adecuada. Por los recortes llegados después a mis manos, en un bello "Album Recuerdo de Sadaic," pude constatar que la opinión vertida fué recibida con regocijo. Presentes estaban grandes amigos editores, artistas, compositores, ejecutivos discográficos y personalidades en general, relacionadas con nuestro mundillo. Más tarde, en hermosa Cena de Gala, recibí el halago, la camaradería y las bellas demostraciones de grandes amigos de la industria, presididas por los altos ejecutivos de SADAIC. La labor promocional y organizativa de ambos

eventos, organizados por Publicidad y Relaciones Públicas de SADAIC, quedó a la altura de lo planeado. Hablaron el **Comodoro Luchessi**, Interventor de SADAIC, **Mario Kaminsky** de Microfón, **Ben Molar** de Fermata Argentina y quién les escribe. Nunca habrían suficientes palabras para agradecer tan hermoso reconocimiento de tan grandes y talentosos amigos. ¡Por ello es aún más importante el hecho!



Julio R. Luchessi

Después, reuniones con los altos dirigentes de la Asociación y el Interventor Oficial, **Comodoro Julio R. Luchessi**, aclarando, informando, suministrando datos, exponiendo conceptos y abriendo bellos caminos al porvenir. Sesiones de gran trabajo y planeamiento. Cenas, almuerzos y desayunos con todas las figuras involucradas. Es tan difícil llegar a lo profundo de tantos criterios, representados por partes contrastantes, sobre todo cuando existe una figura interviniendo oficialmente una organización como ésta, que agrupa los intereses de los autores argentinos. Es tan difícil llegar a los puntos claves. Son tantas las horas escudriñando todos los intereses, las luchas normales en puntos que a veces puedan oscuros e interpretativos. Es tan difícil llegar a una realidad cuando se tiene enfrente a una personalidad tan robusta, decidida y dominante como **Luchessi**. Es tan difícil captar el pensamiento de hombres, algunas veces motivados por los fríos números, otras, por aquellos motivados por el idealismo, otras por la apatía autoral, que condena a la clase. Es tan difícil ajustarse al exacto concepto del deber cumplido y expresado. Las sesiones fueron serias, solemnes y no siempre sinceras de principio. A medida que los días pasaron llegué a una realidad exacta. Todo el mundo en SADAIC está motivado moral, espiritual y profesionalmente a dar lo mejor de sí mismos, para llevar a vias de hechos, planes que podrían situar a SADAIC a la cabeza de la clase autoral.



Fernando Cintas



Luis Martinez

Ante el interés demostrado por superar etapas de logros mediatizados, la organización se moverá con gran fuerza en el plano internacional, no solo para aligerar el cobro de los derechos de los autores y compositores argentinos, sino para proyectar y promocionar con gran fuerza las nuevas obras y revitalizar las ya reconocidas como

(Continued on page 95)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

San Francisco

By KBRG (OSCAR MUNOZ)

1. YO QUISIERA SR. LOCUTOR
VERONICA CASTRO
2. DESESPERADAMENTE ENAMORADA
DE TI
PUNTO CUATRO
3. NO LASTIMES MAS
ROCIO DURCAL
4. POR MUCHAS RAZONES TE QUIERO
PALITO ORTEGA
5. YA NO TE QUIERO
SALVADOR'S
6. QUE COSA TAN LINDA
OSCAR D'LEON Y SU SALSA MAYOR
7. COMO TU
LUPITA D'ALESSIO
8. EL VIENTO, LA BRISA Y TU RECUERDO
GRUPO VENUS
9. MIS OJOS TRISTES
JUAN GABRIEL
10. PAJARO MAGUA
PASTOR LOPEZ

Los Angeles

By KWKW

(HERNAN QUEZADA ESCANDON)

1. COMO TU
LUPITA D'ALESSIO/Orfeon
2. EL PORRO DE JAIME
CHALO CAMPOS/Latin Intl.
3. DE QUE ME SIRVE
EVA TORRES/Audio Latino
4. SANDY
JORGE SANTANA/Tomato
5. RUMORES
RUBEN RODRIGUEZ/Gas
6. VICTIMA DE UN DIVORCIO
BYANCA/Fiesta
7. CON TODO Y MI TRISTEZA
JUAN GABRIEL/Pronto
8. LA CARTA MIA
BROWN EXPRESS/Fama
9. ABRIGATE
RICARDO CERATTO/Latin Intl.
10. SOMBRAS BAILAN
RAMMIRO/Miami

Miami

By WBQA (MARIO RUIZ)

1. TODO COMENZO
BETTY MISSIEGO/Alhambra
2. SOY MILLONARIO DE AMOR
KATUNGA/Microfon
3. SIEMTO TU QUERER
RAMMIRO/Miami
4. PORQUE DICES QUE ME AMAS
MARCO ANTONIO MUNIZ/Arcano
5. CALLADOS
ANGELA CARRASCO/Ariola
6. AMOR SE ESCRIBE CON LLANTO
ELIO ROCA/Mercurio
7. COMO TU
LUPITA D'ALESSIO/Orfeon
8. MI NINA DE TODOS LOS DIAS
SERGIO ESQUIVEL/Atlas
9. UN DIA TU, UN DIA YO
JULIO IGLESIAS/Alhambra
10. ES SOL SE FUE
ROBERTO JORDAN/RCA

Mexico

By VILO ARIAS SILVA

1. COMO TU
LUPITA D'ALESSIO/Orfeon
2. MOTIVOS
JOSE DOMINGO/Melody
3. Y LAS MARIPOSAS
JOAN SEBANSIAN/Musart
4. LO PASADO, PASADO
JOSE JOSE/Ariola
5. VIVIR ASI ES MORIR DE AMOR
CAMILO SESTO/Ariola
6. EL SOL SE FUE
ROBERTO JORDAN/RCA
7. YO QUISIERA SR. LOCUTOR
VERONICA CASTRO/Peerless
8. AMOR EN EL AIRE
ENRIQUE GUZMAN/Orfeon
9. HOY TE VAS
JOSE BARETTE Y EL MIRAMAR/Accion
10. CAMINEMOS
PALITO ORTEGA/Orfeon

Ventas (Sales)

Connecticut

1. EL BARBARAZO
WILFRIDO VARGAS/Karen
2. SIN REMEDIO
LEONARDO PAN Y AGUA/Discolor
3. EL QUABA
CELIA CRUZ Y JOHNNY PACHECO/Vaya
4. PLASTICO
WILLY COLON Y RUBEN BLADES/Fania
5. LAMENTO DE CONCEPCION
ROBERTO ROENA/International
6. LA COSQUILLITA
LA SELETA/Boringuen
7. FILETE
JOHNNY VENTURA/Combo
8. HOGUERA DE AMOR
EL GRAN TRIO/Algar
9. ME RESPETAS O TE VAS
EMILIO QUINONES/Boricano
10. EL NATO
EL SONIDO ORIGINAL/Karen

Mexico

By VILO ARIAS SILVA

1. Y LAS MARIPOSAS
JOAN SEBASTIAN/Musart
2. COMO TU
LUPITA D'ALESSIO/Orfeon
3. LO PASADO, PASADO
JOSE JOSE/Ariola
4. MOTIVOS
JOSE DOMINGO/Melody
5. YO QUISIERA SR. LOCUTOR
VERONICA CASTRO/Peerless
6. SENORA CORAZON
JOHNNY LABORIEL/Orfeon
7. LAS CUENTAS CLARAS
CHELO/Musart
8. EL PERDON DE LA HIJA DE NADIE
YOLANDA DEL RIO/RCA
9. HOY TE VAS
JOSE BARETTE Y EL MIRAMAR/Accion
10. VIVIR ASI ES MORIR DE AMOR
CAMILO SESTO/Ariola

Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. SOU REBELDE
LILIAN/RCA
2. SUN IS HERE
SUN/Odeon
3. THREE TIMES A LADY
COMMODORES/Top Tape
4. PERTINHO DE VOCE
ELIZANGELA/RCA
5. GET OFF
FOXY/CBS
6. SHAME
EVELYN CHAMPAGNE KING/RCA
7. YOU AND I
RICK JAMES/Top Tape
8. WUTHERING HEIGHTS
KATE BUSH/Odeon
9. BOOGIE OOGIE OOGIE
A TASTE OF HONEY/Odeon
10. LE FREAK
CHIC/WEA

Spain

By JOSE CLIMENT

1. BESO A BESO . . . DULCEMENTE
PALOMA SAN BASILIO/Hispavox
2. GALLADOS
ANGELA CARRASCO/Ariola
3. VIVIR ASI ES MORIR DE AMOR
CAMILO SESTO/Ariola
4. ACORDES
PECOS/CBS/Epic
5. SI AMANECI
ROCIO JURADO/RCA
6. LA GALLINA CO-CO-UA
ANA/Hispavox
7. LAGRIMAS BLANCAS
PABLO ABRAIRA/Movieplay
8. TERCIPELO Y FUEGO
FALCONS/Philips
9. FUE TAN POCO TU CARINO
ROCIO DURCAL/Ariola
10. TODO COMENZO
BETTY MISSIEGO/Columbia

Nuestro Rincon *(Continued from page 94)*

exitosas y perdurables. El intercambio con todas las asociaciones, editoras y casas discográficas será amplio. La política será de conjunto a favor del engrandecimiento y absoluto respaldo a la clase argentina y una vigilia constante a favor del cuidado de las obras extranjeras, depositadas en el gusto y explotación comercial en Argentina. Los logros obtenidos durante estos últimos meses, en los cuales las recaudaciones han tomado características impresionantes. La superación del sistema de trabajo, como pude constatar en viva sangre en la zona de Mar del Plata, donde participé directamente en las prácticas y organización llevadas a efecto, para vigilar, supervisar el "modus operandi" y recaudación de los derechos de los autores, me hacen considerar que la Argentina va muy en serio en esto de los Derechos de Autor.

Quiero hacer llegar al Comodoro **Julio Raúl Luchessi**, Interventor Oficial del Gobierno, al Licenciado **Fernando Cintas**, Director General y al Sr. **Luís Martínez**, Gerente General, mi más calurosa felicitación y mi más efusivo optimismo a todos y cada uno de los relacionados dentro de la clase autoral, por la impresión tan hermosa que ha dejado en mí esta visita, no ya como personalidad dubitativa hacia los logros, sino como individuo convencido de que saldrá adelante con gran fuerza y sentando gran precedente SADAIC, ante el mundo autoral. Entre las frases que más me han impresionado se cuentan: "lo que importa es la Argentina y sus autores ante el mundo" . . . "Todo esto hará historia" . . . "los nuevos y los viejos autores seguirán siempre en hermosa pugna por el reconocimiento total, pero añejados los sentimientos en el espíritu de la creatividad de todo un pueblo, la unión es indivisible" . . . "Esto hay que manejarlo como a cualquier empresa" . . . y la última, muy propia del Comodoro **Luchessi**, que lamento no reproducir públicamente, no por falta de valentía de llamarle a cada cosa por su nombre nipo o el hipocrita sentir de los que la practican sin decirla y casi siempre en perjuicio

de los demás, sino por el irrefrenable deseo de no robarsela al Comodoro públicamente, ya que en realidad, hay muchas veces, en las cuales se le podría "partir el alma" a mucha gente, por tal de que movieran sus asentaderas.

En una placa extendida a este redactor por la Editorial Musical Korn, representada por **Nélia Lopez French** en los eventos, se lee: "A Tomás Fundora, por su apoyo a los autores argentinos." En la mía, espiritualmente extendida se lee en caracteres infinitos: "A Argentina, por su apoyo a los autores del mundo" . . . ¡Qué así sea!

From the time of my arrival at Ezeiza Airport in Buenos Aires, I got the feeling that the invitation extended to me by SADAIC (Sociedad de Autores y Compositores de Argentina) was really quite a serious matter and with all the characteristics of an unforgettable event. With only time to check into Hotel Bauer, I went to the cocktail room where the association had organized a "press cocktail" in honor of the visitor and where I had to respond to questions made by disciplined, courteous and professional colleagues in search of an adequate answer. By the newspaper clippings given to me in a beautiful album of "Memories by SADAIC" I was able to determine that the opinion which I gave was well accepted. Present were great editors, artists, composers, executives of the record industry and top personalities of the industry. At a beautiful gala dinner, I was honored by publishers, record company executives, and artists, presided over by top executives of SADAIC. The promotion and organizing of both events, prepared by the department of publicity and public relations of SADAIC, reached the planned goal. **Comodoro Luchessi**, supervisor of SADAIC, **Mario Kaminsky** of Microfón, and **Ben Molar** of Fermata Argentina made speeches during the event. There would never be enough words to express the gratefulness of such a beautiful recognition by so many great and talented friends.

(Continued on page 96)

Goodphone™ ROCK ALBUMS

(A survey of reports indicating airplay activity at major album stations across the country)

LW TW NW

1	1	1	The Blues Brothers	Briefcase Full of Blues	Atlantic
2	2	2	Rod Stewart	Blondes Have More Fun	Warner Bros.
8	5	3	Dire Straits	Dire Straits	Warner Bros.
5	3	4	The Doobie Brothers	Minute by Minute	Warner Bros.
3	4	5	Billy Joel	52nd Street	Columbia
7	7	6	Queen	Jazz	Elektra
14	8	7	Eddie Money	Life For the Taking	Columbia
4	6	8	Eric Clapton	Backless	RSD
16	14	9	Elvis Costello	Armed Forces	Columbia
6	10	10	Toto	Toto	Columbia
10	11	11	The Grateful Dead	Shakedown Street	Arista
11	13	12	J. Geils Band	Sanctuary	EMI-America
9	9	13	Nicolette Larson	Nicolette	Warner Bros.
12	12	14	Poco	Legend	ABC
13	16	15	Styx	Pieces Of Eight	A&M
15	18	16	George Thorogood	Move It On Over	Rounder
19	21	17	The Babys	Head First	Chrysalis
39	26	18	Sad Cafe	Misplaced Ideals	A&M
31	40	19	Fabulous Poodles	Mirror Stars	Epic
23	20	20	The Pointer Sisters	Energy	Planet
24	19	21	Linda Ronstadt	Living In The U.S.A.	Asylum
22	24	22	The Rolling Stones	Some Girls	Rolling Stone
44	30	23	Steve Forbert	Alive On Arrival	Nemperor
26	17	24	Neil Young	Comes A Time	Reprise
20	15	25	Cat Stevens	Back To Earth	A&M
28	22	26	Santana	Inner Secrets	Columbia
**	**	27	Max Demian	Take It To The Max	RCA
**	**	28	Nazareth	No Mean City	A&M
18	27	29	Robert Johnson	Close Personal Friend	Infinity
25	35	30	Heart	Dog & Butterfly	Portrait
17	23	31	Firefall	Elan	Atlantic
21	25	32	Foreigner	Double Vision	Atlantic
**	**	33	Marc Tanner Band	No Escape	Elektra
**	**	34	Head East	Live	A&M
47	46	35	Trillion	Trillion	Epic
34	28	36	Al Stewart	Time Passages	Arista
**	**	37	Camel	Breathless	Arista
30	39	38	The Cars	The Cars	Elektra
43	49	39	Talking Heads	More Songs About Buildings & Food	Sire
**	**	40	Desmond Child & Rouge	Desmond Child & Rouge	Capitol
32	47	41	Van Morrison	Wavelength	Warner Bros.
42	32	42	Southside Johnny	Hearts of Stone	Epic
38	43	43	Boston	Don't Look Back	Epic
**	**	44	Good Rats	Birth Comes To Us All	Passport
33	48	45	Bob Seger	Stranger In Town	Capitol
**	**	46	UFO	Strangers In The Night	Chrysalis
**	**	47	Blondie	Parallel Lines	Chrysalis
35	33	48	The Who	Who Are You	MCA
49	38	49	FM	Black Noise	Visa
36	36	50	Ian Matthews	Stealin' Home	Mushroom

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Album Analysis

(Continued from page 8)

bullet, shows both r&b and pop account sales. George Thorogood (Rounder) continues to grow at the retail level through a geographic spread and jumps to #62 bullet this week, while the soundtrack from "Superman, The Movie" shows retail strength at #63 bullet. Both AC/DC (Atlantic) and Poco (ABC) show good retail this week in moving to #'s 65 bullet and 67 bullet. The Babys (Chrysalis) are doing well at the retail level and move to #77 bullet.

The Cars (Elektra) regain a bullet and jump seven notches in moving to #78 bullet. Peaches & Herb (Polydor) show both r&b and pop account activity in jumping to #81 bullet. Hot Chocolate (Infinity), at #82 bullet, and Lakeside (Solar), #83 bullet, show r&b and pop account movement.

Angela Bofill (Arista/GRP) exhibits retail action centering on both coasts in moving to #86 bullet.

Bell & James (A&M), at #88 bullet, and Grey & Hanks (RCA), at #89 bullet, show excellent r&b and pop account retail activity. Peter Tosh (Rolling Stones) continues to grow at retail, and moves to #90 bullet. Rick James (Gordy) is a predominantly r&b and pop retail album at this point, entering at #97 bullet.

Singles Analysis

(Continued from page 8)

(Shadybrook), a crossover at #79; and Edwin Starr (20th), another crossover at #80. New entries in the top 100 include four bullets in the eighties: Toto (Col) at #81; Eric Carmen (Arista) at #82; Gary's Gang (Col) at #88; and Sister Sledge (Cotillion) at #89. Other strong movement in the eighties includes Parliament (Casablanca), up 13 spots to #85 bullet with big r&b play and now pop acceptance as well; Herbie Mann (Atlantic), up to #86 bullet; and Third World (Island), up 13 spots to #87 bullet.

Nuestro Rincon (Continued from page 95)

Afterwards, we had meetings with top directors of the association and of the official supervisor, **Comodoro Julio R. Luchessi**, explaining, informing, supplying facts, exposing concepts and opening up beautiful paths for the future. Sessions of hard work and planning took place. The sessions were serious, solemn and not always sincere at the beginning. As the days passed on I reached the exact reality. All of SADAIC is motivated morally, spiritually and professionally to give the best they have of themselves, to reach the goals they have planned and to place SADAIC at the head of the composing class.

Before the great interest demonstrated to go beyond the goals established, the organization will move itself with great force in the international market, not only to lighten the collecting of rights due to the authors and composers of Argentina, but also to project and to promote with great force the new works done by them and to revitalize the ones that are already well known. The exchange between the association, publishing and record companies will be ample. The policy will be in favor of enlarging and giving total support to the Argentinian authors and a constant guard in favor of the care of foreign works, deposited in the Argentinian control and exploitation.

I wish to express to **Comodoro Julio Raúl Luchessi**, official supervisor of the Government of Argentina, **Licenciado Fernando Cintas**, general director and to **Mr. Luis Martínez**, general manager, my warmest congratulations and my most sincere sentiments of optimism to each and every one of those related to the composing class, for the beautiful impression left by this visit, not as a personality in doubt of the goals, but as an individual convinced that it will go ahead with great force and that SADAIC will establish itself among the world of authors.

Latin American Album Picks

(Continued from page 94)



MIS NUEVOS EXITOS

FELIPE ARRIAGA—Caytronics CYS 1525

Con arreglos y dirección de Pedro Ramirez y con la dirección artística de José Vaca Flores, el muy popular cantante ranchero Felipe Arriaga nos brinda un muy comercial paquete de rancheras, tales como "Vieja Cantina" (M. Nuñez), "Juan Colorado" (A. Esparza Oteo-F. Bermejo), "Deje a mis padres" (H. Montemayor) y "Te vas angel mío" (C. Reyna).

With arrangements by Pedro Ramirez and artistic direction by José Vaca Flores, very popular Mexican singer Felipe Arriaga offers a very commercial package of rancheras such as "Vete Ya" (F. Mendez), "Anhelo" (A. Martínez Monzón), "No sabía que, era casada" (L. Dan), more.



EARTHQUAKE ISLAND

JOHN HASSELL—Tomato TOM 7019

En producción de Jon Hassell y con arreglos de Jon and the Group, encontrarán los amantes de la creatividad musical excelentes interpretaciones de música con características místicas y profundas. Alejada del terreno comercial se profundiza en sonido y búsqueda. ¡Bella! "Voodoo Wind," "Sundown Dance," "Cobra Moon," "Earthquake Island" y otras.

Produced by Jon Hassell and with arrangements by Jon and the group, mystic lovers will find a treasure in this package of sounds travelling through space and time. Peaceful and deep, totally liberated from any commercial influence. "Tribal Secret," "Adios, Saturn," "Cobra Moon," others. All songs by Jon Hassell.



AMOR DE AMANTES

SANTIAGO—Discos Pega PGS 9005

En producción de Santiago y José García Jr., Santiago logra excelentes y muy comerciales interpretaciones de "Amor de Amantes" (Cenci-Amadesi-Darpa), "Dime" (Santiago), "Primer Amor" (Santiago) y "Ansias" (Santiago), entre otras.

Produced by Santiago and José García Jr., Santiago offers a very commercial package of ballads such as "Amor de Amantes," "Dina" (Santiago), "Ansias," "Libre" and "Inmigrante" (Santiago).

New York, N.Y. (Continued from page 88)

hooves us at this time to mention a couple of acts, both well-known to New York, N.Y. readers, which were in town several weeks ago and deserves some ink, since both have made crucial changes.

Although a hit album is still proving elusive, **Southside Johnny** and the **Asbury Jukes** have pretty much established themselves as one of the nation's premiere live acts. In the Jukes' remodeled lineup, drummer **Ken Pentifallo** has been replaced by **Steve Becker**, who is not the personality onstage that "Popeye" was, but is a better musician. The crucial addition, though, is rhythm guitarist-vocalist **Joel Gramolini**. Even hard-core Jukes' fans have long contended that the band is never hotter than when **Miami Steve Van Zandt** sits in; Gramolini dashes this notion. While sometimes lacking that all-consuming passion that Van Zandt brings to a song, Gramolini's vocals nevertheless add the crucial edge to the Jukes' sound which makes Southside Johnny all the more effective as a lead singer. With Gramolini on board, **Willie Rush**, the most improved member of the band over the years, capably assumes the role of lead guitarist. Suffice it to say that his electrifying counterpoint to the vocalists is as on-target as anyone could hope.

And for the record, Van Zandt's "Take It Inside" is one of the best songs of this or any other year.

Warming up for his first national tour, **Robert Gordon** opened for the Jukes here and showed off a fine new band consisting of the redoubtable rhythm section of drummer **Howie Wyeth** and bassist **Rob Stoner**, plus guitarists **Chris Spedding** and **Scotty Turner**. Gordon still has a ways to go as a live performer—he seems unduly tentative at times—but a few months behind this band and on the road should cure that. Spedding is the key. As a guitarist he is not nearly so self-indulgent as **Link Wray**, Gordon's previous guitarist, and he brings to the band a playing style that is a scintillating amalgam of rockabilly and English rock idioms. Not to be discounted either is his menacing stage presence, which adds immeasurably to the show.

Spedding, Wyeth and Stoner were at large in the city recently, and New York, N.Y.'s number one and only stringer, our gal **Linda Meier**, filed the following report on them from Hurrah's: "Sideman Supreme Rob Stoner is currently making the transition to Frontman Fabuloso. Of course it's not all that hard to be fabulous when you're playing with a group of musicians' musicians such as **Henry Gross**, Chris Spedding and Howie Wyeth. The combination is so dynamic and exciting that it's a shame that other commitments may prevent these four from playing together long. However, Stoner's written or collaborated on some fine new material, including a hot tune called 'Let Daddy Drive.' Since his latest efforts are his best to date, we should be seeing and hearing a lot of Rockin' Rob."

Last and certainly not least, we journeyed to Great Gildersleeves last Friday night to hear a rousing set by Tulsa born-and-bred **Elvin Bishop**, whose early show must rank as one of the finest sets we've heard from anyone in quite awhile. Among the highlights: guitarist **Amos Garrett's** delicate instrumental reading of **Chuck Berry's** "Blue Feeling"; a solo turn by saxophonist **Terry Hank** on a number we didn't recognize but the performance of which convinced us that Hank, should he choose to do so, could, as a lead singer, front his own group and cause a commotion; and, of course, Bishop's exceptional guitar work. Dipping more into blues than he has for some time, Bishop's solos were models of precision (no wasted notes) and intelligence, but not at the expense of emotion. He has also developed a commanding vocal style which makes his extremely melodic songs all the more potent. One question: why did he perform only one song from his splendid new album, "Hog Heaven"?

JOCKEY SHORTS: Retailers bemoaning the prospect of a sell out of the initial shipment of **Elvis Costello** albums with the free ep have been granted a reprieve by Columbia. Once the initial 200,000 copies of "Armed Forces" are gone—and they may well be by now—there will be another 200,000 of the "limited edition" record pressed . . . "Classic Rock" is the name of a popular recent album in the U.K. on which the **London Symphony Orchestra** interpreted songs like "Bohemian Rhapsody," "Nights In White Satin," "Whole Lotta Love," "Paint It Black" and "I'm Not In Love." This week the 300 plus member LSO will perform selections such as these with guests like **Graham Gouldman**, **Eric Stewart** and **Justin Hayward** and rumored appearances by **Paul McCartney** and **David Bowie**. The original album is being released here this week by RSO . . . A new PG rated version of "Saturday Night Fever" will be in circulation in the south and mid-west in March and throughout the rest of the country in April. Seven minutes of obscenities and "graphic sexual encounters" have reportedly been edited out . . . **Gary Kenton** has left his publicity post at WB and will announce plans shortly. Meanwhile, he can be reached at (212) 873-5376.

Couchois on WB



As a result of a production pact between Inmusic Productions and Warner Bros. Records, the Los Angeles based rock ensemble Couchois will release their debut album for the label in early February. Their initial album, "Couchois," was produced by Warner Bros. Steve Barri, Inmusic's Eddie Lambert and Roger Nichols. Pictured at signing ceremonies, from left: Inmusic Productions' Mike Stewart; Steve Barri; Couchois members Howard Nesser and Mike Couchois; Warner Bros. chairman Mo Ostin; Couchois members Pat Couchois, Chris Couchois, Chas Carlson and co-producer Eddie Lambert.

COPY WRITES (A Report on the Music Publishing Scene)

By PAT BAIRD

■ CANNES—While the overall emphasis during the past week was the high powered "musical chairs" we're playing so well, publishing news was hardly lacking.

On the American side, most publishers admitted their main intention in attending MIDEM was to establish sub-publishing agreements in foreign territories or to meet the sub-publishers with whom they already have such agreements. Few major deals were reported.

The loudest and most active complaint was the lack of foreign material suitable to the American market. Approximately 80 per cent of the available material was disco-oriented.

On the European side, a number of publishers remarked on the willingness of American lawyers to make "more reasonable" deals than in past years.

Overall, it was the Polygram group of companies that had the greatest physical presence and financial impact.

HEARD AROUND LA CROISSETTE: MCA Music (and those initials were bandied about quite a bit) is in the process of opening a division in Germany. Also, **Michael Levine**, formerly of Baboo Music, has been named European coordinator for the company based in Paris . . . **Paul Ahern**, manager of **Boston**, was seen on **Ron Alexenburg's** yacht reviewing the only available tape of the Super Bowl. At half-time, the two were reported to make a deal, signing Ahern's un-named group to Infinity Records. Lawyer **Brian Rohan**, meanwhile, was busy making sub-publishing agreements for Boston's Pure Songs catalogue . . . **Inphasion Records**, the new label started by **Danny Kessler** and **Clancy Grass**, made a deal with the new Wantanabe label, SMS Records, to release the **Daddy Dewdrop** "Nanu, Nanu" single as their first international release. Inphasion also made licensing agreements in Australia, Holland and Italy . . . **Joel Cohen** of Kudo III Management firmed up the signing of **Willie Aames**, "Tommy" on the "Sight Is Enough" tele-series, to a recording contract with Phonogram/Mercury, U.S. . . . **Buddy McCluskey**, who was with CBS Argentina for 10 years, was recently appointed director of international recording and publishing liaison at RCA/Argentina and Brazil. McCluskey is currently producing **Isolda** for RCA. She's a protegee of **Roberto Carlos** . . . **Lanny Lambert**, vice president of Sherlyn Music, announced the signing of the 5-man S.C. group **Primadonna** to a production and publishing contract . . . **Ralph Murphy**, president of Picalic, signed sub-publishing agreements with Ciccordi, Italy and Air Scandinavia . . . **David Wilkes** of MLO Music reported heavy European interest in the **Neil Sedaka** catalogues and in the score to "The Dain Curse," recently aired on British television . . . Jay Morganstern of ABC re-signed publishing agreement with JVC, Japan and Intersong/Basart, Holland . . . **Lalo Schifrin's** "Turbulence" album, written and published by **Eddie Warner**, was assigned to Butterfly Records, U.S. and Pinnacle Records, U.K. . . . **David Chackler** committed to open a new publishing company to be affiliated with SESAC.

RUMORS REGARDLESS OF ACCURACY (thanks Bob-Chuck): Is **Mike Stewart's** Interworld setting up a label for Lorimar Productions? Is **Bob Dylan** opening a CBS affiliated label, Accomplice Records? Is **Jim Halsey** opening a record company via GRT?

Key MIDEM Issues: Disco and Piracy

(Continued from page 3)
suited to the U.S. market. Dozens of deals were started or completed at MIDEM. The question for many companies, though, was whether the amount of business justified the size of the expenditure.

As in previous years, two of the four largest international record companies, CBS and WEA, limited their MIDEM Palais presence while Polygram sent a small army to Cannes. EMI Records, for the first time in recent years, drastically reduced its level of participation.

After sending 107 people to MIDEM '78, at a cost of about \$400,000, EMI reassessed the amount of business done in Cannes and found it wanting. "We determined that MIDEM is not the right atmosphere for making record deals," commented an EMI Records spokesman. The reduction of the EMI Records contingent in 1979 to just two men seems to have been an over-

reaction, however. A slightly larger staff will be recommended for next year. In contrast, EMI Music Publishing continued to be well represented, with about 40 people this year.

Whether Polygram will send as many people next year is an open question, and one reportedly being pondered by both the participating national Polygram companies and at the corporate level.

WEA International was represented in the Palais by its French company, but also by Nesuhi Ertegün, Elektra's Joe Smith, Atlantic's Jerry Greenberg, the managing directors of most WEA European countries and other senior executives from the United States. The management heads flew to Cannes to maintain industry contacts at MIDEM and to join in the first WEA International meeting of the new year at Nesuhi Ertegün's villa just outside of Cannes.

Other companies also held international meetings at MIDEM, including Walt Disney, RCA, Dick

James and ABC. Ariola Records held the largest gathering of its history in Munich just before MIDEM, during which the establishment of an Ariola International organization was discussed. Details should be announced shortly.

Entertainment

There was no lack of entertainment at the 13th MIDEM. Motown was particularly active, with both the European premiere of "The Wiz" and a special sampling of the new Stevie Wonder album and film "The Secret Life Of Plants." WEA again spotlighted one of its artists, this time the

Pointer Sisters. A&M brought Chuck Mangione to MIDEM for two shows. Joe Williams, Carmen McRae, Thad Jones and Claude Bolling joined forces for a jazz gala. The Hungarian music industry mounted a showcase special while Nana Mouskouri was enchanting a black-tie audience at the Variety Club charity gala.

As before, the key question was, "How's business?" Most participants, especially the Europeans, seemed quite satisfied. The true story of MIDEM will be written over the next few weeks, as the details of deals are worked out.

MIDEM Legal Meeting Examines Artist-Record Company Contracts

By JIM SAMPSON

■ CANNES — The contractual relationship of an artist or composer with his record company/publisher dominated the day-long 4th International Lawyers Meeting at MIDEM. Fifty-one lawyers and about as many industry lay people heard 14 reports from nine countries. Over one third of the cases concerned contract disputes.

Three U.S. briefs demonstrated possible holes in contractual relationships and how the courts are filling those holes. Jay Cooper of Los Angeles explained the MCA Records vs. Olivia Newton-John case, in which the Redd Foxx decision was an important precedent. Did Newton-John get an annual guarantee of \$6000 or more from MCA, or could the artist's recording costs wipe out that income? The court ruled for MCA, although an appeal is pending.

Michael Sukin explored a widely publicized New York case, the argument between Bruce Springsteen and Laurel Canyon Ltd. over whether Jon Landau could produce the CBS artist. CBS invoked the standard exculpatory clause, trying to eliminate Laurel Canyon from the argument and get something directly from the artist. "A language problem" is how Sukin described the Springsteen battle, which bogged down in a legal stalemate while the public, and CBS, waited for a new recording.

The Elvis Presley vs. Pro Arts memorial poster dispute attracted

Al Schlesinger's attention. Presley's estate was trying to maintain merchandising rights to the artist even after his death. The estate won what could be a landmark decision. Schlesinger expects many more similar cases involving the right of privacy and its privileged status as a matter of law.

The milestone contract case in the U.K. is Schroeder vs. Macaulay, which was discussed in detail last year in this forum. In the Macaulay decision, the courts laid down applicable guidelines to any contract for private service. In a nutshell, lawyer Robert Allan listed the guidelines: avoid standard form contracts; make sure inexperienced artists get advice before signing the contract; keep the length of the contract fairly short, at five years or less; and if the contract is exclusive, be more generous in compensation or include provisions for the artist/composer's occasional release.

Several lawyers brought up cases dealing with the monopoly status of performing rights societies. Alvin Deutsch's presentation covered CBS's challenge to the ASCAP-BMI blanket contract, a case now before the U.S. Supreme Court. A CBS victory would open up the per-use license in American broadcasting. Deutsch thinks this would lead to a "severe reduction" in the amount of money paid to authors by the networks.

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Germany

By JIM SAMPSON

■ MUNICH—Bavarian Radio started the new year with what appears to be the first European broadcast of a digital recording. Leonard Bernstein's "Songfest," recorded last November with a Sony Betamax and true digital adaptor, was notably free of distortion and hiss. BR technical chief Frank Mueller-Roemer says the station will regularly tape major musical events with the digital equipment, in anticipation of establishment of a broadcast standard for true digital broadcasts. The quality of the Bavarian digital premiere made one think about the pirate potential of such broadcasts. Dolby FM is not used here, and might not make any inroads because the digital process appears to go one step beyond Dolby. Austrian Radio reportedly is also interested in the digital recordings.

TEMPO FUGIT: Kurt Meissner has announced the liquidation of his Tempo Records, effective March 31. The small, Munich-based indie label, founded by the Meissner family in 1932, has been having difficulty meeting its financial goals.

TEUTONIC TELEX: Illness has forced Wolfgang Kretzchmar into an early retirement from the German Intersong pubbery, which he had headed for several years . . . Platinum from K-Tel's Jens R. Boldt to Teldec's Kurt Richter and Gerhard Schulze for the recent "Heimat" folk music package . . . Richard Winer and Village People visiting PolyGram's Hannover plant to collect gold for "YMCA" from Metro-nome's Rudolf Gassner and Detlev Kroemker; the single was powered by a "Musikladen" TV appearance . . . New Bee Gees album, "Spirits Having Flown," due in Germany Friday . . . Ralph Siegel has covered Dolly Parton's "Light Of A Brand New Morning" with Louisiana native Joan Orleans on Jupiter . . . Penny McLean back with Silver Convention, replacing Zenda Jacks on Michael Kunze's new single, "Cafe Au Lait" . . . Juergen S. Korduetsch's new Claudia Barry Lollipop album just out on London in Canada, where the Munich-based singer has achieved her greatest popularity . . . WEA pulling out all stops, including dealer promotions and national print/radio advertising, to push Supermax's "World Of Today" album to platinum.

Chiantia Urges MIDEM Publishers To Step Up Fight Against Piracy

BY PAT BAIRD

■ CANNES—Record piracy was the principal topic of discussion during the first open meeting of the International Federation of Popular Music Publishers, held here January 21.

Chaired by IFPMP president Salvatore Chiantia, president of MCA Music, U.S., the meeting was opened by the reading of an organization resolution which stated that IFPMP "salutes the initiation by the International Federation of Producers of Phonograms and Videograms (IFPI) of a dynamic world-wide campaign against piracy of recordings of all kinds and urges music publishers through any and all resources at their disposal, organizational and individual, to support this vitally important undertaking to protest and defend the rights and properties of authors and composers as well as their publishers—of performing artists as well as producers and manufacturers of their recordings

—against the inroads of those who seek to profit illicitly from the creative efforts of others and further views with alarm the rapid proliferation throughout the world of private duplication of recordings by individuals for their own use and calls on music publishers through their national associations and as concerned individuals to urge passage of appropriate national legislation to provide effective means of adequate compensation for both the hardware and software involved."

According to Chiantia, during an earlier meeting of the IFPMP, a complaint was lodged against music publishers in general for their lack of cooperation in the fight against piracy.

"In the U.S.," Chiantia said, "the publishers' contribution has been monumental."

Leonard Feist, president of the U.S. National Music Publishers Association and member of the IFPMP board, stated that the NMPA recently contributed \$75,-

000 to the IFPI anti-piracy campaign and urged other national organizations to do the same.

Speaking from the audience, Bob Montgomery, managing director of MCPS, U.K., stated that a recent survey of home recording alone showed a revenue base in the U.K. of £75 million over a five-year period and "probably getting worse."

At the IFPMP general assembly meeting the Brazilian Music Publishers Association was elected to the board and Dr. Hans W. Sikorski of the German Federal Republic was elected to the Executive Committee to replace Dr. Hans Gerig who died in 1978.

Dues Schedule

A dues schedule was approved providing for a graduated scale based on domestic volume of record sales in each country. A periodical newsletter, with items from member countries, will begin publication in the near future.

Chiantia also announced that the IFPMP will merge with the International Federation of Services Music Publishers with the new organization to be known as the International Federation of Music Publishers.

Gerry Oord, head of IFPI's world-wide anti-piracy campaign, closed the meeting with the organization-produced film which illustrates piracy operations (see separate story).

Farrar Joins BMI

■ NEW YORK — John Farrar has resigned from the British Performing Rights Society to become affiliated with BMI. The BMI catalogue currently contains 31 Farrar copyrights.

Oord Seeks Piracy Fund

(Continued from page 6)

were unaware of the extent of the problem and the seriousness of the piracy threat.

"Most people think piracy is a boring subject," Oord added in his emotionally-charged speech. "But the past two years have seen piracy explode." It is now a secondary industry worth 800 million dollars a year, he stressed, and concluded "We are fighting for our own existence. Now it's time to fight together."

Naturally enough, IFPI will not announce which countries are first in line in the anti-piracy battle but Italy, the Middle East, the Far East and the Philippines are known to be worst affected, with Singapore, for example, not only practically 100 per cent affected but also a centre for exporting counterfeit product. On the other hand countries which have been fighting the problem seriously report success but in the U.K., for example, about £3 million worth of duplicating equipment and pirate product has been confiscated in a series of raids over the past year. The great success story is Hong Kong, which had a 90 percent piracy problem until the Government cracked down and reduced this to a mere five percent.

An international war on home taping and duplicating is also planned for this year, the new International Federation of Popular Music Publishers announced at MIDEM. Salvatore Chiantia,

president of the Federation which was set up at MIDEM last year, said problem had continued to get worse and that though the struggle to protect the rights of music publishers is taking place throughout the world, the Federation's members felt they were losing ground. Chiantia called for world wide action on a grand scale, both to combat home pirates and seek effective means of compensation for loss of copyright revenue. One suggestion in the past has been a levy on home taping hardware. A regular newsletter will now be produced to keep members informed of international events.

RCA To Distribute Salsoul Overseas



RCA Records International has signed an agreement with Salsoul Record Corporation whereby RCA will manufacture and distribute Salsoul recordings in Germany, Austria, Switzerland, the Benelux countries, Scandinavia, Spain and Portugal. The announcement was made jointly by Arthur C. Martinez, division vice president, international, RCA Records, and Joe Cayre, president of Salsoul Record Corporation. Shown here celebrating the pact are (from left): Martinez; Cayre; Steve Kopitko, attorney for Salsoul; Kelli G. Ross, division vice president, international creative affairs, RCA Records; and Salsoul's director, business affairs, Jake Nadler.

Bee Gees Release

(Continued from page 16)

rate cease and desist orders, but RSO promotion VP Rich Fitzgerald, when reached by RW, noted that such a report was an overstatement. "They did not ignore it, finally," he said. "When we finally talked directly to them, and cleared up our intentions, they did desist."

That cessation did not come until after the station had enjoyed exclusive play on a much-anticipated release, during a weekend where Miami's population surged with an influx of football fans. Rival station 96-X meanwhile aired its own copy of the lp Tuesday, reportedly receiving no cease and desist order; according to insiders, RSO was already rushing promo copies of the finished album to stations in all markets, with actual authorized play sanctioned from Wednesday out.

Although declining to comment on specific actions that could be launched against stations, Fitzgerald did confirm that RSO legal counsel has been studying available legal protections. Of particular concern is the broader issue of unauthorized duplication, not just the diplomatic problems created between promotion and radio. "The sheer fact that somebody at radio had copies set wheels turning," he said, "and had us wondering just who else, outside radio, might have it."

Mono Copies

Accordingly, RSO's main objective now will be to try and trace the origin of the advance Bee Gees recordings. With several of the early copies reportedly monoaural mixes—leading to speculation that some broadcasters may have made their own dubs—the question of the original source of the leak remains unanswered.

"We're going to the main source," Fitzgerald said of the thrust of RSO's current deliberations, "and find out where it came from." Although he confirmed that "the first steps" toward legal action began last week in New York, RSO is apparently not testing the grounds for copyright infringement originally rumored as key to Y-100's Bee Gees weekend.

Legal Meeting

(Continued from page 98)

Organizer Frederic Chartier of Paris said other major themes at the meeting were criteria for payment for copyright use on cable television and whether an author or record company can restrain the international distribution of recorded product (in the Common Market and over the U.S.-Canada border, the answer seems to be no).

England

By VAL FALLOON

■ **JAMBO SCORES:** Jack Fishman's brand new label, Jambo Records, has won the rights to the soundtrack of the new **Bowie** film "Just A Gigolo." The lp, to be distributed by Pye Records, will be released in February to coincide with the movie premiere. Featured on the lp are Bowie, **Manhattan Transfer**, **Pasadena Roof Orchestra** and **Marlene Dietrich**, who reportedly cried when her final track recording was applauded by assembled technicians and stars.

TEST CASE: The Performing Right Society has won the High Court action against Harlequin Records for breach of copyright over in-store play. Viewed as a test case, this is the climax of a three year battle by the MTA (Music Trades Association) against the PRS over license fees from shops playing recorded music over a PA. Retailers, represented by the MTA, claim that the playing of background music is essential to business and should not be regarded as public performance while the PRS claims that it is. Harlequin Records, run by **Laurie Krieger**, is a leading independent record retailing chain. It is expected to appeal. Though fees required by the PRS are relatively small, the MTA long ago advised shops not to pay on principle.

DISCO NEWS: Two new disco weeklies and a pop paper are launched this year, with the two rival disco papers available from the end of this month. They are the independent **Discos**, a glossy, trade-angled weekly newsmag run by former disco promotion man **Garrell Redfearn** and edited by **Peter Harvey**, a music writer for various papers over the past five years. **Disco International** will pre-empt Redfearn's February 3 launch date with **Disco Week**, planned for January 26 publication alongside the established monthly . . . From **Spotlight Publications** a new teen mag, **Pop Star**, will be launched in March.

YOULE TIDINGS: Arista UK has signed a five-year licensing deal with **Chris Youle's** Acrobat Records for the UK, some European countries and Central and South America. First release will be **Roger Chapman's** lp "Chappo," his debut solo lp, in the planning for two years since his split with **Streetwalker**. The release will coincide with Chapman's U.K. tour. Youle, former RSO U.K. managing director, formed Acrobat in early 1978 and has had three singles through separate licensing deals, one of which, "Shooting Star" by **Dollar** through Carrere, earned a silver disc. Future Dollar product will remain with Carrere. The deal is Arista's third label venture since Levison took over, the others being Zoom and Savoy.

NOT SO SMALL: **Patrick Fitzgerald's** nine track 12-inch single "Paranoid Ward" has been reduced to an eight track seven inch to maintain quality. It is on Small Wonder Records.

Canada

By ROBERT CHARLES-DUNNE

■ **TORONTO—WHAT CAN A POOR DIODE DO, BUT MOVE HIS ROCK AND ROLL BAND?** Local new-wavers **The Diodes**, subject of a massive CBS promo push here, have been dropped by the label after one album (a second was recorded but never released). The band, now taking potshots in the press at their label, management and everyone else in Canada, have decided to throw in the towel to get themselves out from under their various contracts. They plan to move to either New York or London, where they hope they will meet with more success. **Ralph Alfonso**, the band's publicist who has also been paid by various publications to do new wave features (in which he invariably credits The Diodes with everything from giving birth to new wave to discovering electricity), maintains that the band was started in early '77 as an experiment in conceptual art which became a reasonable rock band along the way. He denies, however, that The Diodes plan to cover the **Bee Gees'** tune "I Started A Joke."

CITY BOY GOES TO TOWN ON UNARMED PROMO MAN: **Jean Marie Heimrath**, Polygram's central region promo manager, has initiated some great promo in the past. He sent a drunk around to all the FM stations to push **Dire Straits**, filled PD's offices with balloons for "Oxygene," rented a hot air balloon for the **Village People** gig at Canada Jam on which concert-goers could take a free ride and had **The Jam's** name spray-painted in some high traffic areas for a radio station contest. **City Boy**, to whom Toronto is a home-away-from-home, chose a rather peculiar way in which to show their affection and gratitude for all JM's hard work. After a sellout Massey Hall gig, the band members grabbed the unsuspecting promo man and pulled his drawers down. Said our hero, "I'll do a lot for my artists, but I refuse to pick up the soap."

England's Top 25

Singles

- 1 **HIT ME WITH YOUR RHYTHM STICK** IAN DURY & THE BLOCKHEADS/Stiff
- 2 **Y.M.C.A.** VILLAGE PEOPLE/Mercury
- 3 **LAY YOUR LOVE ON ME** RACEY/RAK
- 4 **HELLO THIS IS JOANNIE** PAUL EVANS/Spring
- 5 **A LITTLE MORE LOVE** OLIVIA NEWTON-JOHN/EMI
- 6 **SEPTEMBER** EARTH, WIND & FIRE/CBS
- 7 **LE FREAK** CHIC/Atlantic
- 8 **SONG FOR GUY** ELTON JOHN/Rocket
- 9 **CAR 67 DRIVER** 67/Logo
- 10 **ONE NATION UNDER A GROOVE** FUNKADELIC/Warner Bros.
- 11 **I'M EVERY WOMAN** CHAKA KHAN/Warner Bros.
- 12 **RAMA LAMA DING DONG** ROCKY SHARPE AND THE REPLAYS/Chiswick
- 13 **JUST THE WAY YOU ARE** BARRY WHITE/20th Century Fox
- 14 **TOO MUCH HEAVEN** BEE GEES/RSO
- 15 **MIRRORS** SALLY OLDFIELD/Bronze
- 16 **KING ROCKER** GENERATION X/Chrysalis
- 17 **WOMAN IN LOVE** THREE DEGREES/Ariola
- 18 **DON'T CRY FOR ME ARGENTINA** SHADOWS/EMI
- 19 **I'LL PUT YOU TOGETHER AGAIN** HOT CHOCOLATE/RAK
- 20 **THIS IS IT** DAN HARTMAN/Blue Sky
- 21 **TAKE THAT TO THE BANK** SHALAMAR/RCA
- 22 **YOU DON'T BRING ME FLOWERS** BARBRA & NEIL/CBS
- 23 **I LOST MY HEART TO A STARSHIP TROOPER** SARAH BRIGHTMAN/Ariola/Hansa
- 24 **MY LIFE** BILLY JOEL/CBS
- 25 **YOU NEEDED ME** ANNE MURRAY/Capitol

Albums

- 1 **DON'T WALK BOOGIE** VARIOUS/EMI
- 2 **ARMED FORCES** ELVIS COSTELLO/Radar
- 3 **PARALLEL LINES** BLONDIE/Chrysalis
- 4 **THE SINGLES 1974-1978** CARPENTERS/A&M
- 5 **GREATEST HITS 1976-79** SHOWADDYWADDY/Arista
- 6 **NIGHT FLIGHT TO VENUS** BONEY M/Atlantic/Hansa
- 7 **ACTION REPLY** VARIOUS/K-Tel
- 8 **GREASE SOUNDTRACK** VARIOUS ARTISTS/RSO
- 9 **WINGS GREATEST** WINGS/EMI
- 10 **A SINGLE MAN** ELTON JOHN/Rocket
- 11 **NEW BOOTS AND PANTIES** IAN DURY/Stiff
- 12 **THE BEST OF EARTH, WIND & FIRE** CBS
- 13 **BLONDES HAVE MORE FUN** ROD STEWART/Riva
- 14 **EVEN NOW** BARRY MANILOW/Arista
- 15 **JEFF WAYNE'S THE WAR OF THE WORLDS** VARIOUS/CBS
- 16 **MIDNIGHT HUSTLE** VARIOUS/K-Tel
- 17 **EMOTIONS** VARIOUS/K-Tel
- 18 **GREATEST HITS** COMMODORES/Motown
- 19 **20 GOLDEN GREATS** DORIS DAY/Warwick
- 20 **EQUINOXE** JEAN MICHEL JARRE/Polydor
- 21 **YOU DON'T BRING ME FLOWERS** NEIL DIAMOND/CBS
- 22 **20 GOLDEN GREATS** NEIL DIAMOND/MCA
- 23 **OUT OF THE BLUE** ELO/Jet
- 24 **GHOST RIDERS IN THE SKY** SLIM WHITMAN/UA
- 25 **A TONIC FOR THE TROOPS** BOOMTOWN RATS/Ensign

RECORD WORLD GOSPEL

Workshops Key NRB Convention

By MARGIE BARNETT

WASHINGTON, D.C.—National Religious Broadcasters (NRB) held its 36th Annual Convention here January 21-24. Situated at the Washington Hilton, the association sponsored various plenary sessions, workshops and program premieres designed to aid those involved in Christian broadcasting both radio and television.

Topics applying to the areas of commercial stations, non-commercial stations, overseas broadcasting, program producers, television/cable TV and women in broadcasting were discussed at five workshop sessions. Plenary sessions included an FCC panel, the World Administrative Radio Conference (WARC), specialized programming and research and a discussion of the revision of the Communications Act of 1934.

Former astronaut James Irwin addressed those attending the Congressional breakfast, and FCC Commissioner James Quello spoke at the FCC luncheon. Abe C. Van Der Puy, president of NRB and HCJB/Quito, Ecuador, delivered the keynote address. B. J. Thomas was among the artists providing musical entertainment during the four day convention.

NRB is composed of over 800 organizations producing religious

radio and television preaching programs and/or stations predominantly carrying such programs. Any attention devoted to the programming of music is a token gesture at best, though the "debate" of music vs. programs presented at one workshop proved the most exciting session of the meet.

John Styll of Contemporary Christian Music offered legitimate facts why music is the future of gospel radio, citing the dwindling donor pool, station oriented listeners and the ARB statistics as viable fingers pointing to the use of more music for gospel radio's ultimate survival. The counterpoint for programs was based on one station's operations with no real information stated in favor of heavy program use.

Though the need and value of both programs and music for Christian radio was readily recognized and admitted by both parties, the degree and quality of use proved to be the heart of the controversy. Music vs. programs appears to be the main determining factor behind most people's vision of the continuance and growth of gospel radio and will no doubt be the top item for discussion in the months ahead.

Gospel Grammy Nominees Announced

LOS ANGELES—Five Grammys will be awarded in the gospel inspirational and gospel field at NARAS' 21st Annual Grammy Awards program, to be telecast over CBS Television February 15. The following nominations are albums except where noted otherwise:

Nominees for Best Gospel Performance, Contemporary or Inspirational, are "Come On, Ring Those Bells," Evie Tornquist; "Cosmic Cowboy," Barry McGuire; "Destined To Be Yours," McGuire; "Imperials;" "The Lady Is A Child," Reba; and "What A Friend" (track), Larry Hart.

Best Gospel Performance, Traditional, nominees include

Rayborn Joins Tempo

MISSION, KANSAS — William H. (Bill) Rayborn has been appointed director of advertising and promotion for Tempo, Inc., according to Dr. Jesse Peterson, Tempo president.

"Elvis' Favorite Gospel Songs," J.D. Sumner & The Stamps Quartet; "His Amazing Love," Blackwood Brothers; "The Old Rugged Cross," George Beverly Shea; "Refreshing," Happy Goodman Family; and "Sunshine And Roses," Cathedral Quartet.

Revises

Supplementary ballots have been sent out to take care of revised nominations in the Soul Performance, contemporary category, because of misinformation supplied to NARAS. The revised nominations in this category include "Because He's Jesus," Highland Park Community Choir; "Danniebelle Live In Sweden With Choralerna," Danniebelle and Choralerna; "Live In London," Andrae Crouch and the Disciples; "Love Alive II," Walter Hawkins; "Reach Out And Touch" (track), Shirley Caesar; and "You Light Up My Life" (track), Loleatta Holloway.

Nominees in the Best Soul
(Continued on page 102)

Gospel Time

By MARGIE BARNETT

Disneyland's "Contempo '79," a festival of contemporary Christian music, featured acts at various stages throughout the Anaheim park the evening of January 12. Artists appearing were Kelly Willard, Daniel Amos, Randy Stonehill, Larry Norman, Leon Partillo, Barry McGuire, the Benny Hester Band, Resurrection Band, Parable and the Chuck Girard Band. The crowd was estimated at 18,000 . . . The Dolly Parton/Carol Burnette special, scheduled to air Feb. 14 on CBS-TV, will feature the B. C. & M. Mass Choir backing Parton and Burnette on a gospel medley.

Evie Tornquist (Word) will marry Pelle Karlsson (Maranatha) on February 13. Two days following the ceremony Evie is scheduled to appear on the NARAS' 21st Grammy Awards program. Pelle and Evie recorded a duet for the Praise III lp (Maranatha), to be released shortly.

Messianic Records has moved to larger quarters at 7708 City Line Avenue, City Line Center, Philadelphia, Pa. 19151. A staff expansion
(Continued on page 102)

Contemporary & Inspirational Gospel

FEBRUARY 3, 1979

FEB. 3	JAN. 20		20	21	
1	1	NO COMPROMISE KEITH GREEN/Sparrow SPR 1024	20	21	TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)
2	2	MANSION BUILDER 2ND CHAPTER OF ACTS/ Sparrow SPR 1020	21	32	A TIME TO LAUGH, A TIME TO SING TERRY TALBOT/Sparrow SPR 1022
3	5	HAPPY MAN B. J. THOMAS/Myrrh MSB 6593 (Word)	22	22	BULLFROGS AND BUTTERFLIES CANDLE/Birdwing BWR 2010 (Sparrow)
4	3	MIRROR EVIE TORNQUIST/Word WSB 8735	23	24	FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)
5	8	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSA 6574 (Word)	24	26	COMMUNION Birdwing BWR 2009 (Sparrow)
6	4	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015	25	27	BRINGIN' THE MESSAGE MESSENGER/Light LS 5738 (Word)
7	6	THE VERY BEST OF THE VERY BEST THE BILL GAITHER TRIO/Word WSB 8804	26	25	GIFT OF PRAISE VARIOUS ARTISTS/Maranatha 77-046 (Word)
8	11	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	27	20	FIRST CLASS BOONE GIRLS/Lamb & Lion LL 1038 (Word)
9	10	GENTLE MOMENTS EVIE TORNQUIST/Word WST 8714	28	28	SOMEWHERE LISTENIN' JIMMY SWAGGART/Jim R 3628 (Benson)
10	13	A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS EVIE TORNQUIST/Word WST 8745	29	30	PRAISE I VARIOUS ARTISTS/Maranatha 77-008 (Word)
11	9	COSMIC COWBOY BARRY MCGUIRE/Sparrow SPR 1023	30	—	CLASSICS THE BILL GAITHER TRIO/ Impact 2R 3532 (Benson)
12	19	AMY AMY GRANT/Myrrh 6586 (Word)	31	40	THE LADY IS A CHILD REBA/Greentree R 3486 (Benson)
13	12	BLAME IT ON THE ONE I LOVE KELLY WILLARD/Maranatha 77-047 (Word)	32	23	EMERGING PHIL KAEGGY BAND/New Song NS 004 (Word)
14	16	AWAITING YOUR REPLY RESSURECTION BAND/Star Song SSR 0011	33	31	COME BLESS THE LORD CONTINENTALS/New Life NL 77-7-6
15	17	FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)	34	29	LOVE EYES JAMIE OWENS-COLLINS/Light LS 5736 (Word)
16	18	PRAISE II VARIOUS ARTISTS/Maranatha 77-026 (Word)	35	33	DALLAS HOLM & PRAISE LIVE Greentree R 3441 (Benson)
17	14	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	36	34	FUN IN THE SON ISAAC AIR FREIGHT/ Maranatha 77-042 (Word)
18	15	HE MADE ME WORTHY JANNY GRINE/Sparrow SPR 1021	37	35	PILGRIMS' PROGRESS THE BILL GAITHER TRIO/ Impact R 3495 (Benson)
19	7	COME ON RING THOSE BELLS EVIE TORNQUIST/Word WST 8770	38	36	HEY DOC! MIKE WARNKE/Myrrh MSA 6599 (Word)
			39	37	PRAISE STRINGS II VARIOUS ARTISTS/Maranatha 77-039 (Word)
			40	39	TERMINALLY WEIRD/BUT GODLY RIGHT GARY S. PAXTON/Pax R 2406 (Tempo)

Gospel Time (Continued from page 101)

is planned shortly . . . **Mark Smith** has been appointed at Savoy Records to assist the new national promotion director, **Ben Middleton** . . . **Linda Miller & Assoc.** and Limited Edition Talent has added **Kathy Armstrong** as artist representative for duos **Hale & Wilder** and **Nielson & Young** . . . **Don & Jackie Cusic** have signed exclusive writing agreements with April Music . . . **QCA Records** has signed **Bill Baize** to an exclusive recording contract.

Marcy Tigner, children's recording artist, was recently honored with a surprise reception commemorating her 20th year of making records. The event was held at the Sheraton-Universal Hotel in North Hollywood and was co-hosted by **Cy Jackson** of Word, Inc., and **Bob Hawkins** of Harvest House Publishers.

Andrae Crouch & the Disciples (Light) are presently engaged in an eight country European tour of Sweden, Norway, Finland, Germany, Holland, England, Scotland and Northern Ireland . . . **Terry Clark** (Good News) is set for his U.S. tour after which he will make his third European tour in April/May.

Jim Rose is looking for a program director and/or DJ position at a contemporary gospel station. He has worked with KLIF, KFJZ, KBOX, KXOL, KIKK and presently KULF. Rose may be reached at (713) 988-5323.

Soul & Spiritual Gospel

FEBRUARY 3, 1979

FEB. 3	JAN. 20	
1	1	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)
2	3	I DON'T FEEL NOWAYS TIRED JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)
3	6	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)
4	2	GOSPEL FIRE GOSPEL KEYNOTES/Nashboro 7202
5	4	FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 B
6	5	(IS THERE ANY HOPE FOR) TOMORROW JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. III/Savoy DBL 7020 (Arista)
7	7	I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)
8	14	SINNER MAN DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)
9	15	HOW FAR IS HEAVEN REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)
10	12	REUNION!!! JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)
11	13	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
12	8	LIVE DOROTHY NORWOOD/LA DCP 1915
13	10	LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)
14	17	GOLDEN FLIGHT DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237
15	9	SINGING IN THE STREET THE PILGRIM JUBILEE SINGERS/Nashboro 7198
16	18	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy DBL 7014 (Arista)
17	16	FACE IT WITH A SMILE TESSIE HILL/ABC/Peacock PY 59233
18	11	WHEN JESUS COMES TO STAY SARA JORDAN POWELL/Savoy 14465 (Arista)
19	19	DR. JESUS THE SWANEE QUINTET/Creed 3088 (Nashboro)

20	24	CHAPTER 5 INEZ ANDREWS/ABC/Songbird SB 269
21	21	GOD'S GOODNESS WILLIE BANKS & THE MESSENGERS/HSE 1478
22	22	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
23	32	JACKSON SOUTHERNAIRES Malaco 4357 (TK)
24	23	DWELL IN ME REV. MACCO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)
25	20	LIVE IN SWEDEN WITH CHORALERNA DANNIEBELLE/Sparrow SPR 1019
26	26	FIRST LADY SHIRLEY CAESAR/Hob HBL 500 B
27	27	LOVE, PEACE, HAPPINESS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7203
28	30	THE COMFORTER EDWIN HAWKINS/Birthright BRS 4020
29	29	A CITY BUILT FOUR SQUARE DOROTHY LOVE COATES/Savoy 14500 (Arista)
30	40	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
31	36	VERY BEST OF THE MIGHTY CLOUDS OF JOY ABC/Peacock AA 1091/2
32	28	NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
33	37	BEHOLD BILLY PRESTON/Myrrh MSB 6605 (Word)
34	—	THE FOUNTAIN OF LIFE JOY CHOIR Gospel Roots 5034 (TK)
35	25	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187
36	31	JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232
37	38	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
38	35	JOY! REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
39	34	EVERYTHING WILL BE ALRIGHT JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHOIR/Savoy 14499 (Arista)
40	33	NOBODY CAN TURN ME AROUND BETHEL PENTECOSTAL CHOIR/Savoy 14478 (Arista)

Gospel Album Picks

FINDERS KEEPERS

KATHIE LEE JOHNSON—Petra R 2500 (Tempo)

Combine the vocal talents of Ms. Johnson with the writing and producing of husband Phil and the results are a dynamic contemporary lp. The Johnsons' versatility and virtuosity are easily expressed in tunes ranging from disco to MOR/inspirational. Top cuts include the title song, "You Give Me What I Need," "Hold On" and the country flavored "I'm Coming Home."



COOKIN'

TEDDY HUFFAM & THE GEMS—Canaan CAS 9825 (Word)

Huffam and the Gems powerfully blend the sounds of soul gospel and southern quartet. From ballad to uptempo, the group definitely cooks in a way appealing to most all gospel music listeners. Huffam displays precise talents as lead singer, keyboardist and songwriter, backed by tight performances from the Gems. Outstanding selections include "Because I Love Him," "Take Another Chance," "Not A Moment To Lose" and "Just Think How It Will Be."



CLOSER THAN EVER

FOUND FREE—Greentree R 3530 (Benson)

After seven years of performing Found Free is putting its talents on record. Easy sounds of rock, jazz and blues are captured in excellent style by this seven member group. Some of the most notable cuts include "I Won't Turn Back," "Stone Heart" and "If You Know."



Gospel Grammys

(Continued from page 101)

Gospel Performance, traditional category, are "Amazing Grace" (track), Gladys McFadden & Loving Sisters; "I Don't Feel Noways Tired," James Cleveland & the Salem Inspirational Choir; "Live And Direct," Mighty Clouds Of Joy; "Special Appearance," Rev. Isaac Douglas, featuring the San Francisco Community Singers and the 21st Century Singers, and "Tomorrow," James Cleveland and the Charles Fold Singers.

Best Inspirational Performance nominees are "Behold," Billy Preston; "First Class," The Boones; "Goin' Up In Smoke," Larry Hart; "Happy Man," B.J. Thomas; "He Touched Me," Tennessee Ernie Ford; and "Precious Memories," Anita Kerr.

The release date eligibility period for nomination is from Oct. 1, 1977 through Sept. 30, 1978.

Avant Corp. Hosts Sales Meet

■ KANSAS CITY — Avant Sales Corporation, the national sales representation firm for Sparrow Records, Inc., Tempo Records, Inc., Lillenas Publishing Company and Hall Leonard Publishing Corp., held its first sales conference here.

Product Lines

During the week long event all four companies working with Avant presented their line of new products plus many promotional and marketing ideas. The sales representatives were also given seminars on how to help dealers get the most out of their music departments, as well as a full day of training in time and territory management.

Tom Palmer recently joined the Avant sales staff as a sales rep.

RECORD WORLD COUNTRY

'Jamboree' Talent Set

■ WHEELING, W. VA.—A total of 17 acts are lined up to perform at "Jamboree In The Hills '79," scheduled for July 14-15 at Brush Run Park in St. Clairsville, Ohio. The announcement of the talent roster for the third annual music festival was announced by F. Glenn Reeves, executive producer of "Jamboree In The Hills."

Artists

The artists set to appear include Johnny Cash, June Carter Cash and the Carter Family, Dave & Sugar, Crystal Gayle, Tom T. Hall, Beverly Heckel, Ronnie Mil-sap, Moe Bandy, Tanya Tucker, Bobby Bare, Billy "Crash" Crad-dock, Johnny Duncan, Janie Fricke, Sonny James, The Kendalls, Eddie Rabbitt, Margo Smith and Kelly Warren.

J. Ross Felton, vice president and general manager of the Wheeling Columbia Pictures In-dustries properties, co-sponsor of the event, announced that tickets for the shows will be available April 1.

Acuff-Ross Ups Gant

■ NASHVILLE—In a move to re-align its professional staff, Acuff-Rose Publications has announced the promotion of Ronnie Gant to the position of director of the professional department.

Background

Gant, who has been with Acuff-Rose for 15 years, was previously in charge of the company's re-cording studio and has been pro-ducing Mickey Newbury, Don Gibson, Carl Smith and Lorrie Morgan for the ABC-Hickory la-bel. He will continue to produce these artists.

New Employees

In addition, three new em-ployees have been hired at Acuff-Rose. Gene Vowell and Annette McKinney have been added to the professional staff, and Lynn Peter-zell has been hired as an engineer.

Reg Dunlap Forms Show Biz Music Group

■ NASHVILLE—Reg Dunlap, presi-dent of Show Biz Inc., the Nash-ville-based television and radio production company, has an-nounced the formation of the Show Biz Music Group. The new firm is a venture by Show Biz into publishing and will operate as a completely autonomous company under the direction of Ed Penney, general manager.

Publishers represented by the Show Biz Music Group include two BMI licensed companies, Song Biz and Show Biz Music, and two ASCAP companies, Lucky Penny and Monster Music.

Penney assumes his job at Show Biz after working on the professional staff of Acuff-Rose and Chappell Music, and as a songwriter. He is currently vice president of the Nashville chapter of the NARAS board of governors. In opening the publishing offices in the penthouse of the Baker Building here, Penney has ap-pointed Pat Strawbridge as his assistant.

Country Radio Seminar Agenda Detailed

■ NASHVILLE—The agenda for the Tenth Annual Country Radio Seminar has been announced by Bob Young, chairman for the agenda committee for the event, scheduled for March 9 and 10 at the Hyatt Regency Hotel here.

On Friday, March 9, the first session will be "Social Changes," conducted by Dr. Roger Black-well from Ohio State University. This session will focus on an in-depth look at the changing life-styles of America posing the question, "Will you and your station be ready for the '80s?" The next session will be "Date-line Tomorrow," covering the topic of news, conducted by Norm Woodruff, consultant to Mutual Broadcasting.

After a lunch break, a session on "Teamwork is a TUNE In (Making It Work Together)" will be conducted by Al Greenfield. This will be followed by con-current sessions, allowing the participants their choice accord-ing to their particular needs and interests. The sessions include

"Ratings" with Rip Rilgeway, vice president of the Client Re-source Service at Arbitron; John Patton of Ram Research; Ms. Avery Gibson of Audits and Surveys; and Harry Bolger, presi-dent of Burke Broadcasting Re-sources, Inc., on the panel.

Marty Sullivan, Roy Wunsch and Roy Dea will be on the panel for "Records as a Busi-ness," and the "Compelling Selling" panel will feature Dave Fuellhart, general manager of WPLC; Burt Sherwood, general manager of WMAQ; and a special VTR presentation from KLAC. Concluding Friday's agenda will be a panel session on "Engineering — A Sound Basis For Success." Friday eve-ning there will be the traditional session in the Rap Room, allow-ing all the participants a chance for input.

Saturday sessions begin with a legal panel, entitled "The FCC, Tune In Or Turn off," featuring attorneys Tom Wall of Dow, Lohner & Albertson, and Robert Heald of Fletcher, Heald & Hildreth, heading the panel. Both men are involved with the FCC as legal attorneys.

Concurrent sessions will fol-low with topics on music re-search conducted by panelists Susanne Benson of WMAQ, Charlie Ochs of KIKK, Jerry Groner of KRZY, and Ellen Hull-berg, vice president of the re-search client service of the Mc-Govern Guild. After a lunch break, a VTR presentation will be shown highlighting all format videos collected by the seminar for showing. The annual Banquet and New Faces Show will be held on Saturday evening.

Registrants are again re-minded that February 9 is the cut-off date for all advance registrations, which cost \$80. The fee will then go up to \$100.

Epic Signs Rodriguez



Toasting Johnny Rodriguez' signing to Epic Records with a "champagne soaking for success" are (from left): John Lentz, Rodriguez' attorney; Joe Casey, director, promo-tion, CBS Records, Nashville; Billy Sherrill, vice president, a&r, CBS Records, Nash-ville; Rodriguez; Rick Blackburn, vice president, marketing, Nashville; and Jim Kemp, product manager, E/P/A, Nashville.

PICKS OF THE WEEK

SINGLE TAMMY WYNETTE, "THEY CALL IT MAK-ING LOVE" (prod.: Billy Sher-rill) (writer: B. Braddock) (Tree, BMI) (2:19). This song starts out fairly quiet and breaks into a chorus with a full sound and plenty of momentum using Wynette's distinct vocals. This is one of her strongest recent singles and should move quickly. Epic 8-50661.

SLEEPER KIM CHARLES, "I WANT TO THANK YOU" (prod.: Eddie Kilroy) (writer: R. Bourke) (Chappell, ASCAP) (2:34). Charles' debut single on MCA is a love song which steadily builds to the chorus. The pace is quick as strings and background singers complement Charles' strong vocals. Should gain wide acceptance. MCA 40987.

ALBUM ANNE MURRAY, "NEW KIND OF FEELING." Murray is seeing re-newed success following the re-lease of "You Needed Me," and this lp is a logical follow-up. Under the production hand of Jim Ed Norman, she continues her soft, easy-going style with a country/MOR approach. Stand-outs include "For No Reason At All," "Yucatan Cafe" and "He's Not You." Capitol SW-11849.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Emmylou Harris — "Too Far Gone"
Willie Nelson — "Sweet Memories"
Dr. Hook — "All The Time In The World"
Kim Charles — "I Want To Thank You"
Juice Newton — "Let's Keep It That Way"



Tammy Wynette

Tammy Wynette has her best in quite some time! "They Call It Making Love," we call it a hit!

Emmylou Harris comes on strongly with "Too Far Gone." Already moving with it are KNEW, WVOJ, WSUN, KMPS, WRRD, KCKC, WMC, WUBE, WEMP, WPLO, KENR, KKYX, KFDI, WXCL, KSO, WMNI, WUNI, WPNX, KRMD, WOKO, WTOP, WFAI, WITL, KGA, KSOP, WKKN, KAYO, WWVA, KWKH.

Dr. Hook shows up at WMNI, WPNX, WFAI, WIVK, KERE, WOKO, WEMP, WUNI, KRMD, WBAM with "All The Time In The World." Steve Fromholz' "She's Everybody's Baby But Mine" starting in Roanoke, Shreveport, Tulsa, Montgomery.



Juice Newton

Juice Newton aims firmly at national charts with "Let's Keep It That Way" added at KCKC, KERE, WESC, KJJJ, WNYN, KAYO, WFAI, KRMD, KHEY, KGA, WBAM. Gail Davies getting adds on "Someone Is Looking For Someone Like You," released just this week, at KKYX, KAYO, WBAM, KSSS, KGA, KMPS, KSOP, WTOP. Sandy Posey's just shipped "Love Is Sometimes Easy" already added at WVOJ, KYNN, WFAI, WPNX, KAYO, KGA, KMPS, KRMD.

Newcomer Notice: Corky Sauls is drawing attention to "There Goes That Smile" at WKKN, KWMT, WSLC, WJQS, WSDS. Kim Charles' initial MCA single, "I Want to Thank You," starting at KYNN, WBAM, KSOP, WKKN, WOKO, WFAI, WPNX, WMNI, KFDI.

Heavy play showing on the new B. J. Thomas release. "We Could Have Been The Closest of Friends" reported at KJJJ, WPLO, WPNX, KSSS, WUNI, WFAI, KSOP, WQQT, KERE. Both sides (other title is "In My Heart") are being aired at KAYO and WSLC.

Super Strong: Susie Allanson, Rayburn Anthony, Moe Bandy, Freddy Weller.

Country Radio Seminar registration forms are available at Record World's Nashville office, 49 Music Square West.

SURE SHOTS

Glen Campbell — "I'm Gonna Love You"
Tammy Wynette — "They Call It Making Love"
Gene Watson — "Farewell Party"
Barbara Mandrell — "I Don't Want To Be Right"

LEFT FIELDERS

David Wills — "I'm Being Good"
The Cates — "Going Down Slow"
Danny Davis — "Sugarfoot Rag"

AREA ACTION

John C. Calhoun — "Your Kind of Lovin'" (KFDI, WPNX)
Mike Morgan — "The Devil's Den" (WQQT)
Chet Taylor — "Bet My Soul" (WBAM)

MCA Inks Faron Young



MCA Records has signed Faron Young to an exclusive recording contract. Gathered at Fireside Studios in Nashville prior to Young's first session for MCA are (from left): musician Bobby Dyson, Young, Fred Newell, Stu Basore, Jerry Kroon, MCA country a&r director Eddie Kilroy, Bobby Thompson and Dave Kirby.

Country Radio

By CINDY KENT

■ RATINGS: Congratulations to WHN, New York, WMAQ, Chicago, and KLAC, Los Angeles, on their high rating success in the October-November Arbitron book. For more comprehensive details on country ratings in these and other major markets, watch upcoming issues of RW.

Meanwhile, Barry Grant, PD at WIRK-FM, West Palm Beach, reports the highest score ever in adults 18-49, with a 16.4 share (18-49). Total 12+, Grant reports the rating at 11.7, up from a 9.1 (April/May '78) and 6.2 (October/November '77). Grant reports the total audience came at 75,200. Grant attributes the increase to supplying the listening audience with the right blend of country music, informational services (weather, news), and heavy emphasis on personality, and extensive station promotions. Upcoming promotions include concerts by Waylon Jennings, the Oak Ridge Boys, and Chet Atkins. WIRK-FM's MD is Terry Wunderlin, and station manager is Rome Hartman.

MOVES AND PROMOTIONS: KCUB, Tucson, has upped Tommy Wright to operations director, with Doug Brannan coming in as new MD . . . Chet Hollinger has been made station manager at WNYN, Canton, Ohio . . . WMPS, Memphis, ups Jay Marvin to music director . . . Jay Hoffer at KERE, Denver, has been given the title of operations manager in addition to his PD duties. Also at KERE, Frank Schneider has been upped to news director, with Mike Malin coming in as backup newsman, and Donna Darling coming in as a new sales copywriter . . . Jeff Williams, MD at WHYL, Carlisle, Pa., looking for an air personality (address: P.O. Box 219, Carlisle, Pa. 17013) . . . John Connor, all night man at KENR, Houston, has resigned due to health problems (John had a serious back operation last year) . . . Hairl Hensley takes over morning drive (5-7:45 a.m.) at WSM, Nashville, taking over the slot from former SM 95 PD/MD John Young, who recently took over the PD post at WZGC-FM, Atlanta (rock).

NEWS: Nashville-based broadcaster Mack Sanders has received FCC approval for takeover of WVOK, Birmingham, from previous owners, The Voice of Dixie, Inc. One-time owner of 11 country stations across the U.S., Sanders is currently in the market for FM facilities in both Birmingham and Nashville.

WQQT's PD/MD Scott Seiden recently sent RW a copy of an article about him in the Savannah News Press Jan. 6. Brooklyn born, Seiden's radio past includes stints at WRAS, WGRI, WGUS, and WCOS-FM. Of course, all radio personalities have their favorite on-air stories, and Scott remembers a particular one (he actually has trouble forgetting it): At one time, WQQT's studio was on the ground floor of the John Wesley Hotel, with a picture window facing the street. Passersby and cab drivers would bring sandwiches, etc. by the station. One day Scott was doing a record intro, and hearing a knock on the window, looked up to see a guy flashing him . . . don't know what station changes were made when Scott became PD, but Scott's office is now on the second floor!

Terry Rice, media representative for Lonzo and Oscar, of Grand Ole Opry fame, reports the duo is taking steps to start a syndicated radio show featuring comedy as well as bluegrass, gospel, and country music.

Country Album Picks



SWEET MEMORIES

WILLIE NELSON—RCA AHL1-3243

RCA is now added to the list of labels now releasing Willie Nelson product, and this lp, a compilation of previously released material, shows more of his versatility as an artist. Most cuts are fairly mellow in mood, including outstanding versions of "Will You Remember," "Both Sides Now" and "Buddy" to name a few.



WE'VE COME A LONG WAY, BABY

LORETTA LYNN—MCA 3073

Loretta remains true to her base and refines both material and sound with Owen Bradley again at the production helm. All selections are solid country with a clear, balanced sound with emphasis on keyboards and a steel guitar. Standouts: "True Love Needs To Keep In Touch," "Standing At Our Bedroom Door" and the title cut.



TODAY

PORTER WAGONER—RCA AHL1-3210

Wagoner stays true to a solid country feeling on this lp with clean, clear production to keep the sound very much up-to-date. Material comes from a variety of songwriters with the A side leaning toward uptempo songs and the B side containing love ballads. "I'm Gonna Act Right" and "Tennessee Saturday Night" are among the standouts.



LOVE'S SWEET PAIN

JOHN WESLEY RYLES—ABC AY-1112

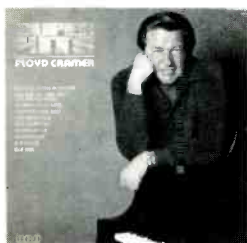
Ryles and producer Johnny Morris have put together an lp which maintains a nice consistency in both material and production. With influences from both country and r&b, the sound has appeal to a wide range of tastes without becoming too MOR. "When It Begins To End," "It's Raining Outside Your Door" and "Love Ain't Made For Fools" are excellent examples.



LADIES CHOICE

BILL ANDERSON—MCA 3075

Whisperin' Bill lives up to his name on this lp and continues his venture into disco. Produced by Buddy Killen, Anderson uses recitations to kick off many of the cuts, most of which employ a liberal dose of strings as he whispers and sings of romance.



SUPER HITS

FLOYD CRAMER—RCA AHL1-3209

The sound of this instrumental lp is actually more adult contemporary or MOR than country, but the material consists of the top recent country hits. Cramer's unmistakable piano style shines through, though not as pronounced as in past efforts, and is backed with full orchestration, produced by Chet Atkins and Felton Jarvis.

Country Single Picks

COUNTRY SONG OF THE WEEK

BARBARA MANDRELL—ABC 12451

(IF LOVING IS WRONG) I DON'T WANT TO BE RIGHT (prod.: Tom Collins) (writers: H. Banks/R. Jackson/C. Hampton) (East Memphis/Klondike, BMI) (3:04)

A variety of artists have had success with this song, and Mandrell's version sounds like another winner. Classy vocals, together with clear, balanced production, make the difference.

WILLIE NELSON—RCA PB-11465

SWEET MEMORIES (prod.: not listed) (writer: M. Newbury) (Acuff-Rose, BMI) (3:09)

More Willie Nelson, this time on RCA. Recorded several years ago, this single is a relatively quiet, haunting song of love accented by strings, Mickey Raphael's harmonica and Willie's unmistakable vocals.

GLEN CAMPBELL—Capitol P-4682

I'M GONNA LOVE YOU (prod.: Glen Campbell & Tom Thacker) (writer: M. Smotherman) (Seventh Son/Royal Oak, ASCAP) (3:22)

Campbell follows the success of the first single from his latest lp, "Basic," with another cut which could do equally well or better. Production is especially nice, with a bright, crisp sound throughout.

GAIL DAVIES—Lifesong ZS8 1784

SOMEONE IS LOOKING FOR SOMEONE LIKE YOU (prod.: Tommy West) (writer: G. Davies) (Beechwood/Dickerson, EMI) (3:47)

Davies' smooth, sweet vocals come across well on this pleasant-sounding love song. The mood is down-to-earth, yet precise and sophisticated in sound.

ROY CLARK—ABC 12402

SHOULDER TO SHOULDER (prod.: Jim Foglesong) (writers: B. Morrison/J. Zerface) (Music City, ASCAP/Combine, BMI) (3:15)

This single, which was originally the B side to "The Happy Days," moves easily and with a light touch. Production is full but uncluttered for a catchy, balanced sound.

GENE WATSON—Capitol P-4680

FAREWELL PARTY (prod.: Russ Reeder) (writer: L. Williams) (Western Hills, BMI) (4:05)

Watson is unparalleled with his versions of sad country ballads, and this one is no exception. An easy-moving steel guitar adds to the feeling as Watson sings with regret and resolution.

THE CATES—Ovation 1123

GOING DOWN SLOW (prod.: Brien Fisher) (writer: B. Bond) (Tree, BMI) (3:07)

It's been a while since the Cates sisters had a single out, but this Ovation release makes up for lost time. Harmonies are especially strong on this easy-moving tune.

NEIL YOUNG—Reprise 1396

FOUR STRONG WINDS (prod.: Neil Young, Ben Keith & Tim Mulligan) (writer: I. Tyson) (Warner Bros., ASCAP) (4:05)

Young's appeal is primarily to rock and roll listeners, but this single with its laid-back sound and out front lyrics could prove easily acceptable to country listeners. The steel guitar is a plus, too.

DAVID WILLS—United Artists X1271-Y

I'M BEING GOOD (prod.: Tom Collins) (writers: A. Jordan/N. Martin) (Chess, ASCAP/Pi-Gem, BMI) (3:17)

Wills starts off with a simple, quiet recitation and breaks into a soulful song of lost love. Simple accompaniment and Wills' clear vocals combine for maximum effect.

TOMMY CASH—Monument 274

SIX FEET TALL AND HANDSOME (prod.: Don Davis) (writer: S. Johns) (Ensign/Chattahoochee, BMI) (2:48)

Cash sings a slow, steady-moving tune, backed by a solid rhythm track and some harmonica, string and guitar licks on the side. Production is strong to make this single move.

Tulsa Honors Don Williams



ABC artist Don Williams was recently presented the key to the City of Tulsa from mayor James Inhofe at ceremonies in the Tulsa City Hall in recognition of Williams' number one single, "Tulsa Time." Mayor Inhofe also proclaimed Feb. 4 "Don Williams Day" in Tulsa, making Williams the first member of the music industry to receive that honor. Shown with Record World's Country Singles Chart in which the song was number one, along with the key to the city, are (from left) Jim Halsey, Williams' manager; Williams; and Mayor Inhofe.

Clement Studios Complete Renovation

■ NASHVILLE—Finishing touches have been completed on Jack Clement Recording Studio B, which reopened Jan. 5 after a two-month shutdown. Designed by Tom Irby of Studio Supply and directed by studio manager Jim Williamson, the studio has undergone complete renovation and remodeling to expand its facilities from 16 to 24 tracks.

Now in its third week of operation, Studio B is operating at 85 percent occupancy, with Dolly Parton, Don Williams and Pal Rakes among the clients who have used the new facilities.

New equipment includes a 28-input, 32-output Harrison console with transformerless mic preamps, an A-80 24-track Studer tape machine with 16-track capability, 24 tracks of Dolby noise reduction, a Studer mixdown machine and THE 1 monitors.

In addition, the studio is re-decorated in shades of brown with wood and carpet construction to enhance sound reproduction and provide a relaxed atmosphere. The walls are comprised primarily of oak, with a lava rock-embedded wall surrounding the control room window. Studio B is the smaller studio at Clement and handles up to ten musicians.

BUSINESS FOR SALE

Recording Studio, Modern 24 Track, MCI Board, Studer-3M and Ampex equipment. Operating business at Music Row area Nashville. For further details call:

Harold Hitt 615-327-1923

IBC Records Bows

■ NASHVILLE—The Iron Blossom Corporation of Utah, has formed the first of its music-related affiliations via the opening of IBC Records in Nashville, according to a recent announcement made by the firm's president, William Sorensen.

In making the announcement, Sorensen also noted the appointment of Walter Haynes as executive producer and director of a&r. Additional staff appointments have named Bobby Fischer to the post of national promotion director and professional manager of the publishing division. Nancy Sloan is to serve as administrative secretary, and Stan Cornelius, who is secretary-treasurer of the Iron Blossom Corp., has been elected as general manager of the label's Nashville office, which is located in the UA Tower.

Hilka, a German-born, Nashville-based act, will be the label's first artist and country product on the singer will be released immediately.

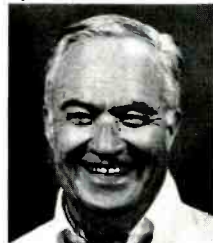
A comedy performer from Milwaukee, David E. W. Ruka, is to be signed as a second act on the IBC roster and plans are now being made to produce a "live" lp on the comic newcomer, which will be recorded at the Exit-In, in Nashville.

Pat Nelson Named Sea Oats Gen. Mgr.

■ NASHVILLE — Don Light has announced the appointment of Pat Nelson as general manager of Sea Oats Music, a BMI affiliate. Ms. Nelson will also be responsible for Short Rose Music, ASCAP, jointly owned by Light and Dave Gillon of the Tennessee Pulleybone, as well as Outer Banks Music, BMI.

Nashville Report

By RED O'DONNELL



■ The Statler Brothers rhyming congratulatory telegram to Terry Bradshaw, who let the Pittsburgh Steelers (named after a recent hit by the Kendalls?) to a win over the Dallas Cowboys in the Super Bowl, read: "In the annals of the 100-yard goal there was a quarterback with perfect control . . . He was the first to win three in football history . . . And now it's called the Bradshaw Bowl."

ONLY IN NASHVILLE: The recent scandal caused by Tennessee's ex-governor Ray Blanton's release of state prison inmates has sparked, among other things, some overnight hits on Tennessee radio stations. Among them are "Almost Committed" and "Pardon Me Ray." (How about "Don't You Think This Commutation Bit's Done Got Out Of Hand"?) Brian Christie, who did "Pardon Me Ray," says his record is getting play in other states as well because of the national news coverage of the situation.

Let's not kid around too much about a name for the baby of Waylon Jennings and wife Jessi Colter, who is scheduled to arrive in May.

"I'll tell you one thing for sure," said Waylon. "If it's a boy he won't be named Waylon Jr. To me 'Waylon' is the ugliest name I ever heard of. I have never liked it. I would have used my middle name, but it is Arnold, and that's almost as ugly as Waylon."

"I do not care if the baby is a boy or a girl, just so he or she is healthy. I know I'm going to spoil the little one. I love kids. You didn't know that, did you? Jessi is feeling great. She looks like a 17-year-old. I've never seen her as pretty as she is now—and you know Jessi always has been a pretty person."

Inergi's Mary K. Miller is scheduled to perform at the Palomino on North Hollywood, Wed., Jan. 31. And speaking of shows, Charly McClain is heading out on tour with Larry Gatlin, and Willie Nelson is getting set to tour college campuses nationwide.

Some west coast columnists are trying to stir up a feud between Stella Parton and sister Dolly. "Hogwash!" Stella said. "There never have been any ill feelings between Dolly and me. I would be nuts if I didn't admire, respect and love Dolly. Far as I'm concerned Dolly is the superstar Parton."

Meanwhile, Stella's Elektra single of "Stormy Weather" is a success overseas, so she's going to visit 25 cities in Great Britain and Europe to help with its promotion. The song was co-written by Leo Sayer and Tom Snow and should not be confused with the "Stormy Weather" that ASCAP pioneers Harold Arlen and Ted Koehler co-wrote in 1933. (Didn't Ethel Waters perform it in a Broadway musical?)

"My version," explains Stella, "is strictly country. It's about a couple who don't get along too well together. Isn't that a strictly country situation?"

"John Conlee meet John Connally."

This introduction took place recently on the set in Houston of ABC-TV's new film, "The Girls in the Office," which airs next Friday night.

When John Connally III, son of former Texas Gov. John Connally, Jr., heard that ABC recording artist John Conlee was appearing in the movie, he wrangled a visit to the set to meet him. Yup padnah, Connally II is a fan of Conlee!

Why was George Jones looking for Elektra's offices on Music Row last week? . . . No question about it, Loretta Lynn appears next Monday on NBC's "Tonight" . . . Allison Lee (daughter of Marion Worth) is now singing professionally. She's booked by Smiley Wilson's talent agency . . . Mac Davis signed for dramatic role in the "North Dallas Forty," a motion picture about football . . . Th eairport at Skiatook (a Tulsa suburb) has been renamed the Skiatook Roy Clark Municipal Airport. "I've piloted planes into and out of airports all over the world which makes this honor special to me," says Roy. (Clarks owns and pilots a prop jet that he uses for transportation to the more than 200 concerts he does annually.)

Comedienne Minnie Pearl goes "dramatic" (?) in an upcoming episode of CBS' "Love Boat" series. She and her "beau" portray an elderly couple eloping—or at least with hopes of eloping. Minnie's beau in the segment is Arthur Godfrey, of whom she says: "An incredible man; a genuine pro, especially when you are aware that he will be 76 his next birthday."

The beard that Don Williams sprouted during the Christmas holidays is gone. Don decided whiskers weren't for him. "I wasn't too comfortable with it," he said.

Record World Country Albums



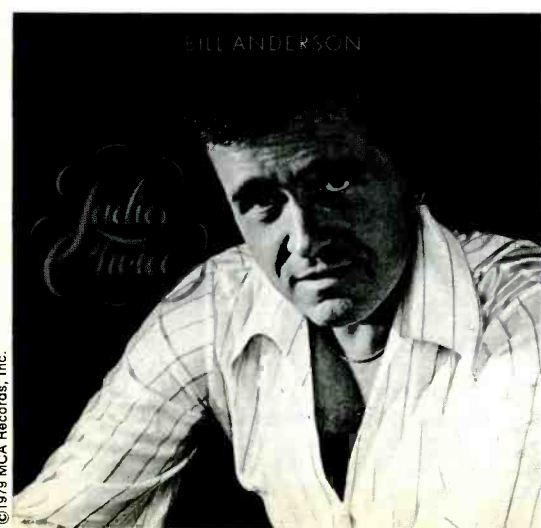
FEBRUARY 3, 1979

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

FEB. 3	JAN. 27		WKS. ON CHART
1	2	THE GAMBLER KENNY ROGERS United Artists LA 834 H (2nd Week)	8
2	1	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC2 35462	10
3	3	TNT TANYA TUCKER/MCA 3066	11
4	13	JOHN DENVER /RCA AQL1 3075	2
5	7	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	51
6	5	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/ RCA AFL1 2979	17
7	6	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	12
8	9	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	32
9	8	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	7
10	10	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	25
11	4	STARDUST WILLIE NELSON/Columbia JC 35305	39
12	12	ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105	12
13	14	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	9
14	15	EXPRESSIONS DON WILLIAMS/ABC AY 1069	21
15	11	PROFILES/BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258	10
16	16	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444	10
17	17	MOODS BARBARA MANDRELL/ABC AY 1088	16
18	18	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2	12
19	22	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	12
20	19	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	157
21	20	BASIC GLEN CAMPBELL/Capitol SW 11722	9
22	24	ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS PRESLEY/RCA CPL1 3078	8
23	34	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719	74
24	21	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	53
25	23	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	14
26	30	VARIATIONS EDDIE RABBITT/Elektra 6E 127	44
27	26	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	55
28	25	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	17
29	29	DUETS JERRY LEE LEWIS AND FRIENDS/Sun 1011	5
30	31	CONWAY CONWAY TWITTY /MCA 3063	14
31	47	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623	13
32	32	HOLY BIBLE STATLER BROTHERS/Mercury SRM 2 101	9
33	28	DAVID ALLAN COE GREATEST HITS /Columbia KC 35627	13
34	48	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	43
35	41	JERRY JEFF JERRY JEFF WALKER/Elektra 6E 163	8
36	38	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC DO 2993	69



37	36	RED WINE AND BLUE MEMORIES JOE STAMPLEY/ Epic KE 35443	27
38	33	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	33
39	37	MARSHALL TUCKER BAND'S GREATEST HITS /Capricorn CPN 0214	15
40	45	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/ Capitol SW 11853	18
41	40	ELVIS—A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065	16
42	49	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859	10
43	43	ENTERTAINERS . . . ON AND OFF THE RECORD THE STATLER BROTHERS/Mercury SRM 1 5007	44
44	44	TEAR TIME DAVE & SUGAR/RCA APL1 2816	21
45	42	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists LA 903 H	29
46	39	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536	11
47	63	BEST OF DOLLY PARTON /RCA APL1 1117	140
48	27	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	42
49	46	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	163
50	58	FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023	15
51	59	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	67
52	60	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	74
53	65	LOVE GOT IN THE WAY FREDDY WELLER/Columbia KC 35658	6
54	35	SONNY JAMES' GREATEST HITS /Columbia KC 35626	4
55	54	JOHNNY CASH'S GREATEST HITS, VOL. III /Columbia KC 35637	13
56	57	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	74
57	50	OH! BROTHER LARRY GATLIN/Monument MG 7626	34
58	67	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER/Capitol ST 11863	12
59	51	MEL STREET /Mercury SRM 1 5014	7
60	52	MARTY ROBBINS' GREATEST HITS, VOL. IV /Columbia KC 35629	5
61	55	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	81
62	61	CLASSIC RICH, VOL. II CHARLIE RICH/Epic KC 53624	13
63	64	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	74
64	53	DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191	16
65	74	LIVE AT THE GRAND OLE OPRY JERRY CLOWER/MCA 3062	13
66	75	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 17726	30
67	56	LIVE AT THE FOX RONNIE McDOWELL/Scorpion SCS 0010	5
68	62	VOLUNTEER JAM III & IV CHARLIE DANIELS BAND/ Epic E2 35368	17
69	66	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	175
70	68	PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018	12
71	69	GREATEST HITS, VOL. IV TAMMY WYNETTE/Epic KE 35360	12
72	70	DAYLIGHT T. G. SHEPPARD/Warner Bros. BSK 3259	7
73	71	CHRISTMAS CARD THE STATLER BROTHERS/Mercury SRM 1 5012	8
74	72	RAINBOW JACKY WARD/Mercury SRM 1 5013	7
75	73	THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/ United Artists LA 930 H	11



BILL ANDERSON



His new album includes:
DOUBLE S
I CAN'T WAIT ANY LONGER
THIS IS A LOVE SONG

Produced by Buddy Killen for Dial Productions

MCA-3075

MCA RECORDS

MARY K MILLER

Handcuffed To A Heartache



MKM's Great New Album

ILP-1002

Produced by Vincent Kickerillo

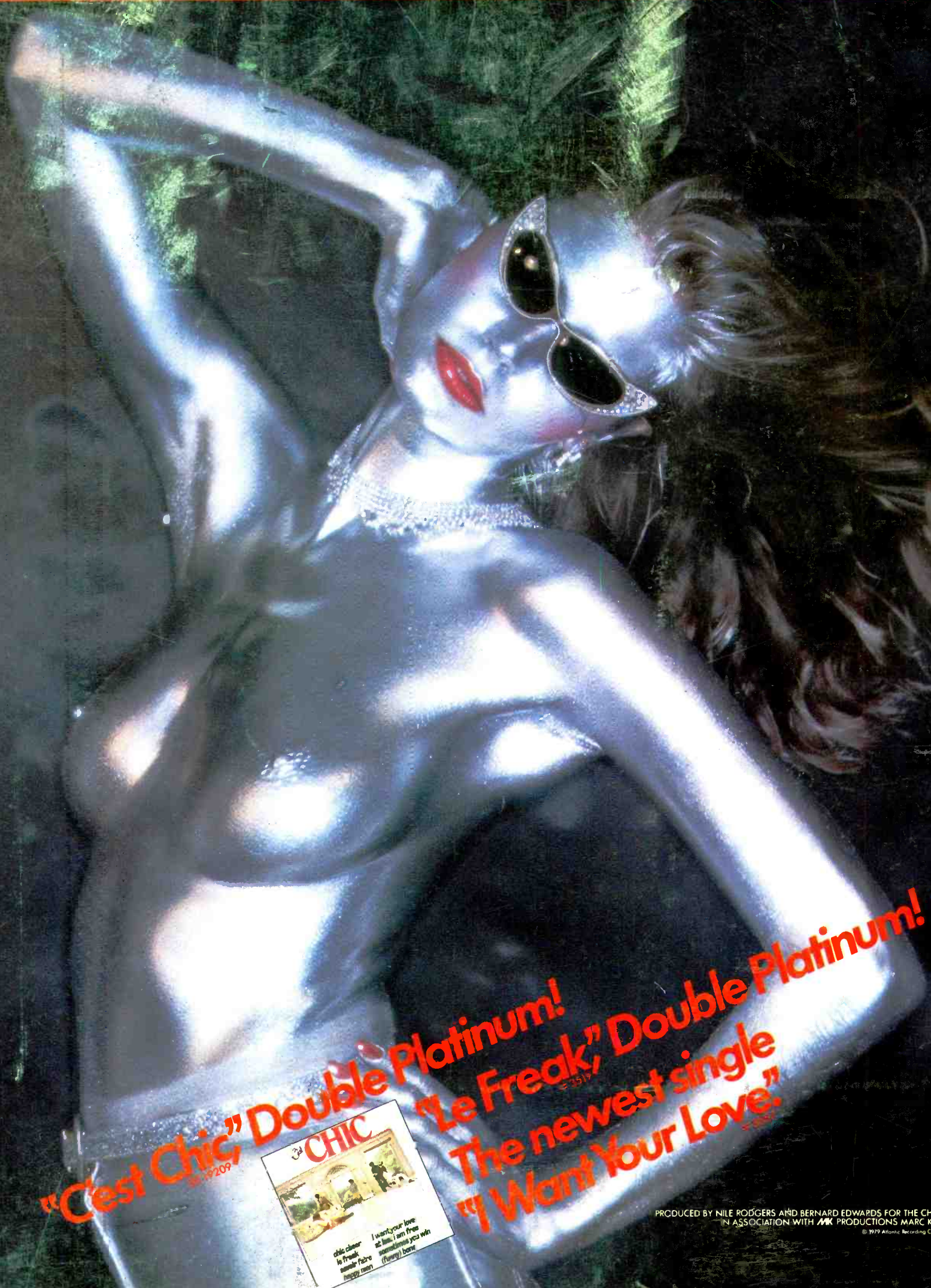
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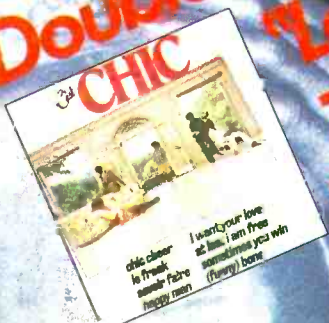
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