

# Record World

MARCH 31, 1979 \$2.25

Anne Murray

**NARM Special**

## Hits of the Week

### SINGLES

**NICOLETTE LARSON, "RHUMBA GIRL"** (prod. by Templeman) (writer: Winchester) (Fourth Floor/ASCAP) (3:50). Her debut single was a top charter and this Jesse Winchester tune with a bit of Latin rhythm is quite different but equally commercial. Warner Bros. 8795.

**MELISSA MANCHESTER, "THEME FROM 'ICE CASTLES' (THROUGH THE EYES OF LOVE)"** (prod. by A. Mardin) (writers: Hamlish-Eager) (Gold Horizon/Golden Torch, BMI/ASCAP) (3:32). The combination of Manchester, Hamlish and Sager almost guarantees another top charter. Arista 0405.

**CHICAGO, "GONE LONG GONE"** (prod. by Ramone-group) (writer: Cetera) (Polish Prince, ASCAP) (3:55). This second single from the "Hot Streets" album is a soft, mid-tempo rocker propelled by Peter Cetera's familiar vocals and some compelling lofty guitar work. Columbia 3-10935

**BARRY WHITE, "ANY FOOL CAN SEE (YOU WERE MEANT FOR ME)"** (prod. by White) (writers: White-Politi) (Seven/Ba-Da-Dee, BMI) (3:23). White's first single on his new label offers a more pop-ish beat and feel than his other recent efforts. His vocals are silky. Unlimited Gold 1401 (CBS)

### ALBUMS

**NATALIE COLE, "I LOVE YOU SO"** The songstress' smooth vocal delivery and the swinging Jackson/Yancy/Barge production has once again resulted in some moving performances starting with the title track. Capitol SO-11928 (8.98).

**LINDA CLIFFORD, "LET ME BE YOUR WOMAN."** Six mid-length tunes and two longer songs taking up one side each give Clifford ample room to try different material. "Bridge Over Troubled Water," is the centerpiece. Curtom/RSO RS-2-3902.

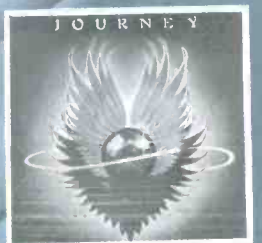
**EVELYN "CHAMPAGNE" KING, "MUSIC BOX."** The young songstress who struck gold with "Smooth Talk" has followed up that hit with a well paced lp. The title song should keep her on the charts. RCA AFL1-3033 (7.98).

**THE GUESS WHO, "ALL THIS FOR A SONG."** The line-up of new and veteran members are responsible for one of the group's best lps in years. The six minute title song is a musical history of the band. Hilltak HT 19227 (AtI) (7.98).



### JOURNEY, "EVOLUTION."

The third most added record on the Album Airplay Report this week, this represents the group's most accessible and pop oriented record to date. The single is also picking up plenty of airplay. Col FC 35797 (8.98).



### WAR, "THE MUSIC BAND."

The group has been augmented by a female vocalist and the new spirit is infectious on their latest lp. "Good, Good Feelin'" shows their kind of surefire crossover potential. MCA 3085 (7.98).



### GRAHAM PARKER, "SQUEEZING OUT SPARKS."

G.P.'s first album of new studio material in some time is marked by a new rocking fervor. "Passion Is No Ordinary Word" could be the key track. Arista AB 4223 (7.98).

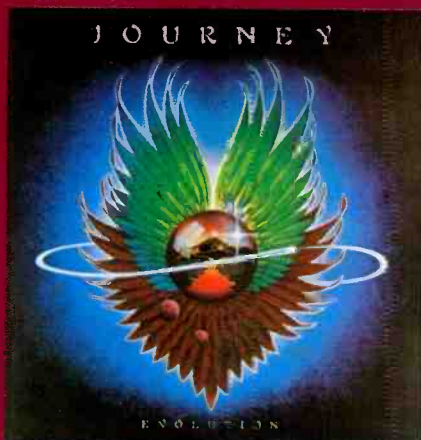


### TYCOON.

For their debut album, the group has crafted an evenly paced album packed full of sophisticated rockers. With "Such A Woman" already bulleting up the charts, the stage has been set. Arista AB 4215 (7.98).



# WHERE INFINITY ENDS, EVOLUTION BEGINS.



“Infinity,” Journey’s last album, went beyond anything the band had done before. Supported by endless airplay and constant touring, it rode the charts for nearly a year. That put Journey over the top, and well past platinum.

Now Journey’s new album, “Evolution,” begins an even bigger


cycle in the band’s career. Produced by Roy Thomas Baker (Queen, The Cars), it features “Just the Same Way” — Journey’s first Top-40 <sup>3-17-28</sup> ~~band~~ single.

You see, nothing can stop a force like “Evolution.”

Expect it to go beyond “Infinity.”  
And keep going... JC 3-4912



Produced by Roy Thomas Baker.

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“EVOLUTION.”  
IT’S THE ULTIMATE  
JOURNEY.

ON COLUMBIA RECORDS AND TAPES.

Management: Herbie Herbert, Nightmare Inc., San Francisco

# Record World

MARCH 31, 1979

## GRT Charges ABC Violates Tape Pact

By MARC KIRKEBY & SAM SUTHERLAND

■ LOS ANGELES—The latest complication in the MCA Inc. purchase of ABC Records came from GRT Corp. last week. GRT, which manufactures tapes for ABC, served MCA with warning that ABC was in material breach of its prior tape licensing agreement with GRT.

GRT's position, as summed up by a company spokesman, is that "ABC Records is no longer able to live up to the licensing contract, because there is no longer an ABC Records.

"One of our remedies, according to the contract, is that we retain our license to make tapes and cassettes of ABC Records albums until they remedy the default," the spokesman continued. GRT considers the period of "default" to have begun March 5, the day the acquisition became official.

The GRT license was to have expired Dec. 31, 1979. Revenues from ABC tapes accounted for about a third of GRT's total revenues in the nine months ended Dec. 31, 1978, according to GRT.

(Continued on page 118)

## U.S. Acts' Hold on British Charts Slipping

■ LONDON — The USA's hold on the British charts may be slipping, according to figures released this week which show that there was only one number one title from an American artist in the charts last year.

U.S. acts enjoyed nine number ones in 1977, though last year's (Continued on page 123)

## Mood of Concern Marks NARM Sessions As Goldman, Cornyn Speeches Set Tone

By SAM SUTHERLAND

■ HOLLYWOOD, FLA. — As retail, distribution and label executives began arriving here for this year's NARM Convention, early glimpses of key seminars and industry addresses scheduled for the five-day gathering suggested a marked contrast to last year's bullish sessions in New Orleans. Where 1978 registrants came buoyed by record first-quarter sales levels, a variety of current trade problems is auguring a more troubled mood following Friday's (23) initial business meetings.

Apart from what will likely be among the most sensitive issues to emerge outside the meeting rooms — soft first quarter sales, compounded by widespread increases in returns percentages (RW, March 24, 1979)—a focal point in private huddles and scheduled sessions alike will be recent shifts in ownership and distribution among the industry's

### Help Is on the Way:

## 'Superstar' Albums Due in Second Quarter

By SAMUEL GRAHAM

■ LOS ANGELES — While the lack of "superstar product" has most often been cited at the retail level as the principal cause of relatively soft first quarter sales (Record World March 3, March 24), a preview of second quarter (and late March) product release schedules paints a picture that is not quite so bleak. Although release dates for several of the "superstars" mentioned by retailers as sure-fire sales boost-

manufacturers.

Although Friday's independent distributors meeting was to follow a long-standing NARM precedent as rack jobbers, one-stops and indies split up for separate review sessions, this year's afternoon session will ask a chronic question — "Swan Song or Re-birth?"—amidst especially timely conflicts between the majors and their indie competitors.

Meanwhile, comments prepared in advance for Saturday's (25) keynote address by Stan Cornyn, senior VP and director of creative services at Warner Bros. Records, echoed Cornyn's earlier NARM keynotes by underscoring potential pitfalls behind the trade's current multi-billion dollar strength.

Friday's independent distributors meeting was slated at press time to include comments from Progress Record Distributors chief Joe Simone and Elliot Goldman, Arista Records executive

VP and general manager. Although the tug of war between corporate branch-distributed labels and independently distributed lines has been a staple of the business, the shifts in distribution by former indies during the past year will make this year's session potentially more volatile, especially in the wake of the recent MCA, Inc. purchase of ABC Records, and the subsequent legal aftershocks that have emerged via suits filed by ABC's former indie distributors and, more recently, GRT, Inc., which distributes both companies' pre-recorded tapes.

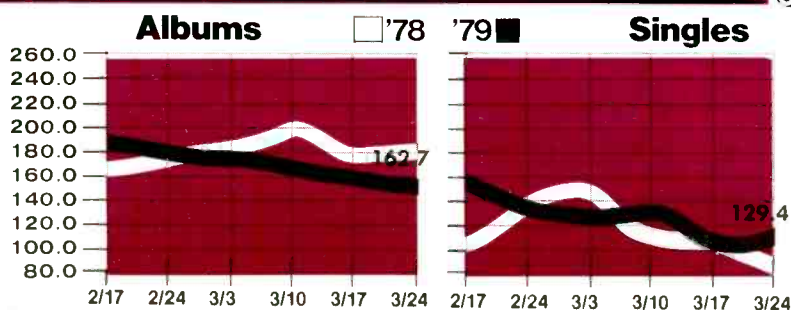
### Goldman Boosts Indies

Yet Goldman's prepared comments rejected the "swan song" of the title to focus instead on what the Arista executive perceives as the indies' potential for continued market viability — a potential his comments were to qualify in terms of substantial shifts needed in the relationship between the remaining labels and their distributors.

One needed change, Goldman said, involves "the excessively adversarial position that often evolves between an independent manufacturer and an independent distributor." That conflict, he continued, often leads distributors to "inordinate and self-defeating demands for special demands on new hit product, creating an in-house advertising agency as a separate profit center, and worse, all too frequently degenerates to erroneous or duplicative chargebacks and inflated or duplicated advertising authorizations."

In order to survive, the indie (Continued on page 123)

## 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.

## RIAA Dinner Honors Beverly Sills; Pres. Carter Praises Record Business

By BILL HOLLAND

■ WASHINGTON — President Jimmy Carter, referring to the record business as "one industry that has bridged borders" of the national and international tensions in the world, hosted more than 300 industry officials at the White House last Tuesday at an afternoon reception in recognition of the RIAA.

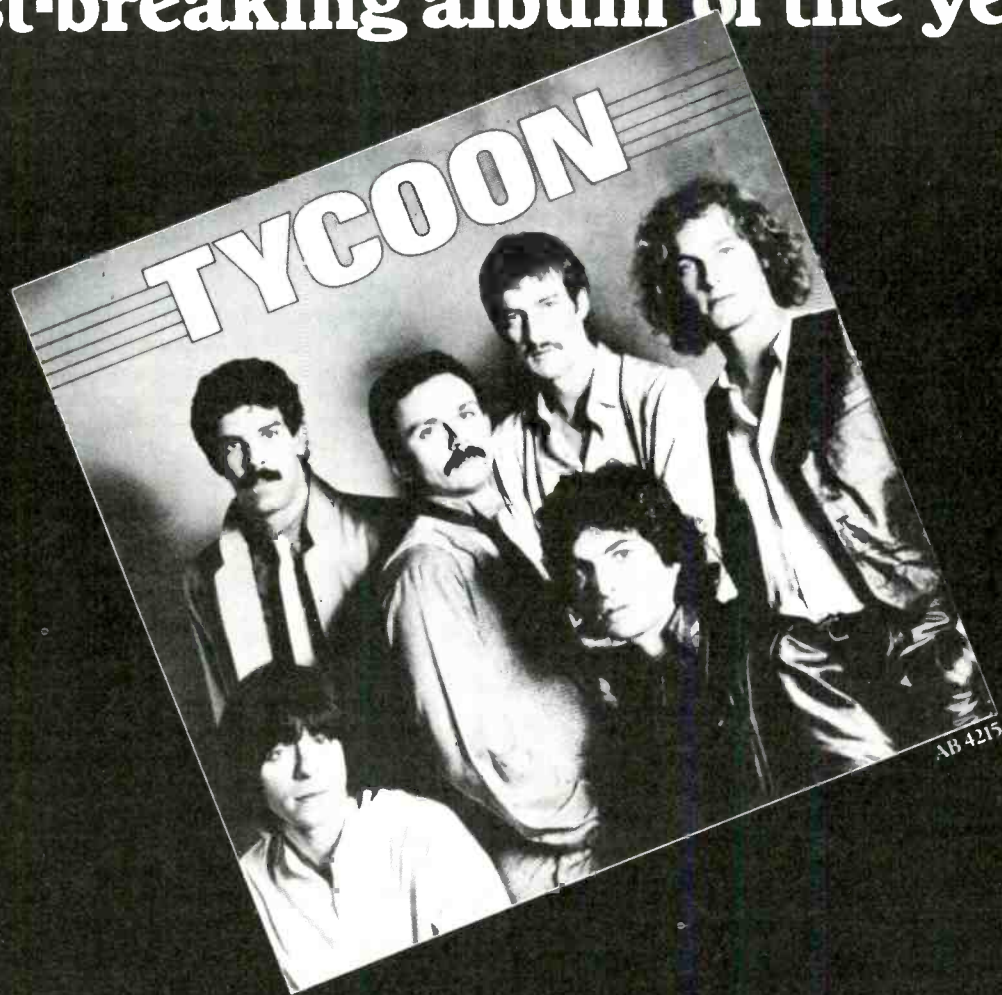
Carter spoke glowingly of the record industry in his brief re- (Continued on page 27)

■ WASHINGTON — More than 1,000 record industry executives, producers, artists, congressmen, federal agency officials, White House staffers and guests crowded the Washington Hilton International Ballroom last Tuesday night for the 11th annual RIAA Cultural Award Dinner.

This year's recipient was the world-famous American opera singer Beverly Sills. Sills is the (Continued on page 27)



The word is out on the  
fastest-breaking album of the year.



In just two weeks reorders have  
totalled more than 100,000 albums—  
unprecedented for a brand new group!

**RW-95\*/CB-128\*/BB-176\***

The single AS 0298  
“Such A Woman” explodes onto the charts!  
**RW-56\*/CB-56\*/BB-59\***

Tycoon. Their hot debut album.  
On Arista Records and Tapes.

**ARISTA**

Produced by Robert John Lange

# CTI Rebuilds Under Chapter XI

By PAT BAIRD

■ NEW YORK — CTI Records, which filed for bankruptcy under Chapter XI late last year, is "alive and well, moving forward, doing all the things other record companies do and trying very hard to do them better," according to Jerald Wagner, president of the company.

The jazz label, headed by Wagner and board chairman Creed Taylor, has in the past, been both distributed by a major record company and by its own branch system. Since filing for bankruptcy and setting aside the debts incurred by failure of that branch set-up, the company has set its future on the independent distributors and is currently not only signing new acts but re-packaging and re-releasing its entire catalogue.

"From an operational standpoint, this Chapter XI filing doesn't mean a thing," explained Taylor. "We're not operating any differently now than we did a

## Hubert Exits A&M

■ LOS ANGELES — David Hubert has announced his resignation from the position of vice president of international at A&M Records, effective April 1.

Hubert joined the company in 1966 to work on international publishing and went on to establish A&M's international department in 1969.

He will be starting David Hubert & Associates. The company will serve as a consulting firm to domestic and international publishing firms and record companies. Some projects with A&M will be announced at a later date, according to the label's president, Gil Friesen.

## Father's & Sun's Names Crockett Pres.

■ INDIANAPOLIS—The board of directors of Father's & Sun's, Inc., the Indianapolis based one-stop, has announced the appointment of Dave Crockett to position of president of Father's & Sun's, Inc. Crockett, who previously held the position of vice president, will now serve as president and chief operating officer of the company.

He replaces George Freije as president, while Freije will now serve as chairman of the board of directors of Father's & Sun's, Inc.

Marc C. Freije, president of Karma Records, Inc. (the eight store record & tape and three store audio retail affiliate of Father's & Sun's), takes the position of executive vice president and secretary of Father's & Sun's, Inc.

year ago. That whole area is simply legalistic and very irrelevant to the music business."

While many independent record companies have aligned with the major distribution networks in the past few months, Taylor and Wagner decided to remain with the independents.

### Smaller Volume

"Anyone at the major distribution outlets will tell you in an honest moment that our kind of music, our type of records, does not fit into that home run oriented type of system," Wagner said. "A number of artists, with the obvious exception of George Benson, who have left CTI to go to a large company with mass distribution, in most cases their careers have dropped dead. They (the majors) are geared to 'Saturday Night Fever' and Meatloaf kind of systems and do not vow to take care of 50 to 100 thousand unit kind of artists, which is what we're involved with."

Taylor also feels that CTI will benefit from the dearth of companies currently distributed by the independents.

"There was a large gap when A&M left," he said. "They were with many of the same distributors we're with. They have the warehouse space and the personnel, the sales people that basically have to do business. That effort that was going towards A&M or

(Continued on page 116)

## Rounder Denies MCA Claim to Thorogood LPs

By SAM SUTHERLAND

■ LOS ANGELES — Following MCA Records' announcement a week earlier that the label had secured rights to 20 unreleased masters by George Thorogood and The Destroyers, Thorogood and his current label, Boston-based independent Rounder Records, have issued formal denials of MCA's legal claim to the tapes as well as their purported vintage—the latter a key point in Thorogood's charges against MCA and former producer Danny Lipman, apparent source for the tapes.

Although no legal action had been taken at press time, a Rounder spokesperson reported the artist and his label had retained the N. Y. firm of Arrow, Edelstein, Gross & Margolis to represent them. In seeking to halt MCA's plans to release the contested masters on two lp packages, beginning next month with an album tentatively titled "Best of The Rest," Rounder claims legal counsel has already verified a

## CBS, Interworld Pact



Walter Yetnikoff, president, CBS/Records Group has announced that Interworld Music Group, headed up by Mike Stewart, has signed a production agreement with CBS Records whereby movie soundtracks will be brought to CBS for release. Pictured at CBS Records' New York offices are, from left: Mike Stewart; Walter Yetnikoff and Bruce Lundvall, president, CBS Records Division.

## Ross Tour Set In Larger Venues

By LAURA PALMER

■ LOS ANGELES—Diana Ross is embarking on a 28-city tour that will see the Motown artist taking her successful theatrical presentation, "An Evening With Diana Ross," into major arena-sized venues. The show, which evolved over a span of five years, is easily the most extensive personal appearance tour for the artist since she launched her solo career over a decade ago; and according to Shelly Berger, Ross' manager, the show brings the visual spectacle of theatre, video, laser lighting and a full orchestra to approximate a conventional, proscenium stage presentation.

The concert dates, which begin in early April, will coincide with

the release of the artist's forthcoming album—her 16th solo lp, written and produced by Nick Ashford and Valerie Simpson — and will incorporate effects and material premiered last fall during Ross' extended engagement at the Universal Amphitheatre in L.A. and New York's Radio City Music Hall. While the halls used will be considerably larger than those venues, available seats (10-16,000) will be scaled down to as few as 8700 seats (Charlotte, N.C.) to maximize the theatrical techniques included in the production.

According to Berger, the bulk of the advertising dollars (65 percent) will go to 30-second television spots, with 30 percent allotted to radio and 5 percent available to print advertisements. Footage of Ross for in-store video promotion and television spots were produced by Poncho Makzoume. In addition, ads are presently running in the first four tour markets (Rhode Island, New York State, Philadelphia and Baltimore), and will run in tour markets three weeks prior to each consecutive concert date.

Due to the creation of an intimate theatre surrounding and customized seating plans—which limit the actual seating capacity—Ross' tour design actually lessens the overall gross potential guaranteed at venues of this size, although Berger expects a healthy gross nonetheless.

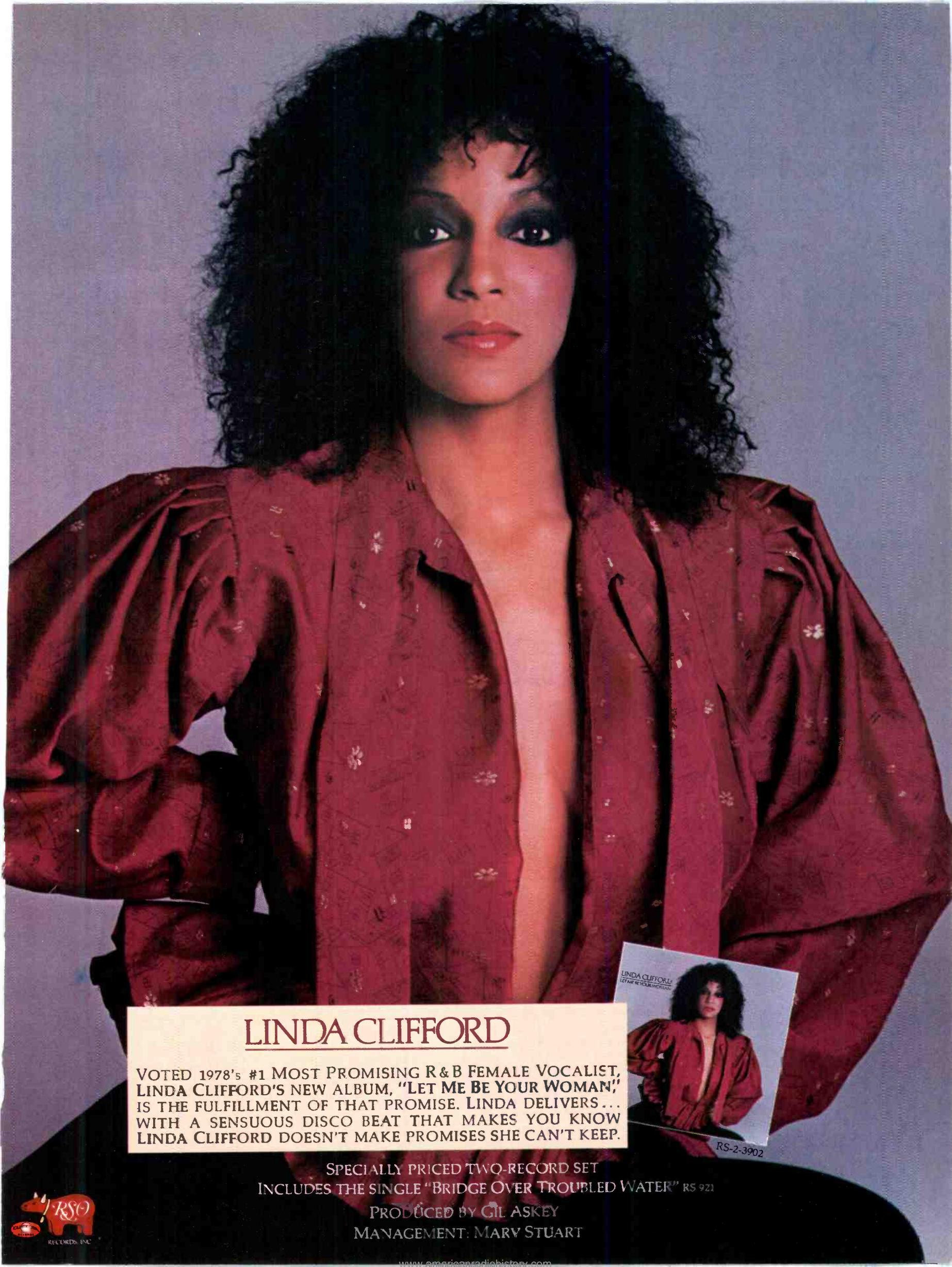
The tour, which begins April 4, in the Providence, Rhode Island Civic Center, ends May 13 at St. Louis' Checkerdome and will include the opening act of Roger & Roger — a musical/comedy/impressionist team said to feature impressions of the Temptations. Ross' future plans include a Warner Brother movie release in July, "Body Guard."

central point in their probable course of action—that Lipman's original production agreement with Thorogood specified that should the producer fail to place the tapes with a label within nine months of completion, no subsequent deal could be struck without Thorogood's mutual approval.

### Old Sessions?

Yet to be verified is the assertion that would cause that clause to prescribe the MCA deal: Thorogood's insistence that the disputed material was not recorded during 1978 sessions for "Move It On Over," as reported by MCA (RW, March 24, 1978), but actually stems from sessions cut during 1973-74.

That position led Thorogood to include his own comments in Rounder's announcement to the trade, in which the guitarist labelled the proposed album package as "obsolete and unfair" in that the material reflects his band during its formative stage.



## LINDA CLIFFORD

VOTED 1978's #1 MOST PROMISING R & B FEMALE VOCALIST, LINDA CLIFFORD'S NEW ALBUM, "LET ME BE YOUR WOMAN," IS THE FULFILLMENT OF THAT PROMISE. LINDA DELIVERS... WITH A SENSUOUS DISCO BEAT THAT MAKES YOU KNOW LINDA CLIFFORD DOESN'T MAKE PROMISES SHE CAN'T KEEP.



SPECIALLY PRICED TWO-RECORD SET  
INCLUDES THE SINGLE "BRIDGE OVER TROUBLED WATER" RS 921

PRODUCED BY GIL ASKEY  
MANAGEMENT: MARV STUART



# Chart Analysis

## Bee Gees Bullet To Top Singles Spot; Wings Disc Is Chartmaker at #38 Bullet

By PAT BAIRD

While the Bee Gees (RSO) and Rod Stewart (Warner Bros.) continued to stand away from the pack in sales strength, the Bee Gees pulled a head just enough to take over the #1 bullet position on this week's *Record World* Singles Chart. Stewart fell to #2 but continued to pick up big sales. Gloria Gaynor (Polydor) stayed at #3 for the third week on her sales figures and some major #1 radio positions.

The Doobie Bros. (WB), which came on the Black Oriented Singles Chart this week at #63 bullet, also had several #1 reports and filled in all radio holes for #4 bullet. The record is also selling steadily. The Village People (Casablanca) dropped one spot to #5 but continued to sell big at the racks while Frank Mills

(Polydor), somewhat light on major market airplay, gained high numbers where played and sold through for #6 bullet.

The next two records on the chart are especially strong on a radio level but are selling considerably less than the top 6. The Little River Band (Harvest), added at WABC and Z93 among others, took healthy playlist moves elsewhere for #7 bullet and Amii Stewart (Ariola), #10 bullet BOS and #5 on the Disco File Top 40, was added at WNBC and KMET and continued to sell for #8 bullet.

Also in the Top 10 are Peaches & Herb (Polydor) #9 and Donna Summer with Brooklyn Dreams (Casablanca) #10.

Wings (Columbia) is this week's Chartmaker at #38 bullet as well as this week's Powerhouse Pick. The record was added at a number of majors this week and took strong moves on the stations which debut it last week.

The Babys (Chrysalis), added at

WABC, WNBC and WOKY among others, sold well for #13 bullet and Bell & James (A&M) continued working off a strong BOS/disco radio and sales base for #15 bullet. Blondie (Chrysalis) was added at WLS, WHBQ and KRBE and went Top 10 in Los Angeles and Top 5 in Atlanta and #1 in New Orleans for #16 bullet. Anne Murray (Capitol), still #1 on the RW Country Singles Chart, was added at WABC and sold well for #17 bullet while Suzi Quatro and Chris Norman (RSO) experienced their best sales week yet for #20 bullet.

Continuing to make healthy chart moves are: Chic (Atlantic) #9 bullet BOS, #22 bullet here; Jacksons (Epic), #3 bullet BOS and added at WABC, #25 bullet; Sister Sledge (Cotillion), #2, bullet BOS and disco and another added at WABC, #26 bullet here; Bob Welch (Capitol) added at WHBQ and Top 5 in Atlanta with breakout sales reports, #28 bullet; George Benson (WB), #11 bullet BOS and selling for #29 bullet; George Harrison (Dark Horse), picking up new adds and breakout sales, #33 bullet; Cher

(Casablanca), #41 bullet BOS, #12 disco and an add this week at WABC, WPGC and WPEZ and 99X with strong moves in Los Angeles for #34 bullet and Instant Funk (Salsoul), still #1 BOS, #3 disco and another WABC add, #35 bullet here.

Peaches & Herb (Polydor), last week's Powerhouse Pick and bulleting BOS this week at #18, was added at KHJ, 99X and WFIL for #40 bullet and Herbie Mann (Atlantic), with sales ahead of airplay, bulletted here at #44. The Village People (Casablanca), another Powerhouse Pick last week, sold well and picked up new adds for #45 bullet. It's #64 bullet BOS.

Still moving solidly on the Top 100 are: Styx (A&M) #52 bullet; Delegation (Shadybrook), #4 bullet BOS, #53 bullet here; Tycoon (Arista) #56 bullet; England Dan & John Ford Coley (Big Tree) #61 bullet; G.Q. (Arista), last week's Chartmaker and #6 bullet BOS, picking up pop adds for #64 bullet; Pointer Sisters (Planet), this week's BOS Chartmaker at #56 bullet, gaining pop action

(Continued on page 122)

## Doobies, Benson, Peaches & Herb Bullet In Top 10; Supertramp Takes Chartmaker

By SAMUEL GRAHAM

With the Bee Gees (RSO) now in their sixth consecutive week at number one and still comfortably ahead of the pack, the big news in the top ten of this week's Album Chart is the ascent of the Doobie Brothers (WB). Now at #2 bullet, the group's record is the first to move Rod Stewart (WB) out of the second position in well over a month; excellent rack activity, combined with across-the-board retail and a single turning up at #1 at several radio stations has helped the Doobies' cause.

The rest of the top five consists of Stewart at #3, Dire Straits (WB) at #4 and the Village People's (Casablanca) "Cruisin'" at #5. Elsewhere in the top ten, Peaches and Herb (Polydor) move to #6 bullet with strong racks and good retail where reported. George Benson (WB), giving that label four titles in the top eight, is also bulletting, now at #8 with original retail action joined by improving racks and a single

showing gains on both pop and r&b levels.

The Allman Brothers (Capricorn) move into the top twenty at #16 bullet; the story here remains retail—especially in the midwest, south, west coast and northwest—with some racks as well. The Jacksons (Epic) also picks up a bullet in the twenties, now at #18 with retail strength in nearly every area but the southwest and a hit single happening on all fronts.

Poco (MCA) has a bullet at #25, based strictly on retail action, particularly in the southeast, N.Y., Washington and Seattle. Elsewhere in the twenties, Bad Company (Swan Song) is bulletting at #27 following a very good week at retail, while Instant Funk (Salsoul) has a bullet at #29 based on solid retail in such areas as L.A., Denver, New Orleans and Washington/Baltimore.

Supertramp (A&M) is this week's Chartmaker, checking in at #34 with a good initial reaction at retail, especially in the midwest. Also in the thirties, Angela Bofill (Arista/GRP), after two weeks at #44, picks up a bullet and moves to #39, with retail

particularly strong along the northeast corridor. In the forties, bullets include Sister Sledge (Cotillion), at #45 with a bulleting single helping retail action in Washington, Atlanta and the southeast, L.A. and Denver; Her-

bie Hancock (Col), up from #71 to #47 with a combination of retail and one-stop moves (especially in N.Y., Milwaukee, Washington and Baltimore); and Amii Stewart (Ariola), at #48 with a

(Continued on page 122)

## Regional Breakouts

### Singles

#### East:

George Harrison (Dark Horse)  
Cher (Casablanca)  
Instant Funk (Salsoul)  
Peaches & Herb (Polydor)  
Village People (Casablanca)  
G.Q. (Arista)

#### South:

Cher (Casablanca)  
Delegation (Shadybrook)  
Bad Company (Swan Song)  
Allman Brothers (Capricorn)

#### Midwest:

Sister Sledge (Cotillion)  
George Harrison (Dark Horse)  
Cher (Casablanca)  
Village People (Casablanca)  
Styx (A&M)  
Tycoon (Arista)

#### West:

Wings (Columbia)  
Village People (Casablanca)  
Quatro & Norman (RSO)

### Albums

#### East:

Supertramp (A&M)  
Gary's Gang (Columbia)  
Tycoon (Arista)  
Art Garfunkel (Columbia)  
Dwight Twilley (Shelter)  
Steve Forbert (Nemperor)

#### South:

Supertramp (A&M)  
Gary's Gang (Columbia)  
Tycoon (Arista)  
Dwight Twilley (Shelter)  
Steve Forbert (Nemperor)  
UK (Polydor)

#### Midwest:

Supertramp (A&M)  
Molly Hatchet (Epic)  
Tycoon (Arista)  
Frank Mills (Polydor)  
Suzi Quatro (RSO)  
Dwight Twilley (Shelter)

#### West:

Supertramp (A&M)  
Gary's Gang (Columbia)  
Frank Mills (Polydor)  
Suzi Quatro (RSO)  
Dwight Twilley (Shelter)



WORDS



"Asking me to list my credits  
is like asking somebody how many pair of pantyhose they own."  
--l.g.

# A man who needs no introduction, Little Feat's Lowell George has just made his first solo album.

Thanks I'll Eat It Here. Lowell George's first. Produced by Lowell George. On Warner Bros. records a

Thanks I'll Eat It Here. BSK 3194

655-2101 OUR 7204



## Licorice Pizza Sets 10th-Year Campaign

By FRANN ALTMAN

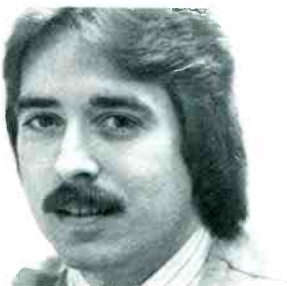
■ LOS ANGELES—In celebration of Licorice Pizza's tenth year in record retail, John Houghton, vice president/marketing, has announced that the southern California chain has scheduled a three week media campaign, budgeted at six figures for April, coinciding with extensive price reductions for record buyers. The special pricing will be primarily aimed at \$7.98 albums, but will include a reduction on all \$8.98 albums as well.

The chain, founded by Jim Greenwood, has planned a comprehensive media buy to include television, radio and print. "We have designed new television commercials," said Houghton, "and we'll be premiering the use of computer-animated television commercials tied into our logo and slogan. The radio ads will employ artists wishing Licorice Pizza a happy tenth birthday."

Special sales and merchandising incentives for all employees have been planned. "Buttons, banners, bin cards, the usual support for a mammoth sale is scheduled," added Houghton. "Record labels will be joining us in support of the presentation.

## Art Collins Joins Rolling Stones Label

■ NEW YORK — Art Collins has joined Rolling Stones Records in the newly-created position of assistant to the president. The announcement was made this week by Rolling Stones Records president Earl McGrath. In his new capacity, Collins will coordinate all aspects of the label's activities; he will be based at the company's New York headquarters.



Art Collins

Collins joins Rolling Stones Records from Atlantic Records, where he was associate director of national publicity. During the Rolling Stones' Summer 1978 U.S. tour, he served as Atlantic's label coordinator with Rolling Stones Records. Collins joined Atlantic Records in May of 1975 as publicity assistant, following which he was east coast publicity manager and then publicity manager/Atlantic & Affiliated Labels. He also served as liaison with the national music trade publications.

"We'll be using this time to talk to our customers about pricing, and about Licorice Pizza being around for ten years. We'll also be using this time to inject excitement into the media and retail business."

According to Houghton, the company—the first to use television advertising—will continue its dedication to growth and development of product, and artist, and music to the community. Continuing the company's internal development programs are just another area of concern for Licorice Pizza.

Greenwood's first store, located in Long Beach, was started when he was 22 years old. Future plans of expansion increasing the number of stores to a total of 40 within the next 18 months to three years are being discussed. "Licorice Pizza is setting goals for the next ten years," explained Houghton. "The goals are tied around several basic purposes, which are to offer quality employment to people and let them grow, and then to perpetuate itself as an organization that is vital within this industry.

"We have remained dedicated to the artist," he continued. "We still get our biggest kicks out of getting an artist coming through, like Elvis Costello. Selling hits is something we all do; selling artists who are committed to saying something is what I wish we would do more of."

## White Joins MCA

■ LOS ANGELES — Larry White has been appointed director of national artist development for MCA Records, announced Russ Shaw, VP artist development for the label. In this capacity, White will act as the liaison between MCA Records and music-oriented syndicated radio and television shows in the areas of service and appearances by MCA artists.

## Walden's 'Awakening'



Atlantic recording artist Narada Michael Walden, whose current album, "Awakening," has yielded the single "I Don't Want Nobody Else (To Dance With You)," recently completed a three city promotional tour to Atlanta, Miami, and New York City. He visited radio stations, the WEA branch offices, discos, and fielded press interviews. While in New York City, Walden was honored with a luncheon for trade, press and Atlantic executives. He also did a stint as guest DJ on WBLS. Shown from left are: Atlantic chairman Ahmet Ertegun, Narada Michael Walden, and Atlantic senior vice president/general manager Dave Glew.

## Entertainment Co. Inks Napoli



The Entertainment Company has signed Jeanne Napoli. Pictured from left are Martin Bandier, Napoli and Charles Koppelman.

## UA Music Hosts Staff Meeting Keyed To Intraoffice Communications

■ NASHVILLE — Key executives and professional personnel from all of the U.S. offices of United Artists Music convened here for three days (March 20-22) in a series of managerial seminars, creative presentations and an in-depth review of the publishing firm's activities since its December national staff meetings in Los Angeles.

Jimmy Gilmer, vice president, Nashville operations, hosted the publishing organization's mini-convention at the UA Music offices, 1013 Sixteenth Avenue South. Harold Seider, president of United Artists Music, acknowledged the substantial gains made by the publishing company's Nashville operations in the last six months.

Themed at the UA Music conferences were the closer coordination of Nashville, New York, and Los Angeles offices, stepped-up exploitation of the various Un-art/UA Music Co. and Robbins/Feist/Miller catalogues, related exploitation of the Big 3 Music print operations and the promotion of new film music in cooperation with UA's motion picture division.

Progress reports on United Artists Music's writer development program were also presented at the meetings. Under president Harold Seider, the songwriter push has played a particularly important role in the music publishing company's current expansion drive. As a key part of the program, UA staff writers from Nashville, New York and Los Angeles have been encouraged to exchange creative views and increase collaborative efforts between teams of writers at the various offices. Los Angeles writer Eric Kaz met with Nashville songwriters Richard Leigh and Alan Chatman to discuss their newest song projects.

The national meetings were chaired by Harold Seider and included presentations by Nashville host Jimmy Gilmer and Stu Greenberg, general manager of UA Music's New York offices. Peter Pasternak, Suzanne Logan and Danny Strick of the Los Angeles professional staff also participated in the meetings. Frank Costa, standard exploitation department, New York, outlined plans for the launching of new professional materials designed to step-up the utilization of the UA catalogues of standard copyrights while Frank Banyai, executive assistant to the president and foreign liaison, reported on UA's current position in foreign territories. The effect of the company's recent marketing and institutional advertising campaigns were also reviewed by Jay Leipzig, president of The Music Agency, Ltd. and consultant to United Artists Music publishing.

## WEA Taps Cervino

■ PHILADELPHIA — WEA's Philadelphia branch manager Peter Stocke has announced the appointment of Rich Cervino as sales manager for the Philadelphia regional market.

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## New RCA Cassettes:

# 'Disco on the Go'

By SOPHIA MIDAS

■ NEW YORK — The disco phenomenon, primarily responsible for fueling the sales of the 12" single, has engendered the marketing of yet another item to merchandise, the disco cassette. Scheduled to be introduced by RCA at the current NARM sessions, the cassettes will, for the first time, offer the consumer two 12" remixes of RCA's most popular disco records, according to Tony King, director of disco marketing, RCA.

Conceived by Robert Summer, president, RCA Records, the idea behind marketing the disco cassettes is to cater to an increasingly mobile society. King explained, "We have noticed that a growing number of people have shown an interest in making disco cassettes for themselves to listen to in the car, or bring to the beach or park. Many people, however, either do not have the proper equipment to make such recordings, or do not have the time; hence, Robert Summer formulated the idea of providing the consumer with a 'disco on the go' cassette."

Commercially available this week, the manufacturer's suggested list price for the cassettes is \$3.99. "Because this hasn't been done before," said King, "we really don't know how the consumer will accept the new

## Stark Names Three

■ NORTH CANTON, OHIO—James E. Bonk, executive vice president of Stark Record and Tape Service, Inc. has announced the promotion of Larry Mundorf to vice president of store operations, Gerry Gladieux to vice president of advertising and Pete Fostines to the newly created position of sales manager.

Mundorf will be responsible for all store operations, including personnel. He began his career with Stark in 1968, most recently as director of retail stores, and has been instrumental in the development of store policy.

Joining the company in 1970, Gladieux will oversee all areas of the advertising department and related areas, including the recording studio. He was responsible for the development of the advertising department.

Spending nearly 12 years with Stark, Fostines was responsible for developing many of their systems and techniques for the unstaffed record and tape departments. His new position will have Fostines directly responsible for the aforementioned departments as well as handling supervision of the sales staff.

cassettes. This is a test for us, and we plan to make it the main thrust of our presentation at NARM."

Will disco cassettes hurt the sales of RCA's 12" singles? "I don't believe that the cassette will rival the 12", King said, "mainly because I concur with those people who see the 12" as the single of the future; the sales are continuing to grow dramatically. I see the disco cassettes as an added dimension to disco, focusing on a different and more limited market than the 12" buyer. The cassettes are targeted for families, a younger audience and also an audience that may not be fanatically involved with disco. They may just want a cut or two for their cars."

### Visibility

In terms of marketing, King commented that RCA's major concern was to acquire visibility for the cassettes. "We don't want the cassettes tucked away with other cassettes; we need to make the public aware that they are available because they are so new. We'll be using special display containers, using the advertising campaign 'disco on the go.'"

The disco cassettes will be issued on a monthly basis, and this month's releases include disco cuts by: Evelyn Champagne King; Vicki Sue Robinson; Dolly Parton; Shalamar; Grey and Hanks; Odyssey; The Brothers; Gichy Dan; Buffalo Smoke; Bumble Bee Unlimited; Machine; Lakeside; and Carrie Lucas.

## Ariola Names McElwee Sales/Merch. Vice Pres.

■ LOS ANGELES — Jay Lasker, president of Ariola Records, has announced the appointment of B.J. McElwee to the newly created position of vice president of sales and merchandising.

Prior to his affiliation with

## Supermax to E/A



Elektra/Asylum Records has signed the group Supermax, composed of Austrian composer-instrumentalist Kurt Hausenstein and American vocalists Jean Graham and CeeCee Cobb, and will release its album "Fly With Me" in April. That album and a previous one by Supermax were released in Europe through WEA/Germany. Pictured from left: George Daly, E/A national a&r director; Cobb; Hausenstein; Graham and Mel Posner, E/A vice chairman.

# '79 NAIRD Convention To Spotlight 'The Dilemma of the Independent'

■ BOSTON — The 8th Annual Convention of NAIRD (The National Association of Independent Record Distributors and Manufacturers), to be held here April 6-9, will focus on the subject of survival for the independent distributor and manufacturer in the rapidly and radically changing record market.

The focus of the convention, as in previous years, will be on self-help, with NAIRD members learning marketing, promotion, and business techniques from one another and from guest speakers and expert panelists. Five workshops will highlight the 1979 convention: on Saturday, April 7, "Artist Development" and "Catalogue Sales;" on Sunday, April 8, "The Future of Independent Distributors," and on Monday, April 9, "Promotions and Publicity" and "Tax Strategies and Paperwork Techniques." The orientation of all the workshops will be toward practical, day-to-day techniques of operation. All workshops and other convention events will be held at the Boston Park Plaza Hotel.

### 'Indies'

Another highlight of the 1979 convention will be the presentation of the Indies, conceived as the small-label equivalent of the Grammys. The awards allow voting not only for records, but also for efforts in distribution (to be voted on by manufacturers) and efforts by manufacturers (to be voted on by distributors). Categories for Indie awards for records include not only pop and rock, but also other specialized

musical areas not included in the Grammy ceremonies, such as bluegrass, blues, foreign language, and old timey. NAIRD's membership includes a number of labels that produce product of this type.

As in past years, the 1979 convention will also feature a trade show, during which manufacturers will display new releases, distributors will shop for new labels, and industry suppliers (such as pressing plants, printers, and designers) will have a chance to solicit new clients. The trade show area will be open both April 7 and 8, but the main trade show activity will go on on the 8th from 2-5 p.m., when local retailers and radio programmers will be invited to attend.

Registration for the convention, as well as the rest of the organization, is being handled by Marion Leighton of Rounder Records, 186 Willow Ave., Somerville, Mass. 02144; phone: (617) 354-0700. Registration for the convention is \$60 for NAIRD members and \$90 for non-members, with additional fees for display tables. Per-day registration is also possible. The Boston Park Plaza Hotel is handling all room reservations.

## Peaches Sets Richmond Opening

■ NEW YORK—The 36th Peaches store, a 15,000 square-foot outlet in Richmond, Virginia, will open this Friday (30) with what a Peaches executive calls "the biggest opening ceremony we've ever had."

Cindy Bullens (UA), a Peaches favorite, will open the new store. Peaches will celebrate its new facility at a party Thursday night, and at the official opening Friday morning. Label executives are invited to stop at the store on their way back from NARM.

Store director for the Richmond Peaches will be Marty Feldman. Store managers will be Barbara Kane and Gail Vancini.

## Rhino Restructures

■ LOS ANGELES — Rhino Records, Inc. has announced an organizational restructuring.

Richard Foes, a founder of the company, assumes the title of president. The label's other founder, Harold Bronson, becomes Rhino's executive director, and will be responsible for the company's business affairs.

Chaz Austin has been promoted to the position of director of merchandising, after having managed the company's warehouse for the past six months.

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## Motown Names Carter R&B Promo Director

■ LOS ANGELES — Don Carter, former southwest region promotion manager, has been upped to the position of national r&b promotion director for Motown Records, it was announced by Alvin (Skip) Miller, national promotion director for the label.

Carter is a veteran of five years with Motown based in Houston, Texas, where his responsibilities included the promotion of the label's product in southwestern states.

In his new position of national r&b promotion director, Carter will be based in Los Angeles and will be responsible for the activities of the label's national and regional r&b promotion staff.

Concurrent with the appointment of Carter, Miller announced the appointment of Andre Montell as west coast r&b promotion manager.

Montell entered the record business with Uni and Decca Records a decade ago. Prior to joining Motown, he was vice president of national promotion and marketing for HDM Records in Los Angeles.

In his new position as west coast r&b promotion, Montell will be responsible for the promotion of the label's product in all west coast markets.



Don Carter

## Field Merch. Expands

■ LOS ANGELES—Field Merchandising, a company created this year by Gordon Bossin as an independent merchandising service for the music industry, has expanded to include a variety of new music-oriented projects.

Current clients include Arista Records (as a marketing consultant), The Bicycle Music Company (recording artist — Van Dunson), Groove Tube, a new record cleaner, Jac-It, a vinyl record cover company, and a consultancy assignment for Beacon Photo Service Inc. on a new product named Record Hang-Ups.

Field Merchandising can be contacted in Los Angeles at (213) 705-8446.

## Huddling With Wolf



J. Geils Band vocalist Peter Wolf (center) took sanctuary in the Forum Club with several key executives of EMI America/United Artists Records. Pictured with Wolf (from left) are: Charlie Minor, vice president promotion; Dick Williams, director of album promotion; Jim Mazza, EMI America/United Artists Records president; and Iris Zurawin, director of press & artist relations.

## Garfunkel LP Has Six Different Covers; Retailers Doing Mandatory Doubletakes

By SOPHIA MIDAS

■ NEW YORK — Art Garfunkel's fourth solo lp, "Fate For Breakfast," arrived at the retailer's door last week — with six different album covers. Still unnoticed by many retailers, but causing others to wonder whether their eyes were failing them, there are, indeed, six different album covers, Columbia confirms, and their printing was intentional.

### A Gentle In-house Joke

According to John Berg, VP/Packaging Art and Design, CBS Records, the idea of printing the different album covers was conceived during a discussion with Garfunkel. "Art and I were having lunch when the notion of printing different album covers came up. I thought it would be a fun thing to do, especially since it hasn't been done before. The covers really differ from each other quite a bit, depicting Art eating his breakfast at different stages; but at the same time, these differences are very subtle. The whole idea was approached almost like a gentle in-house joke. Actually, we've been waiting to see if anyone would notice."

Are retailers noticing the different album covers of the lp? "At first I thought I was seeing things," said Howard Caplan of Radio Doctors, "and then I thought it was a mistake. But after I continued to open boxes of the lp, I knew that this was no mistake."

Lynn Rothman, lp buyer for Music Stop said, "We noticed it immediately, but we're not quite sure what to make of it." The vast majority of retailers, however, reported that there was nothing unusual about the Garfunkel lp, but when asked to re-

examine the album jacket, they expressed great surprise. Ray Burns, assistant lp buyer for King Karol, said, "We really hadn't noticed that the covers were different, but now that I look at them, I'm really surprised. It's a great idea."

Harvey Hoffner from Sound Town said, "No, we haven't noticed anything unusual about the Garfunkel cover... wait a minute—that's amazing, they're all different!"

Is the pressing of different albums a new merchandising technique? "No," said Berg, "because this idea derived from the art department, not the marketing department. If it helps promote the sales of the lp, we'll be delighted." (A&M did release a Tubes album in variously-colored covers last year.)

### Appeal For Advertising

Most retailers stated that they did not know whether the different album covers would increase the sales of the Garfunkel album, particularly since the concept is so new. Sound Town's Hoffner said, "If the retailer doesn't notice, then the buyer won't notice. I think it's a unique and clever idea, and a lot of fun, but I also think it should be publicized to bring consumer awareness."

Radio Doctor's Caplan said, "The different covers should appeal to collectors, but there should be a big ad to let people know it's around." Rothman said, "Attention has to be brought to the album. A couple of our stores have all six of them displayed." Many retailers, however, commented that they did not have enough space to display all six album covers.

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## Cover Story:

# Anne Murray's Success Bridges Formats

■ When "Snowbird," her debut single on Capitol in America, was released in 1970, Anne Murray became one of the first Canadian singers ever to score simultaneously on the nation's pop and country charts. Not only did the song earn Murray her first gold record in the U.S., but it set the pattern for what has become one of the most successful careers in contemporary music, bridging the gap between pop and country.

A boxful of Junos from Canada, two Grammys from the U.S.—the most recent for her '78 gold single, "You Needed Me"—and top-selling honors and awards from countries around the world attest to Anne Murray's continuing stature as a true international star.

Her current album, "New Kind Of Feeling," shipped gold in January '79 and immediately began to work on its way up the pop and country charts, yielding a pop hit and a No. 1 country tune in its first single, "I Just Fall In Love Again." The lp is rapidly approaching platinum.

Last year's "Let's Keep It That Way" marked Murray's first platinum album in America. A hit on both the country and pop

charts, the lp contained a country smash in its first single, "Walk Right Back." The lp's second single, "You Needed Me," climbed into the country Top 5, then, true to form, crossed over onto the pop charts where it became a No. 1 hit and earned the popular singer her second gold disc. In March, over a year after its January '78 release, "Let's Keep It That Way" remained on the pop and country charts, putting Anne Murray in the enviable position of having two best-selling albums on the charts at the same time.

Prior to the release of "New Kind Of Feeling," the Nova Scotia-born singer had charted an amazing record of success: pop Top 30 lps, all of which made major inroads on the country charts and, with her current hit single, she has enjoyed 16 pop hits (including "Danny's Song," "Love Song" and "You Won't See Me") — all 16, plus five more on the country charts.

Perhaps the key to Anne Murray's success lies in her love for all kinds of music. "When I sing before a crowd," she says, "I want to offer something for everyone, whether they like jazz, gospel, pop or country music."

## Bear Reunion



RCA Records artist Richard T. Bear's return to his old high school, Roosevelt High in Yonkers, was the inspiration for some mischievous merry-making by (left): Mel Ilberman, RCA Records division vice president, business affairs and associated labels; Richard T. Bear; and Warren Schatz, RCA Records division vice president, popular a&r. Coming to the assistance of his old high, Bear donated the proceeds of his concert to the school's music program.

## CBS Names Thompkins Black Music Promo Dir.

■ NEW YORK—Paris Eley, vice president of promotion, black music marketing/CBS Records, has announced the appointment of Garcia "T.C." Thompkins to the position of director of national promotion, E/P/A, black music marketing/CBS Records.



Garcia Thompkins

Thompkins joined CBS Records in March 1977 as black music marketing's local promotion manager in Chicago, later becoming BMM's midwest regional promotion marketing manager.

## A&M Taps Accardo

■ LOS ANGELES—Mike Gormley, director of communications, A&M Records, has announced that Andrea Accardo has joined the publicity department as assistant to Michelle Marx, west coast publicity director. In this capacity she will be involved with coordinating regional tour press.

## WB Names Levine N.Y. Press Rep

■ NEW YORK — Bob Merlis, director of publicity for Warner Bros. Records, has announced the appointment of Ed Levine as New York press representative.

In his new capacity, Levine will be responsible for arranging activities for Warner Bros. artists with local and national press contacts in the New York area.

## Island Names Conway West Coast A&R VP

■ LOS ANGELES—Marshall Blonstein, president of Island Records, has announced the appointment of Lionel Conway to the post of west coast vice president of a&r. Conway will continue as president of the Island Group of Music Publishing Companies worldwide.



Lionel Conway

Conway will be responsible for securing new acts for the label. He will also supervise the recording activities of all artists on the Island roster.

An Island executive for ten years, Conway came to the United States as head of publishing in 1975. Before joining Island, Conway held positions with Dick James Music and Leeds Music.

## Bates Joins Capitol

■ LOS ANGELES—Wendell Bates has been named west coast regional promotion manager, black music division at capitol Records, announced Don Mac, national promotional manager of the label's black music division.

A veteran of the music industry, Bates began his career in 1967 as a regional promotion man for Capitol in Chicago. Since then, he has held positions in promotion at Sussex, London and RCA Records. Prior to coming to Capitol, he was national black marketing director at MCA.

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by

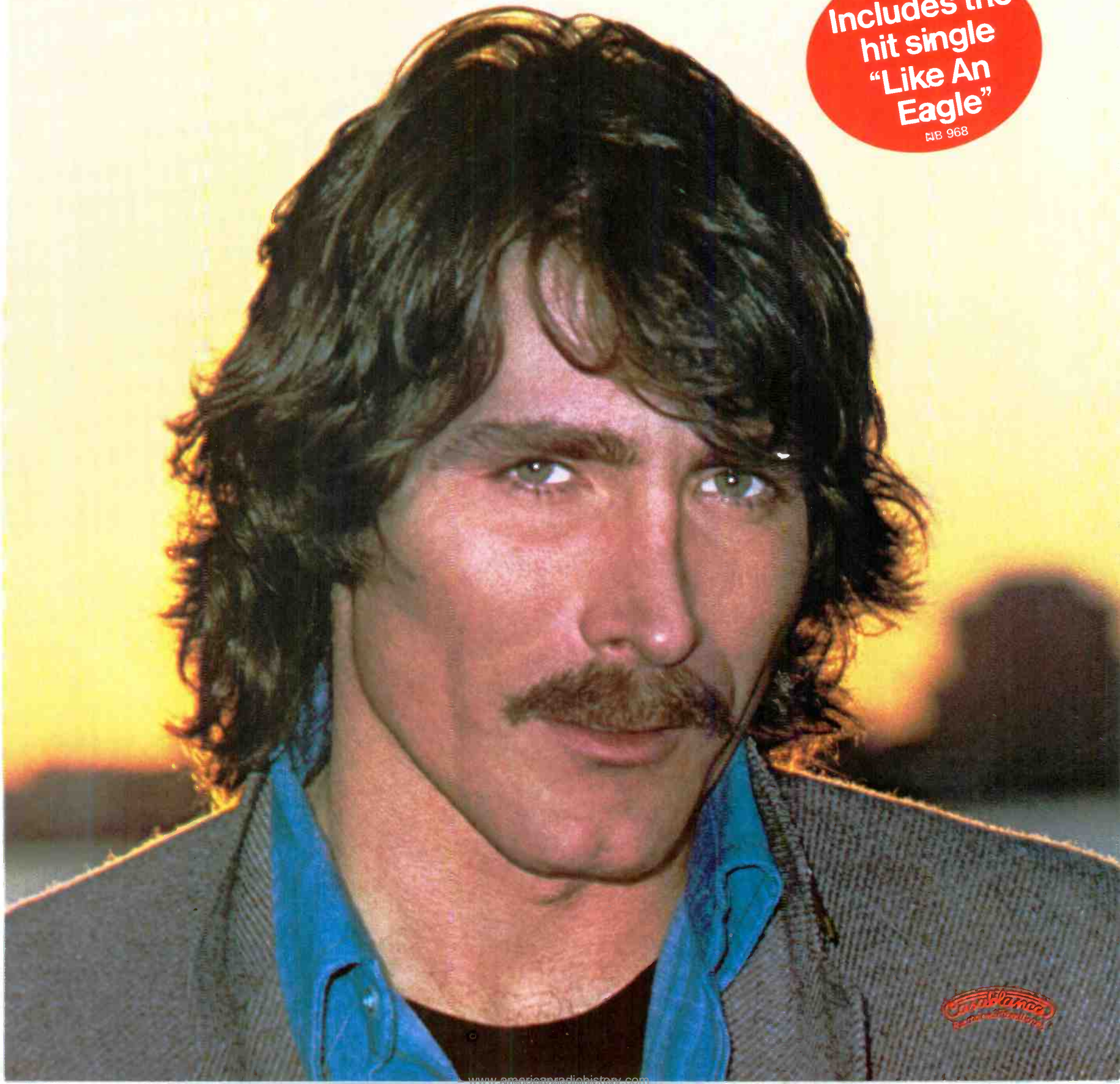
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April 13	Buffalo, New York	Memorial Auditorium
April 14	Largo, Maryland	Capital Centre
April 15	Hampton, Virginia	Hampton Coliseum
April 17	Charlotte, North Carolina	Charlotte Coliseum
April 19	Atlanta, Georgia	The Omni
April 20	Columbia, South Carolina	Carolina Coliseum
April 21	Birmingham, Alabama	Jefferson Civic Center Coliseum
April 22	Louisville, Kentucky	Kentucky Fair & Exposition Center
April 24	Minneapolis, Minnesota	Met Center
April 25	Milwaukee, Wisconsin	Milwaukee Arena
April 27	Indianapolis, Indiana	Market Square Arena
April 28	Cincinnati, Ohio	Riverfront Coliseum
April 29	Detroit, Michigan	Cobo Hall
May 1	Chicago, Illinois	Amphitheatre
May 3	Jackson, Mississippi	Mississippi Coliseum
May 4	Shreveport, Louisiana	Hirsch Memorial Coliseum
May 5	Memphis, Tennessee	Mid-South Coliseum
May 6	Baton Rouge, Louisiana	Centroplex
May 9	Houston, Texas	The Summit
May 10	Fort Worth, Texas	Tarrant County Convention Center
May 11	Oklahoma City, Oklahoma	The Myriad
May 12	Kansas City, Missouri	Kemper Arena
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## CBS Ups Steinberg

■ NEW YORK — Bob Altshuler, vice president, press and public affairs, CBS/Records Group, has announced the appointment of Laurie Steinberg to manager, press and public affairs, CBS/Records Group.



Laurie Steinberg

In her new position, Ms. Steinberg will be responsible for writing trade press releases and related material concerning CBS Records' label and corporate activities. She will also be involved in consumer press campaigns concerning the company's activities. She will report directly to Altshuler.

Ms. Steinberg joined CBS/Records Group in 1975 in the press and public affairs department, and in 1978 was appointed staff writer.

## McCann To Atlantic

■ NEW YORK — Phil McCann has been appointed Atlantic southeast regional r&b promotion director. The announcement was made by vice president/director of special markets Eddie Holland. McCann will report to national promotion director/special markets Don Eason. He will be based in Atlanta and will direct and oversee all Atlantic r&b promotional activities covering the southeast.

McCann served as ABC Records southeast regional promotion director from May '75 until he joined Atlantic.

## MCA Dist. Taps Ron DeMarino

■ LOS ANGELES — Al Bergamo, president, MCA Distributing Corporation, has announced the appointment of Ron DeMarino as Philadelphia branch manager.

DeMarino joined MCA Distributing from WEA Corporation where he held the position of Philadelphia branch manager for the past five years. DeMarino held varying positions with WEA for the past nine years, including promotion representative for Atlantic Records, and most recently, WEA Philadelphia branch manager.

## Infinity Names Benner Coast Admin. Mgr.

■ LOS ANGELES—Averill Benner has been promoted to the newly-created position of manager, administration/west coast, at Infinity Records, according to Infinity vice president and general manager Bud O'Shea.

Ms. Benner is based at Infinity's west coast offices in Universal City, and reports directly to O'Shea.

## Seven from Capitol

■ LOS ANGELES — Capitol Records, Inc. will release seven albums during the month of March. On March 19 the label's release included Maze featuring Frankie Beverly's "Inspiration," Natalie Cole's "I Love You So," The Beatles' "Let It Be," Bill Nelson's Red Noise's "Sound-On-Sound" and "Garfeel Ruff." No Dice's "2 Faced" and Cheryl Ladd's "Dance Forever" are scheduled for release March 26.

## CBS Names LeVine College Program Sup.

■ NEW YORK—Steve Brack, manager, college program, CBS Records, has announced the appointment of Barry LeVine to supervisor, college program, CBS Records.

## Using Their Noodles



Warner Bros. recording artists Ambrosia, whose latest album, "Life Beyond L.A.," features the single "How Much I Feel," recently performed at the Santa Monica Civic Auditorium. Following the performance, the group hosted a fete at the Old Venice Noodle Company for old friends and associates. On hand for the occasion were, from left: Ambrosia manager Fred Piro; Ambrosia's Burleigh Drummond; keyboard player David Cutler Lewis; Mark Maitland, WBR national singles sales manager; Mike Stone, WBR western artist development supervisor; Ambrosia's David Peck and Joe Puerta; Warner's promotion man Chris Crist, and Warner's product manager Robin Rothman.

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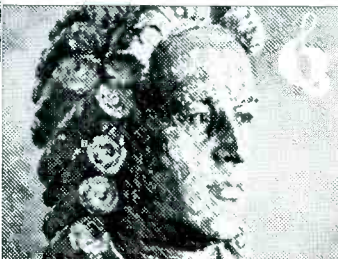


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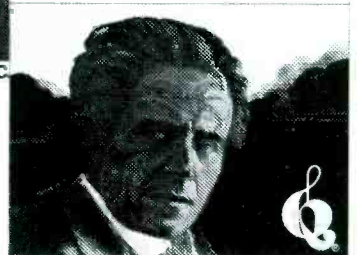
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**A&M Records and Tapes  
'We Never Close'**

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# RIAA Honors Beverly Sills

(Continued from page 3)

leading soprano with the Metropolitan Opera Company, and will become the director general of the New York City Opera in July.

Also honored at the event were officials of the newly formed Black Music Association—organized last year to foster the interests and worldwide public exposure of black music, artists and industry personnel.

RIAA president Stanley M. Gortikov, in his introductory remarks, called Sills "a lady giant" in the field of recorded music.

The award citation states that it is presented "in recognition of her voice—a voice raised in song that has thrilled countless millions of people the world over in opera houses, on television and recordings, and a voice that has become one of the most effective and inspiring in urging greater government support of the arts."

Sills is also the chairman of

the board of the National Opera Institute, has served as a member of the National Council of the Arts, and was a board member on the Carnegie Commission on the Future of Public Broadcasting.

In her new job as general director of the New York City Opera, she will concentrate on, among other things, furthering the careers of new American opera singers.

In her remarks, which received a standing ovation from the crowd, Sills said: "It used to be that if you wanted to hear opera, you'd go to Italy; if you wanted to hear Mozart, you'd go to Vienna, and if someone's name was unpronounceable, it meant that the singer was probably good. That's all changing now, and a lot of us with very pronounceable names are giving the Europeans a run for their money."

Sills also thanked the recording industry for providing a vehi-

cle to insure that singers, like painters, sculptors or writers, can leave a legacy behind, where once "a beautiful high note (which) fades away in the air of the opera house and that is the end of it."

Her microphone failed her in the middle of the speech, incidentally, and she quipped, her voice clear to the back of the room. "We opera singers don't need these things anyway!"

Gortikov also introduced the president of the Black Music Association, Kenny Gamble, who, in his remarks, said that while recognition of black music and its makers was slow in coming in the business, the RIAA was to be congratulated for taking such a firm forward step.

The entertainment for the evening was provided by Marilyn McCoo and Billy Davis, and guitarist-singer George Benson and his band. All of the performers gave their services free and mentioned the importance of the evening to them personally.

Benson told the applauding crowd, "I'm thrilled be part of this evening and what it means," but added, referring to the new BMA acceptance, "if this had happened just 25 years ago, just

think where we'd be now."

The RIAA, in addition to the dinner—estimated at \$25 a plate—also provided a nearby room with recorded disco music for the many sons and daughters of the officials who were also invited to the event.

## WEA Names Three To Financial Posts

■ LOS ANGELES — John O'Connell, WEA vice president/finance, has announced the appointments of Helen Zeilberger as director of personnel/payroll, Jim McCoy as director of planning and Maryann Gabledon as payroll supervisor.

Zeilberger will have complete responsibility for administering personnel, fringe benefit and affirmative action programs and for directing all payroll functions.

Prior to joining WEA, Zeilberger was manager of accounting for R&D associates.

For the past two years, McCoy has been director of personnel/payroll, and before that, assistant controller.

Gabledon, the newly appointed payroll supervisor, has been a staff member of WEA's payroll department for the past two years.

## Carter Praises Record Business At White House RIAA Reception

(Continued from page 3)

marks, several times singling out certain businessmen and performers during his talk, which even further charmed the guests.

### Listening

The President began his talk by calling those in the industry friends with whom he spends "sometimes 10 hours a day"—referring to the amount of time there in music on the radio or on the phonograph during a typical White House day.

He called the industry "innovative, pleasurable and highly profitable," adding with a smile that he "wondered which appealed to you most . . ." and recalled that during his term of governorship in Georgia and on the campaign trail he had become friends with many people in the record industry, when he'd been "at the top of the charts."

### Musical Gamut

Carter also said that the record industry's product represents "the gamut of musical offerings" available to Americans, and that as President he felt "deeply indebted."

During his talk, he mentioned Capricorn Records president Phil Walden and their discussions and the ensuing legislation on the problems of piracy when he was Governor of Georgia, and also mentioned how pleased he was that RIAA had chosen to give its annual cultural award to his friend "and charming dancing partner," Beverly Sills.

Looking over the crowd, he



Beverly Sills, star of the Metropolitan Opera, is pictured receiving the 11th Annual Cultural Award of the Recording Industry Association of America from its president, Stanley M. Gortikov.

asked, "Beverly, are you here?" and when Sills waved her arm near the back of the crowd, Carter reminded the crowd how "thrilled" he had been when she sang at the White House recently and had danced with him afterwards.

### Atkins

Guitarist - producer - executive Chet Atkins also received high praise from the President, calling him "an old friend for 20 years or more" and terming a concert in Ohio the night previous, at which Mrs. Carter had been present, as practically a "classical performance."

Before and after the President's remarks, the 300 guests were treated to coffee, champagne, pastries and cookies, and were entertained by an armed services string quartet playing a repertoire of American popular song classics.



# 13 FOR A QUARTER.

Once again in 1979, CBS is breaking and developing more acts than any other record company.

Seven of these names are new for 1979... they didn't appear in our 1978 year-end summary ad.

The other six have been carried to dramatic new heights in just the past three months.

It's called Artist Development. And nobody does it better than CBS Records and the CBS Family of Associated Labels.



## **Molly Hatchet.**

Most opening acts are merely tolerated. Molly Hatchet is cheered... and those aren't empty cheers. Their debut album has already sold better than a quarter-of-a-million units. Now Molly Hatchet can headline throughout the South, and they're really just getting started.

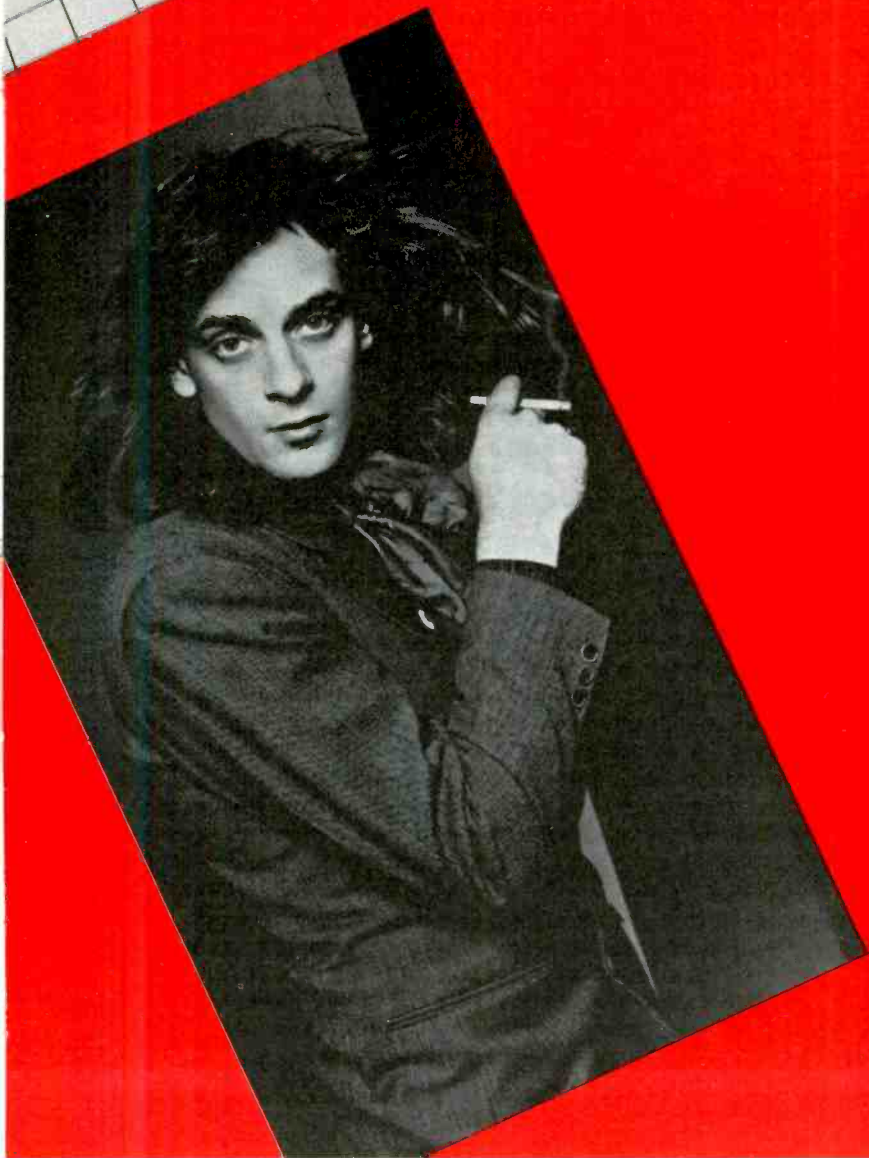
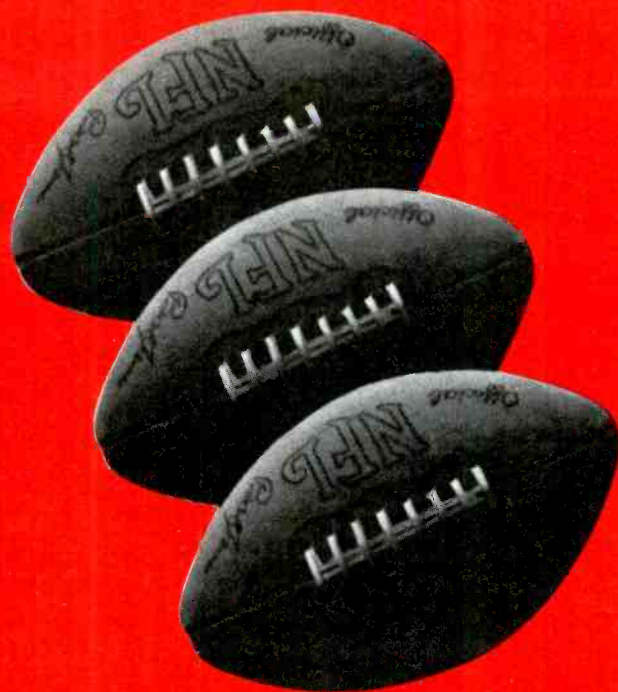
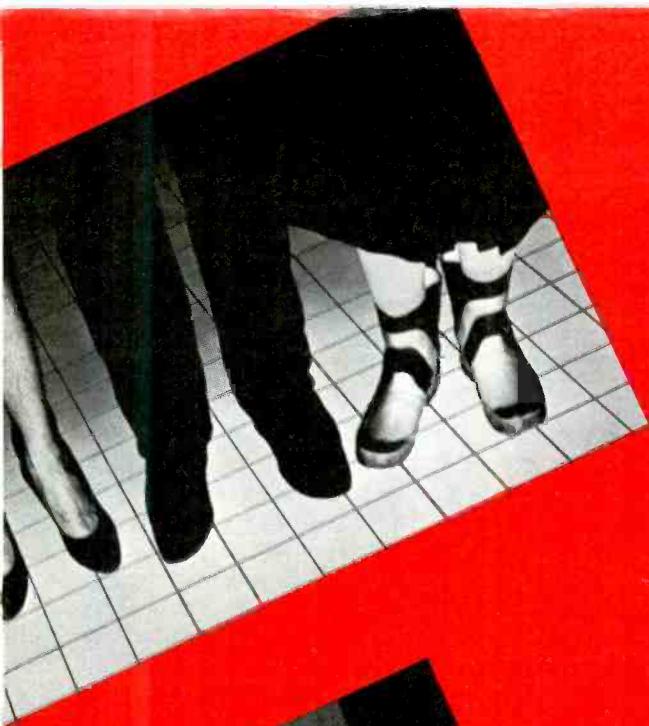


## **Elvis Costello.**

If Elvis Costello becomes the next "big thing" (as he is threatening to do) everyone who plays and sells records can celebrate. He recorded his first three albums in just over one year...and rumor has it that his fourth is already written. And it's all brilliant rock & roll. "Armed Forces" is E.C.'s first Top-10 LP... soon to be his first platinum LP.

## **Gary's Gang.**

Usually, a song goes up the disco charts, lingers awhile, and that's it. "Keep on Dancin'," however, keeps on sellin'. And the Gary's Gang album is probably going to become a legend among aspiring young producers and artists...it was recorded entirely in a garage in Queens, NY, by Eric Matthew, Gary Turnier, and a bunch of guys from the neighborhood.



### **Eddie Money.**

The race is on to see which of Eddie's two albums will be the first to go platinum. The debut album is very close, and it's still selling well. But the new "Life for the Taking" album is well past gold already, and it just keeps picking up steam. Place your bets. And don't overlook a key factor: "Maybe I'm a Fool," Eddie's fastest-breaking single to date.

### **Bob James.**

"Touchdown" has scored big for Bob James. It's his biggest-selling album ever. Two weeks after release it was topping the jazz chart, and it's been high on the national album charts for over four months... and football season has been over for months! Also, as a producer, Bob James is one of our MVP's. His most recent hole in one: Richard Tee's hot Tappan Zee debut.

### **The Boomtown Rats.**

The Rats are the closest thing to a genuine phenomenon to hit England in years. They've had five hit singles, with "Rat Trap" one of the best-selling singles of last year. This year, the Rats are invading the States with their first Columbia album, "A Tonic for the Troops," already scurrying around on the charts.



## Steve Forbert.

Steve is embarrassed by some of the reviews that have been appearing. They *are* a bit much. But so far, he's had no problem living up to them. Audiences sense that Steve Forbert's got the magic, and they react accordingly. Radio stations love his simple, fresh approach (he's on over 100 stations) and so do record buyers (check the charts). Steve Forbert is happening fast.

## Nigel Olsson.

Until his Top-10 hit "Dancin' Shoes," Nigel Olsson was known as "Elton John's drummer." Now he's known as hit recording artist Nigel Olsson. Best of all, Nigel's album on Bang Records promises more hits where "Dancin' Shoes" came from, including the latest single release, "A Little Bit of Soap."

## Cheap Trick.

The new, live Cheap Trick album was a happy accident. We were all set to release their all-new studio album when these magnificent live tracks, recorded a few months ago in Japan, surfaced. The "Cheap Trick at Budokan" LP instantly went gold, and in four weeks had become their best-selling album. It's red hot, and the new studio set is coming... eventually.

## Trillion.

Trillion is one of those musically accomplished bands that you'd expect to emerge out of Europe, or someplace like that. But they're from Chicago, and they've got the pulse of the American Midwest and Southwest in their music. Trillion's album is one of the fastest-selling debuts of the year, as they continue to tour with groups like Heart, Toto and Styx.



**Watch for new developments from the company that breaks more artists than anyone else.**

**CBS Records and the CBS Family of Associated Labels.**

**Cheryl Lynn.**

She did it: a gold single first time out. Followed by a gold album first time out. That, of course, is the dream of every artist who ever signs a record contract. And, if more artists would record albums as immediately captivating as "Cheryl Lynn," maybe that dream would come true more often. We, for one, wouldn't mind a bit.

**The Fabulous Poodles.**

Their first trick was to get signed to an American record label. After all, what kind of market could there possibly be for a bunch of tacky British cut-ups? Their next trick was to sell 100,000 LP's in six weeks. Now the Poodles have American audiences jumping through hoops. And we're waiting for their next trick. (They learn fast.)

**The Clash.**

CBS in England is delighted that we never released the first Clash album in the States...it's one of the largest-selling British import albums of all time. But, sorry U.K., the band that Greil Marcus calls "so good that they are changing the face of rock & roll..." is aggressively here, with sold-out concerts across the country, and with their big-selling new album "Give 'Em Enough Rope."

# Phone-In Record Companies Find Presley Boom a Hard Act to Follow

By JEFFREY PEISCH

■ NEW YORK—The sales boom following the death of Elvis Presley in July of 1977 was not restricted to retail stores. Through direct response telephone sales of records advertised on television, hundreds of thousands of Presley records were sold in the weeks following his death. One answering service for a direct response record company said that the calls for Presley records increased from 15 to 23,000 a day soon after Presley's death. Phone lines were so tied up that many fans apparently set their alarms for 4 a.m. so that they could be assured of getting an open line.

## Sales Drop

Since the Presley boom though, sales of records over "800" phone lines has dropped. During the heyday of TV sales only 4 and 5 years ago, records sold upwards of 400,000 and big profits were gleaned. Today a sale of over 75,000 is considered a success.

Direct response refers to any non-retail sale of records; this includes record clubs and catalogue sales, and phone sales advertised over TV. In 1977, direct response accounted for \$368 million in sales, or about 11 percent of sales

of all records. It is estimated that about 50 of the 368 million or 2 percent, were sold by the TV/phone method. This percentage is about half of what it was five years ago.

"Business is definitely down compared with just a few years ago," said Harold Belden of Brookville Records. Brookville is one of the companies that did so well selling Presley compilations. Their "Elvis in Hollywood" record has sold over 5 million copies over the phone.

## Packaging

The packaging of records for phone sales works in one of two ways. Independent companies (Candlelight, Fairway and Brookville are some of the more well-known), will lease tapes from one or several labels and package their product however they want to. Usually the records are greatest hits centered on a theme ("Ray Charles Love Package" or "Wolfman Jack presents 45 of the best 45's").

Some of the major labels have their own in-house divisions (RCA Special Products, for example) that prepare their own packages and sell them to companies to market.

Traditionally the major labels and the smaller TV sales companies have enjoyed a good symbiotic relationship. Greatest hits packages sold by TV (not available in retail outlets) have often heightened the consumer's interest in an artist and increased the sales of that artist's retail catalogue.

Some TV sales spokesman maintain that the major labels aren't as generous now as they once were with their tapes. Many labels have produced their own theme-oriented compilations and are marketing them at the retail level.

Ironically, as phone sales have dropped, the sales apparatus has become more streamlined. When a customer calls an "800" number to place an order, he is actually calling a computerized answering service. The National Data Corporation, with four phone centers, and Telemark Inc., based in Omaha, are two of the biggest answering services. NDC's center in Atlanta can handle over 150 calls simultaneously and is still growing.

## Competition Strong

The competition among the services is strong. "If an operator is sleeping, we lose sales," said one spokesman. Record companies will often use several services in one market when their ads are playing on more than one station, as a means of knowing which station gives them more sales.

Both NDC and Telemark do about \$2 million a year of business with their record contracts. While spokesmen for both companies see the decline of record sales, they see the larger market of direct response sales expanding. (In 1977 over \$350 million was spent on TV advertising by direct response companies.)

Considering that the phone sales method is less than 10 years

(Continued on page 112)

## Blackford To Columbia

■ NEW YORK—Deborah Newman, associate director, artist development, west coast, Columbia Records, has announced the appointment of Sam Blackford to manager, artist development, Columbia Records, west coast.

In this capacity, Blackford will be involved with the development of plans and campaigns for designated Columbia label artists. He will report directly to Newman.

Blackford comes to Columbia Records from the Circle Star Theatre in San Carlos, California, where he handled promotions and public relations for this Bay Area venue.

## A&M Names Oken

■ LOS ANGELES—Martin Kirkup, A&M director of artist development, has announced the appointment of Alan Oken to the post of artist development coordinator.

Oken was previously an attorney practicing entertainment law and a road manager for the Juice Newton Band.

He will report directly to Kirkup and his duties will include overseeing the planning and execution of tours by A&M artists, with special emphasis on newly signed acts.

## Phonogram LPs Set

■ CHICAGO — Lou Simon, senior vice president/director of marketing for Phonogram, Inc./Mercury Records, has announced the release of seven new albums: "The Originals" by the Statler Brothers; "Steppin' Out" by the Osmonds; "Close Encounters of the Sutton Kind" by Glenn Sutton; "Evidence," by Evidence; "Bottom Line" by John Mayall; "Burn Me Up" by the Kay Gees; and "There's Always Me" by Ray Price.

## Grammys for Tavares



Capitol group Tavares, touring to support their new album, "Madam Butterfly," had a three-night stand at the Roxy in Los Angeles, March 16-18. After the first show on opening night, all five Tavares brothers were presented with Grammy awards for their rendition of the Bee Gees-penned "More Than A Woman," a song included on the "Saturday Night Fever" soundtrack album. Pictured backstage at the Roxy, from left, are: (back row) Brian Panella, Tavares manager; Chubby Tavares; Jay Lowry, NARAS, who made the Grammy presentation; (front row) Butch, Ralph and Tiny Tavares.

# Rec Wo

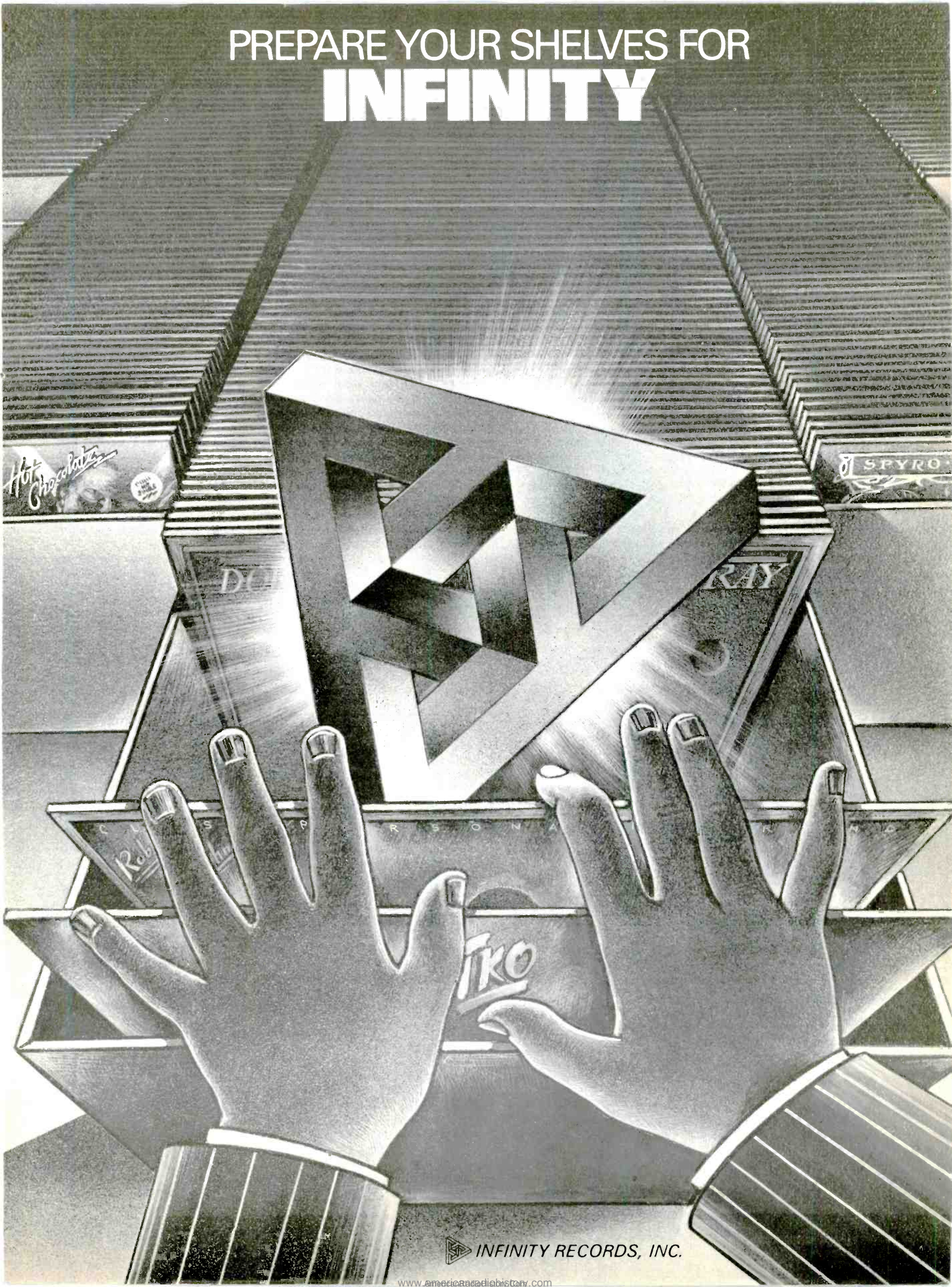
## Music News


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It's Here!



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 INFINITY RECORDS, INC.

## Lundvall Speaks At Bucknell



Bruce Lundvall, president, CBS Records Division, recently addressed students at Bucknell University in Lewisburg, Pennsylvania. Lundvall (far left), who is a Bucknell alumnus, was accompanied by Epic artist Charlie Daniels (not pictured); Susan Blond, dir., press & public information, E/P/A; Dr. George Butler, VP jazz/progressive a&r, Columbia; Dennis O'Brien, president, Bucknell University; Joe Dash, VP, business development, CBS Records; and Bob Altshuler, VP press and public affairs, CBS/Records Group. Lundvall's participation was part of "CBS Week" at Bucknell, which also included appearances by Dan Rather, "60 Minutes" correspondent; Richard Salant, president, CBS News; and John Purcell, senior vice president of CBS, Inc. and president, CBS/Publishing Group among others. Lundvall's remarks were augmented by two question-and-answer forums with the students, and a performance by Charlie Daniels.

## Infinity Ups Gorman

■ LOS ANGELES — Denise Gorman has been promoted to the newly-created position of manager, national promotion administration, it was announced by Peter Gidion, vice president, promotion.

Ms. Gorman was previously the label's national promotion coordinator, prior to which she served at KIQQ (K-100) radio as program coordinator and music director.



Denise Gorman

# Record World

Music News/Buyers

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**The New Magazine  
That Reaches  
1,000,000  
Captive  
Music Buyers  
At Retail.**



# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ The Tulsa-based Jim Halsey company, which for the most part manages traditional country artists on the order of **Roy Clark**, **Tammy Wynette**, **Barbara Fairchild**, etc., has moved to strengthen its contemporary music division by signing Epic recording artist **Michael Murphey**. To celebrate the occasion, numerous journalists from across the country (including one of the New York, N.Y. columnists—guess which one) were flown to Tulsa to witness a special VIP showcase performance by Murphey at the Gilcrease Auditorium located in the Gilcrease Museum. The site was most appropriate: Gilcrease itself is the repository of one of the nation's largest collections of Indian and Western art and artifacts; Halsey is an avid collector of Indian art (several **Woody Crumbo** originals adorn the walls of his offices); and Murphey's career has been marked by an overriding concern for the plight of the American Indian.

We went to Tulsa a bit skeptical about the artist: a good professional songwriter, we thought, but a bit too hippie-dippy for our taste, such as it is—never mind that when it came to Indian matters we would be in complete agreement. Nevertheless, an evening with Murphey seemed a small price to pay in return for visiting a city where in a single day one could: lunch on Goldie's hamburgers (special with cheese, please); eat Pennington's blackbottom pie for dessert (with a cherry Coke, please); have a Jamil's steak (club rare, please) for dinner; and close out the night with a return trip to Pennington's for another slice of blackbottom pie (and another cherry Coke, please. Call my dentist while you're at it.). All this, plus a night of marathon eightball with the legendary **Richard "Mox The Box" Moxley** to boot.

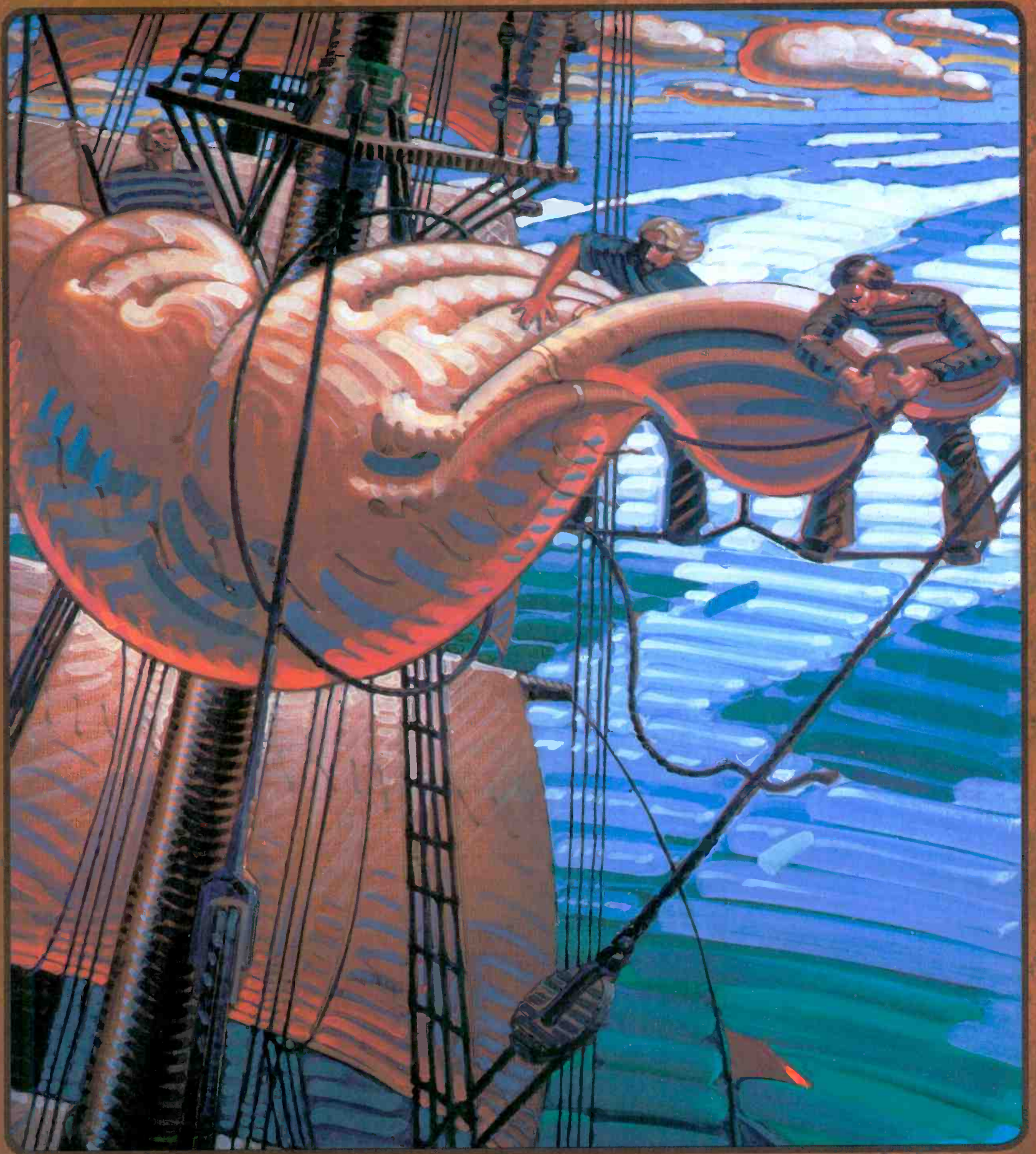
Strange things have been known to happen in Tulsa, though, as this jaunt proved. To our surprise and delight, Murphey was not merely good at Gilcrease, he was superb. Minus a band, he revealed himself to be a fine guitarist: deft, imaginative and possessed of great technical facility. His voice, plaintive and commanding, had a real edge to it, and was especially endearing on the uptempo material (Murphey's ballads still seem a bit too precious lyrically for their own good). More important is the dignity with which he presents his social concerns. Lord knows there is much to complain about in this world, and Murphey is hardly one to let the rape of the land and its citizens go unnoticed. But like **Devadip Carlos Santana**, Murphey lets his convictions imbue his music with quiet power—that's just about the friendliest persuasion imaginable. He deals in the eternal verities and writes about life as it might be, all the while being careful to remind us of how it is. Near the end of the set, Murphey recited **John G. Niehardt's** moving poem, "The Death of Crazy Horse" and followed it with an impassioned version of "Geronimo's Cadillac." At an earlier juncture of the show he had spoken of a ghost town in California as having been treated "like the Earth—they got as much out of it as quickly as they could." Coupled with the power of the finale, that bit of information brought the point home: whatever has been subtracted from America's heritage through greed and profligacy, Michael Murphey will attempt to return.

MAYBE YOU SHOULD CALL IT MISTER ED RECORDS: "Susan," by a New York group of the same name, will be the first album released by Champion Enterprises on its RCA-distributed label. Naturally enough, the label was to have been called Champion—until it was discovered that **Gene Autry** owns the rights to the name of the trusty-mare he rode in all those cowboy movies. As the New York Times might put it, repeated phone calls to Autry by Champion Enterprises have been unavailing. Try him at the California Angels training camp.

BLAME IT ON CAIN: From Columbus, Ohio, which is hardly the Wild West, comes a blood-and-guts saga which would do **Clint Eastwood** proud. It seems **Elvis Costello** and **Stephen Stills** both happened to be performing there March 15, Costello at the Agora and Stills at a nearby arena. Both entourages were quartered in the same Columbus hotel, and after the shows two bands naturally found their way to the same hotel bar. Stills and his band, who got there first, invited the Costello people to join them, and for a while things were mighty neighborly.

Enter a young Elvis Costello fan, apparently from the Columbus area, who began a conversation with his idol. Elvis, we hear, began expounding his now-familiar opinions on managers, record companies, agents, etc., and went on to a discussion of how early rock 'n' roll stars had betrayed their roots. "F \* \* k **Elvis Presley!** F \* \* k **Ray**

(Continued on page 116)



*The time to put on sail . . .  
is when you feel the breeze.*

*1979 is a Year of Adventure*

*The wind is full of new ideas. The prevailing conditions are ideal. The commands are given as the spray and foam dash high upon the deck. It's time to put on more sail. It's time to pursue a course with greater spirit that leads to yet unexplored horizons.*

*A new day has dawned. Maranatha! Music has been out on the high seas for the past decade and today it surges forth with a new thrust. The daring and proven crew of artists, managers and promoters are on deck with a new zeal and determination, willing to risk the unknown for the adventure which lies ahead.*

*Word, Inc., a subsidiary of ABC, is happy to announce the exclusive U.S. distribution of all Maranatha! Music product. With a growing staff of 30 regional sales representatives, a promotion staff of unlimited energies and a support team of hundreds, Word, Inc., stands ready in the voyage of Maranatha! Music.*



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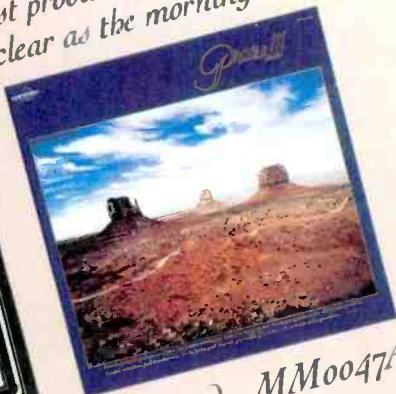
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SHOTGUN ANGEL - Daniel Amos - MM0032A



PRAISE III - The Maranatha Singers - MM0048A



FUN IN THE SON - Isaac - MM0042A



DANCE CHILDREN DANCE - Leon Patillo - MM0049A



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*The wind blows wherever it pleases.  
You may hear its sound, but you cannot tell where it  
comes from or where it is going.  
So it is with everyone born of the Spirit*

  
**Maranatha!**  
music

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Front and back cover illustrations by Rick Griffin.

# Hartley & Fitzgerald: Bringing Pic Discs To The Public

By SAM SUTHERLAND



Larry Fitzgerald (left), Mark Hartley

1978 could have been a very good year for managers Larry Fitzgerald and Mark Hartley, who had assembled their new management combine a year earlier and began to reap the momentum that came with major record releases. Instead, '78 was spectacular: for the two label marketing veterans, their bullish roster growth—which saw them working with Rufus, Tom Jans, Toto, and, in association with Quincy Jones, the Brothers Johnson and other Jones Productions clients—was only half the story. Fitzgerald and Hartley have become equally well-known as the men behind the picture disc, and the past year has seen their Pic Disc division emerge as a major business in its own right. In the following *Dialogue*, the two principals review their involvement in picture disc marketing, their philosophy of its future market potential, and the problems behind the picture disc market saturation reported by many retailers in the first weeks of this year.

**Record World:** How did you initially get involved with the picture disc manufacturing process? Were you already in partnership at Fitzgerald-Hartley, or did this precede your teaming up?

**Mark Hartley:** What happened was, there was a record done several years ago—in '76, in fact, because it was a bicentennial record featuring patriotic songs done in instrumental versions. And it had a red, white and blue liberty bell on it. That was brought to my attention by my dad.

**Larry Fitzgerald:** We were both still with Caribou Records. Mark had left Epic in '75, and had come to work as a liaison to Caribou with CBS. We had three albums coming out in the fall of '76, Jimmy Vincent, O. C. Smith and The L. A. Express.

When we saw this picture disc for the bicentennial, we both went nuts, because the record business, as we all know, is promotion-oriented. It was new and fresh, and an exciting way to bring attention to our product.

**RW:** How did you find the manufacturer?

**Hartley:** Well, I tracked the inventor down. There was no name or address or anything, so it really was a matter of tracking down the source. But I did, and we asked them to prepare a promotional record for us. We supplied them with the artwork, the music and the quantity, and they in turn supplied us with that very small, limited quantity of sampler albums, which we then gave out. I think the quantity there was like 1500 records.

**Fitzgerald:** The album had a few cuts each on it from the three acts, and a four-color graphic related to the logo.

**Hartley:** That got a lot of notice. It got a lot of people talking about something new, and exciting, and they were gone within days. The trades also noticed, and wrote about it.

**Fitzgerald:** It worked. It totally accomplished its purpose, which was to point out the fact that Caribou Records was releasing three albums that fall. Every radio station we walked into, we saw them hanging on the walls.

**RW:** Did you see an immediate commercial usage there?

**Fitzgerald:** Not really. We just thought of it in terms of a one time use for Caribou.

**Hartley:** That was all we did with it at that stage of the game. We both left Caribou in the spring, Larry in March, myself in April. That was when we opened the management company.

We had both become friendly with the picture disc inventor, who is an incredible man: he's been in the plastics business for a long time, for 30 years. His name is Harold Dague.

Harold had been trying to get more activity on this project, and one of his largest customers for custom pressings was Disney. If you've been to Disneyland, you may have seen a picture disc of "Small World" or "The Electrical Parade" or "The Water Pageant." He'd been making records like that for them for years, and he'd also been doing others here and there.

It was at that point when we sat down and said, "There's no doubt in our minds this is something we'd like to get into, in terms of representing this process and soliciting record companies for promotional records." It was primarily that aspect; that was really our intention.

**RW:** What was the extent of your involvement after that?

**Fitzgerald:** We had a very simple agreement with him, whereby we were really sales and marketing, and he handled the manufacturing.

**Hartley:** In the past, he had had agreements with various other people, but they never really panned out, so he was very cautious. He's an astute businessman, and it's something that's so close to him, that that's reason enough to be cautious. I mean, this process and the picture record are his life.

**Fitzgerald:** For us, it was a natural involvement. First of all, we were just starting our management business, and we were looking for things to do—for other involvements beyond just management. And the picture disc business, for us, was just an ideal situation.

We felt that, with our knowledge of industry people and the way record companies work, the promotional effectiveness of the picture disc at any number of levels—from retail to radio—could be ideal. And we had the ability to get it to the right people.

**RW:** What were your initial projections for this new business?

... if we can find a way ... of mass  
 producing picture disc singles, it can  
 revolutionize the singles business.

**Fitzgerald:** We hoped, at that point, to pay the rent with it.

**Hartley:** Remember, this started out as really a lot of fun. It was a blast for both of us, because we were involved with something new and fresh. The second promotional album we did was, again, for CBS, because the buzz on the streets, and throughout their branches, had been just wild on the Caribou sampler.

The second one was on The Jacksons, in '77, and, again, it was a small quantity, and yielded the same reaction. At that point we went to a lot of record companies, and showed the picture disc to them.

**RW:** Who did you approach first?

**Hartley:** We basically showed it to the marketing and promotion people, rather than the manufacturing and production people that we primarily deal with now.

**RW:** One of the basic cost factors, as well as a production limitation, in picture disc manufacturing is the complexity and duration of pressing. Was the preparation time per unit about the same then as now? Did that longer time create any initial production schedule problems?

**Fitzgerald:** The time needed was about the same. As for problems, though, we didn't really see any. The quantities were small enough that we could work out any problems that came up, and still deliver on time. The problem with increased production is just a matter of increasing the number of presses that are available for use.

**RW:** What accounted for the longer production time?

**Hartley:** It's not like pressing normal records, because there are several additional steps involved, including printing, die cutting, jacket printing, jacket die-cutting—several components are involved.

(Continued on page 42)

# ...Welcome to

- Artm Gale  
 Don Gibson  
 String  
 Arhan Green  
 Mourn Rouge  
 Mildred Clark  
 John W. Corlee  
 Denny Green  
 Storm  
 Jerry Fuller  
 Randy Gurley  
 Rufus/Chaka Khan  
 Delilah  
 Wilton Felder  
 John Brash  
 Musical Gospel Singers  
 Jimmy Buffet  
 The Four Tops  
 George Hamilton IV  
 Red Steagall  
 Saskia & Serge  
 Wha-Koo  
 Pipedream  
 Danise La Salle  
 Bobby Bland  
 J.J. Cale  
 Crosby/Nash  
 Levon Helm  
 John Wesley Ryles  
 The Atlantics  
 Marvel Felts  
 Tessie Hill  
 Hank Thompson



Al Hudson and the Soul Partners

Freddy Fender

Stephen Bishop

Eloise LaBov



Stephen Bishop  
 B.B. King  
 Tom Petty and the Heartbreakers  
 The Dells  
 Pressure  
 Harold Melvin and the Blue Notes  
 Loving Sisters  
 Robert Lynum  
 Barbara Mandrell  
 Carl Hyde Bus  
 Don Everly  
 Bill Woody  
 Dramatics  
 Tom Petty and the Heartbreakers  
 The Dells  
 Crusaders  
 Crowns of Glory  
 Roland Bautista  
 Rainey Haynes  
 Lawrence Hilton Jacobs  
 Wilson Williams  
 Sensational Nightingales  
 Shotgun  
 Carter Robertson  
 Carl Smith  
 Lenny Williams  
 Dixie Hummingbirds  
 Lee Dorsey  
 Rafe Van Hoy  
 Buck Trent  
 Steely Dan  
 The Radiants  
 Keane Brothers  
 Traveler  
 Don Williams  
 Stix Hooper  
 Rhythm Heritage  
 Poco  
 Solar Heat

o our family

MCA RECORDS

It was consequently a very limited affair, which made it exciting, and us proud; even so, it started to become a steady situation in terms of the amount of orders received, and we were on the streets, hard.

**RW:** After CBS' experiences with the picture disc, did a lot of labels immediately express interest? Or were they at all hesitant about this new process?

**Hartley:** It's funny, because even now we're getting phone calls from labels we approached back then, but who really weren't interested.

**RW:** What discouraged them, the higher cost?

**Hartley:** The cost factor, the chances of it not being as effective, and skepticism about it being overdone.

**Fitzgerald:** Because it was then being done in such limited runs, not everyone in the world saw picture discs, either. So it took time to educate the record companies about them, and what they could really mean.

**Hartley:** I should put out that at that time we were trying to build up our management company as well. We were hustling hard, because we were really working in two directions. And business increased, and with that increase, we had to become aware of raw material problems, up to the point where Harold didn't really want the responsibility of the entire manufacturing business.

**RW:** Because of the volume being produced?

**Fitzgerald:** It became overwhelming very rapidly.

**Hartley:** It was overwhelming in terms of workload, as well as the financial load.

**RW:** Did the quantities involved began to increase as well?

**Hartley:** I think the largest amount of records we did for one particular company (on a promotional basis) was the Bob Welch "French Kiss" album for Capitol. That's where publicity on us really began to connect as well, in terms of consumer print coverage; outside our industry, people were becoming aware of picture discs.

**RW:** How did you resolve Harold's desire to scale down his involvement in terms of overall manufacturing?

**Hartley:** At that point, we formed a company, Pic Disc, and licensed the patents from Harold, worldwide. Harold's still very involved, working with us every day, but he's involved because he wants to see the picture disc get to the next step. He's concerned about quality, as well as any sort of a new development that might increase our production. He also has a lot of valuable knowledge about a lot of pressing plants, not only in Los Angeles but the rest of the country as well.

**RW:** At this point, Pic Disc was still exclusively involved with promotional records. Yet some of those picture discs were already showing up at swap meets and in record bins, often at collectors prices ranging up to \$50 or more for picture discs by artists like Meat Loaf or Elvis Costello.

**Hartley:** That was \$150 at one point, or so I'd hear from New York and other markets where they were selling in specialty shops. We started getting an enormous number of phone calls from people: record shops, radio people, collectors, everybody wanted to get involved or wanted a copy of a certain record.

We'd tell them, as we do now, that we don't actually distribute the records, we simply manufacture them. They have to contact the labels.

## TK Welcomes Voyage



TK president Henry Stone recently hosted a party for TK's hottest disco group, Voyage, upon their arrival from France. The group has currently hit the disco charts with their TK/Marlin album "Souvenirs." Pictured (from left) are: TK president Henry Stone, Voyage's Claudette Tokarz, Marc Chantreau, Slim Pezin, Sylvia Mason, Voyage producer Roger Tokarz.

**RW:** So you saw the beginnings of consumer market for picture discs.

**Hartley:** I think there's a collector's market created here. People that normally wouldn't collect anything, once they got started with a few of these—and this applies specifically to retail and radio people—became collectors whether they knew it or not.

**Fitzgerald:** But it was right around that time that it became obvious to us that this was definitely an item that would move at the retail level. And I think there were a few other people who were starting to think that way. They were Columbia—we tested Meat Loaf in picture disc in Canada—and Capitol Records.

**Hartley:** And Mushroom Records, with Heart. All three came at about the same time, Heart, Meat Loaf and then the Beatles lp—"Sgt. Pepper" picture disc—which really just opened it up wide.

**RW:** Meanwhile, hadn't your management roster grown as well? How long had you been in business?

**Fitzgerald:** About a year. And, yeah, it had grown. We'd started with Rufus and Tom Jans, signed Toto, and signed The Brothers Johnson in association with Quincy Jones. We started getting involved in a number of projects with Quincy, so our management end was hopping, which led to spending a lot of time on the road with those acts that were touring heavily.

**Hartley:** Whenever we have an artist on the road, 90 percent of the time either Larry or I am out there with them. We trade off.

**RW:** In terms of using your experience from one field in that second, outside involvement, Pic Disc, you'd already done that, in effect, at Caribou, by learning about the picture disc business. More recently, though, you've done picture discs for your acts, as with The Brothers Johnson and Toto. The latter, in fact, is one of the few cases where the picture disc was released in advance of the commercial version.

**Hartley:** Well, we were so close to Toto as a project, which was a factor. But you're right.

**RW:** That also forms a contrast to the majority of commercial uses, which have focused primarily on proven hits.

**Fitzgerald:** With the possible exception of Meat Loaf. That really hadn't broken open yet when Epic ordered their first picture discs.

**Hartley:** We also shipped a Toto "Hold The Line" seven-inch.

**RW:** In terms of the promotional impact of the picture disc on your own acts, what did you see as the effect in the case of, say, Toto?

**Fitzgerald:** I think it obviously helped.

**RW:** One aspect of shipping a picture disc first does suggest a potential problem, though, and that's the admitted loss in sound quality that sometimes characterizes the production process, and to which the liner copy on commercial picture discs directly alludes. Did you have any qualms about lessening the impact of Toto's music by making the picture disc available first?

**Hartley:** Well, the picture disc on Toto did not go to radio. We sent it out to just 200 people, mostly press. As a matter of fact, we had an additional quantity of the record that we purposely held back until we were certain that the branches had stock on the conventional version.

We've also used the Toto seven-inch as the basis for a new experiment. We're doing special runs, with one side featuring the graphic, the other the band's autographs and the logo for a participating retailer.

**RW:** What was the first chain you tried this with?

**Hartley:** Licorice Pizza. They used it for giveaways and radio promotions. They're viewing it as another incentive for customers to come into the store.

**RW:** What about the prospect of commercial seven-inch picture discs? In the U.K., special pressings and packaging aimed at the collectors market have been widely used during the past 18 months or so.

**Fitzgerald:** We really think that, if we can find a way—and we're almost there—of mass producing picture disc singles, it can revolutionize the singles business.

**RW:** What about price, though? Granted the cost for disco 12-inch product is well above seven-inch product, but can you offer a ballpark estimate as to where seven-inch picture discs might end up?

**Hartley:** We don't control any pricing at all. That's strictly up to the labels. The suggested list price on picture discs done now are completely up to the record company.

**RW:** Before we start mapping out the picture singles business, perhaps we should turn to a more immediate, present aspect of picture disc sales. Since the final months of '78, there has been a growing

(Continued on page 118)

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Eucalyptus	Licorice Pizza	Rhymes Records
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# The Coast

By SAMUEL GRAHAM and SAM SUTHERLAND

■ MOVE OVER, ISAAC STERN: Rhino Records' "most successful act" (self proclaimed), the fabulous **Temple City Kazoo Orchestra**, has spawned the **Kazoos Brothers** (pictured below), whose Rhino debut is called "A Plate Full of Kazoos." Sound suspicious? Well, Elvin Abdul Larry Kazoos says that although it may seem like a **Blues Brothers** parody, "We've found that the kazoo is the most suitable instrument for interpreting the emotion of the blues idiom." Meanwhile, **Mike Douglas** must know a good thing when he hears it, because he had the Kazoo Orchestra—not the Kazoos Brothers, y'unnerstan', but their parent band—on his TV show only last week. Ted Kazooski tells us that the other guests, including **Tavares** and **Cheryl Tiegs**, really got down, with even Cheryl herself blowing a mean kazoo.



**BEATLE UPDATE:** Those of you who saw our recent item about "Come Back Beatles"—a little disc pressed by a group calling themselves "The People" and designed as a grassroots appeal for the Fab Four to re-form—may be interested to hear about yet another group of die-hards, this one hoping to get 50 million fans—that's right, 50 million—to donate \$1 to the cause. This one is called "**Alan Amron's International Committee to Reunite the Beatles**," brought to our attention by a fellow named **Gary Lee Schwartz**. Schwartz says that his outfit hopes to get an answer by June 5, the 10th anniversary of the release of "Sgt. Pepper." Those of you who care to contribute a buck—for which you'll get a little decal reading "Let it Be"—should contact the committee at P.O. Box 243, Merrick, New York 11566.

The sincerity of these people cannot be denied, and it is admirable. But they might be interested to know what **George Harrison** said at a recent press conference in response to the inevitable reunion queries. "It will never happen," he said simply. "People don't seem to realize that we were four relatively sane people—it was everyone else who was absolutely crackers, and they were only using us for an excuse. In the end, it wasn't nearly as much fun for us as it was for you; and although we could probably hang out together now and have a great time, all of you people [and here he was referring specifically to the press] would spoil it. Let's face it, The Beatles can't save the world. We'll be lucky if we can save ourselves."

**STAND UP, STAND UP FOR JESUS:** By now you've probably all heard about **Bob Dylan's** recent religious rebirth. But did you know—and we have this from reliable sources—that he has actually bought a plastic Jesus (as in "I don't care if it rains or freezes, 'long as I have my . . .") for his dashboard? Or that he has reportedly fired his band, who claim they've been double-crossed, so to speak? However, there's no confirmation as of yet that his next album will be called "Nazareth Skyline" . . . Here's a good one: When a local band called **The Zippers** played the Troubadour recently, the opening act was **The Flyz** . . . A t-shirt autographed by **Leif Garrett** was sold for \$475 at the annual celebrity auction in Monroe, Indiana. The buyer set a new record for extravagance, eclipsing the sale price for **Bob Hope's** eyeglasses . . . **Eddie Rabbitt** will be performing at the next Kentucky Derby Festival; could it be that Rabbitt, who wrote "Kentucky Rain" for **Elvis Presley** and was named an honorary Kentucky colonel, is bucking for a promotion?

**OTHER FOLKS IN THE NEWS:** Don't ask us where we heard this one, but there's a rumor going around that **Ethel Merman** has been signed to A&M as a disco artist . . . **Marc Nathan**, Sire Records VP of promotion and director of west coast operations, has not left his post there, despite reports to the contrary published in a radio tip sheet last week. Nathan does admit, however—and we like his choice of words  
(Continued on page 129)

## Kihn Contest Winners



Janus Records recently held a Greg Kihn display contest in support of the Greg Kihn Band's "Next Of Kihn" album. Pictured from left are: (stand) Steve Graham, Toons West, \$100 winner; Chuck Reichenbach, Janus, promotion; John Jungen, Chicago Record Service, winner of first prize, a video tape recorder; Tom Benjamin, GRT Record Group, sales; Kathy Ganser, Progress; and (kneeling) Larry Backe, Progress; Mike Green, Sound Unlimited; Nick Aceranza, Progress Distributors.

## Piracy Convictions Obtained

■ NEW YORK — The first conviction stemming from raids by Federal authorities in five east coast states last December was obtained here when Frank D. Martino, of Ramart Printing Corp., Central Islip, N. Y., pleaded guilty to a two-count information charging him with wire fraud and with criminal violation of the copyright law.

The Government said it accepted Martino's guilty plea based on his promise to cooperate with authorities in its continuing investigation into the counterfeiting of sound recordings.

The wire fraud count stemmed from Martino's involvement in a scheme to produce counterfeit labels that led him to have telephonic communication with an unnamed person in Charlotte, N.C. Conviction carries with it a maximum five-year jail term and/or a fine of up to \$1,000. The copyright violation count results from Martino's admission of having made the counterfeit labels

for the 8-track cartridge tape version of "Saturday Night Fever," as well as having sold finished counterfeit tapes. That count is punishable by a maximum jail term of one-year and/or a fine of up to \$25,000.

Federal Judge George Pratt, of the Eastern District of New York, said that he would schedule sentencing after he receives a presentence report and has been assured by authorities that Martino is living up to his promise to cooperate in the investigation.

## Baker To Warners In Special Projects

■ LOS ANGELES — Carl Scott, vice president of artist relations for Warner Bros. Records has announced the appointment of Carolyn Baker to the post of west coast special projects director for the label. In her new position, Baker will oversee all artist development activities for Warner Bros. artists.

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# Radio World

## Radio Replay

By NEIL McINTYRE



■ With the announced departure of **Rodger Skolnik** at WDAI-FM (see moves), the ABC-FM group will have three stations without program directors. This includes KAUM-FM/Houston and KLOS-FM/Los Angeles. There have been a number of people considered for these openings, and most of the programmers are from mass appeal stations . . . **Dwight Case**, president of RKO Radio, has made an agreement with Sunbelt Communications, Ltd. to cooperate in a joint venture with RKO to develop and operate specialized radio services and communications investments. Sunbelt is the holding company which owns The Research Group . . . **Ruth Meyer**, director of program development for the NBC Radio Network, will introduce the Network's second music special on March 30th. This 2 hour music special will feature interviews and music with **Paul McCartney** and **Wings**.

MOVES: Former PD at KLOS/Los Angeles **Frank Cody** has been named PD at KBPI/Denver. Cody said: "Colorado is a great place to live and the people at KBPI are superb. Together we'll take KBPI to new heights" . . . **Jay Michaels** appointed PD at WSGN/Birmingham . . . **Al Bernstein** joins WYNY/New York doing 1 p.m. to 4 p.m. Bernstein formerly was part-time at WNEW-FM and WRVR . . . **Billie Burdett** doing noon to 4 p.m. at WBLS/New York from KACE/Los Angeles . . . **Rodger Skolnik** to leave WDAI-FM/Chicago on May 1st, to re-activate Media Services Concepts, his consulting company. Skolnik said: "After ten years in radio programming I am shifting my focus away from day-to-day operational activities in order to provide key services for management decision-making" . . . **Dan Davis** named PD at WAPL/Appleton and **Derek Ryan** is named MD . . . WGOW/Chattanooga is looking for two hustling, hungry reporters for morning and afternoon drive. Contact news director **Jeff Eller** at (615) 756-1505 . . . Portia at RW west reports: **George Green** is promoted to VP/GM at KABC/Los Angeles, succeeding **Ben Hoberman**, now president of ABC Radio . . . **Barry Casey** is the new MD/PD at KARD-FM/Wichita . . . **Banana Joe Montione** to nights at KHJ/Los Angeles from WFIL/Philadelphia.

IT'S ONLY A RUMOR, BUT THEY SAY . . . : Did you ever try to find out who they are? You know that elusive group of people who spread gossip about radio and music people. Did you hear about the format change at . . . I guess that means everybody is out of there. What a wonderful feeling it is to be on the other side of rumors written by some irresponsible so-called journalists or passed back and forth by an empty headed individual who's looking to make conversation. I guess you have gathered by now that I don't like it, and not intentionally do I participate in it. I know there's a group of people who feel they've built a reputation on knowing before everyone else, but those people forget to remind you how many times their short-sighted speculation was wrong. Between the time they start the rumor and it becomes a mere shadow of the original story, the judgment of the person implicated starts to get questioned. Try telling someone what they've heard isn't true; somehow that's all that you need to fuel the fires of a phony story.

THE CINCINNATI KID: The RW radio/retail seminar was a good experience for everyone involved. The presentation is only part of the story; it is the business part. The friendship of meeting the voices from the phone, and renewing old acquaintances is the lasting part. Included was one man who can't seem to outgrow his interest in music, and that's **Danny Engel**. He's still plugging songs in the Ohio area for Lowery Music, and was there to learn how the charts worked. I know so far this doesn't seem to be so unusual, but **Danny Engel** has been promoting music for over fifty years, and on April 8th will celebrate his 84th birthday. The last 10 years he's been working for Lowery Music; prior to that he had 40 years with Chappell Music. Who says there isn't job security in the entertainment business, if you know what you're doing?

## Changes May Be Near For WNEW-FM

By MARC KIRKEBY

■ NEW YORK — Change, which WNEW-FM here has avoided more successfully than almost any other radio station, now seems at hand for the progressive rock pioneer.

Some alteration in the station's wide-open music policy and some juggling of air shifts seem likely within the next two weeks. **Scott Muni**, program director for the station, may also be considering withdrawing from the afternoon drive shift he has held down for more than a decade.

Muni has been off the air for two weeks—in order, he told RW last week, to have time to meet with **Mel Karmazin**, VP and general manager of WNEW-AM-FM, and other Metromedia broadcast executives before the annual corporate meetings, since cancelled, that were to begin this week.

He emphasized that he had not decided to take himself off the air. Muni also gave reasons for the recent absence of three other regulars: **Pete Fornatale**, Muni said, was on jury duty and **Dennis Elsas**

and **Alison Steele** were on vacation.

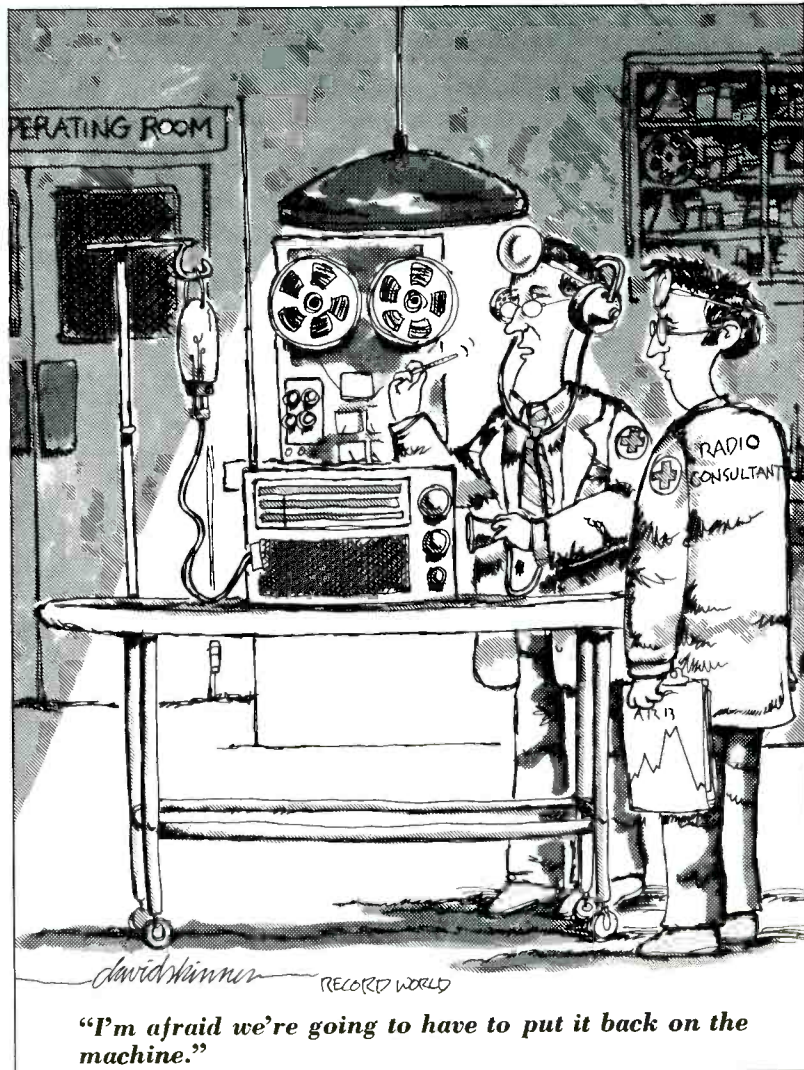
"All that I'm really doing is eliminating what doesn't belong on the radio station going into the eighties," he said.

Muni also stressed that possible changes in WNEW-FM's music or style would not be designed to make the station "like WPLJ," the ABC-owned, tight-playlisted rocker that consistently beats WNEW-FM in the Arbitron ratings but has slumped in recent books.

"We had made changes in the music that the audience hasn't even noticed," he said, "and we've done it with individual attitudes."

WNEW-FM's ratings slumped a bit, too, in the October-November Arbitron results, but the station's position in the market has remained fairly constant for several years. It has managed to avert the ratings ravages that have beset some of Metromedia's other progressive-rock properties, in-

(Continued on page 118)



"I'm afraid we're going to have to put it back on the machine."



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She dazzled you with her two gold singles "Shame" and "I Don't Know If It's Right" from her near platinum debut album "Smooth Talk." Still riding high, Evelyn "Champagne" King uncorks her new album "Music Box." Break it out, and watch it disappear.



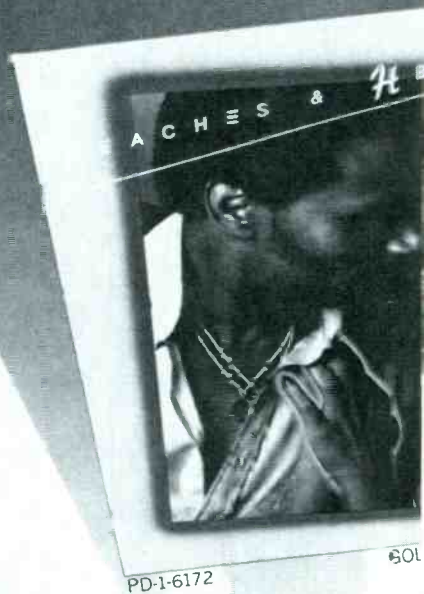
Produced by: T. Life for Life's Galaxy Productions  
Assistant Producers: Bill Greene and Sam Peake  
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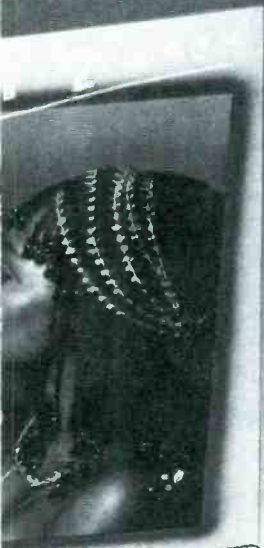
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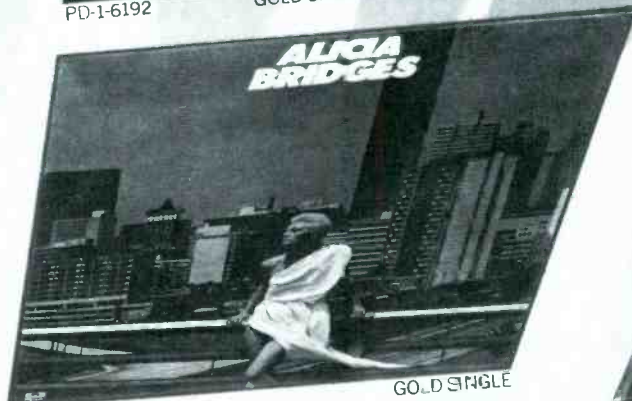
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PD-1-6197 SHIPS MARCH 26TH



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KXTC Phoenix  
KIOI San Francisco  
WDAI Chicago  
WYLT Cleveland  
3WO Schenectady, N.Y.  
KJLH Los Angeles

KSET El Paso  
WOLB Marshfield, Wisc.  
WISM Madison, Wisc.  
WKYS Washington, D.C.  
WVEE FM - Atlanta  
KATT Okla. City, Okla.  
KJLA Kansas City  
KKSS St. Louis  
WEZB New Orleans  
KLAZ Little Rock, Ark.  
WXYV Baltimore  
WXXS Medford, Mass.  
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CHR 1214 **Chrysalis** Records and Tapes Produced by Mick Ronson and Ian Hunter



April 1979

# Record World

## Music News/Buyers Guide

### Allman Bros. Band Is Together Again

The Capricorn picnic in Macon began last August 24 as usual. Two thousand friends and associates basking in the Georgia sunshine were

treated to performances by several of Capricorn's recording artists—Martin Mull (as master of ceremonies), Delbert McClinton, Stillwater and Trucks.



The annual gathering began as an informal day-long party for friends of Capricorn and the Allman Brothers Band in 1972 and for the first three years was highlighted by a jam from the Allmans themselves. Since they broke up in 1976, the band has been conspicuously absent, although individual members still showed up and sometimes played with their own groups.

The talk of a reunion spread around the picnic last summer, but as the day wore on and supplies began to dwindle, some of the guests retreated home or to hotel rooms. Then, following a long delay after Trucks' set, Capricorn president Phil Walden made an announcement:

"We would like to close out the day with a special group of friends, the Allman Brothers

*continued on page 3*



Peter Townshend

# Hot



**Bad Company**  
**'Desolation Angels'**  
Swan Song SS 8508



**'The Beach Boys**  
**L.A. (Light Album)**  
Caribou JZ 35752

## 1979: The Year of The Who

**A**t the moment we're trying to put together what looks to be the craziest, busiest, most lunatic year of our whole career," exclaimed Peter Townshend on the phone from London to talk about The Who's plans for 1979. After the death of Keith Moon last September, the future of one of the world's longest standing and most influential rock groups suddenly appeared uncertain at best. It is only now that Townshend, whose passion for rock has been expressed expansively over the years, can talk with optimism about the challenges ahead.

Two long awaited film productions, "The Kids Are Alright," which contains historic footage, and "Quadrophenia," based on their 1973 album, are finished and set for release with accompanying soundtrack albums. There is the possibility of a tour before the end of the year

and Townshend himself is about to enter an ambitious new phase in his solo recording career—all of which should help to make The Who as vital and resilient a force in its whirlwind fifteenth year as ever before.

The first project, "The Kids Are Alright," is a feature length documentary of The Who's career and is expected to be in movie theaters sometime this spring. "If you're not seeing it by May or June," Townshend wailed, "Roger and I will have slashed our wrists and given up hope of ever getting anywhere in the film business. I too have waited, patiently, and I really want to see this thing out!"

The aim of "The Kids Are Alright" is "to put together a film that is mainly from Who fans for Who fans," Townshend explained, "and what emerged is something that has a very high per-

*continued on page 8*

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

John Rockwell, New York Times

# CINDY BULLENS

The Single

## "SURVIVOR"

UA-X1261Y

The Album

## "DESIRE WIRE"

UA-LA933-H

On United Artists Records and Tapes



IBM

Produced by Tom Savini & Lance Quinn for MainMan



Hello. You're reading the first issue of a new music magazine tailored to the interests of people like yourself who regularly buy and listen to records and tapes.

The Record World Music News/Buyers Guide brings you the latest information on music and new records from Record World magazine, a leading music business weekly. (You may have seen our best-seller charts in your local newspaper.) Our new magazine will give you an insider's look at what's happening and what's going to happen in recorded music—what stars and styles are hottest, what the exciting new records are and which are due for release, as well as what topics are on the minds of key music professionals.

You can pick up each month's issue, for free, at the store where you got this one.

We plan to stress the up and coming. As a music fan, we assume you've already heard the top hits. Our charts will tell you who those top sellers are each month, but we also want to tell you about the records that are likely to be up there next month. Our business is records. They're what we know best, and they're all you will read about here. And at a price that's hard to beat.

## Allman Brothers

continued from page 1

Band," he said. The remaining crowd immediately perked up and gravitated toward the stage, and beginning with "One Way Out," the Allman Brothers Band was back together.

In the days following, it was announced that the band was indeed back in business and going into the studio with producer Tom Dowd, who worked on most of the Allmans' earlier albums, including "Idlewild South," "Live At Fillmore East" and "Eat A Peach."

The new seven-member band went to Miami's Criteria Studios (site of the "Eat A Peach" sessions) in November and stayed for four weeks. The resulting album, "Enlightened Rogues," is "reminiscent of the original Allman Brothers Band before we lost Duane and Berry," claims Dickey Betts, who wrote six of the eight songs on the lp. "It has one tune in the character of 'Statesboro Blues.' It's an original song, but it's in that character. There's another song that's just a really raucous rock and roller where Bonnie Bramlett's singing a background duet. And then there's an instrumental that's in the style of 'Elizabeth Reed.' The song Gregg wrote is sort of a melancholy mood that's indicative of his writing style, then it builds into a sort of instrumental jam at the end. And there's a tune that's a very pretty love song. So it covers the full spectrum really," he said.

"Now that the band is back to the two-guitar format, the sound is more like the original band. Everybody that's heard the album seems to comment about that more than anything else. They compare it to the Fillmore East sound, you know, with two guitars."

Since the breakup, the influence of the original Allman Brothers Band has shown itself in virtually every solo effort of the individual members, and the development of others such as Wet Willie, The Marshall Tucker Band, The Charlie Daniels Band and Lynyrd Skynyrd.

Published by REAP Directories, Inc.



Clockwise, from left: Bruce Springsteen, The Kinks, Robert Gordon, Foreigner.

**New York** Bruce Springsteen, we hear, is ending his west coast sabbatical and returning home to record his next album. A mobile recording studio will find its way over to his house in New Jersey where the album will be cut with engineer Jimmy Iovine... Foreigner has begun work on their third album, said to be a departure for them, with producer Roy Thomas Baker at Miami's Criteria Studio... Robert Gordon, who recently appeared here at the Lone Star, is currently fronting what is probably his hottest band yet with guitarist Chris Spedding; bassist Tony Garnier, formerly of Asleep At the Wheel; and drummer Bobby Chouinard, formerly of Pierce Arrow... Blondie is in the studio here working with producer Mike Chapman... Olivia Newton-John, The Village People and former Olympian Bruce Jenner have been set to star in an as yet untitled film scheduled to be shot on the streets of New York this summer. It's about a disco group, natch... "Flash and the Pan"

is the name of the album as well as the group composed of Australians Harry Vanda and George Young, about to be released by Epic. Vanda and Young are two of the original members of the Easybeats and were responsible for penning all of their hits, including "Friday On My Mind." Vanda and Young wrote all of the material except for one song on this long awaited album, played all of the instruments and sang all of the vocals.

**Los Angeles** Fleetwood Mac is in the studio recording their first album since "Rumours" and this one's set to be a double album... The Hollywood Bowl will host The Los Angeles Jazz Festival June 15 & 16 at the New York's Newport Jazz Festival... Stephen Bishop has written and will perform the theme song for Columbia Pictures' "China Syndrome" starring Jane Fonda and set for release momentarily... John Denver and his "fantasy band," which includes three of Elvis Presley's long time back-up musicians and several of this city's busiest studio sidemen, are currently touring Europe. As a "thank you" for services rendered, Denver tacked a three-week vacation onto the tour's end and the whole entourage will be sightseeing in Italy, Greece and Egypt... Barbra Streisand and her very good friend Jon Peters have purchased the stage rights to songwriter Alan Gordon's first musical play, tentatively entitled "The Man Who Never Left For Work." Gordon wrote "My Heart Belongs to Me" for Barbra as well as The Turtles' "Happy Together" and Three Dog Night's "Celebrate"...

And for better or worse, forever with the Allman Brothers Band is the memory of its original leader, Duane Allman. Since Duane's fatal motorcycle accident in 1971 and that of bass player Berry Oakley a year later, the band resolved to stay together. Then a dispute between Gregg Allman and Betts brought

Chick Corea is finishing up production work on jazz songstress Gale Moran for Warner Bros. Records... Spencer Davis, who's been devoting most of his time to producing other people, is currently in the studio putting himself on tape... And, for you people watchers, Ringo Starr is now being seen around town with former BBC Radio deejay Samatha Just... May looks like a big month for Warner Brothers Records with new album releases scheduled by Neil Young, ("Rust Never Sleeps"), Carlene Carter (pro-

# The Insider

duced by Nick Lowe), Gilda Radner and Randy Newman.

**London** Will "Tommy" open on Broadway? It's a good bet that it will eventually wind up there after the enthusiasm generated by its recent West End Production... Since re-joining the Hollies (again), Allan Clarke and the group are currently in the studio recording a new album... The Who's soundtrack album to their "The Kids Are Alright" movie is said to include live excerpts from "Tommy", a live version of their "A Quick One" mini-opera and alternate takes of "Happy Jack" and "Anyway, Anyhow, Anywhere" but not, for some reason, "The Kids Are Alright"... Colin Blunstone is recording his new album here with former Zombies group-mate Rod Argent producing... The Kinks' latest single manages to jump on several bandwagons at once. It's called "I Wish I Could Fly Like Superman" and has a decidedly disco arrangement... Rachel Sweet's new single is "I Go To Pieces", a re-make of the old Peter and Gordon hit... 10cc's Eric Stewart suffered a fractured skull in an auto accident, causing the cancellation of a tour of Japan and Australia... The Stranglers' new live album is titled "X-Cert." Also expected from the group are solo albums from Jean Jacques Burnel ("Euro Man Cometh") and Hugh Cornwell... Bram Tchaikovsky, formerly guitarist for the Motors, has been signed to Radar. His new single, "Girl Of My Dreams" will be released here with an extra limited edition live single in a gatefold sleeve.

Pat Baird and Barry Taylor

about what looked like the final blow to what was once the number one band in America.

"The Allmans were not only a major musical phenomenon in America," explained Phil Walden, originally the band's manager as well as president of Capricorn Records, "they were

continued on page 18

# Record World Top 30 Albums



- 1 SPIRITS HAVING FLOWN  
Bee Gees/RSO RS 1 3041
- 2 BLONDES HAVE MORE FUN  
Rod Stewart/Warner Bros.  
BSK 3261
- 3 MINUTE BY MINUTE  
Doobie Brothers/Warner Bros.  
BSK 3193
- 4 52ND STREET  
Billy Joel/Columbia FC 35609
- 5 DIRE STRAITS  
Warner Bros. BSK 3266
- 6 BRIEFCASE FULL OF BLUES  
Blues Brothers/Atlantic  
SD 19217
- 7 C'EST CHIC  
Chic/Atlantic SD 19209
- 8 TOTALLY HOT  
Olivia Newton-John/MCA 3067
- 9 LOVE TRACKS  
Gloria Gaynor/Polydor  
PD 1 6184
- 10 CRUISIN'  
Village People/Casablanca  
NBLP 7118
- 11 2 HOT!  
Peaches & Herb/Polydor/MVP  
PD 1 6172
- 12 GEORGE HARRISON  
Dark Horse DHK 3255 (WB)
- 13 LIVE AND MORE  
Donna Summer/Casablanca  
NBLP 7119
- 14 BARBRA STREISAND'S  
GREATEST HITS,  
VOL. 2  
Columbia FC 35679

- 15 GREATEST HITS  
Barry Manilow/Arista A2L 8601
- 16 ARMED FORCES  
Elvis Costello And The  
Attractions/Columbia JC 35709
- 17 THE BEST OF EARTH,  
WIND & FIRE, VOL. 1  
ARC/Columbia FC 35647
- 18 BUSTIN' OUT OF  
L SEVEN  
Rick James/Gordy  
G7 984R1 (Motown)
- 19 DOUBLE VISION  
Foreigner/Atlantic SD 19999
- 20 CHEAP TRICK AT  
BUDOKAN  
Cheap Trick/Epic FE 35795
- 21 LIFE FOR THE TAKING  
Eddie Money/Columbia  
JC 35598
- 22 PIECES OF EIGHT  
Styx/A&M 4724
- 23 ENERGY  
Pointer Sisters/Planet  
P 1 (Elektra/Asylum)
- 24 GOLD  
Jefferson Starship/Grunt  
BZL1 3247 (RCA)
- 25 TOTO  
Columbia JC 35317
- 26 THREE HEARTS  
Bob Welch/Capitol SO 11907
- 27 YOU DON'T BRING  
ME FLOWERS  
Neil Diamond/Columbia  
FC 35625
- 28 BACKLESS  
Eric Clapton/RSO RS 1 3039
- 29 McGUINN, CLARK  
& HILLMAN  
Capitol SW 11910
- 30 HERE, MY DEAR  
Marvin Gaye/Tamla  
T 364 LP2 (Motown)

(Based on sales information compiled by the Record World Research Department)

# Album Spotlights



## Bad Company— 'Desolation Angels' Swan Song SS 8506

Bad Company's fifth album and their first in over two years is the natural successor to "Burnin' Sky." The group remains unaffected by shifting styles and trends, preferring to rely on its own two greatest assets—the brooding, soulful vocals of Paul Rodgers and the resourceful guitar of Mick Ralphs. When the group manages to combine these qualities, as they do on "Rock and Roll Fantasy," "Gone, Gone, Gone" and "Evil Wind" and throughout most of "Desolation Angels," the effect can be devastating.



## George Benson— 'Livin' Inside Your Love' Warner Bros. 2 BSK 3277

The many devotees attracted by Benson's first three Warner releases will find few surprises in this, the guitarist/vocalist's first double studio set. Tommy LiPuma's lush, string-laden production is the setting for a balanced collection of ballads (including such classics as "Unchained Melody" and "Hey Girl") and gentle, smoothly flowing instrumentals ("Soulful Strut," "Before You Go"). All in all, a pleasant, skillfully-wrought work; jazz lovers may be disappointed by the lack of a harder edge—Benson's playing is in fact quite restrained—but cuts like "Nassau Day" leave little doubt that he remains a guitarist par excellence.



## 'The Beach Boys L.A. (Light Album)' Caribou JZ 35752

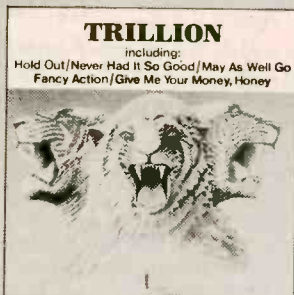
The Beach Boys' disco adaptation of "Here Comes The Night," a track that first appeared in a straightforward version on the "Wild Honey" album, has caused some concern among fans. The new album should, however, allay those fears. Their innate sense of harmony and melody has been sharpened on songs like "Good Timin'" and "Sumahama," a couple of the most sophisticated tracks the group has cut in years.



## Roxy Music— 'Manifesto' Atco SD 38-114

With "Siren," Roxy Music's last studio album, the group gracefully bowed out with what was arguably their finest musical statement. Four years later, the group has reformed, eccentricities still intact, but with a refined sense of themselves. A heightened electronic sensibility starting with the smooth, shifting textures of the title track marks side one, the East Side, while the West Side benefits from "Ain't That So" and "Dance Away," proving that Roxy Music has finally come of age.

# What you're in store for.

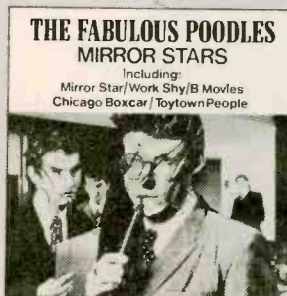


**TRILLION**

including:  
Hold Out/Never Had It So Good/May As Well Go  
Fancy Action/Give Me Your Money, Honey

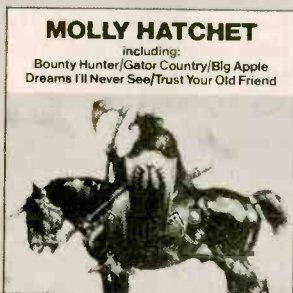
Get inside Trillion's debut album and ride it. You'll be part of one bright streak of moving music...a sound so big it's staggering. It features the ferocious single "Hold Out."

Right now, The Fabulous Poodles are the band everybody's howling for. So trot briskly to that recorded boner, their American debut album "Mirror Stars." It includes the smash single "Mirror Star."



**THE FABULOUS POODLES  
MIRROR STARS**

including:  
Mirror Star/Work Shy/B Movies  
Chicago Boxcar /Toytown/People

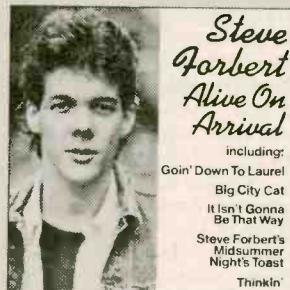


**MOLLY HATCHET**

including:  
Bounty Hunter/Gator Country/Big Apple  
Dreams I'll Never See/Trust Your Old Friend

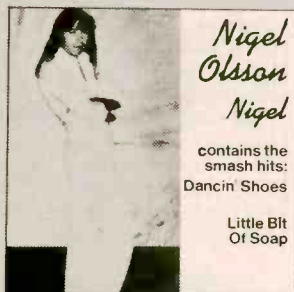
This razor-sharp first album proves that Molly Hatchet's reputation for rock 'n' roll rowdiness is well deserved. It features their striking single "Dreams I'll Never See."

"Alive on Arrival" is Steve Forbert's debut album. John Rockwell, of *The New York Times*, described it as "...a gratifying success...highly recommended."



*Steve Forbert  
Alive On  
Arrival*

including:  
Goin' Down To Laurel  
Big City Cat  
It Isn't Gonna  
Be That Way  
Steve Forbert's  
Midsummer  
Night's Toast  
Thinkin'



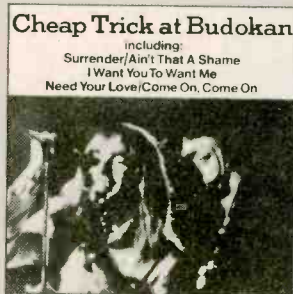
*Nigel  
Olsson  
Nigel*

contains the  
smash hits:  
Dancin' Shoes

Little Bit  
Of Soap

This new album will put you on a first name basis with one of today's fastest rising stars. Just ask for "Nigel." The album that features the hit "Dancin' Shoes."


Yes, "Cheap Trick at Budokan" is the exact same live album that was previously available only as a Japanese import. But now it's available to you at lower domestic prices. It includes the smash single "I Want You to Want Me."



**Cheap Trick at Budokan**

including:  
Surrender/Ain't That A Shame  
I Want You To Want Me  
Need Your Love/Come On, Come On

**On Bang, Nemperor and Epic Records and Tapes.**

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# Chart Busters



(Spotlights on new and emerging recording artists destined for success)



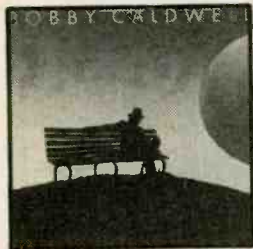
**Bobby Caldwell** While the mercury dropped near to zero this past winter, a single called *What You Won't Do For Love* warmed hearts as it climbed the pop and r&b charts. The record also introduced a wide new audience to Bobby Caldwell, whose debut album is enjoying across-the-board success.

Bobby Caldwell taught himself to play guitar at age 11. He picked up keyboard, arrangement and production skills while playing studio sessions as a Miami teenager. Caldwell soon made his way out to the west coast, where he scored a regional hit with *The House Is Rocking*.

Unfortunately, the single's success failed to spread. Caldwell began a frustrating period of beating down the doors of Los Angeles record labels. His failure to receive recognition, combined with a love affair gone sour, caused him to decide to go back home to Miami. He was ready to leave the music business forever.

His mother convinced him to take his songs down to Miami-based TK Records, where he was immediately signed to the Clouds label. Bobby was soon working day and night, writing songs and recording his album, *Bobby Caldwell*, on which he played guitar and keyboards, and performed all lead vocals.

Bobby Caldwell's single, *What You Won't Do For Love*, was recently released in a special limited edition pressed in heart-shaped red vinyl. *Phil DiMauro*



"Bobby Caldwell"  
Clouds 8804

**Kayak**  
"Phantom of the Night"  
Janus JXS 7039

## The Police

Once they replaced guitarist Henri Padovani, "a bona fide punk," with Andy Summers, who has played with groups ranging from the Animals to Soft Machine, less than a year ago, the Police—Sting, bass; Stewart Copeland, drums—recorded its debut album for A&M in the U.K. A short promotional visit of the U.S. last December, masterminded by manager Miles Copeland, brought them to clubs

such as CBGB's in New York and stirred considerable interest in the relatively unknown threesome. Their album, *Outlandos d'Amour*, suddenly became one of the country's hottest imports, prompting A&M to release it domestically.

While their music cannot be classified as "punk," Copeland admitted in an interview recently that "the new wave made it a lot easier for us. The first record would not have been technically possible without the climate generated by the new wave."

Far from new wave, the group's first single, *Roxanne*, after a slow start, has begun to show up on top 40 playlists. The song has an alluring reggae backbeat, but rather than an authentic island feel, the rhythms have been filtered through a rock sensibility and sung passionately by Sting, who shows all the potential of becoming a bona fide rock personality.

Barry Taylor  
**The Police**  
"Outlandos d'Amour"  
A&M SP-4753



## Kayak

Dutch artists are not unknown on American charts—the Shocking Blue, Focus and Golden Earring have all had hits here in the past decade. Kayak has little in common musically with those bands, but seems likely to equal or surpass their popularity with its new lp.

Now in its seventh year, Kayak has evolved into a blend of "art rock," classical and pop influences. The keyboards of Ton Scherpenzeel, Kayak's founder, still underlie the group's music, but three new vocalists—lead singer Edward Reekers and backing vocalists Irene Linders and Katherine Laphorn—provide most of the band's new identity.

Johan Slager (guitar) and Max Werner (formerly singer and mellotronist for the group, now its drummer) remain from previous editions of the group. Peter Scherpenzeel, who used to be Kayak's lighting engineer, has now joined the band on bass.

*Phantom of the Night* is Kayak's fourth American album. It follows two Janus lps, *Royal Bed Bouncer* and *Starlight Dancer*, which won critical raves and helped build a following for the band with the help of several FM rock radio stations. Kayak has never toured here, but the response to *Phantom* will reportedly bring the group to America.

*Marc Kirkeby*



## Angela Bofill

Angela Bofill has been singing, playing and writing music for half of her 24 years, and her strong, expressive style is now bringing her national attention.

While taking piano lessons at age 12, she started writing her own songs. In high school, she played in her first band, the Puerto Rican Supremes, going on to sing with the Ricardo Morrero Group, with whom she recorded her first single, *My Friend*.

From there, she went on to become a lead soloist with the Dance Theater of Harlem Chorus. Recently, she has sung at jazz clubs on the east coast, at Madison Square Garden and at the Newport Jazz Festival.

On her first album for Arista/GRP, *Angie*, now moving up the charts, Angela Bofill is showcased in a variety of musical settings. The *Only Thing I Would Wish For* and *Share Your Love* are Latin-oriented; the single, *This Time I'll Be Sweeter*, is a bluesy ballad. There are several pop songs and even a light disco cover of Ashford and Simpson's *Rough Time*. *Jeffrey Peisch*



**Angela Bofill**  
"Angie"  
Arista/GRP 5000

## Cindy Bullens

"In these days of pre-programmed electronic disco," to quote a famous Blues Brother, few artists can truly be said to embody the spirit of rock 'n' roll. Cindy Bullens is one of the few.

Hailing from Boston, Bullens has done nothing but eat, sleep and drink rock since she was in high school and over the years she has acquired that elusive talent that separates mediocre rockers from truly good ones. But don't think that Bullens is a newcomer to the music scene. She's practically a seasoned veteran. She's toured with Elton John and Dylan's Rolling Thunder Revue, collaborated with Bob Crewe on *Hollywood Hot* and *Street Talk*, sung back-up on albums by Rod Stewart, the Alpha Band and Elton John and contributed lead vocals to three tracks on the *Grease* soundtrack.

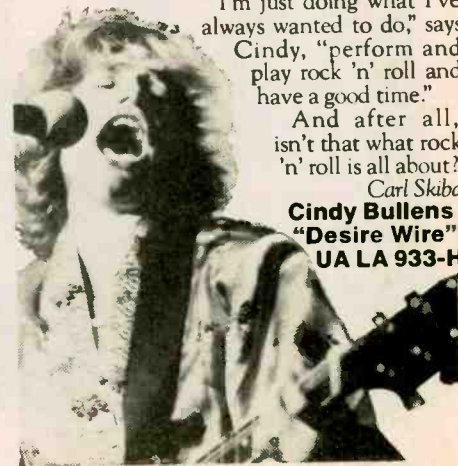
But with all those credits to her name, it is her new album, *Desire Wire*, and her exciting live performances that are causing a stir now. *Desire Wire*, *High School History*, and *Survivor* (the single) showcase her talent for gutsy, no-holds-barred rock 'n' roll.

"I'm just doing what I've always wanted to do," says Cindy, "perform and play rock 'n' roll and have a good time."

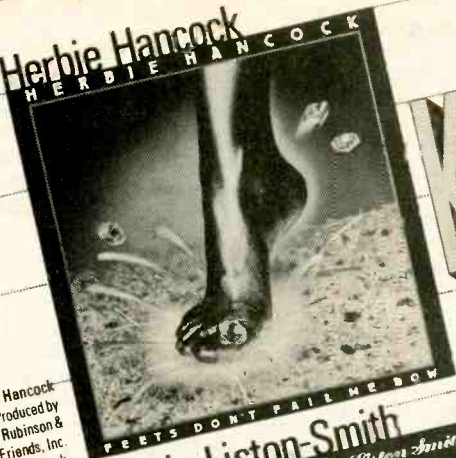
And after all, isn't that what rock 'n' roll is all about?

*Carl Skiba*

**Cindy Bullens**  
"Desire Wire"  
UA LA 933-H



Herbie Hancock  
HERBIE HANCOCK



Herbie Hancock  
Produced by  
David Rubinson &  
Friends, Inc.  
and Herbie Hancock.

# KNOW-HOW.

Lonnie Liston-Smith  
*Exotic Mysteries*  
Lonnie Liston-Smith



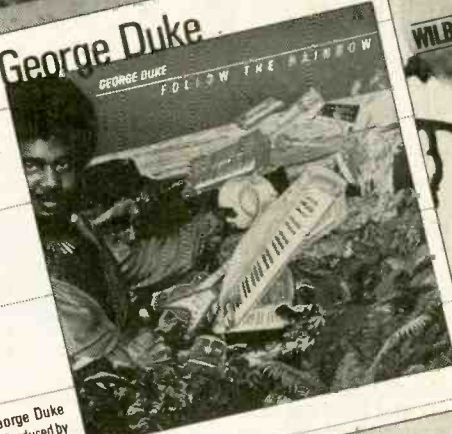
Lonnie Liston-Smith  
Produced by  
Bert deCoteaux and  
Lonnie Liston-Smith.

Hubert Laws  
HUBERT LAWS



Hubert Laws  
Produced by  
Hubert and Ronnie Laws.

George Duke  
GEORGE DUKE  
FOLLOW THE BARRAGE



George Duke  
Produced by  
George Duke.

Wilbert Longmire  
WILBERT LONGMIRE  
*Champagne*



Wilbert Longmire  
Produced by  
Bob James and  
Jay Chattaway.

Irakere  
IRAKERE





Irakere  
Co-produced by  
Mike Barnikol and  
Bert deCoteaux.

Music for people who  
know the original.

By people who are  
the originals.

On Columbia, Epic  
and Tappan Zee  
Records and Tapes.

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# The Who

continued from page 1

formance content."

The film will contain performance clips of The Who mixed in with about 20 percent interview material, according to Townshend. "In the first three or four years of The Who's career, filming a performance was an expensive affair, and we didn't do it very often. The only early footage was shot in television studios. As often as not, it's the group miming and it's quite funny to watch. After 1968, we start to get into some really good live footage of the band, with surprisingly good sound. We never knew it was there! There's some extremely funny early footage with me and Keith, and some new footage that Keith did himself. We tried to select material that is fairly light, well, not light, but something we can all laugh at. Some of the bits of the film that I'm supposed to laugh at actually make me cry."

Townshend explained that while much of the material comes from obvious sources such as Monterey, the Smothers Brothers Show and Woodstock, some of the things "came out of the woodwork. We literally went around the world with a fine tooth comb and dug up stuff from everywhere. We looked at hours of fan footage, stuff that was shot with super eight cameras, bootleg material, and some surreptitious recordings of our New York concerts at the Fillmore East we got from Bill Graham."

"Quadrophenia," the film based on The Who's 1973 album, will be released in September. "Hopefully with some large scale promotional backup from the band to show it's not a tombstone!" Townshend quipped. "I'd like to see the new Who performing sections of 'Quadrophenia' in some promotional concert campaign in September or October."

Drummer Kenny Jones, formerly with the Faces, who joined the group earlier this year, has already recorded new sections for the "Quadrophenia" soundtrack including three songs which did not appear on the original album. One of them, "Joker James," Townshend mentioned, dates back to 1967.

"I submitted it with the other material when we recorded 'Quadrophenia' in 1973, but it sounded too '67, so we didn't include it," he laughed. "We recorded it again and I just love it. 'Get Out, Stay Out' was intended as a fill-in track, but never used. We did a track of it this time with Kenny and the director used it twice in the film soundtrack. It was done in one take, we just knocked it off. . . it's got a slight Nashville feel to it. The other new cut is titled 'Four Hang Up.' I wrote it originally as a theme for the whole 'Quadrophenia' project," Townshend recounted. "It actually has some archival Keith Moon drumming on it. We've added a few things, did a new vocal line, and we're hoping to put it on the album."

For "Quadrophenia," The Who chose an unknown young British director, Franc Roddam, who previously directed "Dummy," an acclaimed British TV documentary about a deaf mute girl. "Instead of using proper actors, he used people that weren't actors at all," Townshend said. "That's what attracted us to him because 'Quadrophenia' is about a kid on the street, and we wanted to use ordinary kids from the street." There are no "name" actors in the film, but Townshend feels that by the time of its release, "a few of these kids will become extremely well established because there are some geniuses in there. But then anybody who's into rock and roll knows that the street is full of

geniuses anyway, if you'll just open your eyes and ears.

"The interesting story, for me, on 'Quadrophenia' is: Will the American public understand what the kids are saying?" Townshend wondered. "The language is totally authentic. I can go out on the street in black Harlem, and I just cannot understand what those kids are saying, and I'm very worried that the reverse will happen. This is a story about London's Harlem, and every second word is a swearword, but most of it is in extreme Cockney dialect."

Does Townshend have similar reservations about the American public's appreciation of the "Quadrophenia" theme? "I don't think it's a problem. It's a simple story, just the story of a kid who goes through all the normal changes we all go through, and suddenly wakes up one day and decides to buck the system. I don't mean President Nixon, etc., I mean he tries to buck the system that surrounds him. . . It's better timed for 1979 than for 1973, when it was originally released," he enthused. "I'm not saying we were ahead of our time—the original story was about 1964. It's just that 1964 has more to do with 1979 than 1973 had. . . I don't know why that is. Maybe it's because bands like the Stones and The Who are well into middle age by now. . . I don't know about the general cinema-going public, but the kids, if they do go, the picture will really come through to them."

Townshend recently signed a new solo recording contract with Atco Records, and he promises that his new album will be a "hot rock album with the same energy we put into a Who album. It's the current thing I'm focussed on," he said, "and it's very necessary for me to do it before the next Who album."

"When I say solo, I mean it will be a solo album. A good drummer, that's all I need. I'd like to use Phil Collins (from Genesis), or alternately Tony Newman. Somebody who has the technical fluidity I feel Keith Moon used to have at his best. The rest of the stuff, the piano playing, the bass playing and such, that I want to do myself. . . beat Todd Rundgren at his own game," he chuckled.

"I'm looking for recognition and respect from the American public as a recording artist. There are only two places in the world that really matter to me—I don't want to be some kind of a fascist and say I don't care about Australia, Japan, South America or the other major markets—but the two that I care about are Britain and the States. I feel that in Britain, I'm recognized and accepted as an individual in my own right, but I live here, and I work here. I'm certain that the only way I can touch as many people as an individual in the States as I have here (in Britain) is by working and making a record of my own. The Who and everything that it does is still very important to me, but I would say that at this particular point, the most urgent feeling that I've got inside of me is to actually prove to myself that I count as Pete Townshend in the USA. And that's about it."

The major question for Peter Townshend and The Who remains, will they ever exist again as a touring group? "I'm not interested in intense exposure. I'm not hungry enough for it to sacrifice everything anymore," Townshend responded. "If ever we do go on stage again, I want it to be as good as we can possibly get." According to Townshend, the possibility exists that the band will be supplemented by another musician or two if it were to tour again. This would include a second guitarist to free Townshend to play keyboards and synthesizers as well as guitar. "The kind of musician I would look

## Album Spotlights



**Devadip Carlos Santana—  
'One-ness'  
Columbia  
JC 35686**

Santana's provocative guitar style shines through on his latest solo lp of mostly spiritual music. With titles such as "The Chosen Hour," "Arise Awake" and "Guru's Song," it is evident that Santana has come forth with a musical statement of a personal vision. "One-ness," a particularly melodic cut, portrays the artist's famed ability to make his instrument express the full spectrum of emotions; the musicianship is highly advanced, displaying superb articulation. As one mood/cut blends into another, Santana gracefully moves through Latin and jazz genres.



**Dixie Dregs—  
'Night Of The Living Dregs'  
Capricorn  
CPN 0216**

With their third album, the group continues to defy categorization as their instrumental flights cover a spectrum of musical styles and influences. Producer Ken Scott constructs a vivid setting for songs like "Punk Sandwich" and "The Riff Raff" and keeps the sound varied enough to sustain interest. Side two was recorded live at the Montreux Jazz Festival last July.



**Seawind—  
'Light The Light'  
Horizon  
SP-734 (A&M)**


Sensitive lyrics in a jazz/pop format makes for a winning combination. Tommy LiPuma earns his production credit on this album. The lead vocalist sounds a little like Angie Bofill on "Hold on to Love" and the title song.

for to play with The Who has either got to be somebody brand new, who can stimulate the band and challenge it, or alternately, somebody whose qualities are known. What worries me about that is if you invite somebody like Eric Clapton or Steve Winwood or Joe Walsh to do a stint with the band, you're in this supergroup thing and I hate it. I think everybody hates it and I know that those three guys I just mentioned would hate it.

"The big unasked question is whether Roger Daltrey, John Entwistle and now Kenny Jones feel they can live without the kind of intense road activity that tradition has stated every rock and roll band needs to survive. What I'm basically saying is that I can't do that, and if The Who really needs that to be a rock and roll band, then I can't be there. . . But I don't think there's any doubt that as a band in the recording studio, as filmmakers and as fellow musicians on certain live work, The Who have a positive future."

Barry Taylor and Phil DiMauro





How Can You Refuse?  
When **Cher** Says...  
**Take Me Home**

NBLP 7133

Includes the hit single

**"TAKE ME HOME"**

Produced by Bob Esty NB 905

Cher's Debut Album

**"TAKE ME HOME"**

On Casablanca Record and FilmWorks

Produced By Bob Esty

And Additional Songs Produced By Ron Dante

Executive Producer: Charles Koppelman

For The Entertainment Company



# Disco File

The twelve-inch disco disc is now a familiar consumer item, but its availability and purpose has often confused buyers and shops alike. It first appeared as early as four years ago, when extended versions of disco songs made seven-inch singles obsolete. Companies like Salsoul, Mercury and Atlantic pressed long versions of disco hits onto promotional discs which served two purposes: the size caught deejay attention, and, more importantly, increased vinyl area allowed deeper, wider grooves and resulted in better sound quality. Salsoul introduced the first commercial twelve-inch in 1976, "Ten Percent," by *Double Exposure*. In the following year, Motown, Casablanca and RCA twelve-inches appeared, and a new market seemed to open. Not without problems, though: some companies seemed to release disco discs recklessly, to little buyer response—stores were alarmed. Some disco discs, a bargain at their original price of about two dollars, cut into album sales—companies were alarmed.

Happily, the boom of the disco industry has resolved, rather than aggravated the situation. With the advent and success of disco radio, consumer demand for the special disco mixes has forced record companies either to release the disco disc commercially or to replace the album cuts with the "remix" appearing on the twelve-inch. Most record companies do both, and buyers should be aware of their pattern of release. To keep the twelve-inch from competing with album sales, companies press only limited numbers of any disco disc, so that they sell out by the time the album containing the special version hits the stores. This means that twelve-inch copies of *Gloria Gaynor's* "I Will Survive" and *Alicia Bridges' "I Love the Nightlife"* are almost impossible to find—Polydor pressed no more than 50,000 of each. Like the remixed version of *Musique's* "In the Bush," the extended versions have been placed on the album. In another solution, *Dash/TK* has packaged the twelve-inch disc of *T-Connection's* "At Midnight" along with the album, as a bonus. So, when you shop for twelve-inch discs, remember that they're likely to go out of circulation when an album arrives.

**SHAKE IT TO THE FLOOR:** Among the best of the month's releases: "(Everybody) Get Dancin'," by the *Bombers*, on West End disco disc (album to come very soon). An instant favorite with just about everyone, combining American soul with European flow that's perfect for both hustle and freestyling. Another cut that everybody seems to like is *Bunny Sigler's* "By the Way You Dance (I Knew it Was You)," a churning, sizzling slice of Philadelphia soul revved up for the discos. It comes from Bunny's "I've Always Wanted to Sing" album (Gold Mind/RCA), one of the most solid, satisfying soul albums yet this year. *Instant Funk* played background on it, and they have their own major hit, "I Got My Mind Made Up," a cut from their "Instant Funk" album (Salsoul/RCA). This tough, chunky jam has the stay-

ing power that will probably make "Say whaa-a-at?" the catchphrase to succeed "Excuse-me!"

Other disco hits you're likely to hear often: *Kleer's* "Keep Your Body Workin'," an Atlantic disco disc. It's a truly freaky freak song with a dizzy but aggressive sound that has to be heard to be believed. The Rock has caught on as the Next New Dance, and *G. Q.*, a group of four on Arista, has a hit that covers both bases, "Disco Nights (Rock-Freak)." The easy groove will probably heat up dance floors large and small for months to come—like *Shalamar's* "Take That to the Bank" (Solar) and *Mantus' " (Dance it) Freestyle Rhythm" (SMI)*, heavy radio play has sparked especially strong "street" reaction. *Cher* is also guaranteed a large radio audience for "Take Me Home," available on Casablanca album and disco disc. Bright pop arrangements and *Cher's* melting, inviting vocals make easy listening at home or in a club.

**ROCK ME, BABY:** Following the massive success of disco-oriented cuts by the *Rolling Stones* and *Rod Stewart*, the *Beach Boys* move onto the dance floor with "Here Comes the Night," on Caribou disco disc. It wanders furthest of all into disco territory, with European-style bass drum and rich strings scored by *Bob Esty*, a producer who's worked with *Roberta Kelly*, *Donna Summer* and *Cher*. Disco remakes of rock hits also appear in force this month: *Chilly's* "For Your Love" (Polydor) gives the *Yardbirds' "I Heard a Thumping Synthesizer"* arrangement with newly written passages varying the cut at crucial points, sustaining the lengthy treatment effectively. *Led Zeppelin's* "Stairway to Heaven," redone on the *Wonder Band's* "Stairway to Love" album (Atco), is given a relatively straight reading by lead vocalist *Phil Anastasi* but forceful rhythm playing makes the cut move and "Whole Lotta Love" almost bursts at the seams with hot vocals and percussion breaks. "Witch Queen" combines rising Canadian producers *Gino Soccio* (see our Picks) and *Peter Alves* with the *Muscle Shoals Rhythm Section* (who have backed *Millie Jackson* and *Paul Simon*) for off-beat, creative remakes of *Free's* "All Right Now," *T. Rex's* "Bang a Gong" and *Redbone's* "Witch Queen of New Orleans." Eerie, echoed vocals and bold string arrangements stand out on this startling Roadshow/RCA album. *Amii Stewart* has already made a version of "Knock on Wood" a major hit; her *Ariola* album also works over "Light My Fire," with a zippy arrangement that starts off slow and easy, then busts loose with near-gospel fervor.

**COMING ON STRONG:** New releases that look like hits include: "Midnight Rhythm" lp by *Midnight Rhythm* (Atlantic); "Asha" lp by *Asha* (Dash); "Like an Eagle" lp by *Dennis Parker* (Casablanca); "Cheri" lp by *Madleen Kane* (Warner Bros.); "Doin' It" lp by *Alma Faye* (Casablanca) and "Belle de Jour" lp by *Saint Tropez* (Butterfly).

Brian Chin



**'Ultimate' — Casablanca NBLP 7128**

Juliano Salerni steps to the forefront as the producer on this album. A strong beat and a full sound stand out on "Love is the Ultimate" and "Touch Me Baby." The energetic sound could very well make this one a winner.

# Disco Spotlights



**The Wonder Band— 'Stairway To Love' Atco SD 38-11**

This unusual disco medley of *Led Zeppelin's* classic "Stairway to Heaven" and "Whole Lotta Love" is blessed with excellent orchestration. The production and concept of this album goes to top sessionmen *Armando Noreiga* and *Silvio Tancredi*.



**Gino Soccio— 'Outline' Warner Bros. RFC 3309**

Instant club reaction has made this album the hit of the moment. "Dance to Dance" and "Dancer" combine subtlety and insistence, edging audiences into frenzies. Indispensable.



**Peter Jacques Band— 'Fire Night Dance' Prelude PRL 12163**

Insane, hysterical rhythm breaks highlight four lengthy cuts of pile-driving, colorful European disco. Not a moment is less than top-notch. From the producers of *Macho*.



**First Choice— 'Hold Your Horses' Gold Mind GA 9502**

The group rings in the new year with a fresh new look and sound that's already won over the clubs. Both the German and Philadelphia cuts are first-rate.



**Sister Sledge— 'We Are Family' Cotillion SD 5209**

The team-up with *Chic's* writers and producers has brought out pop and soul facets that make this album a particularly well-rounded effort. A long-term favorite, from all signs.



**The Raes— 'Dancing Up A Storm' A&M SP 4754**

This debut album contains several disco songs including their current bouncy hit, "A Little Lovin'—(Keeps the Doctor Away)." This song is effervescent, and has great potential in the pop area as well, like so many other *Freddie Perren* tunes. *John Luongo* produced the album.

# The Bee Gees

## *"Spirits Having Flown"*

RS-1-3041

Includes the hit singles:

**"Tragedy"** RS-918

**"Too Much Heaven"** RS 913

**"Love You Inside Out"**

## Great Expectations...

Finally fulfilled... **SPIRITS HAVING FLOWN** an all new studio album from The Bee Gees. A year in the making and crafted with meticulous care.



**"Spirits Having Flown" All new, all Bee Gees. All better than ever.**

# Linda Clifford



## *"Let Me Be Your Woman"*

RS-2-3912

**V**oted 1978's #1 Most Promising R&B Female Vocalist, Linda Clifford's new album, "Let Me Be Your Woman," is the fulfillment of that promise. Linda delivers...with a sensuous disco beat that makes you know Linda Clifford doesn't make promises she can't keep... **On RSO/Curtom Records—**

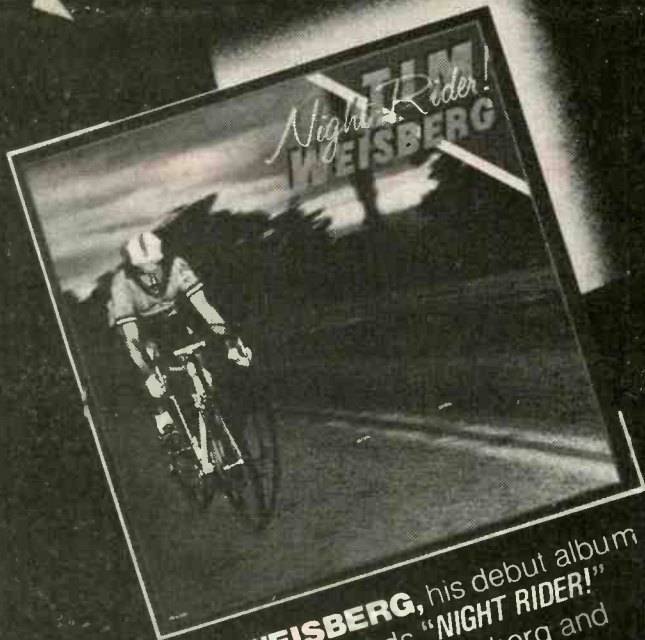
**Specially Priced Two Record Set**



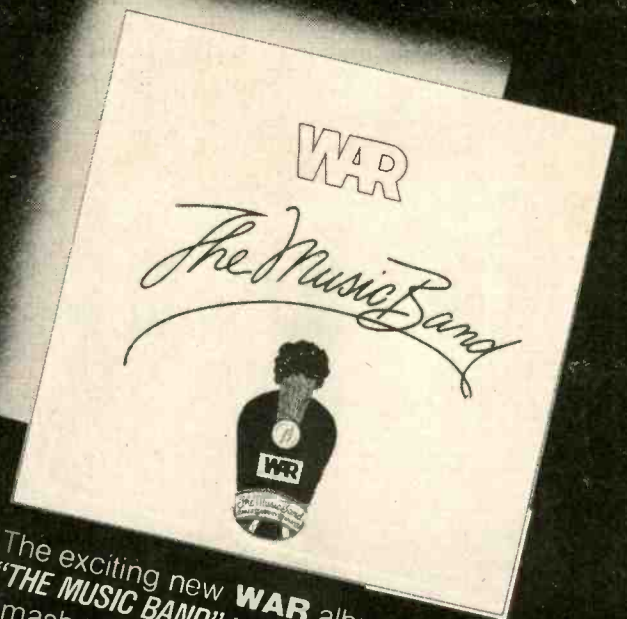
**The first single, "Bridge Over Troubled Water,"**

RS 921

# THE BEST ON MCA



**TIM WEISBERG**, his debut album for MCA Records "NIGHT RIDER!" Produced by Tim Weisberg and Lynn Blessing. MCA-3084



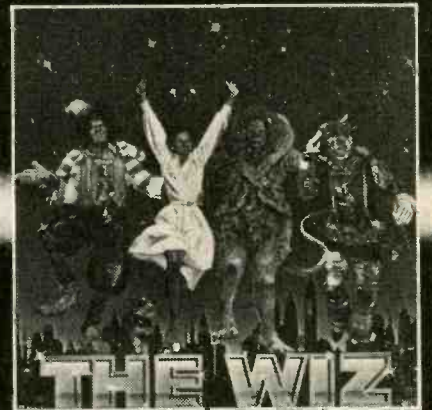
The exciting new **WAR** album "THE MUSIC BAND" featuring the disco smash "Good, Good Feelin'". Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions. MCA-3085



**Olivia Newton-John**  
"TOTALLY HOT" MCA-3067



**Lynyrd Skynyrd**  
"SKYNYRD'S FIRST AND... LAST"  
MCA-3047

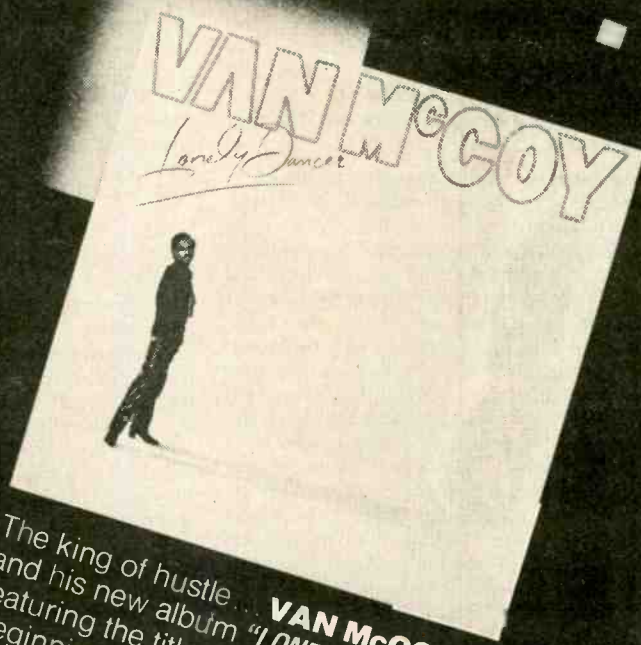


**THE WIZ**  
Original Motion Picture  
Soundtrack  
MCA2-14000

# MCA RECORDS!!!!



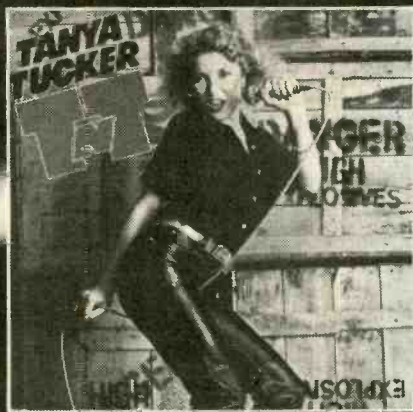
**JOE ELY**, his third album "DOWN ON THE DRAG" includes 'Crawdada Train', 'Fools Fall in Love' and 'Crazy Lemon'. Produced by Bob Johnston. MCA-3080



The king of hustle... **VAN McCOY** and his new album "LONELY DANCER" featuring the title cut and 'I'm Beginning To Feel Like My Old Self Again'. Produced by Van McCoy and Charles Kipps for McCoy-Kipps Productions, Inc. MCA-3071



**Elton John**  
"A SINGLE MAN" MCA-3065



**Tanya Tucker**  
"TNT" MCA-3066



**The Who**  
"WHO ARE YOU" MCA-3050

**MCA RECORDS**

# Gloria Gaynor's Triumphant Return

**A** disco hit with feeling? Sure—look for it at the very top of the soul, disco and pop charts. *I Will Survive* marks the return to the spotlight of Gloria Gaynor, three years after two trendsetting albums, *Never Can Say Goodbye* and *Experience Gloria Gaynor*, established her as one of disco's pioneers. How does it feel to be Queen of the Discos again? "It feels fabulous," she exclaims. "I was crowned Queen of the Discos by the National Association of Discotheque Disc Jockeys in 1975. I felt it was a great honor and I've kept it with me throughout the years... if people feel I've regained that honor, I'm that much happier."

Undoubtedly, *I Will Survive* is a landmark in three careers: Gaynor's as well as those of Freddie Perren and Dino Fekaris. In February of 1978, Perren signed Fekaris to his three-year-old Grand Slam Productions, as a producer and singer. Both had shared tenure at Motown as staff producers and writers. At the same time, Polydor Records had been approaching Perren with the suggestion that he produce Gaynor, but other commitments forced its shelving. In August last year, Gaynor visited Perren in the studio with a project in mind: a cover version of the worldwide hit, *Substitute*. When he suggested Fekaris as a possible producer, Perren says, Gaynor and Polydor "stuck their necks out" to go with him. "I was thrilled," recalls Perren; "I know what he can do, but in this business you have to prove it with a hit record." The version of *Substitute* turned out to be less than a hit, but the "B" side, to which Fekaris applied similar "meticulous care," began to break out from New York's Studio 54, with the personal interest of deejay Richie Kaczor, as east coast radio and clubs followed closely.

In clubs and over the radio, audiences have



been amazed by the fire and honesty of Gaynor's performance, considered by some to be her finest moment. Gloria hesitates to call *I Will Survive* the very best song she has ever sung, but notes that "it is the most purposeful... I do mean to inspire people. If we entertainers are concerned, we have to involve ourselves with people. 'I Will Survive' says that, yes, we have problems, but we are strong enough to handle problems and go on to something new and better. I've had many people come to me, inspired to go through with college, with operations, to find a new job—or a new man." Lyricist Fekaris agrees: "It's meant to be a positive voice... I love touching (people) with something that will give them courage. We can go on and give each other strength."

Is *Survive* necessarily a woman's song? Fekaris, who wrote lyrics in the direction of the drama that Perren's music suggested, reflects that personally, "last year was sort of a comeback for me... I was thinking of survival and I explored this in the context of the dynamics of a romantic question: what if? I'm not deeply involved in the political aspect of it, but I do aim to be conscious and sensitive... It's a strong voice for women." Gaynor, on the other hand, asserts that while "many women have claimed the song," it's "not especially" a song for women and that she does not identify herself personally with women's liberation. "I don't feel that any of us can do it alone." In fact, she has written some follow-up songs to *I Will Survive* to the effect that "I am self-reliant—but I sure would like to have help from a male or female counterpart." In the future, Gaynor intends to "keep it basically as serious, but lighthearted at a pop level."

In career perspective, noting that "the beat does not have to be so prominent any more," Gloria feels that her identification with disco has not restricted her: "I have chosen disco and have been extremely well-blessed: it is the first music with such a wide appeal. I would never have gotten to so many people otherwise." She "doesn't presume to know where the music is going," although she feels that the trend has returned to benefit her stress on presenting strong lyrics and melodies.

And obviously — overwhelmingly — a vast audience relates to Gloria Gaynor's message of hope. The striking immediacy and eloquence of her performance is understandable, and her conviction affirmed that she can attempt to "bring to people peace of mind and love of fellow man." In rendering *I Will Survive* with such technical command and emotional radiance, Gloria Gaynor and her collaborators Freddie Perren and Dino Fekaris have lifted spirits: survived, yes, and achieved victory.

Brian Chin

## Album Spotlights



**Peter Allen—  
'I Could Have Been  
A Sailor'  
A&M SP 4739**

Allen's latest release once again bears out the vocalist's lyrical songwriting abilities. The title song is a sure winner, characterized by emotive lyrics and an infectious hook that should gain acceptance on the radio. A master of the ballad, with tunes such as "Two Boys" and "I'd Rather Leave While I'm Still In Love," Allen also presents his creative abilities with a disco-flavored cut entitled "Don't Wish Too Hard," and the funky up-tempo composition, "Angels With Dirty Faces."



**Dwight Twilley—  
'Twilley'  
Arista AB 4214**

Twilley's affection for Elvis Presley, British invasion music and jangly guitars is still very much in evidence as he carries on despite the departure of his songwriting partner/singer/drummer, Phil Seymour. It was Seymour's pop sensibilities that played an integral role in the Dwight Twilley sound and in his absence, strings and additional instrumentation are frequently heard. "I Wanna Make Love To You" and "It Takes A Lot Of Love" still manage to retain the sound of previous Twilley albums.



**Suzi Quatro—  
'If You Knew Suzi'  
RSO RS 1-3044**

Suzi Quatro has been recording for several years and has made an impact in Europe with a number of hit singles. American audiences, however, are just discovering her via her continuing role on "Happy Days." Under the superb direction of producer Mike Chapman, and his writing partner, Nicky Chinn, Quatro has released her most accessible album to date. The songs are pop perfect with a strong rock foundation provided by her own bass guitar work. Fine new versions of Tom Petty's "Breakdown" and Rick Derringer's "Rock and Roll Hoochie Koo" stand out alongside her recent hit duo single, "Stumblin' In," with Chris Norman of Smoke.



**Gary Stewart—  
'Gary'  
RCA AHL1 3288**

Stewart's blues technique encompasses country and much more with its range and versatility. Produced by Roy Dea, material included here allows him considerable room to stretch out, and the result is one of his best lps yet. Superb instrumental accompaniment gives support. Stewart has been around for awhile, but he remains relatively obscure in a time of country superstars. Songs like "Shady Street," "I've Just Seen the Rock Of Ages" and "Walk-away" show his strength and versatility.

# this new music is turning Rock & Roll upside down.

The Tubes have done it like never before! With some beautiful line tuning by producer Todd Rundgren, the new album includes the pre-ordained smash single "Prime Time." Produced by Todd Rundgren. SP 4751



Joe Jackson has vision. And above all he's got a musical style and lyrical edge that cut clean and deep. Sounds called his debut "one of the strongest debut albums in years." He's the emergence of rock & roll as it was, and always will be. Produced by David Kershbaum. SP 4743



Lightning guitar wizard Albert Lee founded Head Hands & Feet. And is known for his work with Emmylou Harris and Joe Cocker. His first solo album comes at a very special time—he was recently asked to accompany Eric Clapton on his upcoming tour. That's recognition! Produced by Brian Ahern. SP 4750



This new band consists of members from Montrose, Humble Pie, Leo Sayer and New York Central. The combination makes for one powerful new force which, in a word, has magnetism. Produced by Stepan Gellas. Production Assistance: Magnet. SP 4740



The man with the maddox created the original soundtrack for "King of the Spies." He calls what he does "dave music," an amazing blend of styles by a brilliant musical innovator combined with the violin work of Stephane Grappelli. This is in a class by itself. Produced by David Grisman. SP 731



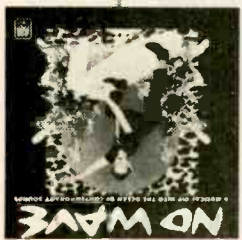
Quite possibly the sensation of the year! One listen to the smash hit single "Roxanne" tells you the Police are one of all-out leaders of the "new" music. Produced by SP 4753



With two hits already on the British charts the Dickies make their American debut with some of the most refreshingly satirical material that's very solid rock & roll. Produced by John Hewlett. SP 4742



Already a fave among the collectors, this "new music" compilation includes some of the best tracks that are currently making big waves. It features: The Police, Joe Jackson and The Dickies. And it's all on water-blue vinyl! SP 4738



Discovered in a garage in Beaver Falls, Pa., the Granti Brothers surge with the power of the streets. The energy that re-ignites the flames of rock & roll... Rock & roll with a capital "G." Produced by Ray Shulman with Hermie Granti and the Granti Brothers. SP 4748



# Bigness Has Its Problems

The most important trend in the record business today is a simple one: a few big record companies are rapidly growing bigger, while many smaller labels are faced with a choice between hitching their wagon to a conglomerate or going out of business.

Stan Cornyn, senior vice president and director of creative services for Warner Brothers Records, one of the largest labels, is one executive who worries that runaway bigness may work against musical creativity.

"Something that concerns me, only philosophically at this point, is, 'Are we crowding out the young entrepreneur companies?'" he says. "Major companies, by their success, and by their definition, have a tendency to raise their sights. Ford Motor Company is not going to be very thrilled by selling a thousand of a new model of car that they may introduce, whereas somebody who has started a grass roots automobile company—to make a rather absurd analogy—if they could sell a thousand, might very well have some new ideas, and make a decent profit for themselves. Ford would obviously lose money selling a thousand of a new model."

## Record Makers

In music, the Fords and General Motors—the nationally-distributed major labels such as Warners, Columbia and RCA—are indeed aiming for much higher sales plateaus than were previously attainable, making competition from smaller, independent entrepreneurs a more costly process.

"Now, if it happens that a venturesome label finds that it cannot meet its marketplace, lacking the kind of distribution that would only come with one of the major distribution organizations, then I think we have a problem in the future of the art," continues Cornyn, "because many, many of our contributions in recorded music have come from people who said, 'I don't care necessarily to be big, I care to be good,' or 'I want to do what I want to do.' And the question there goes to the future of independent distribution, which has been the haven to many of these labels."

In the process, Cornyn notes such musical styles as rhythm & blues, rock 'n' roll and disco have received

their vital first support.

Cornyn himself joined Warners when the label was a struggling independent. He went on to forge a new image for the company as head of its creative services department, developing a series of late sixties advertising campaigns that signalled the label's move into rock and pop frontiers while projecting a refreshingly candid—and often self-kidding—image.

Bigness isn't necessarily bad, in Cornyn's view, and the sophistication of the most successful record companies has helped them find audiences for adventurous artists, just as it has for mainstream pop stars. But with the escalation in both sales and costs, and the toll it has taken on smaller, poorer labels, Cornyn does question whether size remains a matter of choice.

"My analogy is to the television networks," he says. "It's very difficult for you to come up with an interesting television program and then go around, house to house, to sell it."

"But at least there exists, in television, a thing called public broadcasting, which does not exist in the record business at all. There's no non-commercial recording distribution system, or access system, right now. Independents are as close as we had to that, in that they would take on labels and hope that something would happen."

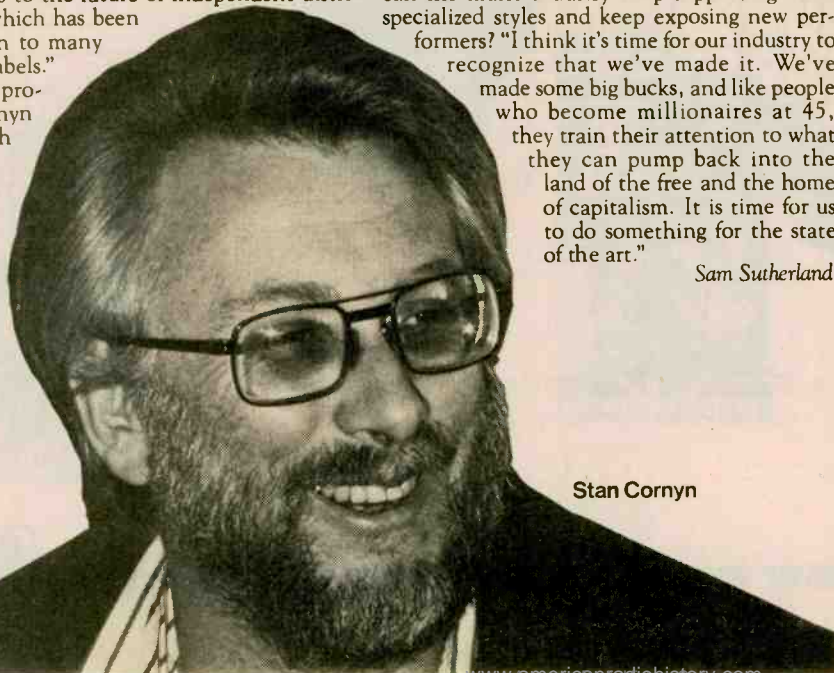
As a mass-produced art form, records and tapes pose additional challenges. "We happen to be in a medium unlike other arts," says Cornyn, "where, if you're in theater, you can find that dingy hall with 45 seats and go in and put on your shows." Record companies can no longer start on a comparably modest scale.

"If you go through four albums, you've invested a million dollars in an artist," Cornyn comments. "At that point, you've got to say to yourself, as a company with commercial responsibilities, 'How many of these can we sustain?' It's not a question of whether we should, because I think any record company will. It's a question of quantity, and quantity means variety, the variety of art in front of the public, the variety of new artists that are possible there."

Without its own "off-Broadway" or PBS, how can the music industry keep supporting more specialized styles and keep exposing new performers? "I think it's time for our industry to

recognize that we've made it. We've made some big bucks, and like people who become millionaires at 45, they train their attention to what they can pump back into the land of the free and the home of capitalism. It is time for us to do something for the state of the art."

Sam Sutherland



Stan Cornyn

# Album Spotlights



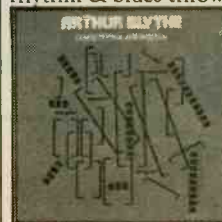
**U.K.—  
'Danger Money'  
Polydor  
PD-1-6194**

So-called "progressive" rock groups are a rare breed in today's fickle marketplace. Few groups consistently show the courage of their convictions and even fewer have the determination of U.K. Terry Bozzio, formerly with Frank Zappa, has rounded the group out as a trio and the transition has been a smooth one with keyboardist Eddie Jobson easily tying together the loose ends on this second lp. Despite U.K.'s tendency to sound like ELP in its current format, John Wetton offers sufficient character in his vocals and bass playing to give them a uniqueness all their own.



**Granati Brothers—  
'G-Force'  
A&M SP 4748**

Anybody who can be discovered at one of their garage rehearsals by Derek and Ray Shulman of Gentle Giant has got to be good, right? The Granati Brothers are. They play a gutsy brand of serious rock 'n' roll that is neither punk nor pop, but it has just the right hook to make you want to listen. Actually four brothers and their cousin, the Granatis write all of their own material, which ranges from searing rockers like "I Can Do Without You" to engaging ballads like "April" with some reggae and rhythm & blues thrown in for good measure.



**Arthur Blythe—  
'Lenox Avenue Breakdown'  
Columbia  
JC 35638**

Alto saxophonist Blythe is a new face, and with a bit more focus in his music—i.e., less lengthy soloing over ostinato patterns and more ensemble work—he could become a potent force in jazz. He injects a compelling, slightly raw flavor into all four of his compositions here; the title track, with Cecil McBee and Jack DeJohnette laying the foundation for Blythe's febrile blowing, brings to mind John Coltrane.



**The Kendalls—  
'Just Like Real People'  
Ovation OV 1739**

The pure country styling of this father-daughter team is refreshing in these days of country music's steadily decreasing identity. The interesting catch is that people not tuned to unadulterated country will more than likely find this album just as pleasing as those who cut their teeth on the Grand Ole Opry.

(Contributors to album spotlights: Barry Taylor, Samuel Graham, Pat Baird, Carl Skiba, Stan West and Sophia Midas.)



# TWO MUCH!

## MARVIN GAYE Here, My Dear



### "Here, My Dear" Marvin Gaye

A love that once was... love promised... love denied... love gone astray. "Here, My Dear," a two-record set that is Marvin Gaye's first all new studio album in three years!

*Includes the single "A Funky Space Reincarnation"*

## RICK JAMES Bustin' Out Of L Seven



### "BUSTIN' OUT OF L SEVEN" Rick James

Hot on the heels of 1978's double platinum premiere album, "Come Get It," Rick James, the king of punk-funk, returns with "Bustin' Out Of L Seven."

*Includes the single "High On Your Love Suite"*

**On Motown Records & Tapes**



© 1979 Motown Record Corporation

# Allman Brothers

continued from page 3

also a social phenomenon. And quite often as it is with people that become very close to each other, it's very easy for emotions to cause separations. I felt that the break-up at that particular time was healthy from the standpoint that they all needed to get away from each other and kind of spread their wings, do some things that were more related to their individual personalities."

"It was sort of like a trial separation," said Betts.

For a number of reasons, the disintegration of the band seemed to have the strongest effect on Gregg. He recorded and toured with a band of his own and married Cher. Other band members headed out on their own as well. Chuck Leavall and Lamar Williams concentrated their energies on Sea Level, which is still going strong; Dickey Betts signed with Arista Records; and Butch Trucks formed his own jazz-rock band, simply called Trucks. After a barrage of publicity, the birth of a baby and finally a separation from Cher, Gregg dropped out of the picture and returned to Georgia.

"I guess it was a year ago this past January I came back from Los Angeles fairly disillusioned about that place and thought that enough time had passed to heal a lot of things over," he said. "I guess I talked to all of them, mainly Dickey and Butch Trucks and Jaimoe, and they wanted to do it, but they had their own projects going, their own bands. All the different projects kind of overlapped. Like after Dickey would get through with a tour and it looked like there would be time to start, then Butch would be starting something with his band.

"To tell you the truth, at first I thought it was kind of a nice way of saying 'thanks, but no thanks' so I split and went down to Daytona.

"A few of my friends blew through town playing, and I played with a few different bands and got hooked up with Mama's Pride, which is a really good band out of St. Louis. We did a few gigs over the summer together and had a lot of good fun. Before that I had played around with a band called the Night Hawks from Washington, D.C.

"Anyway it just wasn't the Allman Brothers. I mean nothing against those bands, but it just flat wasn't the Allman Brothers. I'm a believer in everything happening for the best, and so sure enough one day the phone rang and it was Dickey. He said he had talked to Butch and that Butch had disbanded Trucks and that he had

**"People make mistakes...you can carry them around with you the rest of your life or you can get over it."**

talked to everyone else. He said if I was still into it, it sure would be nice to get the band together.

"I said name the time and place and I'll be there. So we had a couple of meetings up in Macon. One of them was the Capricorn barbeque.

"We hadn't decided anything at that point," said Betts. "We had decided that the four of us were going to get back together, but we didn't know who the other two guys were going to be at that point. We had friends that play from California and New York and every place else to jam with us and see what kind of chemistry we could come up with, and as it turned out, the band liked the guitar player ("Dangerous Dan" Toler) and the bass player (David "Rook"

Goldflies) from my Great Southern band, which made it really easy on me because I had worked with them."

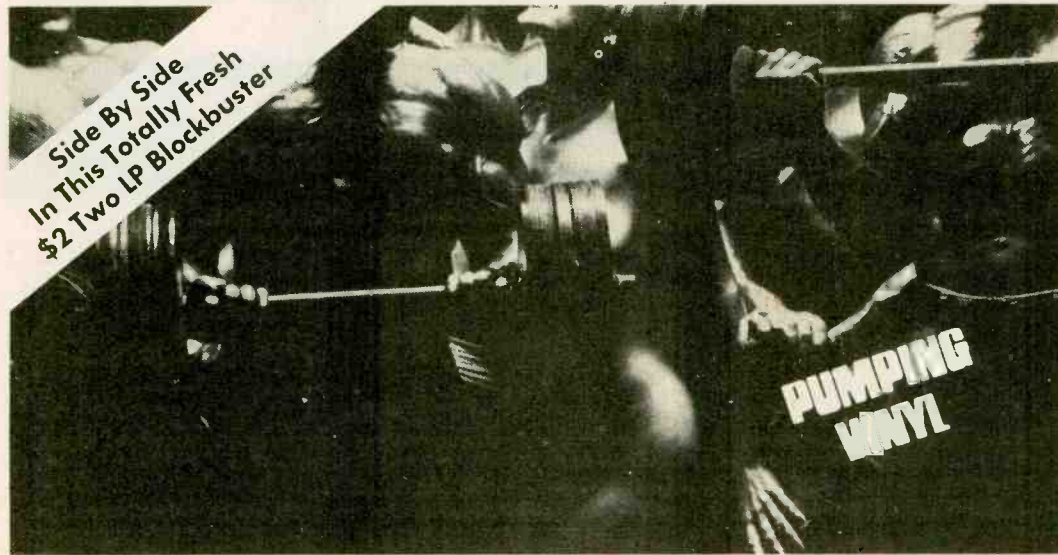
The 7th band member is Jim Essery, a harmonica player whom Gregg discovered. "He's from Boston, and I found him down in Marathon, Fla.," he said. "I was down there doing a little scuba diving, and I went into this pizza place where he was making pizzas. He recognized who I was and asked if it was me, and I told him yes. I mean he had flour and dough all over his hands, and he reached up under the counter and dug out this harmonica and just started to burn right there in the place. So I said, 'man, you gotta take off that apron and come on and go with me.' And that he did."

To kick off the release of the album and celebrate the reunion, the Allman Brothers Band is playing a free concert in mid-April at the Fairgrounds in Atlanta. "There is the idea of a worldwide radio broadcast by satellite, and it's a free concert," explains Betts. "So it should be an enormous live appearance. From there we're going on a tour doing every major city in the States and then going overseas."

"I think it probably will be the biggest effort in the history of our company," said Walden. "The radio broadcast will involve somewhere between 250 and 300 stations. This will be the first date they have played in about three and a half years. The Macon performance was more of an impromptu thing. This will be completely planned."

Both Betts and Allman insist that whatever misunderstandings they had before are now gone. "People make mistakes, you know," Betts concluded, "and people have misunderstandings, and you can carry them around with you the rest of your life or you can get over it."

Walter Campbell



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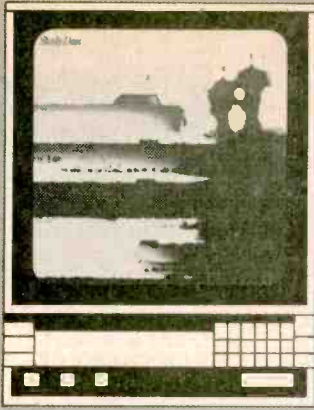
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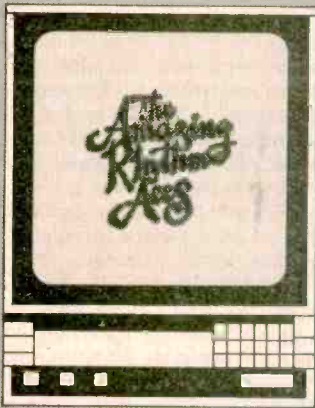
**Poco/Legend**  
AA-1099



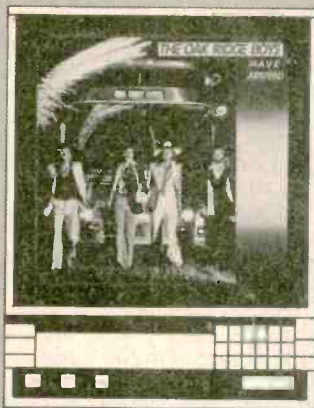
**Joe Sample/Carmel**  
AA-1126



**Rufus/Numbers**  
AA-1098



**The Amazing Rhythm Aces**  
AA-1123



**The Oakridge Boys/Have Arrived**  
AY-1135



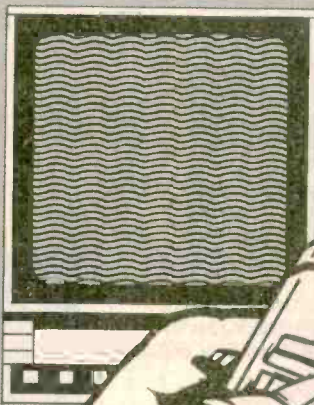
**The Atlantics/Big City Rock**  
AA-1134



**The Keane Bros./Taking Off**  
AA-1122



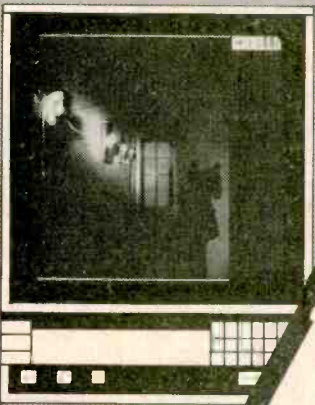
**John Klemmer/Brazilia**  
AA-1116



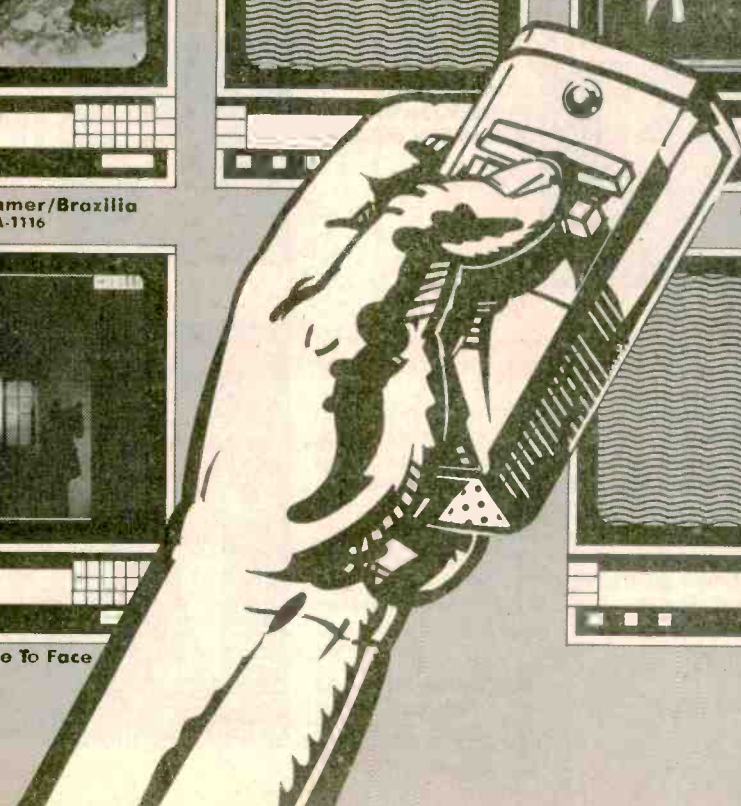
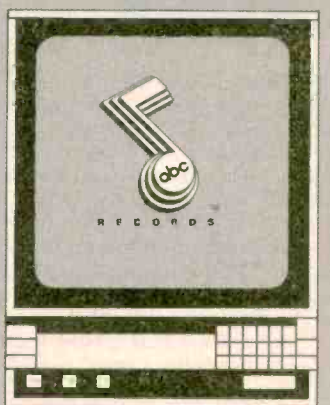
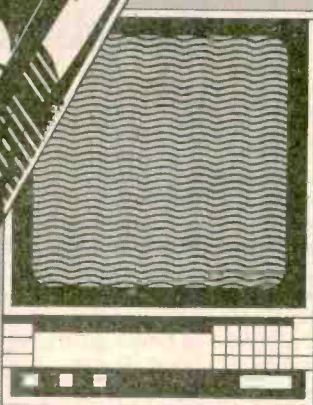
**Moulin Rouge**  
AA-1120



**Shotgun/III**  
AA-1118



**The Dells/Face To Face**  
AA-1113



# Future Stars



## McGuinn, Clark and Hillman

It's been nearly 14 years since the Byrds scored a number one hit with their classic rendition of Dylan's "Mr. Tambourine Man." That song, along with "Turn! Turn! Turn!" the same year and "Eight Miles High" the following year, introduced the fusion of folk, country and rock into the music scene of the late '60s. The Byrds' music and their approach to it were instrumental in ushering in a whole generation of country rockers.

Now, a decade later, the nucleus of the Byrds, Roger McGuinn, Gene Clark and Chris Hillman, have rejoined and embarked on a brand new project. The resulting album, the recently-released "McGuinn, Clark and Hillman," is an interesting insight into perhaps where the Byrds were headed. The album combines a variation of musical styles into a neat little package. The songs range from nearly-disco to middle-of-the-road rock, each commercial in its own style.

McGuinn, Clark and Hillman, however, are all quick to point out that their recent reunion is not to be confused with a Byrds reunion, the last of which in 1973 led to an album which they felt was artistically disappointing. McGuinn, Clark and Hillman, they add, is a completely different group. What's more, their music reflects this. Some of the tight Byrds-style harmonies are still there, but the way they present them is entirely different. They have one foot in the mainstream of late '70s rock, and the other in the folk/country-rock tradition which they mastered years ago.

*David Skinner*



**McGuinn, Clark & Hillman**  
Capitol SW 11910

## Fabulous Poodles

On the stage of New York's Bottom Line, the Fabulous Poodles are headlining the show as part of their first visit to this country. Their new album, "Mirror Stars," has just been released and the club is near capacity in anxious expectation of one of Britain's hottest new exports.

Actually, the Fabulous Poodles are not a new group. They were formed in late 1974 in England and have had an album released there on Pye Records, produced by John Entwistle of The Who. From that lp, four songs have been re-mixed for "Mirror Stars" with the balance of the album produced by Muff Winwood subsequent to his work with Dire Straits. Over the past year, the Poodles have earned a reputation in England for their satirical stage presence and eclectic music which combines an acute sense

**Rachel Sweet** Ironically, one of the most played albums on FM rock radio over the past couple of months has been a record that was never released by an American record company. To further confuse matters, the artist, Rachel Sweet, is American born and still living in Akron, Ohio.

At the age of 16, Rachel Sweet is already a seven year veteran of the music business. She made her stage debut at the age of five, sang on commercials by eight, and at ten toured with a 24 piece band. Two years later, she recorded for Nashville's Ray Baker and entered her first song on the country chart, a version of "We Live In Two Different Worlds."

In 1977, her formidable singing talents were first recognized by England's Stiff Records, which recorded her along with a half dozen other local artists for the "Akron Compilation" album before signing her as an artist in her own right. Her album, "Fool Around" recorded with long time friend/producer Liam Sternberg, was released in the U.K. last summer to coincide with the Be Stiff Tour '78 which ultimately played four nights at New York's Bottom Line and saw Rachel Sweet emerge as the outstanding artist of the evening.

Since then she has been well represented on the airwaves across the country with her version of Carla Thomas' 1966 hit, "B-A-B-Y," and Liam Sternberg's "Cuckoo Clock," among others, even if they have only been available as imports.

*Barry Taylor*



**Rachel Sweet**  
**'Fool Around'**  
Stiff SEEZ 12  
(import)

## Amii Stewart

Whether "disco" is your kind of music or not, one fact is fairly obvious: the sudden demand for this kind of music has given a recording opportunity to one of the largest groups of new artists since the late '60s "rock explosion."

Amii Stewart, whose first album and single has flirted with the top of the pop, r&b and disco charts, is a person with enough talent (along with a healthy dose of flash) to emerge even further as a top artist in the genre.

Stewart, 23, was born in the U.S. and, after a theater and dance and movie career that began at age 16, travelled to Europe with the cast of "Bubbling Brown Sugar." There she met producer/songwriters Barry Leng and Simon May and their first collaboration, "You Really Touched My Heart," was a hit single in England.

For her American debut on Ariola this January, they chose the classic "Knock On Wood," a hit for Eddie Floyd in the mid-'60s, given a '70s punch with a seemingly bottomless disco production and a percussion line that boomed across dance floors. The album by the same title showed she could sustain that kind of energy through eight songs, including a disco medley which includes The Doors' "Light My Fire." Having been launched by the discos, Stewart's career seems destined to take off from there.

*Pat Baird*



**Amii Stewart**  
**'Knock On Wood'**  
Ariola SW 50034



**Linda Evans**  
**'You Control Me'**  
Ariola SW 50045

of humor with a traditionally pop sound that owes to the early music of The Who and the Kinks.

On-stage they strike a formidable stance, with violinist Bobby Valentino's sophisticated Clark Gable looks, bassist Richie C. Robertson's clean cut image and guitarist Tony de Meur in spiked hair and red framed glasses standing in a row in front of drummer Bryn B. Burrows, whose pugnacious pose would find him equally at home on a streetcorner with the Bowery Boys. Somehow, the disparate personalities seem to come together as the group leans into its music.

*Barry Taylor*


**Fabulous Poodles**  
**'Mirror Stars'**  
Epic JE 35666





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Enlightened Rogues is the *new* album by The Allman Brothers Band. On Capricorn Records...where it all began.  Produced by Tom Dowd.

# Future Stars



**Joe Jackson** "Look Sharp!" is the title of Joe Jackson's debut album, released by A&M late last month. It is an exclamation he has apparently taken to heart judging by his pin-stripe suit, polka dot tie and white Denson shoes. Yet, as one of the most written about new artists in the British press since the beginning of the year, it is not his sartorial elegance that has attracted people to him, but his music which he prefers to classify as Spiv Rock. According to the dictionary, a spiv is a shady character who avoids honest work and lives by his wits.

Jackson is backed by the trio of Graham Maby on bass, Gary Sanford on guitar and Dave Houghton on drums. His songs are short and articulate and made all the more forceful with an economic use of instrumentation and an intelligent production by David Kershenbaum. Comparisons have been made to artists ranging from Chuck Berry to Steve Miller to Elvis Costello, which, if nothing else, indicates the scope of his talent.

Jackson's lyrics do not contain the bitterness or overt cynicism of Costello, but rather brim with wit and at times defiance as evidenced by "Happy Loving Couples" and "Sunday's Papers."

His sense of melody is heard to best effect on "Is She Really Going Out With Him," a song that should be Jackson's first single and establish him as a bright new talent.



**Joe Jackson**  
**'Look Sharp!'**  
**A&M SP 4743**

Barry Taylor

**Marc Tanner** On their debut album, "No Escape," the Marc Tanner Band gives a refreshing display of good American rock in the best British tradition. No new wave degeneracy or decadence here. No sir. Tanner and producer Nat Jeffrey have created a solid album of touching ballads and Southern California boogie rock, complete with scorching solos, power chords and sad tales of broken hearts.

"No Escape" fits very comfortably into the niche carved out by Bob Seger and occupied by Boston, among others.

Tanner's roots and influences are pure and straight. Born of artist parents (his father was a painter/designer and his mother was a big band vocalist), he was raised in Los Angeles. In his teens he played cover songs in several bands. In high school, Tanner enrolled in an exchange program and spent time studying in London and Rome. It was in London that he discovered his heroes, the people who would shape his writing and performing styles: The Kinks, Mott the Hoople, The Stones. Tanner strongly believes that a performer must *perform*, and not just stand and sing. When Tanner tours this spring he promises that it will be a real *show*.



**Marc Tanner**  
**'No Escape'**  
**Elektra 6E-168**

After returning from London, Tanner paid his dues. He worked as a teacher, waiter, truck driver and messenger, while writing and rehearsing each night. After some encouraging words from Elektra, Marc spent three intensive months with producer Jeffrey, doing nothing but writing songs. Nine of the ten songs on "No Escape" are written or co-written by Tanner. Not a bad start!

Jeffrey Peisch

**Tim Krekel**  
**'Crazy Me'**  
**Capricorn**  
**CPN 0219**



While Tim Krekel may not be a household word, his musical work has already been heard by several million people who have either bought records, listened to the radio, or gone to concerts.

A native of Louisville, Ky., Krekel spent the last year as lead guitarist for Jimmy Buffett's band, the Coral Reefers. The last time he played with the group was in an appearance on NBC's "Saturday Night Live."

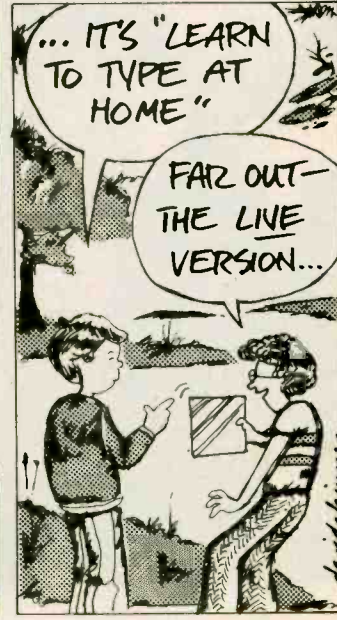
In addition to his guitar playing, Krekel is a songwriter, and has had songs recorded by Buffett, Jerry Reed, Ronnie Sessions, B.J. Thomas and Rick Nelson.

Krekel has been playing the guitar since the age of 12 and began writing songs at age 20. One of his first musical efforts was with his own rock and roll band in Louisville in the early '70s. He later joined Billy Swan's band right after his "I Can Help" hit, several years ago. The two years he played with Swan proved to be valuable, according to Tim. "Billy was not so strict as a band leader," he recalled, "but what he did was take me out on the road and sort of show me the ropes. One of the most important things he taught me was to be myself, to do music my own way."

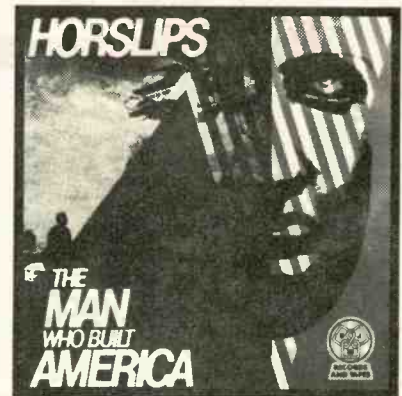
Shortly after he hooked up with manager Don Light in Nashville, Tim landed a recording contract with Capricorn Records in November, 1978. His first album, "Crazy Me," is the result. "Tony Brown, my producer, and I went to Los Angeles and used the Enactron Truck, which is owned by Brian Ahern and Emmylou Harris," he explained. "When it's not on the road, the equipment is installed in an out-of-the-way house. It turned out to be a great place to work in."

Tim calls his band the Sluggers, and they play rock and roll as well as smooth ballads. "As for the future," he says, "I'm looking forward to getting out on the road and expanding the band soon." Walter Campbell

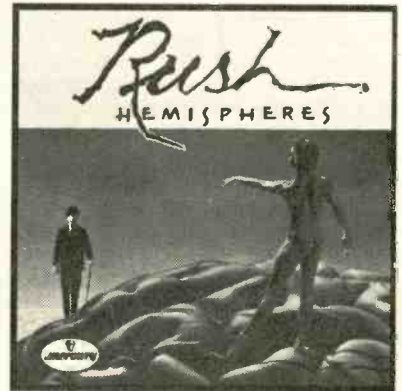
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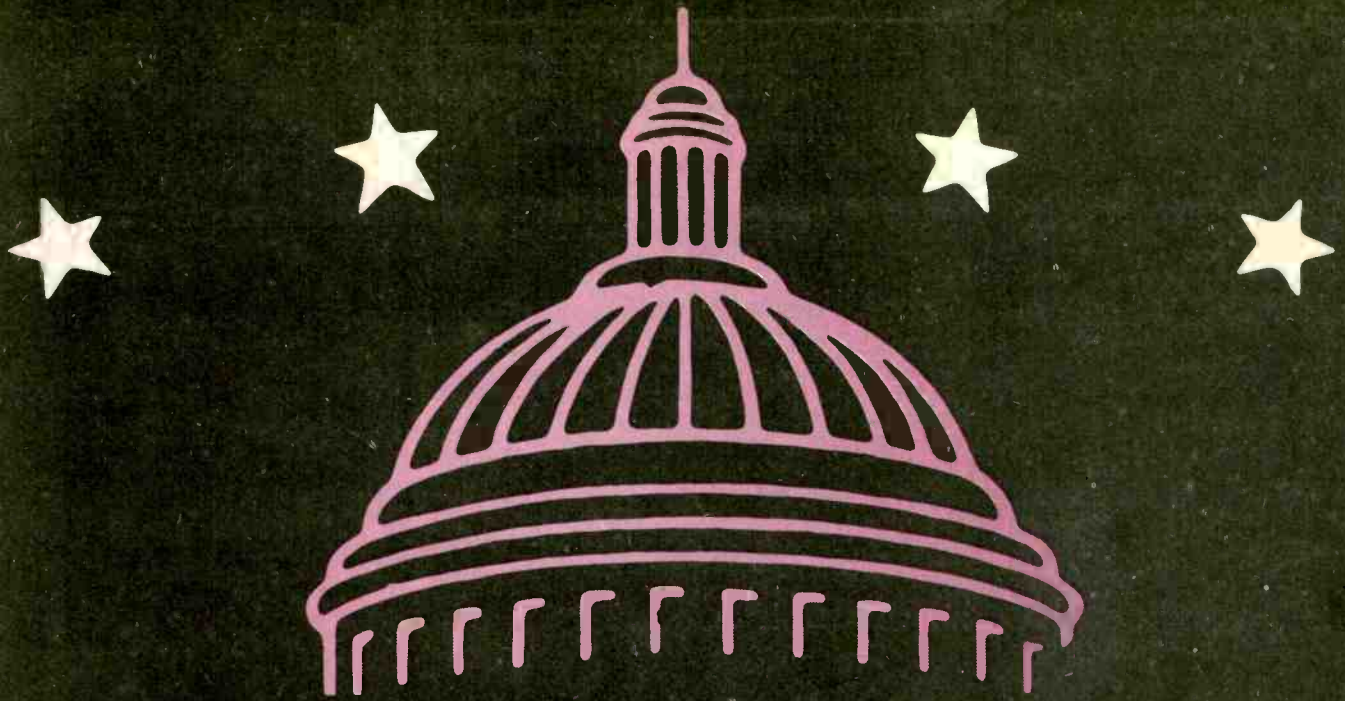
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# Record World Singles

MARCH 31, 1979

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

MAR. 31	MAR. 24		WKS. ON CHART
1	2	<b>TRAGEDY</b> BEE GEES RSO 918 (2nd Week)	8
2	1	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	16
3	3	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	14
4	6	WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	10
5	4	YMCA VILLAGE PEOPLE/Casablanca 945	24
6	10	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	10
7	9	LADY LITTLE RIVER BAND/Harvest 4667 (Capitol)	12
8	11	KNOCK ON WOOD AMII STEWART/Ariola 7736	9
9	7	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/MVP 14514	16
10	5	HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	12
11	8	FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	20
12	12	SULTANS OF SWING DIRE STRAITS/Warner Bros. 8736	8
13	16	EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279	14
14	15	LE FREAK CHIC/Atlantic 3519	25
15	17	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	10
16	26	HEART OF GLASS BLONDIE/Chrysalis 2295	7
17	19	I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676	11
18	18	BIG SHOT BILLY JOEL/Columbia 3 10913	8
19	20	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	17
20	23	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN/RSO 917	9
21	21	CRAZY LOVE POCO/MCA 12439	12
22	25	I WANT YOUR LOVE CHIC/Atlantic 3557	8
23	14	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	20
24	13	DANCIN' SHOES NIGEL OLSSON/Bang 740 (CBS)	16
25	28	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	11
26	29	HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	9
27	27	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	10
28	31	PRECIOUS LOVE BOB WELCH/Capitol 4685	8
29	33	LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	6
30	22	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK)	18
31	30	DOG & BUTTERFLY HEART/Portrait 6 70025	8
32	32	MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900	10
33	41	BLOW AWAY GEORGE HARRISON/Dark Horse 8763 (WB)	5
34	39	TAKE ME HOME CHER/Casablanca 965	8
35	42	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	7
36	36	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA)	12
37	24	A LITTLE MORE LOVE QLIVIA NEWTON-JOHN/MCA 40975	19

## CHARTMAKER OF THE WEEK

38	—	GOODNIGHT TONIGHT WINGS Columbia 3 10939	1
39	40	KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	9
40	52	REUNITED PEACHES & HERB/Polydor/MVP 14547	3
41	34	THE GAMBLER KENNY ROGERS/United Artists 1250	19
42	37	CHASE GIORGIO MORODER/Casablanca 956	10
43	45	I'LL SUPPLY THE LOVE TOTO/Columbia 3 10898	9
44	49	SUPERMAN HERBIE MANN/Atlantic 3547	11
45	53	IN THE NAVY VILLAGE PEOPLE/Casablanca 973	3
46	35	TOO MUCH HEAVEN BEE GEES/RSO 913	20
47	51	RUBBER BISCUIT BLUES BROTHERS/Atlantic 3564	4
48	50	ROXANNE THE POLICE/A&M 2096	7
49	38	SHAKE IT IAN MATTHEWS/Mushroom 7039	19

50	47	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	10
51	46	SOUL MAN BLUES BROTHERS/Atlantic 3545	17
52	60	RENEGADE/SING FOR THE DAY STYX/A&M 2110	3
53	58	OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	10
54	44	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	20
55	57	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	11
56	61	SUCH A WOMAN TYCOON/Arista 0398	3
57	43	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	15
58	56	WATCH OUT FOR LUCY ERIC CLAPTON & HIS BAND/RSO 910	6
59	63	OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669	5
60	62	STAY THE NIGHT FARAGHER BROS./Polydor 14533	6
61	68	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY/Big Tree 16131 (Atl)	3
62	70	ROCK 'N ROLL FANTASY BAD COMPANY/Swan Song 70119 (Atl)	3
63	64	SOUVENIRS VOYAGE/Marlin 3330 (TK)	6
64	74	DISCO NIGHTS (ROCK FREAK) G.Q./Arista 0388	2
65	69	HEARTACHES BTO/Mercury 74046	4
66	73	HAPPINESS POINTER SISTERS/Planet 45902 (Elektra/Asylum)	3
67	71	SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	4
68	76	SWEET LUI-LOUIS IRONHORSE/Scotti Bros. 406 (Atl)	3
69	78	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER/Bearsville 0334 (WB)	2
70	77	IF LOVING YOU IS WRONG (I DON'T WANT TO BE RIGHT) BARBARA MANDRELL/MCA 12451	3
71	72	ROLLER APRIL WINE/Capitol 4660	5
72	88	CRAZY LOVE THE ALLMAN BROTHERS BAND/Capricorn 0320	2
73	80	I NEED YOUR HELP BARRY MANILOW RAY STEVENS/Warner Bros. 8785	2
74	75	ELENA THE MARC TANNER BAND/Elektra 56003	3
75	81	DON'T YOU WRITE HER OFF MCGUINN CLARK & HILLMAN/Capitol 4693	2
76	83	LOVE TAKES TIME ORLEANS/Infinity 50006	2
77	79	LOVE & DESIRE ARPEGGIO/Polydor 14535	3
78	67	HERE COMES THE NIGHT THE BEACH BOYS/Caribou 9026 (CBS)	4
79	86	GET USED TO IT ROGER VOUDOURIS/Warner Bros. 8762	2
80	82	CAN YOU READ MY MIND MAUREEN MCGOVERN/Warner/Curb 8750	6
81	89	FEELIN' SATISFIED BOSTON/Epic 8 50677	2
82	90	BRIDGE OVER TROUBLED WATER LINDA CLIFFORD/Curtom/RSO 921	2
83	84	GOOD TIMES ROLL CARS/Elektra 46014	2
84	85	IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	2
85	—	CALIFORNIA DREAMIN' AMERICA/American Intl. 700 (Casablanca)	1
86	87	TAKE IT BACK J. GEILS BAND/EMI-America 8012	3
87	—	RHUMBA GIRL NICOLETTE LARSON/Warner Bros. 8795	1
88	—	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	1
89	98	HARD TIMES FOR LOVERS JUDY COLLINS/Elektra 46020	2
90	—	HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	1
91	48	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	19
92	92	THEME FROM "TAXI" (ANGELA) BOB JAMES/Columbia/Tappan Zee 3 10896	6
93	93	JUST THE SAME WAY JOURNEY/Columbia 3 10928	4
94	—	THE LOGICAL SONG SUPERTRAMP/A&M 2128	1
95	99	WHO DO YOU LOVE GEORGE THOROGOOD & THE DESTROYERS/Rounder 4519	2
96	—	HOT NUMBER FOXY/Dash 5050 (TK)	1
97	96	WHEELS OF LIFE GINO VANNELLI/A&M 2114	7
98	66	IT HURTS SO BAD KIM CARNES/EMI-America 8011	8
99	54	JUST ONE LOOK LINDA RONSTADT/Asylum 46011	8
100	65	I'M NOT GONNA CRY ANYMORE NANCY BROOKS/Arista 0385	6

PRODUCERS AND PUBLISHERS ON PAGE 76

# Record World Album Airplay

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

MARCH 31, 1979

## FLASHMAKER



## ROCKETS RSO

### MOST ADDED:

- ROCKETS—RSO (12)
- GOODNIGHT TONIGHT (single)—Wings—Col (12)
- EVOLUTION—Journey—Col (10)
- RICKIE LEE JONES—WB (9)
- BREAKFAST IN AMERICA—Supertramp—A&M (8)
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn (7)
- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley (6)
- IRONHORSE—Scotti Bros. (6)
- L.A. (LIGHT ALBUM)—Beach Boys—Caribou (6)
- STRIKES—Blackfoot—Atco (6)

## WBCN-FM/BOSTON

- ADDS:**
- HERMAN BROOD—Ariola
  - GOODNIGHT TONIGHT (single)—Wings—Col
  - IN THE NAVY (single)—Village People—Casablanca
  - PSI POWER (single)—Hawklorads—Charisma
  - STAR LOVE (single)—Cheryl Lynn—Col
  - THE SCREAM—Siouxie & The Banshees—Polydor (import)
  - TYCOON—Arista
- HEAVY ACTION (airplay in descending order):**
- ARMED FORCES—Elvis Costello—Col
  - OUTLANDOS D'AMOUR—Police—A&M
  - SANCTUARY—J. Geils—EMI-America
  - FLASH & THE PAN—Albert (import)
  - REMOTE CONTROL—Tubes—A&M
  - MANIFESTO—Roxy Music—Atco
  - SHEIK YERBOUTI—Frank Zappa—Zappa
  - LOOK SHARP—Joe Jackson—A&M
  - DIRE STRAITS—WB
  - BREAKFAST IN AMERICA—Supertramp—A&M

## WLIR-FM/LONG ISLAND

- ADDS:**
- FEEL NO FRET—AWB—Atlantic
  - FIREPOWER—Legs Diamond—Cream
  - IRONHORSE—Scotti Bros.
  - NIGHT RIDER—Tim Weisberg—MCA
  - PERFECT STRANGER—Robert Fleischman—Arista
  - ROCK & ROLL NIGHTS—BTO—Mercury
  - ROCKETS—RSO
  - STRIKES—Blackfoot
  - THE JOY OF FLYING—Tony Williams—Col

## HEAVY ACTION (airplay in descending order):

- BUSH DOCTOR—Peter Tosh—Rolling Stones
- RICKIE LEE JONES—WB
- OUTLANDOS D'AMOUR—Police—A&M
- McGUINN, CLARK & HILLMAN—Capitol
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- DIRE STRAITS—WB
- MIRROR STARS—Fabulous Poodles—Epic
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- SHEIK YERBOUTI—Frank Zappa—Zappa
- LOOK SHARP—Joe Jackson—A&M

## WAAF-FM/WORCESTER

- ADDS:**
- EVOLUTION—Journey—Col
  - FATE FOR BREAKFAST—Art Garfunkel—Col
  - ROCKETS—RSO
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - PARALLEL LINES—Blondie—Chrysalis
  - GEORGE HARRISON—Dark Horse
  - AT BUDOKAN—Cheap Trick—Epic
  - ARMED FORCES—Elvis Costello—Col
  - DIRE STRAITS—WB
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - LIFE FOR THE TAKING—Eddie Money—Col
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - 52ND STREET—Billy Joel—Col

## WPLR-FM/NEW HAVEN

- ADDS:**
- COUCHOIS—WB
  - ROCKETS—RSO
  - ROCKIN MY LIFE AWAY (single)—Jerry Lee Lewis—Elektra
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DIRE STRAITS—WB
  - ARMED FORCES—Elvis Costello—Col
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - OUTLANDOS D'AMOUR—Police—A&M
  - TOTO—Col
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - DESOLATION ANGELS—Bad Company—Swan Song
  - NICOLETTE—Nicolette Larson—WB
  - BACKLESS—Eric Clapton—RSO
  - THREE HEARTS—Bob Welch—Capitol

## WOUR-FM/UTICA

- ADDS:**
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
  - IRONHORSE—Scotti Bros.
  - ONENESS—Devadip Carlos Santana—Col
  - REMOTE CONTROL—Tubes—A&M
  - SHEIK YERBOUTI—Frank Zappa—Zappa
  - STRIKES—Blackfoot—Atco
  - TYCOON—Arista
  - WILD PLACES—Duncan Browne—Sire
- HEAVY ACTION (airplay in descending order):**
- LOOK SHARP—Joe Jackson—A&M
  - ARMED FORCES—Elvis Costello—Col
  - DIRE STRAITS—WB
  - LIFE IN THE FOODCHAIN—Tonio K—Full Moon

- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- OUTLANDOS D'AMOUR—Police—A&M
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- MINUTE BY MINUTE—Doobie Brothers—WB
- GEORGE HARRISON—Dark Horse
- RICKIE LEE JONES—WB

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
  - EVOLUTION—Journey—Col
  - GOODNIGHT TONIGHT (single)—Wings—Col
  - PERFECT STRANGER—Robert Fleischman—Arista
  - ROCKETS—RSO
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DIRE STRAITS—WB
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - ARMED FORCES—Elvis Costello—Col
  - THE CARS—Elektra
  - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
  - DESOLATION ANGELS—Bad Company—Swan Song
  - OUTLANDOS D'AMOUR—Police—A&M
  - THE MAN WHO BUILT AMERICA—Horslips—DJM
  - DANGER MONEY—UK—Polydor
  - INTERNATIONAL—Cafe Jacques—Col

## WMMR-FM/PHILADELPHIA

- ADDS:**
- AIRWAVES—Badfinger—Elektra
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - IRONHORSE—Scotti Bros.
  - RICKIE LEE JONES—WB
  - LOOK SHARP—Joe Jackson—A&M
  - MERCURY POISONING—Graham Parker & The Rumour—(12" promo single)
- HEAVY ACTION (airplay in descending order):**
- MINUTE BY MINUTE—Doobie Brothers—WB
  - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
  - DIRE STRAITS—WB
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - LIFE FOR THE TAKING—Eddie Money—Col
  - MOVE IT ON OVER—George Thorogood—Rounder
  - ARMED FORCES—Elvis Costello—Col
  - 52ND STREET—Billy Joel—Col
  - GEORGE HARRISON—Dark Horse
  - MANIFESTO—Roxy Music—Atco

## WSAN-AM/ALLENTOWN

- HEAVY ACTION (airplay in descending order):**
- MINUTE BY MINUTE—Doobie Brothers—WB
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - DIRE STRAITS—WB
  - THREE HEARTS—Bob Welch—Capitol
  - McGUINN, CLARK & HILLMAN—Capitol
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - NICOLETTE—Nicolette Larson—WB
  - LIFE FOR THE TAKING—Eddie Money—Col
  - SPIRITS HAVING FLOWN—Bee Gees—RSO
  - GEORGE HARRISON—Dark Horse

## WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- AMERICAN SQUIRM (single)—Nick Lowe—Radar (import)
  - BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
  - BLACK VINYL SHOES—Shoes—PVC
  - FIREPOWER—Legs Diamond—Cream
  - FROZEN YEARS (single)—Rumour—Stiff (import)
  - HIDING—Albert Lee—A&M
  - NIGHT RIDER—Tim Weisberg—MCA
  - STOP YOUR SOBBING (single)—Pretenders—Real (import)
  - THE JOY OF FLYING—Tony Williams—Col
  - WILD PLACES—Duncan Browne—Sire
- HEAVY ACTION (airplay in descending order):**
- ARMED FORCES—Elvis Costello—Col
  - DIRE STRAITS—WB
  - RICKIE LEE JONES—WB
  - LOOK SHARP—Joe Jackson—A&M
  - DESOLATION ANGELS—Bad Company—Swan Song
  - AMAZING RHYTHM ACES—MCA
  - SHEIK YERBOUTI—Frank Zappa—Zappa
  - LIFE IN THE FOODCHAIN—Tonio K—Full Moon
  - OUTLANDOS D'AMOUR—Police—A&M
  - MANIFESTO—Roxy Music—Atco

## ZETA-7-FM/ORLANDO

- ADDS:**
- AIRWAVES—Badfinger—Elektra
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - JUST THE SAME WAY (single)—Journey—Col
  - MORNING DANCE—Spyro Gyra—Infinity
  - NIGHT RIDER—Tim Weisberg—MCA
  - PHANTOM OF THE NIGHT—Kayak—Janus
  - STRIKES—Blackfoot—Atco
  - TYCOON—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - DIRE STRAITS—WB
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - ARMED FORCES—Elvis Costello—Col
  - LIFE FOR THE TAKING—Eddie Money—Col
  - THREE HEARTS—Bob Welch—Capitol
  - REMOTE CONTROL—Tubes—A&M
  - DESOLATION ANGELS—Bad Company—Swan Song
  - DANGER MONEY—UK—Polydor
  - FIRST GLANCE—April Wine—Capitol

## WQSR-FM/TAMPA

- ADDS:**
- AN EVENING WITH HERBIE HANCOCK AND CHICK COREA—Col
  - BURNIN LOVE (single)—Robert Johnson—Infinity (promo record)
  - DR. HECKLE & MR. JIVE—England Dan & John Ford Coley—Big Tree
  - FATE FOR BREAKFAST—Art Garfunkel—Col
  - JUST WHEN I NEEDED YOU (single)—Randy Vanwarmer—Bearsville

- NIGHT RIDER—Tim Weisberg—MCA
  - RADIO DREAM—Roger Voudouris—WB
  - ROCKETS—RSO
- HEAVY ACTION (airplay, sales, phones in descending order):**
- MINUTE BY MINUTE—Doobie Brothers—WB
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - GEORGE HARRISON—Dark Horse
  - THREE HEARTS—Bob Welch—Capitol
  - DIRE STRAITS—WB
  - ARMED FORCES—Elvis Costello—Col
  - NICOLETTE—Nicolette Larson—WB
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - STEALIN HOME—Ian Matthews—Mushroom
  - LEGEND—Poco—MCA

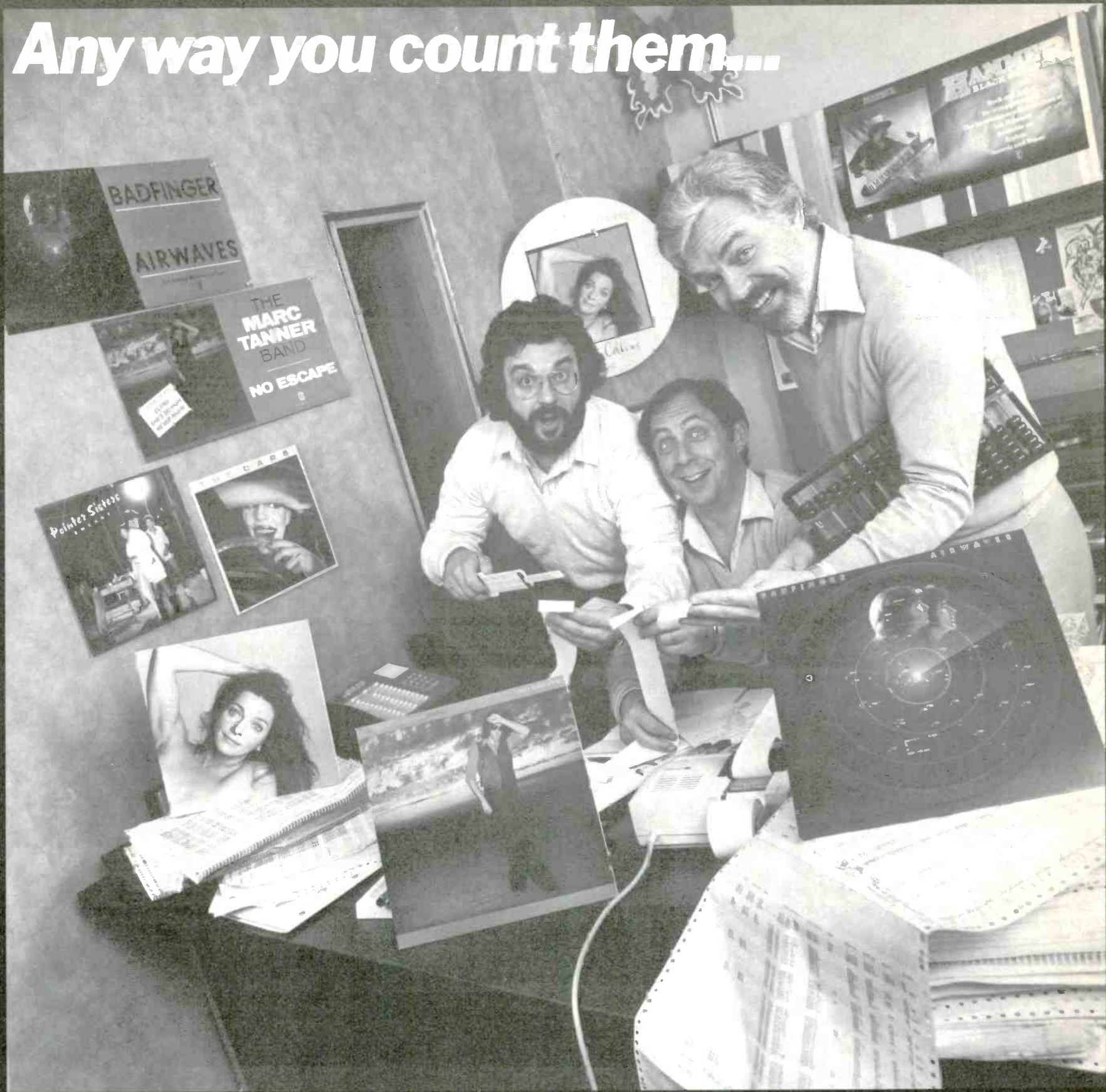
## WMMS-FM/CLEVELAND

- ADDS:**
- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
  - CHILDREN OF THE SUN—Billy Thorpe—Capricorn
  - EVOLUTION—Journey—Col
  - FEEL NO FRET—AWB—Atlantic
  - G FORCE—Granati Brothers—A&M
  - HELL BENT FOR LEATHER—Judas Priest—Col
  - MERCURY POISONING—Graham Parker & The Rumour—(12" promo single)
  - SIMPLE SLY MEN—Sly Dunbar—Virgin (import)
  - THE MONTREUX ALBUM—Smokie—RSO
  - WARRIORS (soundtrack)—A&M
- HEAVY ACTION (airplay, sales in descending order):**
- DIRE STRAITS—WB
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - THREE HEARTS—Bob Welch—Capitol
  - LIFE FOR THE TAKING—Eddie Money—Col
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - HEAD FIRST—Babys—Chrysalis
  - AT BUDOKAN—Cheap Trick—Epic
  - DESOLATION ANGELS—Bad Company—Swan Song
  - MANIFESTO—Roxy Music—Atco

## WABX-FM/DETROIT

- ADDS:**
- EVOLUTION—Journey—Col
  - GOODNIGHT TONIGHT (single)—Wings—Col
  - STRIKES—Blackfoot—Atco
- HEAVY ACTION (airplay, sales in descending order):**
- AT BUDOKAN—Cheap Trick—Epic
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - DIRE STRAITS—WB
  - ARMED FORCES—Elvis Costello—Col
  - MOVE IT ON OVER—George Thorogood—Rounder
  - SANCTUARY—J. Geils—EMI-America
  - OUTLANDOS D'AMOUR—Police—A&M
  - COME SOFTLY—Barooga Bandit—Capitol
  - MANIFESTO—Roxy Music—Atco

**Any way you count them...**



**Hits like THE MARC TANNER BAND  
and BADFINGER just keep adding up.**

**ELEKTRA/ASYLUM/NONESUCH  
RECORDS**



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# Record World Album Airplay

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MARCH 31, 1979

## TOP AIRPLAY

DIRE STRAITS



## DIRE STRAITS WB

### MOST AIRPLAY:

- DIRE STRAITS—WB (34)
- MINUTE BY MINUTE—Doobie Brothers—WB (29)
- ARMED FORCES—Elvis Costello—Col (24)
- GEORGE HARRISON—Dark Horse (23)
- DESOLATION ANGELS—Bad Company—Swan Song (20)
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn (20)
- LIFE FOR THE TAKING—Eddie Money—Col (18)
- THREE HEARTS—Bob Welch—Capitol (18)
- BLONDES HAVE MORE FUN—Rod Stewart—WB (17)
- OUTLANDOS D'AMOUR—Police—A&M (15)

## WXRT-FM/CHICAGO

- ADDS:**
- BREAKFAST IN AMERICA—Supertramp—A&M
  - MERCURY POISONING—Graham Parker & The Rumour (12" promo single)
  - REMOTE CONTROL—Tubes—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ARMED FORCES—Elvis Costello—Col
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - THE MAN WHO BUILT AMERICA—Horslips—DJM
  - MISPLACED IDEALS—Sad Cafe—A&M
  - THE CARS—Elektra
  - PHANTOM OF THE NIGHT—Kayak—Janus
  - MUDDY "MISSISSIPPI" WATERS LIVE—Blue Sky
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - MOVE IT ON OVER—George Thorogood—Rounder
  - LIFE IN THE FOODCHAIN—Tonio K—Full Moon

## KSHE-FM/ST. LOUIS

- ADDS:**
- BLACK SHEEP—Hammer—Elektra
  - EVOLUTION—Journey—Col
  - FRAMED—Dave Lambert—Polydor
  - HELLFIELD—Epic (import)
  - RICKIE LEE JONES—WB
  - PEAKS, VALLEYS, HONKY TONKS—Michael Murphey—Epic
  - STRIKES—Blackfoot—Atco
- HEAVY ACTION (airplay, sales in descending order):**
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - DESOLATION ANGELS—Bad Company—Swan Song

- HEADIN HOME—Gary Wright—WB
- GEORGE HARRISON—Dark Horse
- LIFE FOR THE TAKING—Eddie Money—Col
- BLONDES HAVE MORE FUN—Rod Stewart—WB
- PHANTOM OF THE NIGHT—Kayak—Janus
- SANCTUARY—J. Geils—EMI-America
- MINUTE BY MINUTE—Doobie Brothers—WB

## WKDF-FM/NASHVILLE

- ADDS:**
- COUCHOIS—WB
  - EVOLUTION—Journey—Col
  - FATE FOR BREAKFAST—Art Garfunkel—Col
  - GOODNIGHT TONIGHT (single)—Wings—Col
  - HIGH AND OUTSIDE—Steve Goodman—Asylum
  - I WISH I COULD FLY LIKE SUPERMAN (single)—Kinks—Arista
  - IRONHORSE—Scotti Bros.
  - RICKIE LEE JONES—WB
  - L.A. (LIGHT ALBUM)—Beach Boys—Caribou
  - PERFECT STRANGER—Robert Fleischman—Arista

- HEAVY ACTION (airplay, sales, phones in descending order):**
- MINUTE BY MINUTE—Doobie Brothers—WB
  - DIRE STRAITS—WB
  - LEGEND—Poco—MCA
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - LIVIN' INSIDE YOUR LOVE—George Benson—WB
  - TOTO—Col
  - DESOLATION ANGELS—Bad Company—Swan Song
  - MCQUINN, CLARK & HILLMAN—Capitol
  - THREE HEARTS—Bob Welch—Capitol

## WQFM-FM/MILWAUKEE

- ADDS:**
- AMAZING RHYTHM ACES—MCA
  - DON'T CRY OUT LOUD (single)—Melissa Manchester—Arista
  - DON'T YOU WRITE HER OFF (single)—McGuinn, Clark & Hillman—Capitol
  - EVOLUTION—Journey—Col
  - FIRST GLANCE—April Wine—Capitol
  - LIVIN' INSIDE YOUR LOVE—George Benson—WB
  - ROCK & ROLL NIGHTS—BTO—Mercury

- HEAVY ACTION (airplay in descending order):**
- DIRE STRAITS—WB
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - LIFE FOR THE TAKING—Eddie Money—Col
  - GEORGE HARRISON—Dark Horse
  - 52ND STREET—Billy Joel—Col
  - TOTO—Col
  - THREE HEARTS—Bob Welch—Capitol
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - LEGEND—Poco—MCA
  - DESOLATION ANGELS—Bad Company—Swan Song

## CHUM-FM/TORONTO

- ADDS:**
- GOODNIGHT TONIGHT (single)—Wings—Col
  - LOOK SHARP—Joe Jackson—A&M
  - MANIFESTO—Roxy Music—Atco
  - REMOTE CONTROL—Tubes—A&M
  - SHEIK YERBOUTI—Frank Zappa—Zappa

- SUBURBAN DREAM (single)—Martha & the Muffins—Muffin
- THE BOYS IN THE BRIGHT WHITE SPORTS CAR—Trooper—MCA
- TIMO SS II—Timo Laine—Quality

## HEAVY ACTION (airplay in descending order):

- DIRE STRAITS—WB
- ARMED FORCES—Elvis Costello—Col
- GEORGE HARRISON—Dark Horse
- BREAKFAST IN AMERICA—Supertramp—A&M
- SPIRITS HAVING FLOWN—Bee Gees—RSO
- MINUTE BY MINUTE—Doobie Brothers—WB
- LIFE FOR THE TAKING—Eddie Money—Col
- ENERGY—Pointer Sisters—Planet
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- BACKLESS—Eric Clapton—RSO

## KBPI-FM/DENVER

- ADDS:**
- PERFECT STRANGER—Robert Fleischman—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DIRE STRAITS—WB
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - BLONDES HAVE MORE FUN—Rod Stewart—WB
  - LEGEND—Poco—MCA
  - THE CARS—Elektra
  - MCQUINN, CLARK & HILLMAN—Capitol
  - GEORGE HARRISON—Dark Horse
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - DESOLATION ANGELS—Bad Company—Swan Song
  - 52ND STREET—Billy Joel—Col

## KGB-FM/SAN DIEGO

- ADDS:**
- BREAKFAST IN AMERICA—Supertramp—A&M
  - BUSTIN LOOSE (single)—Chuck Brown—Source
  - GOODNIGHT TONIGHT (single)—Wings—Col
  - I WANT YOUR LOVE (single)—Chic—Atlantic
  - L.A. (LIGHT ALBUM)—Beach Boys—Caribou
  - NOW THAT WE FOUND LOVE (single)—Third World—Island
  - ONENESS—Devadip Carlos Santana—Col

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

- BLONDES HAVE MORE FUN—Rod Stewart—WB
- AT BUDOKAN—Cheap Trick—Epic
- MINUTE BY MINUTE—Doobie Brothers—WB
- DIRE STRAITS—WB
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- PARALLEL LINES—Blondie—Chrysalis
- ARMED FORCES—Elvis Costello—Col
- SHEIK YERBOUTI—Frank Zappa—Zappa
- DESOLATION ANGELS—Bad Company—Swan Song
- MOVE IT ON OVER—George Thorogood—Rounder

## KWST-FM/LOS ANGELES

- ADDS:**
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
  - EVOLUTION—Journey—Col
  - GOODNIGHT TONIGHT (single)—Wings—Col
- HEAVY ACTION (airplay, sales in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB

- DIRE STRAITS—WB
- AT BUDOKAN—Cheap Trick—Epic
- LIFE FOR THE TAKING—Eddie Money—Col
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- MCQUINN, CLARK & HILLMAN—Capitol
- THREE HEARTS—Bob Welch—Capitol
- GEORGE HARRISON—Dark Horse
- MINUTE BY MINUTE—Doobie Brothers—WB
- DESOLATION ANGELS—Bad Company—Swan Song

## KNAC-FM/LONG BEACH

- ADDS:**
- CHILDREN OF THE SUN—Billy Thorpe—Capricorn
  - IRONHORSE—Scotti Bros.
  - ROCKETS—RSO
  - STRIKES—Blackfoot—Atco
  - WILD PLACES—Duncan Browne—Sire
- HEAVY ACTION (airplay in descending order):**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
  - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
  - MINUTE BY MINUTE—Doobie Brothers—WB
  - ARMED FORCES—Elvis Costello—Col
  - AT BUDOKAN—Cheap Trick—Epic
  - DIRE STRAITS—WB
  - HEAD FIRST—Babys—Chrysalis
  - THREE HEARTS—Bob Welch—Capitol
  - DESOLATION ANGELS—Bad Company—Swan Song
  - GEORGE HARRISON—Dark Horse

## KSJO-FM/SAN JOSE

- ADDS:**
- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
  - LOVE DRIVE—Scorpions—RCA
  - PERFECT STRANGER—Robert Fleischman—Arista
  - SOUND ON SOUND—Bill Nelson's Red Noise—Harvest
  - X-CERT—Stranglers—UA (import)
  - THE WAY I WALK (single)—Cramps—Vengeance

## HEAVY ACTION (airplay in descending order):

- DESOLATION ANGELS—Bad Company—Swan Song
- HEAD FIRST—Babys—Chrysalis
- LIFE FOR THE TAKING—Eddie Money—Col
- LOOK SHARP—Joe Jackson—A&M
- MIRROR STARS—Fabulous Poodles—Epic
- OUTLANDOS D'AMOUR—Police—A&M
- REMOTE CONTROL—Tubes—A&M
- STRANGERS IN THE NIGHT—UFO—Chrysalis
- THREE HEARTS—Bob Welch—Capitol
- TWILLEY—Dwight Twilley—Arista

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- BACK IN YOUR LIFE—Jonathan Richman—Beserkley
  - BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
  - BREAKFAST IN AMERICA—Supertramp—A&M
  - DANGER MONEY—UK—Polydor
  - RICKIE LEE JONES—WB
  - MERCURY POISONING—Graham Parker & The Rumour (12" promo single)
  - PRESSURE DROP (single)—Clash—CBS (import)
  - ROCKETS—RSO
  - THE GREAT ROCK & ROLL SWINDLE (soundtrack)—Sex Pistols—Virgin (import)
  - THE MONTREUX ALBUM—Smokie—RSO

## HEAVY ACTION (airplay in descending order):

- ARMED FORCES—Elvis Costello—Col
- OUTLANDOS D'AMOUR—Police—A&M
- AT BUDOKAN—Cheap Trick—Epic
- MIRROR STARS—Fabulous Poodles—Epic
- CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
- LIFE FOR THE TAKING—Eddie Money—Col
- MANIFESTO—Roxy Music—Atco
- REMOTE CONTROL—Tubes—A&M
- THREE HEARTS—Bob Welch—Capitol
- TWILLEY—Dwight Twilley—Arista

## KZEL-FM/EUGENE

- ADDS:**
- BACK TO THE DRAWING BOARD—Rubinoos—Beserkley
  - CHILDREN OF THE SUN—Billy Thorpe—Capricorn
  - CITY SLICKERS—Auracle—Chrysalis
  - FLASH & THE PAN—Albert (import)
  - RICKIE LEE JONES—WB
  - MOON & MIND—Oregon—Vanguard
  - MORNING DANCE—Spyro Gyra—Infinity
  - NIGHT RIDER—Tim Weisberg—MCA
  - SOUND ON SOUND—Bill Nelson's Red Noise—Harvest
  - THE MONTREUX ALBUM—Smokie—RSO

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

- COUCHOIS—WB
- DIRE STRAITS—WB
- STRIKES—Blackfoot—Atco
- ENLIGHTENED ROGUES—Allman Brothers—Capricorn
- DESOLATION ANGELS—Bad Company—Swan Song
- MCQUINN, CLARK & HILLMAN—Capitol
- TWILLEY—Dwight Twilley—Arista
- LIFE FOR THE TAKING—Eddie Money—Col
- GEORGE HARRISON—Dark Horse
- LOOK SHARP—Joe Jackson—A&M

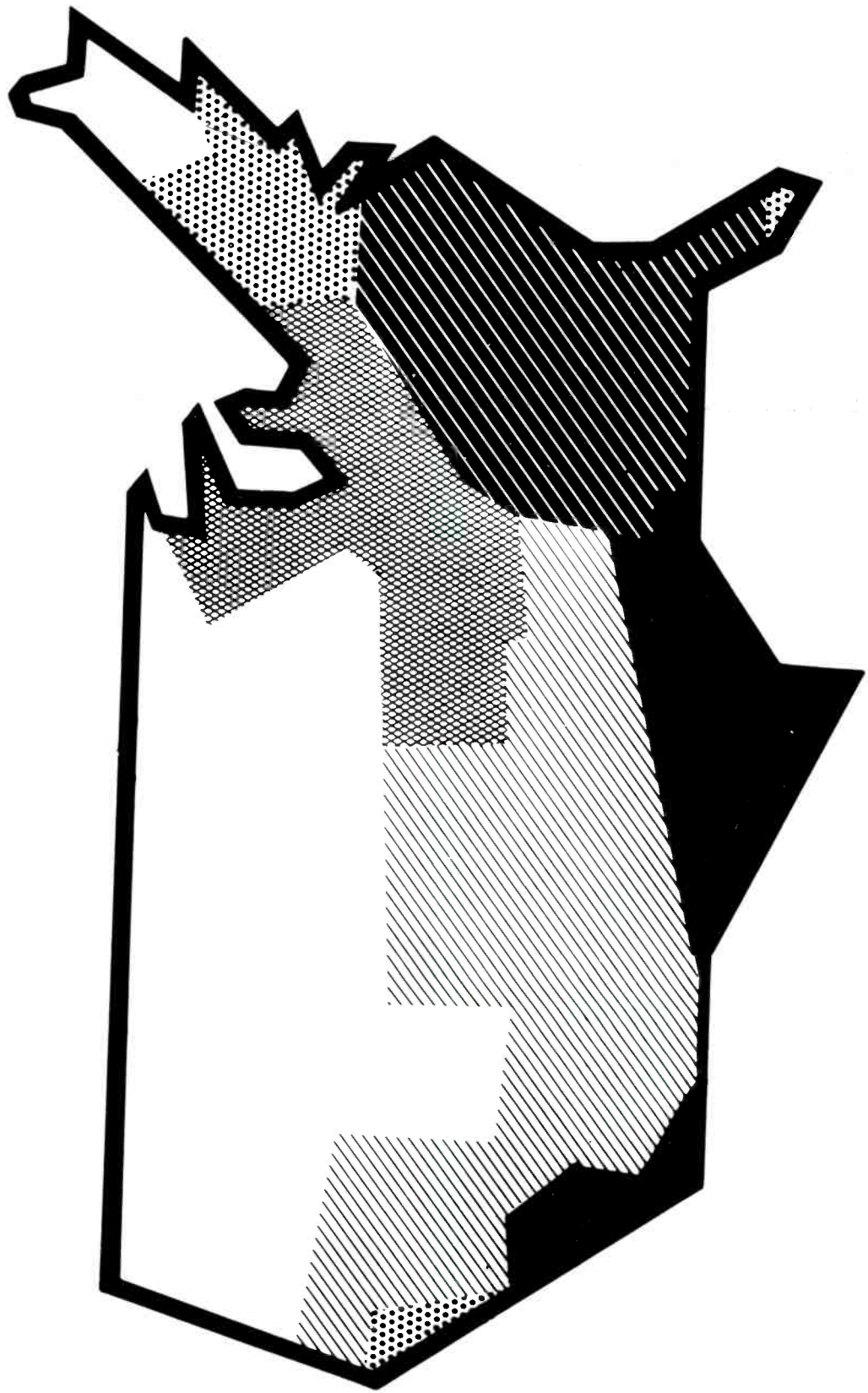
## KZAM-FM/SEATTLE

- ADDS:**
- B. BAKER CHOCOLATE CO.—LRC
  - CITY SLICKERS—Auracle—Chrysalis
  - LIVING CHICAGO BLUES VOL. 1 & 2—Alligator
  - LOOK SHARP—Joe Jackson—A&M
  - NIGHT RIDER—Tim Weisberg—MCA
  - POWER—John Hall—Col
  - REMOTE CONTROL—Tubes—A&M
  - SWEET VENDETTA—Adrian Gurvitz—Jet
- HEAVY ACTION (airplay in descending order):**
- MCQUINN, CLARK & HILLMAN—Capitol
  - RICKIE LEE JONES—WB
  - DIRE STRAITS—WB
  - GEORGE HARRISON—Dark Horse
  - TIGER IN THE RAIN—Michael Franks—WB
  - AMAZING RHYTHM ACES—MCA
  - ALIVE ON ARRIVAL—Steve Forbert—Nemperor
  - JUNGLE FEVER—Neil Larsen—Horizon
  - ENLIGHTENED ROGUES—Allman Brothers—Capricorn
  - MINUTE BY MINUTE—Doobie Brothers—WB
- 37 stations reporting this week. In addition to those printed are:
- WPIX-FM WBLM-FM KFAL-AM
  - WBAB-FM WKLS-FM KAWY-FM
  - WYDD-FM WQDR-FM KOME-FM
  - WCOZ-FM WWWW-FM

March 31, 1979  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Ma

Based on airplay and sales in similar behavior

### Stations:

#### RW I

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

#### RW II

WANS-FM WAUG WCIR WCGQ WBBQ  
WBSR WFLB WGSV WHBQ WHHY WISE  
WLAC WMAK WRJZ WSGA BJ105 Z93  
KX/104 KXX/106 94Q

#### RW III

WEFM WGCL WIFE WLS WMET WNDE  
WOKY WZUU WZZP KBEQ KSLQ KXOK  
CKLW Q102 92X

### 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:

1	1	Bee Gees
2	2	Doobie Bros.
3	3	Gloria Gaynor
4	4	Donna Summer
15	5	Frank Mills
10	6	Dire Straits
7	7	Anne Murray
8	8	Evelyn "Champagne" King
9	9	LRB
5	10	Rod Stewart
12	11	Babys
13	12	Bell & James
14	13	Poco
16	14	Blondie
17	15	Gary's Gang
18	16	Amii Stewart
22	17	Chic
21	18	Quatro & Norman
20	19	Bobby Caldwell
11	20	Billy Joel
6	21	Peaches & Herb
24	22	Pointer Sisters
30	23	Sister Sledge
26	24	Police
28	25	George Harrison
29	26	Instant Funk
25	27	Neil Diamond
31	23	Cher
34	29	George Benson
35	30	Bob Welch
Add	31	Village People
32	32	Blues Bros.
33	33	Eddie Money
Ex	34	Jacksons
Add	35	G.Q.
—	36	Desmond Child & Rouge

**Adds:** Peaches & Herb  
Wings

**Extras:** Ironhorse  
Tycoon  
Ray Stevens  
America

**LP Cuts:** Village People (Manhattan)

**Also Possible:** Arpeggio  
England Dan & John  
Ford Coley  
J. Geils Band

#### Last This Week: Week:

1	1	Bee Gees
2	2	Rod Stewart
3	3	Doobie Bros.
4	4	Dire Straits
5	5	Donna Summer
8	6	Frank Mills
7	7	LRB
10	8	Amii Stewart
6	9	Peaches & Herb
9	10	Gloria Gaynor
12	11	Quatro & Norman
24	12	Jacksons
16	13	Bell & James
15	14	Evelyn "Champagne" King
18	15	Bob Welch
20	16	Chic
22	17	Blondie
21	18	Sister Sledge
19	19	Anne Murray
23	20	Chuck Brown
11	21	Poco
13	22	Eddie Rabbitt
14	23	Billy Joel
25	24	Blues Bros.
28	25	Faragher Bros.
26	26	Bobby Caldwell
33	27	George Benson
31	28	Cher
32	29	Instant Funk
30	30	Neil Diamond
34	31	George Harrison
17	32	Eddie Money
Ex	33	Village People
Add	34	Peaches & Herb
Ex	35	England Dan & John Ford Coley

**Adds:** Wings  
Allman Bros.  
Orleans  
Ray Stevens  
Linda Clifford

**Extras:** Tycoon  
Ironhorse  
Styx  
Randy Vanwarmer  
Roger Voudouris

**LP Cuts:** Bee Gees (Love You Inside)

**Also Possible:** Kim Carnes  
Nicolette Larson  
Art Garfunkel  
Barbara Mandrell  
Pointer Sisters

#### Last This Week: Week:

2	1	Doobie Bros.
1	2	Bee Gees
7	3	Dire Straits
3	4	Peaches & Herb
5	5	Donna Summer
9	6	LRB
8	7	Billy Joel
14	8	Amii Stewart
15	9	Frank Mills
11	10	Babys
6	11	Rod Stewart
12	12	Poco
13	13	Anne Murray
16	14	Chic
17	15	Blondie
4	16	Gloria Gaynor
18	17	Bob Welch
10	18	Melissa Manchester
21	19	Herbie Mann
20	20	Eddie Money
27	21	Quatro & Norman
28	22	Village People
26	23	Bobby Caldwell
29	24	George Harrison
30	25	George Benson
Add	26	Tycoon
Add	27	Peaches & Herb
Ex	28	Cher

**Adds:** Wings  
Orleans  
Allman Bros.

**Extras:** Linda Clifford  
Desmond Child & Rouge  
Blues Bros.  
Instant Funk

**LP Cuts:** None

**Also Possible:** Santana  
Supertramp  
Bad Company

### Hottest:

#### Rock:

Wings

#### Adult:

Ray Stevens  
Randy Vanwarmer

#### R & B Crossovers:

Narada Michael Walden

# Hot Adds



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

## Most Added Records at Major Markets:

Wings (Columbia) .....	38
Peaches & Herb (Polydor/MVP) .....	30
Jacksons (Epic) .....	13
Village Poepel (Casablanca) .....	12
Orleans (Infinity) .....	9
Tycoon (Arista) .....	9
Blondie (Chrysalis) .....	7
Bell & James (A&M) .....	7
Cher (Casablanca) .....	7

## Most Added Records at Secondary Markets:

Wings (Columbia) .....	16
Peaches & Herb (Polydor/MVP) .....	13
Orleans (Infinity) .....	12
Village People (Casablanca) .....	9
Ray Stevens (Warner Bros.) .....	8
Randy Vanwarmer (Bearsville) .....	6
Allman Brothers (Capricorn) .....	6

## Most Added Country:

Jim Ed Brown & Helen Cornelius (RCA) .....	68
Bellamy Brothers (Warner Bros.) .....	49
Statler Brothers (Mercury) .....	35
Don Williams (MCA) .....	34
Conway Twitty (MCA) .....	33
Mickey Gilley (Epic) .....	31
Johnny Rodriguez (Epic) .....	27

## Most Added at Black Oriented Stations:

Peaches & Herb (Polydor/MVP) .....	10
Bar-Kays ("Shine") (Mercury) .....	10
Bunny Sigler (Gold Mind) .....	8
Raydio (Arista) .....	7
Spinners (Atlantic) .....	7
Village People (Casablanca) .....	7
Linda Clifford (Curtom/RSO) .....	7

# Action Music



(Compiled by the RW research department)

■ Village People (Casablanca). Adds this week are WTIK, 13Q, KVIL, F-105, WZUU. Moves this week are 14-8 KFI, 25-18 WQXI, HB-29 WLAC, 33-31 WZZP, HB-26 WGCL, 33-26 KSLQ, 38-37 WNOE, 43-27 WABC, HB-21 WPGC, HB-29 KRTH, 27-25 Y100, HB-29 WCAO, 30-24 WIFI, 23-21 WPRO-FM, 24-18 WSGA, HB-24 WLCY, 36-26 KBEQ, 34-25 WIFE, 23-19 KING.



Cher

Peaches and Herb (Polydor). Adds this week are KSLQ, KJR, KLIF, 99X, WFIL, KHJ, Y100, WCAO, WAYS. Moves this week are 5-4 KVIL, 34-30 WQAM, HB-23 WQXI, 28-22 94Q, HB-33 WLAC, HB-33 WZZP, HB-28 WOKY, 9-5 Q102, HB-12 13Q, HB-23 CKLW, 30-27 WRKO, HB-26 KFRC, HB-29 WPGC, HB-26 WHBQ, 25-11 KRTH, HB-25 WPRO-FM, 24-18 Z93, 32-23 WSGA, HB-32 KXX/106, HB-25 WLCY, 33-24 WIFE, HB-20 KING, HB-29 KFI, HB-27 KOPA.

Cher (Casablanca). Adds this week are WPEZ, WABC, WPGC, KRBE. Moves this week are 13-7 KRTH, HB-26 WQAM, 19-16 WQXI, HB-38 WLAC, 28-24 WZZP, 23-18 WGCL, 23-17 WTIK, 35-31 KLIF, HB-20 99X, 18-15 Y100, 27-25 WIFI, 17-14 WPRO-FM, HB-29 F105, 19-14 WBBQ, 28-23 KBEQ, 15-13 KGW, 29-25 KFI, 24-20 KNUS.



George Harrison

George Harrison (Dark Horse). Adds this week are WZZP, 13Q, 99X, WFIL, WPGC, WHBQ, 96KX, KGW, KING. Moves this week are 17-12 94Q, 40-32 WLAC, 28-25 KSLQ, 37-29 Q102, HB-24 KJR, 39-29 WTIK, 31-10 WNOE, 27-13 B100, 30-27 WPEZ, HB-29 WKBW, 28-25 CKLW, 21-17 WRKO, 30-27 KFRC, 25-22 WMET, HB-30 KSTP, 30-25 KRTH, 27-25 KRBE, 26-23 Z93, 29-23 WCAO, 25-22 F-105, 31-28 WSGA, 31-28 KXX/106, 26-21 WBBQ, HB-31 WAYS, 27-19 KHBQ, HB-25 WZUU, 30-27 KFI, HB-28 KOPA.

Instant Funk (Salsoul). Adds this week are WQAM, WGCL, 13Q, WABC, WHBQ, Y100, KNUS. Moves this week are 20-15 WQXI, 23-19 WLAC, 31-28 WZZP, 22-10 WTIK, 39-38 WNOE, 36-29 99X, HB-28 WRKO, 19-16 WPGC, HB-28 Z93, 19-15 WCAO, 23-22 WIFI, 30-26 F-105, 28-24 WSGA, HB-30 WBBQ, 33-28 WAYS. Also on WIFE, KFI, B100.

Wings (Columbia). Adds this week are WPRO-FM, WSGA, KXX/106, WLCY, WBBQ, WAYS, KBEQ, WZUU, WIFE, KGW, KING, KFI, KOPA, WQXI, 94Q, WLAC, WZZP, WOKY, KSLQ, WNOE, CKLW, 99X, WNBC, WFIL, WRKO, KFRC, WPGC, WMET, KSTP, KHJ, KRTH, 96KX, KRBE, Y100, Z93, KDWB, and need we say more.

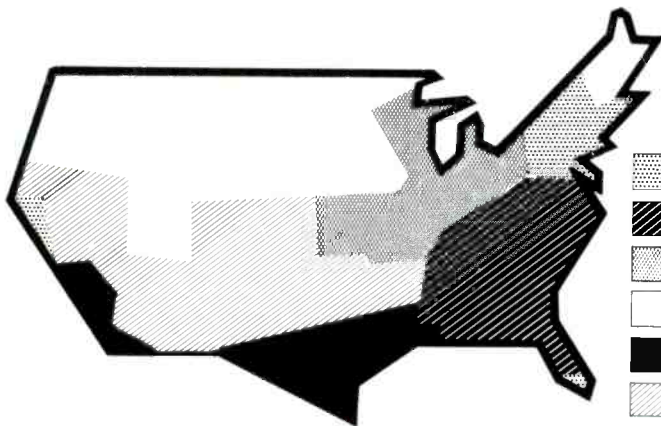
## Mull Live in L.A.



Elektra/Asylum artist Martin Mull recently did a series of live performances in L.A., including a show at the Roxy and two performances before industry audiences at Wally Heider Studios. Pictured at the studio are: Randy Edwards, E/A merchandising and advertising director; Jerry Sharell, vice president/creative services; Scott Burns, local promotion rep/Los Angeles; Burt Stein, national album promotion director; producer Bones Howe; Martin Mull; Joe Smith, chairman; Mark Hammerman, national artist development director; Bob Destocki, west coast artist development director, and Bryn Bridenthal, national publicity director.

# 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 KFYP KGW KING KJR KKLS  
KKXL KKOA KSTP KTOQ

### RW V

WNOE WTIK KCBQ KELO KFI KHJ KILT  
KNOE-FM KRBE KROY-FM KRTH KUHL  
B100

### RW VI

KAAY KIMN KIMN-FM KLIF KOFM KNUS  
KVIL 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	Bee Gees
2	2	Doobie Bros.
7	3	Frank Mills
6	4	Poco
3	5	LRB
9	6	Anne Murray
10	7	Dire Straits
4	8	Rod Stewart
11	9	Amii Stewart
8	10	Gloria Gaynor
12	11	Babys
13	12	Billy Joel
14	13	Eddie Money
15	14	Quatro & Norman
16	15	Heart
17	16	Blondie
18	17	Bob Welch
5	18	Pointer Sisters
22	19	Bobby Caldwell
23	20	Neil Diamond
27	21	George Benson
25	22	George Harrison
24	23	Faragher Bros.
26	24	Randy Vanwarmer
Add	25	Village People
Ex	26	England Dan & John Ford Coley
Ex	27	Cher
Ex	28	Blues Bros.

**Adds:** Wings  
Ray Stevens  
Orleans

**Extras:** Peaches & Herb  
Pointer Sisters  
Cars

**LP Cuts:** Bee Gees (Love You Inside)

**Also Possible:** Beach Boys  
Ian Matthews  
Nicolette Larson

### Last Week: This Week:

1	1	Bee Gees
2	2	Doobie Bros.
5	3	LRB
6	4	Billy Joel
7	5	Poco
8	6	Dire Straits
10	7	Frank Mills
9	8	Babys
17	9	Amii Stewart
3	10	Rod Stewart
4	11	Peaches & Herb
12	12	Eddie Money
18	13	Bell & James
13	14	Blues Bros.
16	15	Anne Murray
—	16	Blondie
20	17	Heart
21	18	Chuck Brown
22	19	Quatro & Norman
25	20	Cher
26	21	Chic
24	22	George Benson
11	23	Gloria Gaynor
23	24	Third World
15	25	Melissa Manchester
29	26	Sister Sledge
19	27	Bobby Caldwell
30	28	George Harrison
Add	29	Village People
AP	30	Jacksons

**Adds:** Wings  
Peaches & Herb  
Randy Vanwarmer  
Pointer Sisters

**Extras:** Liner  
G.Q.  
Ironhorse  
Marc Tanner  
Barbara Mandrell  
Bad Company  
Tycoon

**LP Cuts:** None

**Also Possible:** Beach Boys  
Herbie Mann  
Arpeggio  
Cars  
Narada Michael Walden

### Last Week: This Week:

1	1	Bee Gees
3	2	LRB
6	3	Doobie Bros.
8	4	Billy Joel
5	5	Donna Summer
9	6	Dire Straits
10	7	Frank Mills
2	8	Gloria Gaynor
8	9	Rod Stewart
4	10	Nigel Olsson
12	11	Poco
18	12	Amii Stewart
17	13	Anne Murray
20	14	Blondie
14	14	Neil Diamond
15	16	Babys
11	17	Peaches & Herb
23	18	Evelyn "Champagne" King
24	19	Bell & James
25	20	Sister Sledge
27	21	Bob Welch
29	22	Quatro & Norman
22	23	Bobby Caldwell
26	24	Blues Bros.
13	25	Melissa Manchester
Ex	26	Jacksons
Ex	27	Chic
Add	28	Tycoon
28	29	Giorgio Moroder
30	30	Eddie Money
Ex	31	George Benson
Ex	32	Cher
Ex	33	Herbie Mann

**Adds:** Wings  
Peaches & Herb  
Orleans  
Bad Company

**Extras:** George Harrison  
Instant Funk  
Desmond Child & Rouge

**LP Cuts:** None

**Also Possible:** None

## Hottest:

### Country Crossovers:

Barbara Mandrell

### Disco:

Linda Clifford

### LP Cuts:

Bee Gees (Love You Inside)  
Village People (Manhattan)



# SHOTGUN

Their new album featuring  
the hit single

## "DON'T YOU WANNA MAKE LOVE?"

AB-12452

Produced by  
Stuart Allan Love,  
David Chackler & Shotgun  
for CCI Productions

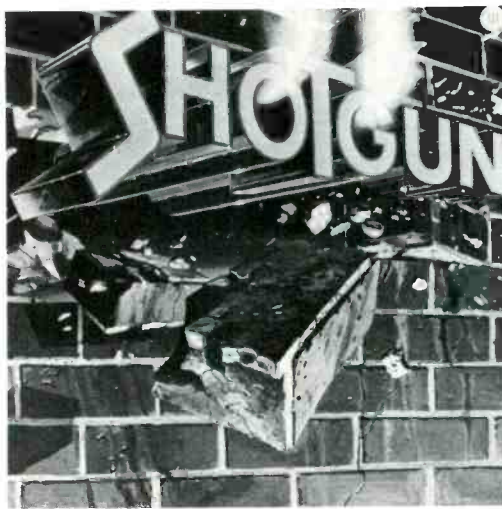
Breaking Thru On:

**MCA RECORDS**



Marty Pichinson Management  
Los Angeles, California 90048

WOKS	WILD	WGFT	WIPE
WGOV	WUFO	WQLN	WFDR
WGOK	WDXK	WGPR—FM	WSOK
WATV	WNIA	WAMM	WOKS
WWDM	WYBC—FM	WWWS	WIBB
WWIL	WUSS	WCHB	WGOV
WRSV	WTNJ	WKWM	WRDW
WCIG	WILA	WMPP	WGOK
	WOOK—FM	WWCA	WXVI
	WJJS—FM	WTLG—FM	WATV
	WENZ	WAWA	WENN—FM
	WRAP	WXFM	WTUG
	WTOY	KATZ	WBIL
	WDAC	WESL	WTQX
	WLOU	KPRS	WZZA
	WLTH	KPRT	WDIA
	WJMO	KOWH	WJBE
	WHBC	KLUM	WNOO
	WKLR—FM	WIGO	KCAT
	WAMO	WAOK	WHYZ



WYNN	WOKJ	KJET
WPAL	WQIC	KYOK
WQUZ	WESY	KMJQ—FM
WQKI	WYAZ	KGBC
WCIG	WORV	KOKA
WWDM	WDMS	WXOK
WAAA	WERD	WBOK
WIDU	WPDQ	WXEL—FM
WEAL	WEDR—FM	WYLD
WQMG—FM	WRBD	KADO
WGIV	WMBM	KCOH
WWIL	WTMP	KOAD
WLLE	WBOP	KVOV
WGTM	WTKX—FM	KDIA
WRPL	WWAB	KPOP
WRSV	WRXB	KYAC
WYMB	WFTO	KTOY
WARR	WANM	KDKO
WWKT	KZEY	WAOK
WKXI—FM	KAPE	WSOK
		WKXI—FM
		WERD
		WBOP
		WRXB
		KJET
		KTRY
		WBOK
		KCOH
		KVOV

AA-1118

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**SURPRISE!**

The *new* Orleans sounds better than the *old* Orleans!

Larry Hoppen, the lead singer on both previous Orleans hits ("Dance With Me" and "Still The One") is still the one most identified with the Orleans "sound." And, He's never sounded better than He does on the exploding *new* Orleans hit, "Love Takes Time." (INF 50,006)



"Love Takes Time" is the fastest breaking Orleans single ever. And, it's on Infinity Records and Tapes.

Produced by Orleans  
Co-produced by Roy Cicala

Personal Management  
Bob Schwaid  
Sight & Sound Ltd.  
(212) 541-5580



INF 9006



ON INFINITY RECORDS AND TAPES



RCA RECORDS PROUDLY ANNOUNCES  
ITS NEW ASSOCIATION WITH  
JIMMY LENNER & MILLENNIUM RECORDS

**MILLENNIUM  
RECORDS**

WHERE DREAMS COME TRUE.

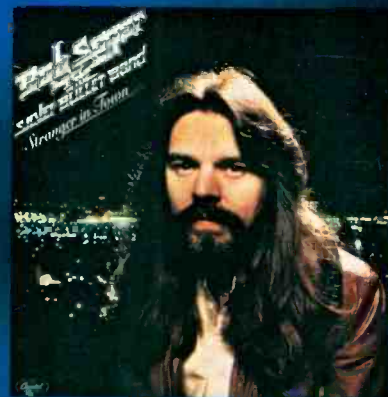
**RCA**

# AT Capitol

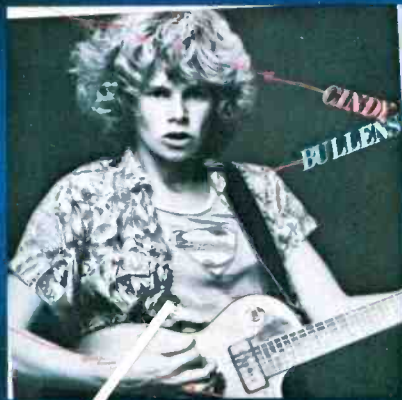
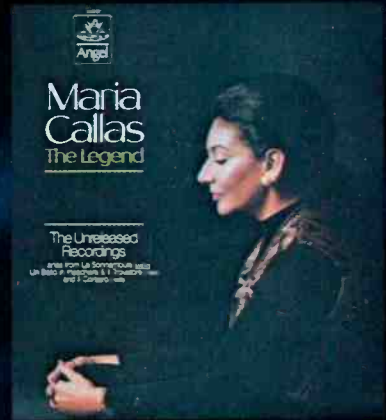
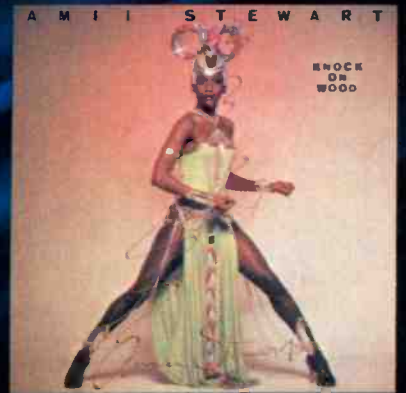
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# Copy Writes

By PAT BAIRD

■ The recent acquisition of ABC Records by MCA Records turned industry street talk into an art form but sadly overlooked was the fact that ABC Music's promo '60s rock catalogue now goes over to RCA Music, a company that's done some major re-structuring of its own this past year. According to MCA, they now acquire some 20 thousand new and "very active" titles.

Jay Morganstern, former president of ABC Music, has decided not to join the MCA operation and will announce future plans shortly. For now he can be reached at (213) 472-7022. Rick Shoemaker, general professional manager of ABC Music and Brian Greer, another ABC staffer, have joined the MCA Los Angeles office and Dianne Petty, head of ABC Music's Nashville operation will also be joining MCA.

MCA Music will hold a general staff meeting next month when, it's hoped, the transition will be completed.

SIGNING: Bunny Sigler, who's been seeing his name at the top of the BOS/disco charts all year as writer/producer and artist, has signed a publishing agreement with Chappell for his Henry Sue-may Music. Sigler is currently on the charts with *Instant Funk's* "I Got My Mind Made Up" and his own "By The Way You Dance." Pictured here are (seated) Ike Perkins, vp of Sue-may, Sigler and, standing, Frank Military, Irwin Shuster, attorney Lloyd Zane Remich and Irwin Robinson.



FIGHTING BACK: The New York Music Publishers Forum held its first open meeting last week and the subject was the growing concern on the part of music publishers with revenues lost to tape pirates, counterfeiters and bootleggers. According to Lawrence Kaplan, RIAA special counsel on piracy, overall record piracy represents a loss of \$300 million to the industry annually, \$10 to \$20 million to publishers alone. And this, to some, is considered a "victimless crime." FBI special agent Julian Perez outlined several steps industry members could take to help the government in its fight, including following through with law suits against accused pirates. The Forum will hold another session on this subject next month where the much-circulated IFPI anti-piracy film will be shown.

FOR THE RECORD: The current Bee Gee's single "Tragedy" is the 8th #1 single written and produced by the Gibb brothers in the '70s.

VISITIN': Ronny Vance of 20th Century Music was in New York recently and stopped by to report that the company has the theme from the rave-reviewed "Norma Rae" film. It's called "It Goes Like It Goes," written by Norman Gimble and David Shire and sung in the film by Jennifer Warnes. On the production side, James Ingram has signed a recording deal with RCA Record via Neil Portnoy and the production company recently signed up Londee Wiggins, the lead singer of New Birth.

THIS & THAT: Albert Lee, formerly of Head, Hands & Feet and a celebrated sideman for Eric Clapton and Emmylou Harris, picked Dire Straits' "Setting Me Up" for his debut album. Dire Straits' supreme guitarist Mark Knopfler wrote the tune and its published by Almo/Deptford Song. Lee records for A&M. . . The Oak Ridge Boys, who were in N.Y. last week for a show at Carnegie Hall, anticipate their new "Have Arrived" lp will be the first to break big pop. To that end they picked Larry Graham's (Graham Central Station) "My Radio Sure Sounds Good To Me" for the lp along with a number of other popish tunes. Graham's published by his own Nineteen Eighty Foe Music.

## Alive Inks Valli

■ LOS ANGELES—Shep Gordon and Alive Enterprises have announced the signing of singer Frankie Valli to an exclusive personal management contract.

A Warner/Curb recording artist, Valli is currently in the studio recording his next album.

## Arista, Schwartz Pact For Phila. Distribution

■ NEW YORK—Leonard Scheer, vice president, sales and distribution, Arista Records, has announced that Schwartz Bros. of Philadelphia will distribute Arista Records and Arista-distributed labels in the Philadelphia market.

## Horsing Around



Coinciding with the release of the debut album from Scotti Brothers recording group Ironhorse, the Atlantic Records promotion staff enlisted a white stallion to properly introduce the record to the Los Angeles radio community and trade press. Under the coordination and guidance of Atlantic regional pop promotion director Barry Freeman and local promotion rep Rock Allen Dibble, the "Ironhorse" paid visits to the headquarters of stations KLOS, KFI, KHJ, KMET, KWST. Shown with the "Ironhorse" in L.A. are, from left: Atlantic regional pop promotion director Barry Freeman, Tad Dowd of Scotti Brothers, Record World's Frann Altman, Atlantic local promotion rep Rock Allen Dibble, west coast publicity manager Kathy Acquaviva, and Fred Scotti of Scotti Brothers.

## Stewart LP Platinum

■ NEW YORK — Al Stewart's Arista Records lp debut, "Time Passages," has been certified platinum by the RIAA.

## Fantasy Ups Hinte

■ BERKELEY, CAL. — Terri Hinte has been named associate publicity director for Fantasy/Milestone/Prestige/Stax.

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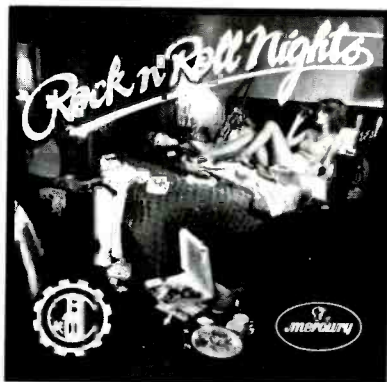
• AMPEX • AUDIO TECHNICA • BIB • CAPITOL • DISCWASHER • DURACELL • DYNASOUND • EVEREADY • MAXELL • MEMOREX • PICKERING • REJTON • SCOTCH • SHURE • SONY • SOUND GUARD • TDK • WATTS

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FIVE GREAT ALBUMS FROM PHONOGRAM/MERCURY  
HAVE ARRIVED ON THE CHARTS.



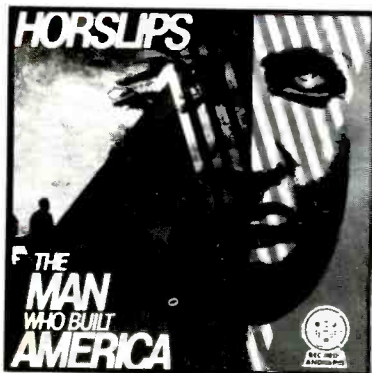
**Bar-Kays' "Light of Life."**  
Mercury SRM-1-3732  
**48** Billboard  
**30** Cash Box  
Featuring the hit single,  
"Shine." #74048  
**\*22** Billboard **\*33** Record  
**\*48** Cash Box World



**BTO's "Rock 'n Roll Nights."**  
Mercury SRM-1-3748  
**201** Billboard **174** Record  
**\*144** Cash Box World  
Featuring the hit single,  
"Heartaches." #74046  
**60** Billboard **65** Record  
**57** Cash Box World



**Crown Heights Affair's  
"Dance Lady Dance."**  
De-Lite DSR-9512  
**\*60** Billboard  
Featuring the hit single,  
"Dance Lady Dance." DE-912  
**\*41** Billboard **\*40** Record  
**\*38** Cash Box World



**Horslips' "The Man Who  
Built America."** DJM-20  
**162** Billboard **99** Record  
**94** Cash Box World



**Frank Zappa's "Sheik Yerbouti."**  
Zappa Records SRZ-2-1501  
**\*94** Billboard **\*65** Record  
**\*54** Cash Box World  
Featuring the hit single,  
"Dancin' Fool." Z-10

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RECORDS**



ON MERCURY RECORDS AND TAPES

*De-Lite*  
RECORDS



ON DJM RECORDS AND TAPES

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# Record World

# Retail Report

MARCH 31, 1979

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

### SALESMAKER OF THE WEEK



**DESOLATION ANGELS**  
BAD COMPANY  
Swan Song

### TOP SALES

**DESOLATION ANGELS**—Bad Company—Swan Song  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**OUTLANDOS D'AMOUR**—Police—A&M

### CAMELOT/NATIONAL

**COUCHOIS**—WB  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**GEORGE HARRISON**—Dark Horse  
**IF YOU KNEW SUZI**—Suzi Quatro—RSO  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**MCGUINN, CLARK & HILLMAN**—Capitol  
**MUSIC BOX DANCING**—Frank Mills—Polydor  
**NIGEL**—Nigel Olsson—Bang  
**OUTLANDOS D'AMOUR**—Police—A&M  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### HANDLEMAN/NATIONAL

**BUSTIN' OUT OF L SEVEN**—Rick James—Gordy  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**GOLD**—Jefferson Starship—Grunt  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**LOVE TRACKS**—Gloria Gaynor—Polydor  
**MUSIC BOX DANCING**—Frank Mills—Polydor  
**OUR MEMORIES OF ELVIS**—Elvis Presley—RCA  
**SPIRITS HAVING FLOWN**—Bee Gees—RSO  
**THREE HEARTS**—Bob Welch—Capitol  
**2 HOT**—Peaches & Herb—Polydor

### KORVETTES/NATIONAL

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**GEORGE HARRISON**—Dark Horse  
**HARD TIMES FOR LOVERS**—Judy Collins—Elektra  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**LOOK SHARP**—Joe Jackson—A&M  
**OUTLANDOS D'AMOUR**—Police—A&M  
**TAKE ME HOME**—Cher—Casablanca  
**THREE HEARTS**—Bob Welch—Capitol

### MUSICLAND/NATIONAL

**ANGIE**—Angela Bofill—Arista/GRP  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**ICE CASTLES**—Arista (Soundtrack)  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**MUSIC BOX DANCING**—Frank Mills—Polydor

**OUTLANDOS D'AMOUR**—Police—A&M  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### RECORD BAR/NATIONAL

**AIRWAVES**—Badfinger—Elektra  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**FEEL NO FRET**—AWB—Atlantic  
**FEET DON'T FAIL ME NOW**—Herbie Hancock—Col  
**HAIR**—RCA (Soundtrack)  
**HOLD YOUR HORSES**—First Choice—Gold Mind  
**I'VE ALWAYS WANTED TO SING**—Bunny Sigler—Gold Mind  
**RICKIE LEE JONES**—WB  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**STRIKES**—Blackfoot—Atco

### SOUND UNLIMITED/NATIONAL

**BILL SUMMERS**—Prestige  
Supertramp—A&M  
**DANCE LADY DANCE**—Crown Heights Affair—De-Lite  
**DON'T CRY OUT LOUD**—Melissa Manchester—Arista  
**LEGEND**—Poco—MCA  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**LOVE TRACKS**—Gloria Gaynor—Polydor  
**OUTLANDOS D'AMOUR**—Police—A&M  
**2 HOT**—Peaches & Herb—Polydor  
**TYCOON**—Arista

### DISC-O-MAT/NEW YORK

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**GEORGE HARRISON**—Dark Horse  
**HAIR**—RCA (Original Soundtrack)  
**INSTANT FUNK**—Salsoul  
**KEEP ON DANCIN'**—Gary's Gang—Col  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**LOVE TRACKS**—Gloria Gaynor—Polydor  
**SPIRITS HAV'NG FLOWN**—Bee Gees—RSO

### J&R MUSIC WORLD/NEW YORK

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**FASTBREAK**—Motown (Soundtrack)  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**I COULD HAVE BEEN A SAILOR**—Peter Allen—A&M  
**JOY OF FLYING**—Tony Williams—Col  
**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou  
**MANIFESTO**—Roxy Music—Atco  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**STROKIN'**—Richard Tee—Col

### RECORD & TAPE COLLECTOR/BALTIMORE

**DESOLATION ANGELS**—Bad Company—Swan Song  
**DISCO NIGHTS**—GQ—Arista  
**GLADYS KNIGHT**—Col  
**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou  
**LET THE MUSIC PLAY**—Arpeggio—Polydor  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**MANIFESTO**—Roxy Music—Atco  
**OUTLANDOS D'AMOUR**—Police—A&M  
**OUTLINE**—Gino Soccio—WB/RFC  
**PARALLEL LINES**—Blondie—Chrysalis  
**WAXIE MAXIE/WASH., D.C.**  
**AWAKENING**—Michael Narada—Walden—Atlantic  
**DISCO NIGHTS**—GQ—Arista  
**KNOCK ON WOOD**—Amii Stewart—Ariola  
**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou

**LIGHT THE LIGHT**—Seawind—Horizon  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**MILKY WAY**—Chocolate Milk—RCA  
**THREE HEARTS**—Bob Welch—Capitol  
**TYCOON**—Arista  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### PENGUIN FEATHER/NO. VIRGINIA

**DESOLATION ANGELS**—Bad Company—Swan Song  
**HARD TIMES FOR LOVERS**—Judy Collins—Elektra  
**HELL BENT FOR LEATHER**—Judas Priest—Col  
**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou  
**MANIFESTO**—Roxy Music—Atco  
**ONENESS/SILVER DREAMS GOLDEN REALITY**—Devadip Carlos—Santana—Col  
**OUTLANDOS D'AMOUR**—Police—A&M  
**REMOTE CONTROL**—Tubes—A&M  
**SHEIK YERBOUTI**—Frank Zappa—Zappa  
**STRIKES**—Blackfoot—Atco

### FATHERS & SONS/MIDWEST

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DANGER MONEY**—UK—Polydor  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**FEEL NO FRET**—AWB—Atlantic  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**PARALLEL LINES**—Blondie—Chrysalis  
**TYCOON**—Arista  
**NATL. RECORD MART/MIDWEST**

**AIRWAVES**—Badfinger—Elektra  
**BUSTIN' OUT OF L SEVEN**—Rick James—Gordy  
**COUCHOIS**—WB  
**EXPLORATION**—Maze—Capitol  
**G FORCE**—Granati Brothers—A&M  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**INSTANT FUNK**—Salsoul  
**MANIFESTO**—Roxy Music—Atco  
**MUSIC BOX DANCING**—Frank Mills—Polydor

### RECORD RENDEZVOUS/CLEVELAND

**CONTENTS DISLODGED DURING SHIPPING**—Tin Huey—WB  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**FEEL NO FRET**—AWB—Atlantic  
**HELL BENT FOR LEATHER**—Judas Priest—Col  
**IF YOU KNEW SUZI**—Suzi Quatro—RSO  
**LOOK SHARP**—Joe Jackson—A&M  
**ONENESS/SILVER DREAMS GOLDEN REALITY**—Devadip Carlos—Santana—Col  
**RICKIE LEE JONES**—WB  
**TWILLEY**—Dwight Twilley—Arista

### RAINBOW/CHICAGO

**DESOLATION ANGELS**—Bad Company—Swan Song  
**DESTINY**—Jacksons—Epic  
**DON'T CRY OUT LOUD**—Melissa Manchester—Arista  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**HEAD FIRST**—Babys—Chrysalis  
**MAN WHO BUILT AMERICA**—Horslips—DJM  
**MANIFESTO**—Roxy Music—Atco  
**MUSIC BOX DANCING**—Frank Mills—Polydor  
**OUTLANDOS D'AMOUR**—Police—A&M  
**TYCOON**—Arista

### RADIO DOCTORS/MILWAUKEE

**DISCO NIGHTS**—GQ—Arista  
**FATE FOR BREAKFAST**—Art Garfunkel—Col  
**I LOVE YOU SO**—Natalie Cole—Capitol  
**IN THE MOOD WITH TYRONE DAVIS**—Col  
**JOY OF FLYING**—Tony Williams—Col  
**KEEP ON DANCIN'**—Gary's Gang—Col  
**LIPS**—Nemperor  
**LOVE TALKS**—Manhattans—Col  
**PARALLEL LINES**—Blondie—Chrysalis  
**STROKIN'**—Richard Tee—Col

### GREAT AMERICAN/MINNEAPOLIS

**ARE YOU SINCERE**—Mel Tillis—MCA  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**EL-CEE NOTES**—Lamont Cranston Band—Waterhouse  
**FIRST GLANCE**—April Wine—Capitol  
**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou  
**MORNING DANCE**—Spyro Gyra—Infinity  
**RICKIE LEE JONES**—WB  
**ROCK BILLY BOOGIE**—Robert Gordon—RCA  
**THREE HEARTS**—Bob Welch—Capitol

### 'DISCOUNT RECORDS/ST. LOUIS

**BLACK SHEEP**—Hammer—Elektra  
**BREAKFAST IN AMERICA**—Supertramp—A&M  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**HAIR**—RCA (Soundtrack)  
**IT'S ALRIGHT WITH ME**—Patti Labelle—Epic  
**L.A. (LIGHT ALBUM)**—Beach Boys—Caribou  
**MORNING DANCE**—Spyro Gyra—Infinity  
**OAK RIDGE BOYS HAVE ARRIVED**—ABC  
**REMOTE CONTROL**—Tubes—A&M  
**TWILLEY**—Dwight Twilley—Arista

### SPEC'S MUSIC/ATLANTA

**DANGER MONEY**—UK—Polydor  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**HARD TIMES FOR LOVERS**—Judy Collins—Elektra  
**INTIMATELY**—Randy Brown—Porachute  
**ONENESS/SILVER DREAMS GOLDEN REALITY**—Devadip Carlos—Santana—Col  
**OUTLANDOS D'AMOUR**—Police—A&M  
**PHANTOM OF THE NIGHT**—Kayak—Janus  
**ROCK BILLY BOOGIE**—Robert Gordon—RCA  
**TYCOON**—Arista

### EAST-WEST RECORDS/CENTRAL FLORIDA

**ADVENTURES OF CAPTAIN SKY**—AVI  
**'BOUT LOVE**—Bill Withers—Col  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**DISCO NIGHTS**—GQ—Arista  
**ENLIGHTENED ROGUES**—Allman Brothers—Capricorn  
**GAP BAND**—Mercury  
**IN THE MOOD WITH TYRONE DAVIS**—Col  
**LIVIN' INSIDE YOUR LOVE**—George Benson—WB  
**MORNING DANCE**—Spyro Gyra—Infinity  
**WE ARE FAMILY**—Sister Sledge—Cotillion

### POPLAR TUNES/MEMPHIS

**BREAKFAST IN AMERICA**—Supertramp—A&M  
**DESOLATION ANGELS**—Bad Company—Swan Song  
**DISCO NIGHTS**—GQ—Arista

### IN THE MOOD WITH TYRONE

DAVIS—Col  
LOVE TALK—Manhattans—Col  
NIGHT RIDER—Tim Weisberg—MCA  
OUTLANDOS D'AMOUR—Police—A&M  
PROMISE OF LOVE—Delegation—Shadybrook  
TWILLEY—Dwight Twilley—Arista  
WE ARE FAMILY—Sister Sledge—Cotillion

### TAPE CITY/NEW ORLEANS

BELL & JAMES—A&M  
DESOLATION ANGELS—Bad Company—Swan Song  
ENLIGHTENED ROGUES—Allman Brothers—Capricorn  
FOLLOW THE RAINBOW—George Duke—Epic  
INSTANT FUNK—Salsoul  
LIVIN' INSIDE YOUR LOVE—George Benson—WB  
PARALLEL LINES—Blondie—Chrysalis  
TAKE ME HOME—Cher—Casablanca  
THREE HEARTS—Bob Welch—Capitol  
WE ARE FAMILY—Sister Sledge—Cotillion

### SOUND TOWN/DALLAS

ALIVE ON ARRIVAL—Steve Forbert—Nemperor  
BREAKFAST IN AMERICA—Supertramp—A&M  
FEEL NO FRET—AWB—Atlantic  
MCGUINN, CLARK & HILLMAN—Capitol  
MICHAEL COLOMBIER—Chrysalis  
OUTLANDOS D'AMOUR—Police  
RICKIE LEE JONES—WB—A&M  
STRANGERS IN THE NIGHT—UFO—Chrysalis  
TWILLEY—Dwight Twilley—Arista  
TYCOON—Arista

### INDEPENDENT RECORDS/COLORADO

DANCING UP A STORM—Rae's—A&M  
JOURNEY TO THE LAND OF ENCHANTMENT—Enchantment—Roadshow  
L'INDIANA—Asha—Dash  
MANIFESTO—Roxy Music—Atco  
M3000—Mandre—Motown  
OUTLINE—Gino Soccio—Warner/RFC  
REMOTE CONTROL—Tubes—A&M  
SHOTGUN 3—MCA  
STICKY FINGERS—Prelude  
TRY MY LOVE—Tata Vega—Tamlala

### MUSIC PLUS/LOS ANGELES

AIRWAVES—Badfinger—Elektra  
BREAKFAST IN AMERICA—Supertramp—A&M  
HELL BENT FOR LEATHER—Judas Priest—Col  
LET IT ROLL—TKO—Infinity  
L'NER—Atco  
MANIFESTO—Roxy Music—Atco  
ROCK BILLY BOOGIE—Robert Gordon—RCA  
SHEIK YERBOUTI—Frank Zappa—Zappa  
THREE HEARTS—Bob Welch—Capitol  
TWILLEY—Dwight Twilley—Arista

### EVERYBODY'S RECORDS/NORTHWEST

BUSH DOCTOR—Peter Tosh—Rolling Stones  
ENLIGHTENED ROGUES—Allman Brothers—Capricorn  
HELL BENT FOR LEATHER—Judas Priest—Col  
LIVIN' INSIDE YOUR LOVE—George Benson—WB  
LOVE TRACKS—Gloria Gaynor—Polydor  
MCGUINN, CLARK & HILLMAN—Capitol  
MIRROR STARS—Fabulous Poodles—Col  
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder  
THREE HEARTS—Bob Welch—Capitol  
TONIC FOR THE TROOPS—Boombtown Rats—Col



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H— 8.98  
I— 9.98  
J— 11.98  
K— 12.98  
L— 13.98

MARCH 31, 1979

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

MAR. 31	MAR. 24				WKS. ON CHART
1	1	<b>SPIRITS HAVING FLOWN</b>	BEE GEES	RSO RS 1 3041	7 H
<i>(6th Week)</i>					
<b>2</b>	<b>3</b>	<b>MINUTE BY MINUTE</b> DOOBIE BROTHERS/Warner Bros.	BSK 3193		15 H
<b>3</b>	<b>2</b>	<b>BLONDES HAVE MORE FUN</b> ROD STEWART/Warner Bros.	BSK 3261		15 H
<b>4</b>	<b>4</b>	<b>DIRE STRAITS</b> /Warner Bros.	BSK 3266		12 G
<b>5</b>	<b>5</b>	<b>CRUISIN'</b> VILLAGE PEOPLE/Casablanca	NBLP 7118		24 G
<b>6</b>	<b>8</b>	<b>2 HOT! PEACHES &amp; HERB</b> /Polydor/MVP	PD 1 6172		9 G
<b>7</b>	<b>6</b>	<b>BRIEFCASE FULL OF BLUES</b> BLUES BROTHERS/Atlantic	SD 19217		15 G
<b>8</b>	<b>7</b>	<b>52ND STREET</b> BILLY JOEL/Columbia	FC 35609		23 H
<b>9</b>	<b>17</b>	<b>LIVIN' INSIDE YOUR LOVE</b> GEORGE BENSON/Warner Bros.	2BSK 3277		3 X
<b>10</b>	<b>9</b>	<b>LOVE TRACKS</b> GLORIA GAYNOR/Polydor	PD 1 6184		11 G
<b>11</b>	<b>10</b>	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA	3067		18 G
<b>12</b>	<b>11</b>	<b>C'EST CHIC</b> CHIC/Atlantic	SD 19209		18 G
<b>13</b>	<b>13</b>	<b>BUSTIN' OUT OF L SEVEN</b> RICK JAMES/Gordy	G7 984R1		9 G
<b>14</b>	<b>12</b>	<b>LIVE AND MORE</b> DONNA SUMMER/Casablanca	NBLP 7119		28 K
<b>15</b>	<b>15</b>	<b>CHEAP TRICK AT BUDOKAN</b> /Epic	FE 35795		6 H
<b>16</b>	<b>25</b>	<b>ENLIGHTENED ROGUES</b> THE ALLMAN BROTHERS BAND/Capricorn	CPN 0218		3 H
<b>17</b>	<b>18</b>	<b>GEORGE HARRISON</b> /Dark Horse	DHK 3255 (WB)		5 G
<b>18</b>	<b>28</b>	<b>DESTINY</b> JACKSONS/Epic	JE 35552		12 G
<b>19</b>	<b>19</b>	<b>THREE HEARTS</b> BOB WELCH/Capitol	SO 11907		4 H
<b>20</b>	<b>20</b>	<b>LIFE FOR THE TAKING</b> EDDIE MONEY/Columbia	JC 35598		10 G
<b>21</b>	<b>21</b>	<b>THE GAMBLER</b> KENNY ROGERS/United Artists	UA LA 934 H		14 G
<b>22</b>	<b>22</b>	<b>BARBRA STREISAND'S GREATEST HITS, VOL. 2</b> /Columbia	FC 35679		17 H
<b>23</b>	<b>16</b>	<b>TOTO</b> /Columbia	JC 35317		21 G
<b>24</b>	<b>23</b>	<b>ARMED FORCES</b> ELVIS COSTELLO AND THE ATTRACTIONS/Columbia	JC 35709		10 G
<b>25</b>	<b>35</b>	<b>LEGEND</b> POCO/MCA	AA 1099		13 G
<b>26</b>	<b>26</b>	<b>PIECES OF EIGHT</b> STYX/A&M	4724		27 G
<b>27</b>	<b>32</b>	<b>DESOLATION ANGELS</b> BAD COMPANY/Swan Song	SS 8506 (Atl)		2 G
<b>28</b>	<b>31</b>	<b>THE CARS</b> /Elektra	6E 135		35 G
<b>29</b>	<b>36</b>	<b>INSTANT FUNK</b> /Salsoul	SA 8513 (RCA)		7 G
<b>30</b>	<b>33</b>	<b>PARALLEL LINES</b> BLONDIE/Chrysalis	CHR 1192		6 G
<b>31</b>	<b>27</b>	<b>YOU DON'T BRING ME FLOWERS</b> NEIL DIAMOND/Columbia	FC 35625		16 H
<b>32</b>	<b>30</b>	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS/RSO	RS 2 4001		67 K
<b>33</b>	<b>37</b>	<b>DOUBLE VISION</b> FOREIGNER/Atlantic	SD 19999		39 G



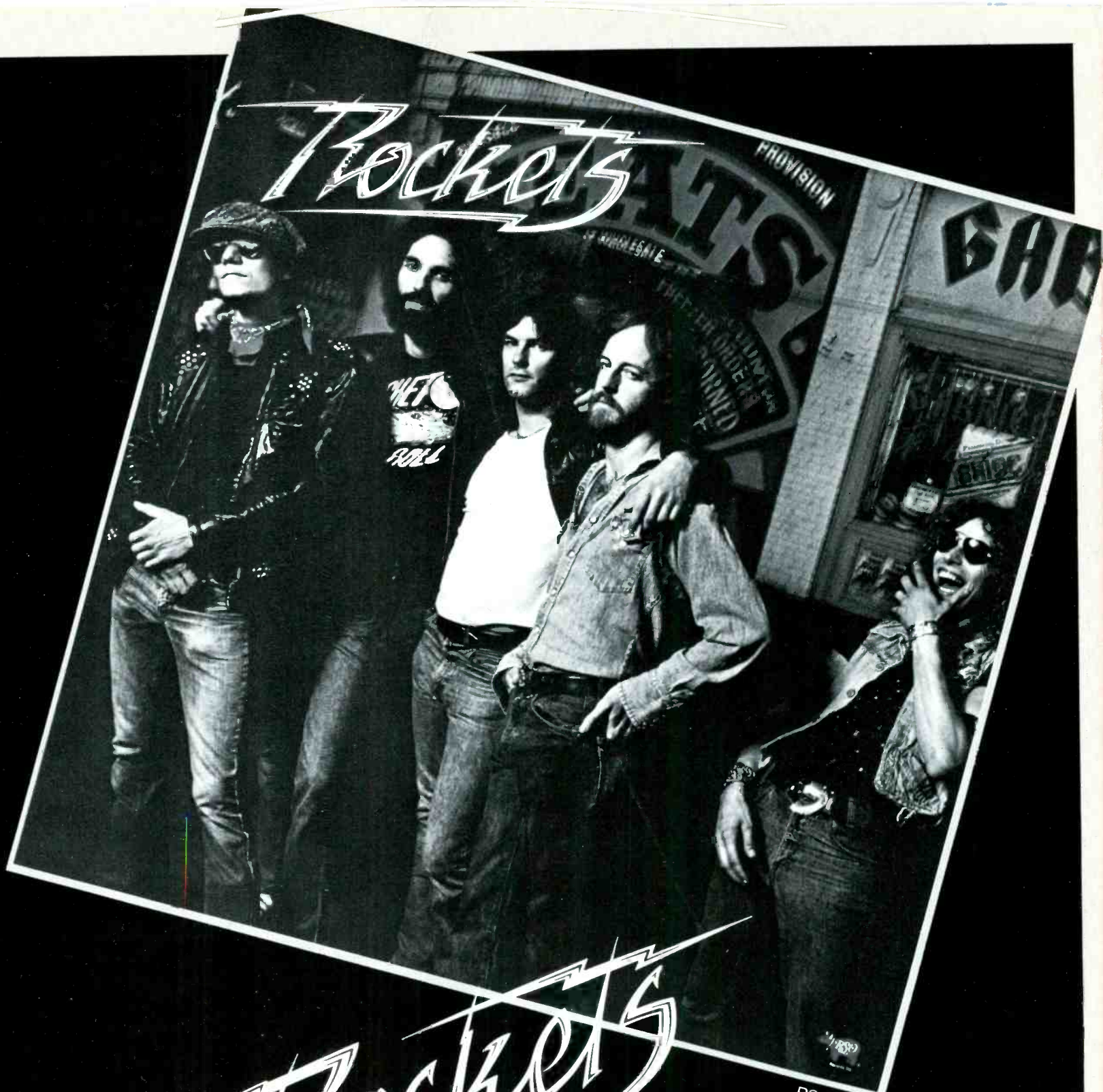
CHARTMAKER OF THE WEEK

<b>34</b>	<b>BREAKFAST IN AMERICA</b>
	SUPERTRAMP
	A&M SP 3708



<b>35</b>	<b>24</b>	<b>GREASE (ORIGINAL SOUNDTRACK)</b> /RSO	RS 2 4002	47 K
<b>36</b>	<b>38</b>	<b>BUSTIN' LOOSE</b> CHUCK BROWN AND THE SOUL SEARCHERS/Source	SOR 3076 (MCA)	8 G
<b>37</b>	<b>14</b>	<b>GREATEST HITS</b> BARRY MANILOW/Arista	A2L 8601	18 K
<b>38</b>	<b>29</b>	<b>GOLD</b> JEFERSON STARSHIP/Grunt	BZL1 3247 (RCA)	7 H
<b>39</b>	<b>44</b>	<b>ANGIE</b> ANGELA BOFILL/Arista	GRP GRP 5000	10 G
<b>40</b>	<b>41</b>	<b>HEAD FIRST</b> BABYS/Chrysalis	CHR 1195	10 G
<b>41</b>	<b>45</b>	<b>THE STRANGER</b> BILLY JOEL/Columbia	JC 35987	79 G
<b>42</b>	<b>34</b>	<b>THE BEST OF EARTH, WIND &amp; FIRE, VOL. 1</b> ARC/Columbia	FC 35647	18 H
<b>43</b>	<b>43</b>	<b>NEW KIND OF FEELING</b> ANNE MURRAY/Capitol	SW 11849	6 G

<b>44</b>	<b>46</b>	<b>TOUCH DOWN</b> BOB JAMES/Columbia/Tappan	Zee JZ 35594	14 G
<b>45</b>	<b>57</b>	<b>WE ARE FAMILY</b> SISTER SLEDGE/Cotillion	SD 5209 (Atl)	4 G
<b>46</b>	<b>50</b>	<b>A WILD AND CRAZY GUY</b> STEVE MARTIN/Warner Bros.	HS 3228	22 H
<b>47</b>	<b>71</b>	<b>FEETS DON'T FAIL ME NOW</b> HERBIE HANCOCK/Columbia	JC 35764	3 G
<b>48</b>	<b>64</b>	<b>KNOCK ON WOOD</b> AMII STEWART/Ariola	SW 50054	2 G
<b>49</b>	<b>54</b>	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista	AB 4186	6 G
<b>50</b>	<b>42</b>	<b>HERE, MY DEAR</b> MARVIN GAYE/Tamla	T 364 LP2 (Motown)	13 X
<b>51</b>	<b>39</b>	<b>CARMEL</b> JOE SAMPLE/MCA	AA 1126	7 G
<b>52</b>	<b>53</b>	<b>McGUINN, CLARK &amp; HILLMAN</b> /Capitol	SW 11910	5 G
<b>53</b>	<b>58</b>	<b>OUTLANDOS D'AMOUR</b> THE POLICE/A&M	SP 4753	4 G
<b>54</b>	<b>55</b>	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca	NBLP 7096	40 G
<b>55</b>	<b>60</b>	<b>FOLLOW THE RAINBOW</b> GEORGE DUKE/Epic	JE 35701	4 G
<b>56</b>	<b>61</b>	<b>IT'S ALRIGHT WITH ME</b> PATTI LABELLE/Epic	JE 35772	2 G
<b>57</b>	<b>63</b>	<b>SLEEPER CATCHER</b> LITTLE RIVER BAND/Harvest	SW 11783 (Capitol)	27 G
<b>58</b>	<b>59</b>	<b>CHILDREN OF SANCHEZ</b> CHUCK MANGIONE/A&M	SP 6700	15 K
<b>59</b>	<b>40</b>	<b>ENERGY</b> POINTER SISTERS/Planet	P 1 (Elektra/Asylum)	11 G
<b>60</b>	<b>48</b>	<b>BACKLESS</b> ERIC CLAPTON/RSO	RS 1 3039	19 G
<b>61</b>	<b>70</b>	<b>VAN HALEN</b> /Warner Bros.	BSK 3075	43 G
<b>62</b>	<b>49</b>	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND/Capitol	SW 11698	45 G
<b>63</b>	<b>56</b>	<b>NICOLETTE</b> NICOLETTE LARSON/Warner Bros.	BSK 3243	17 G
<b>64</b>	<b>78</b>	<b>MANIFESTO</b> ROXY MUSIC/Atco	SD 38 114	2 G
<b>65</b>	<b>75</b>	<b>SHEIK YERBOUTI</b> FRANK ZAPPA/Zappa	SRZ 2 1501 (Mercury)	2 L
<b>66</b>	<b>68</b>	<b>SUPER MANN</b> HERBIE MANN/Atlantic	SD 19221	4 G
<b>67</b>	<b>69</b>	<b>EXOTIC MYSTERIES</b> LONNIE LISTON SMITH/Columbia	JC 35654	5 G
<b>68</b>	<b>67</b>	<b>STRANGERS IN THE NIGHT</b> UFO/Chrysalis	CH2 1209	8 J
<b>69</b>	<b>51</b>	<b>SOME GIRLS</b> ROLLING STONES/Rolling Stones	COC 39109 (Atl)	41 G
<b>70</b>	<b>79</b>	<b>TAKE ME HOME</b> CHER/Casablanca	NBLP 7133	4 G
<b>71</b>	<b>76</b>	<b>BELL &amp; JAMES</b> /A&M	SP 4728	9 G
<b>72</b>	<b>73</b>	<b>SHADOW DANCING</b> ANDY GIBB/RSO	RS 1 3034	41 G
<b>73</b>	<b>74</b>	<b>ONENESS</b> DEVADIP CARLOS SANTANA/Columbia	JC 35686	2 G
<b>74</b>	<b>82</b>	<b>HARD TIMES FOR LOVERS</b> JUDY COLLINS/Elektra	6E 171	3 G
<b>75</b>	<b>62</b>	<b>DOG &amp; BUTTERFLY</b> HEART/Portrait	FR 35555	27 H
<b>76</b>	<b>72</b>	<b>SOMEWHERE IN MY LIFETIME</b> PHYLLIS HYMAN/Arista	AB 4602	6 G
<b>77</b>	<b>81</b>	<b>GREATEST HITS 1974-1978</b> STEVE MILLER/Capitol	SOO 11872	17 H
<b>78</b>	<b>65</b>	<b>SHOT OF LOVE</b> LAKESIDE/Solar	BXL1 2937 (RCA)	10 G
<b>79</b>	<b>52</b>	<b>PATRICE</b> PATRICE RUSHEN/Elektra	6E 160	7 G
<b>80</b>	<b>83</b>	<b>TIGER IN THE RAIN</b> MICHAEL FRANKS/Warner Bros.	BSK 3294	3 G
<b>81</b>	<b>88</b>	<b>A TONIC FOR THE TROOPS</b> BOOMTOWN RATS/Columbia	JC 35750	4 G
<b>82</b>	<b>47</b>	<b>CROSSWINDS</b> PEABO BRYSON/Capitol	ST 11875	17 G
<b>83</b>	<b>66</b>	<b>JOHN DENVER</b> /RCA	AQL1 3075	10 H
<b>84</b>	<b>92</b>	<b>MIRROR STARS</b> FABULOUS POODLES/Epic	JE 35666	3 G
<b>85</b>	<b>85</b>	<b>BAT OUT OF HELL</b> MEATLOAF/Epic/Cleveland Intl.	PE 34974	68 G
<b>86</b>	<b>89</b>	<b>REED SEED</b> GROVER WASHINGTON, JR./Motown	M7 910R1	26 G
<b>87</b>	<b>124</b>	<b>KEEP ON DANCIN'</b> GARY'S GANG/Columbia	JC 35793	1 G
<b>88</b>	<b>80</b>	<b>LIVING IN THE USA</b> LINDA RONSTADT/Asylum	6E 155	26 G
<b>89</b>	<b>77</b>	<b>JAZZ QUEEN</b> /Elektra	6E 166	18 G
<b>90</b>	<b>94</b>	<b>DESMOND CHILD AND ROUGE</b> /Capitol	ST 11908	3 G
<b>91</b>	<b>100</b>	<b>ROCK BILLY BOOGIE</b> ROBERT GORDON/RCA	AFL1 3294	2 G
<b>92</b>	<b>98</b>	<b>MOTOR BOOTY AFFAIR</b> PARLIAMENT/Casablanca	NBLP 7125	16 G
<b>93</b>	<b>103</b>	<b>MOLLY HATCHET</b> /Epic	JE 35347	1 G
<b>94</b>	<b>93</b>	<b>BOBBY CALDWELL</b> /Clouds	8804 (TK)	14 G
<b>95</b>	<b>106</b>	<b>TYCOON</b> /Arista	AB 4215	1 G
<b>96</b>	<b>125</b>	<b>MUSIC BOX DANCER</b> FRANK MILLS/Polydor	PD 1 6192	1 G
<b>97</b>	<b>101</b>	<b>FLAME</b> RONNIE LAWS/United Artists	UA LA 881 H	12 G
<b>98</b>	<b>102</b>	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol	ST 11743	17 G
<b>99</b>	<b>90</b>	<b>THE MAN WHO BUILT AMERICA</b> HORSLIPS/DJM	20 (Mercury)	5 G
<b>100</b>	<b>95</b>	<b>GREATEST HITS</b> COMMODORES/Motown	M7 912R1	18 G



# ROCKETS

RS-1-3047

*Flashmaker*  
"CAN'T SLEEP" on KFRC

A NEW ALBUM FROM THE HARD  
ROCKIN' CHAMPIONS OF THE  
DETROIT SOUND. YOU CAN'T GET  
BETTER ROCK AND ROLL THAN  
THIS

**"PUT A ROCKET IN YOUR POCKET"**



**PRODUCED BY JOHNNY SANDLIN**

Record World

# Single Picks

**EVIE SANDS**—RCA 11541



**KEEP MY LOVELIGHT  
BURNIN'** (prod. by Stewart-Sands) (writers: Weisman-Sands) (Hip Pocket/Blen, ASCAP) (3:08)

Sands is already having a big year as a songwriter and this new disc could give her equal celebrity as an artist. The beat is modified disco with guitar and piano parts standing out. Sands' inspired vocals make this the best kind of crossover material with BOS/pop and disco action certain.

**CLAUDJA BARRY**—Chrysalis 2313



**BOOGIE WOOGIE  
DANCIN' SHOES** (prod. by Korduletsch) (writers: Bjoerklund-Evers-Forseye-Korduletsch-Barry) (Lambda/Lollipop) (3:39)

Barry has already made impact in the disco/BOS market and this first single for Chrysalis is a thick disco production that drives from the opening notes. Sparsely placed synthesizer parts are compelling and on the mark.

**ASLEEP AT THE WHEEL**—Capitol 4659



**ONE O'CLOCK JUMP** (prod. by J. Dorn) (writer: Basie) (Leo Feist, ASCAP) (4:29)

This new version of Count Basie's 1937 classic won this year's Best Country Instrumental Grammy award. The tune, however, has as much for adult and pop listeners as it does for country. The group swings out and it should make for interesting programming.

**McFADDEN & WHITEHEAD**—Phila. Intl. 8-3681 (CBS)



**AIN'T NO STOPPIN' US  
NOW** (prod. by Whitehead-McFadden-Cohen) (writers: same) (Mighty Three, BMI) (3:38)

The two are already major writers for other PIR artists and this debut single shows they are equally talented as artists/producers. They trade lead vocals with a lush female chorus as accent. It's a disco disc, slick as they come, and ripe for dancing or listening.

## Pop

**THE WHO**—MCA 1909

**HAD ENOUGH** (prod. by Johns-Astley) (writer: Entwistle) (Red Hot, BMI) (4:27)

This "B" side of the "Who Are You" hit single is also one of their most programmed AOR cuts. Entwistle's composition and Daltrey's vocals make it ripe for top 40 as well.

**FIREFALL**—Atlantic 3566

**SWEET AND SOUR** (prod. by Dowd-Albert-Albert) (writers: Bartley-Roberts) (Jack Bailey, ASCAP/Warner Tamerlane/El Sueno, BMI) (3:27)

The group's high harmonies take the spotlight on this third single from the "Elan" album. Acoustic guitar and congas make it light enough for adults with Top 40 no doubt to follow.

**HORSLIPS**—DJM 1105

**LONELINESS** (prod. by S. Katz) (writers: group) (Dick James, BMI) (3:43)

A churchy organ opens this rocker from the Irish band. The vocals are reminiscent of Jethro Tull and the whole package makes it their most commercial singles outing to date.

**MICHAEL SIMMONS**—MCA 41010

**DELTA HOUSE** (prod. by J. Steinman) (writers: Steinman-Kelly-Hendra) (Duchess/Neverland, BMI) (3:50)

This theme from the TV series gets the full Jim Steinman treatment on a tune highly reminiscent of "Devil With A Blue Dress On." Simmon's vocals are suitably guttural and energetic.

**HAWKLORDS**—Charisma 701 (Polydor)

**PSI POWER** (prod. by Calvert-Brock) (writers: same) (Anglo-Rock, BMI) (3:13)

As Hawkwind, this very esoteric English collective got lots of AOR play and this first single under the new banner is guaranteed more of the same with progressive Top 40 to follow.

**BILLY BURNETTE**—Polydor 14549

**BELIEVE WHAT YOU SAY** (prod. by Momon) (writers: J. & D. Burnette) (Unart/Matragun, BMI) (2:39)

Burnette's style can best be described as '70s rockabilly and this unusually arranged mid-tempo rocker is perfect for his southern style vocals. Burnette is an artist to watch.

**THE LATE SHOW**—London 20099

**BRISTOL STOMP** (prod. by Boyce-Hartley) (writers: Appell-Mann) (Kalmann, ASCAP) (2:22)

The Dovell's 1961 teen hit gets a faithful re-working here. The stomp is just as strong but updated production gives it special clarity. It's already charting in the U.K.

**DAVID BROMBERG**—Fantasy 854

**DON'T LET YOUR DEAL GO DOWN** (prod. by Bromberg) (writers: trad./Ahr) (Sweet Jelly Roll, ASCAP/Belinda, BMI) (3:10)

Bromberg is in a musical category of his own and this folksy medley featuring his fast pickin' guitar and mandolin work is geared especially for AOR play with Top 40 to follow.

**ANTHEM**—Buffalo 003

**IT'S YOU** (prod. by Greenhouse) (writer: Barry) (Zandra Dawn, BMI) (3:58)

This new, nationally distributed label debuts with a mid-tempo ballad featuring a clear tenor lead vocal and a big harmony hook. Right for adult/contemporary first.

**THE HEAT**—Hot Stuff 1

**INSTANT LOVE** (prod. by Webber) (writer: Taliaferrow) (pub. not listed) (3:30)

In case you were wondering if any U.S. groups can produce the new rock sounds of the emerging English bands, The Heat is the proof. They're all known in punk/new wave circles and their debut disc is for AOR first.

## B.O.S./Pop

**THE STYLISTICS**—Mercury 74057

**YOU MAKE ME FEEL SO DOGGONE GOOD** (prod. by T. Randazzo) (writers: Tompkins-Johnson) (Style, BMI) (3:02)

The group deviates considerably from their melodic ballad style on this new disc with a Spinners-ish beat and production. The vocalists trade leads and the overall effect is crossover perfect.

**THE TEMPTATIONS**—Atlantic 3567

**I JUST DON'T KNOW HOW TO LET YOU GO** (B. Holland) (writers: Holland-Holland-Woods) (Good Life, BMI/J.P. Everett, ASCAP) (3:28)

This third single from their "Bare Back" album is a classic BOS offering with a rock style guitar out front. The production is bright and perfect.

**LATIMORE**—Glades 1752 (T.K.)

**LONG DISTANCE LOVE** (prod. by Steve Alaïmo) (writer: Latimore) (Sherlyn, BMI) (3:40)

Latimore's deep sensual vocals are the key to this strong new disc. It's a BOS sure shot with lots to please pop programmers as well.

**JOE SIMON**—Spring 194

**GOING THROUGH THESE CHANGES** (prod. by N. Harris) (writer: Mitchell) (Muscle Shoals, BMI) (4:19)

The long-time r&b artist is finding a whole new audience in the disco field and this second release in that vein is sparkling as you'd expect with his rich vocals at the core.

**NYTRO**—Whitfield 8780

**NYTRO EXPRESS** (prod. by N. Whitfield) (writer: same) (May Twelfth/Warner-Tamerlane, BMI) (4:10)

This new group gets the ultimate Norman Whitfield touch on their first single. A train opening makes the mood clear from the beginning and it's a disco disc of enormous energy.

**DEE EDWARDS**—Cotillion 44249

**DON'T SIT DOWN** (prod. by Jones) (writers: F. & D. Jones) (Irving Kelley, BMI) (3:50)

This debut disco disc is punchy and cute, keyed by Edwards' powerful soprano delivery. The production is on the target for radio and dance floor.

**MAJOR LEE VINCENTE**—

Goldrush 828-915  
**LET ME TAKE YOU HIGHER** (prod. by Mr. V) (writers: Mr. V-V. Lee) (Cora, BMI) (3:30)

The theme may be a familiar one but Vincente gives this fast paced dance tune an updated reading with strong vocals and a soaring chorus. Right for BOS radio first.

## Country/Pop

**WILLIE NELSON**—Columbia 3-10929

**SEPTEMBER SONG** (prod. by B. T. Jones) (writers: Anderson-Weill) (Chappell/Tro-Hampshire, ASCAP) (4:32)

This latest release from the long charting "Stardust" lp is the oft recorded evergreen done here in the tastiest possible way. All of the cuts from this lp picked up pop and adult play and this should be no exception.

**MICKEY GILLEY**—Epic/Playboy

**JUST LONG ENOUGH TO SAY GOODBYE** (prod. by Foster-Rice) (writers: same) (April, ASCAP) (2:33)

Gilley is an established country artist who's made several appearances on the pop chart and this release has the same potential. The hook is instantly memorable.

**REX ALLEN JR.**—Warner Bros. 8786

**ME AND MY BROKEN HEART** (prod. by B. Killen) (writer: Allen) (Boxer, BMI) (2:52)

This new ballad, accented by tasty strings, is a prime crossover package. The vocals are deep enough for country and the rock style instruments gear it for adults as well.



Produced by  
Maurice Gibb & Steve Klein.

**THE OSMONDS  
ARE STEPPIN' OUT  
INTO NEW MUSICAL  
TERRITORY**



SRM-1-3766



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Featuring their new single,  
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# Any Way You Look At Him,

There is nothing new in music except talent. So when you're lucky enough to find a talent as original as Robert Gordon you do everything you can to let people know about him. That's exactly what we've been doing, and everyone's impressed. Very impressed.

Robert Gordon has absorbed country swing and rhythm & blues, and given birth to his own stunning brand of rockabilly—"Rock Billy Boogie." Simply put, Robert Gordon has put his talent where his mouth is, and it's making him one of the most talked-about vocalists of '79.

## The Critics Are Impressed

"The story now is really Robert Gordon. Never has he sung with such abandon, never has he moved about so freely on stage, never has he seemed so at home with an audience. His ability as a singer has always been beyond question, his very demonstrable talent as an entertainer is a most welcome and crucial development."

—David McGee & Barry Taylor, Record World

"No nostalgia is even necessary, because for Robert Gordon, the rockabilly '50s is a living era."

—Ira Mayer, New York Post

## The Stations Are Impressed

**New Action Albums**—Album Network

**National Breakout**—Billboard Album Radio Action

**Most Added Albums**—Radio & Records

**Most Added Albums**—Friday Morning Quarterback Album Report

"After Gordon's live broadcast on WHN, upper demographic listeners phoned and compared him favorably to Elvis and Conway Twitty. We've received immediate sales reports on this single."

—Ed Salamon, Program Director, WHN-AM

"Robert Gordon is the missing link of rock 'n' roll. I'm glad he's finally made the connection."

—Kid Leo, Music Director, WMMS-FM

"Robert Gordon's new album is so good he oughta be behind bars."

—Joe from Chicago, Program Director, WPIX-FM

## The Public is Impressed (National Tour)

### MARCH

Providence, RI—20th  
Boston, MA—21st-22nd  
Washington, D.C.—24th  
Syracuse, NY—26th  
Rochester, NY—27th  
Buffalo, NY—28th  
Philadelphia, PA—30th

### APRIL

Youngstown, OH—1st  
Cleveland, OH—2nd

Cincinnati, OH—3rd

Detroit, MI—5th  
Chicago, IL—6th  
Salem, WI—7th  
Minneapolis, MN—9th  
Milwaukee, WI—10th  
Madison, WI—11th  
St. Louis, MO—13th  
Tulsa, OK—14th  
Oklahoma City, OK—15th  
Kansas City, MO—17th  
Houston, TX—19th

Austin, TX—20th

Dallas, TX—21st  
Vancouver, B.C.—25th  
Seattle, WA—26th  
Portland, OR—27th

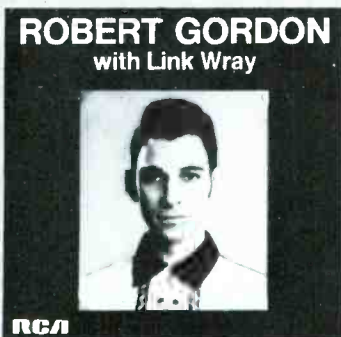
### MAY

San Francisco, CA—3rd  
San Diego, CA—5th  
Los Angeles, CA—8th-9th

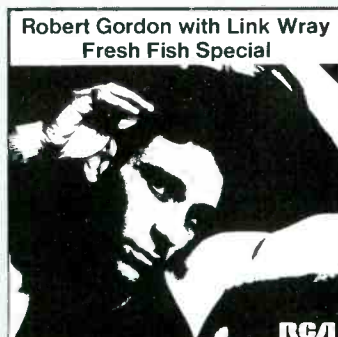


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AFL 1-3296

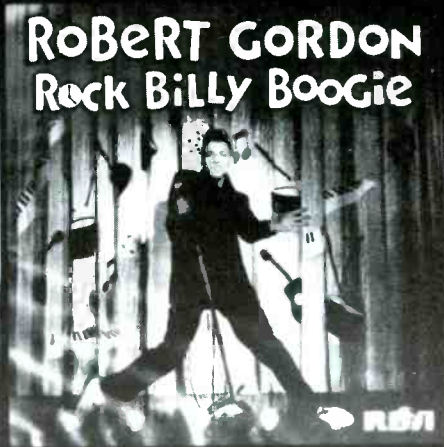


AFL 1-3299

Previous Robert Gordon LP's are still in demand. Re-released by RCA in March, these albums contain actively recurrent AOR singles, "RED HOT" & "FIRE."



# Robert Gordon Is Impressive



**ROBERT GORDON**  
**Rock Billy Boogie**

"ROCK BILLY BOOGIE" AFL1-3294

His latest album features the highly acclaimed single "IT'S ONLY MAKE BELIEVE"



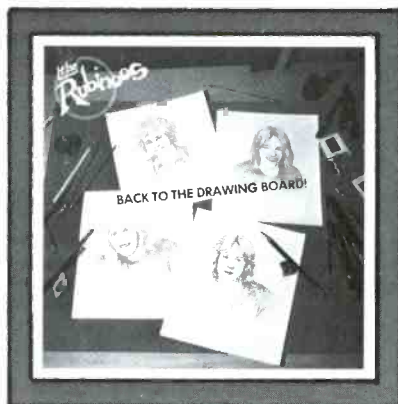
# Record World Album Picks



## INSPIRATION

MAZE FEATURING FRANKIE BEVERLY—  
Capitol SW 11912 (7.98)

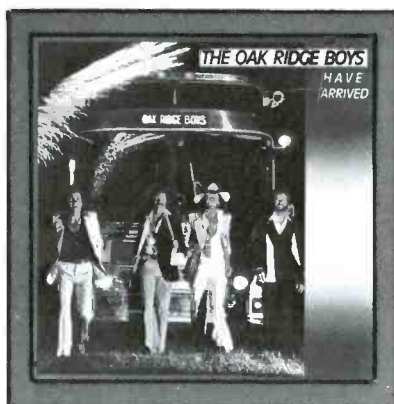
The group has had a string of crossover hits and its latest album should follow the same course. Their smooth blend of pop, r&b and jazz under the direction of guitarist/vocalist Frankie Beverly is once again seamless and poised for a mass audience with songs like "Lovely Inspiration" and "Call On Me."



## BACK TO THE DRAWING BOARD

THE RUBINOOS—Beserkley JBZ 0061  
(Janus) (7.98)

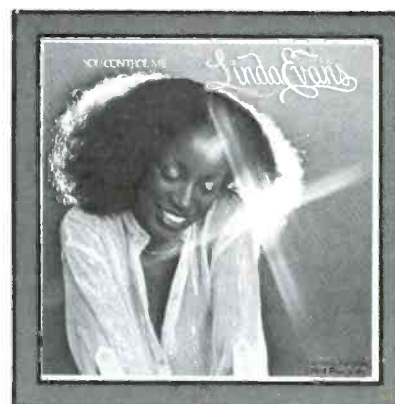
The group imbues its material with the pop spirit of the mid '60s with an infectious blend of harmonies and simple melodies. "I Wanna Be Your Boyfriend" could be the hit single that the group has been looking for with its previous efforts. "Ronnie" and "Driving Music" are other stand-outs.



## THE OAK RIDGE BOYS HAVE ARRIVED

ABC AY 1135 (7.98)

After establishing themselves as consistent country hitmakers, the group should be taking a closer look at the pop listings with its latest album. Larry Graham's "My Radio Sure Sounds Good To Me" is an obvious pop single choice while the ballad, "Sail Away," shows off the vocal interplay of the foursome.



## YOU CONTROL ME

LINDA EVANS—Ariola SW 50045  
(7.98)

David Williams and James Jamerson Jr., the writing and production team behind Chanson have worked with Evans on this debut which shows every indication of becoming her springboard to stardom. The crisp arrangement of the title song should help to send it on a crossover course to the top.

## PERFECT STRANGER

ROBERT FLEISCHMAN—Arista AB 4220  
(7.98)



Fleischman previously sang with Journey, but with his first solo album (tastefully produced by Jimmy Iovine) he shows the potential to do it all on his own. The hard rocking, rhythmic finesse of "All For You" will probably remind some of Boston.

## WUTHERING HEIGHTS

FERRARA—Midsong International MSI  
008 (7.98)



After Kate Bush's dramatic rendering, it was inevitable that someone would set the story to a disco beat. Fortunately, Ferrara has created an imaginative and perfectly acceptable lp. Look for disco action early.

## THE NEED TO BE

SANDRA FEVA—Venture VL 1002 (7.98)



Feva is a talented songstress whose debut disc could be a surprise hit. She has not confined herself to disco and her vocals really shine on such songs as "Three Times A Man," "Pain In My Heart" and "Sometimes When We Touch."

## MUSIC FROM "FAST BREAK"

Motown M7-915R1 (7.98)



Billy Preston's affinity for funky arrangements and Syreeta's soaring vocals combine to make this a powerful soundtrack that can be taken on its own terms. Their duet on "Go For It (Theme from 'Fast Break')" could be a hit.

## SWEET VENDETTA

ADRIAN GURVITZ—Jet JZ 35782 (CBS)  
(7.98)



The British guitarist has played with groups like Gun and Three Man Army. Now on a solo career, he has recorded in Los Angeles with the result being more laid back, almost a Boz Scaggs-like white soul sound on songs like "The Wonder Of It All."

## ON THE OTHER SIDE

THE MCCRARYS—Portrait JR 35556 (7.98)



The latest from the McCrarys is a slickly produced mix of funk, r&b and disco which shows many crossover possibilities. Watch for songs like "Put On Your Dancing Shoes" to make a show at the discos.

## DISCO SPECTACULAR INSPIRED BY THE FILM "HAIR"

VARIOUS ARTISTS—RCA AFL1-3356  
(7.98)



The label's premier disco artists—Evelyn "Champagne" King, Vicki Sue Robinson and others—have teamed up for these disco treatments of songs from the "Hair" soundtrack.

## THE ORIGINAL SOUNDTRACK FROM THE NEW MOTION PICTURE: 'ELVIS'

TVLP 79DC



The soundtrack from this Dick Clark production features the vocals of Ronnie McDowell as he approaches Elvis' vocal sound on a number of songs associated with the King. Those who saw the popular TV show will already be familiar with this lp.

## BACK IN YOUR LIFE

JONATHAN RICHMAN AND THE MODERN LOVERS—Beserkley JBZ 60 (7.98)



Richman's somewhat eccentric songwriting proclivities are in fine form on his latest collection. Production takes a backseat to lyrics on such ditties as "I'm Nature's Mosquito."

## HOT NUMBERS

FOXY—Dash 30010 (TK) (7.98)



If there was such a thing as commercial, pop disco, it would be typified by this group. The nine songs never exceed five minutes and each one is skillfully produced and performed with clean vocal harmonies and a persistent beat for dancing.

## RAY CONNIFF PLAYS THE BEE GEES & OTHER GREAT HITS

Columbia JC 35659 (7.98)



Conniff lends his distinctive approach to a half dozen Gibb compositions including two medleys on side one. Side two contains interpretations of recent chart hits: "I Just Want To Be Your Everything," "Just the Way You Are" and "You Light Up My Life."

## B. BAKER CHOCOLATE CO.

LRC 9325 (TK) (7.98)



A group of soloists including Jimmy Ponder (guitar), Lonnie Smith (organ) and Jimmy McGriff (piano) are backed by a formidable group of strings and horns on this set. The mostly instrumental blend of jazz and funk should be a crossover hit.



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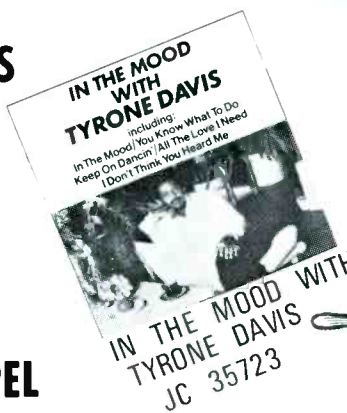
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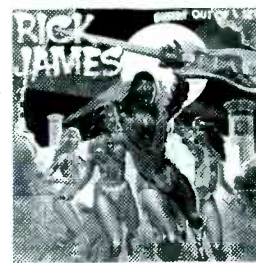
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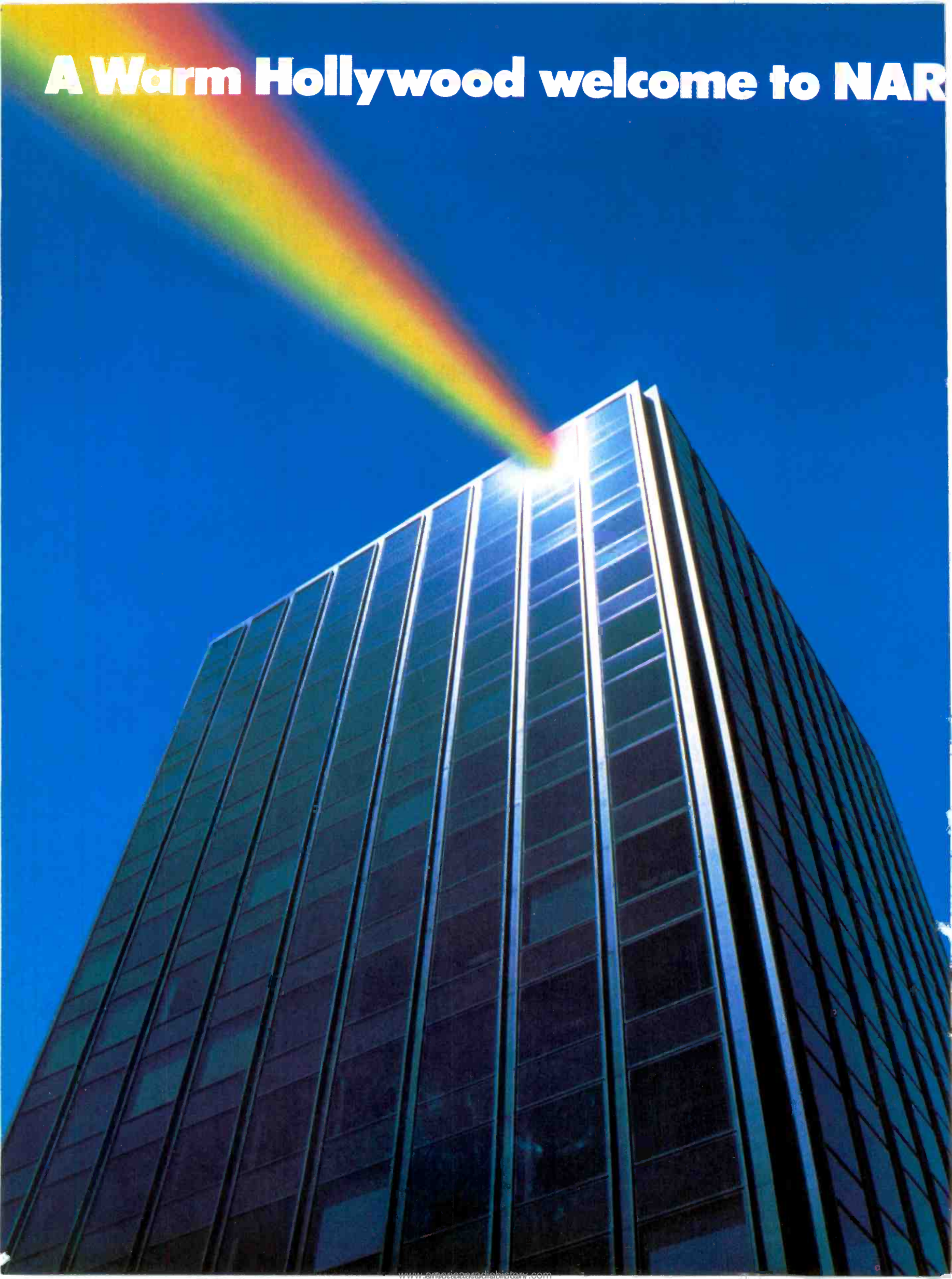
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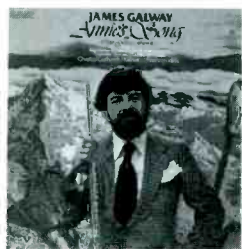
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## Classical Retail Report

MARCH 31, 1979

### CLASSIC OF THE WEEK



**ANNIE'S SONG**  
GALWAY  
RCA

### BEST SELLERS OF THE WEEK\*

**ANNIE'S SONG**—Galway—RCA  
**GERSHWIN: SONGS**—Morris, Bolcom—Nonesuch  
**MASCAGNI, LEONCAVALLO: CAVALLERIA RUSTICANA, PAGLIACCI**—Pavarotti—London  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Philip Jones Brass Ensemble—Argo  
**MOZART: DON GIOVANNI**—Milnes, Boehm—DG  
**RENATA SCOTTO AND PLACIDO DOMINGO IN ROMANTIC LOVE DUETS**—Columbia  
**STRAUSS: ARIADNE AUF NAXOS**—Price, Kollo, Solti—London

### SAM GOODY/EAST COAST

**ANNIE'S SONG**—RCA  
**BERLIOZ: BEATRICE AND BENEDICT**—Baker, Davis—Philips  
**BIZET: CARMEN**—Berganza, Domingo, Abbado—DG  
**GERSHWIN: SONGS**—Nonesuch  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Argo  
**LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER**—London  
**SCOTTO AND DOMINGO: DUETS**—Columbia  
**FREDERICA VON STADE IN RECITAL**—Columbia  
**TOMITA: BERMUDA TRIANGLE**—RCA

### KORVETTES/EAST COAST

**ANNIE'S SONG**—RCA  
**BACH: ORCHESTRAL SUITES**—Marriner—Philips  
**BERLIN: GIRL ON THE MAGAZINE COVER**—Morris, Bolcom—RCA  
**BERLIOZ: BEATRICE AND BENEDICT**—Baker, Davis—Philips  
**GERSHWIN: SONGS**—Nonesuch  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MOZART: DON GIOVANNI**—DG  
**SCOTTO AND DOMINGO: DUETS**—Columbia  
**TCHAIKOVSKY: BALLET MUSIC FROM OPERAS**—Davis—Philips  
**TCHAIKOVSKY: 1812 OVERTURE**—Dorati—London

### CUTLER'S/NEW HAVEN

**MARIAN ANDERSON: LIEDER**—RCA  
**YOURI EGEROV AT CARNEGIE HALL**—Peters International  
**GRIEG: PIANO CONCERTO**—Grainger—RCA

**HAYDN: LO SPEZIALE**—Hungaraton  
**LILI LEHMANN SINGS ON COURT OPERA CLASSICS**  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MUSSORGSKY: PICTURES AT AN EXHIBITION**—Argo  
**PENDERECKI: VIOLIN CONCERTO**—Stern, Skrowaczewski—Columbia  
**SCHUBERT: CHAMBER MUSIC**—World Record Club  
**SCHUBERT: SYMPHONY NO. 9**—Furtwaengler—DG Privilege

### RECORD & TAPE COLLECTORS/ BALTIMORE

**BACH: ORCHESTRAL SUITES**—Marriner—Philips  
**BEETHOVEN: COMPLETE SYMPHONIES**—Szell—Columbia  
**BRUCKNER: SYMPHONY NO. 6**—Barenboim—DG  
**PACHELBEL: KANON**—Muenchinger—London  
**ITZHAK PERLMAN: VIRTUOSO VIOLINIST**—Angel  
**PETTERSSON: SYMPHONY NO. 8**—Comissiona—Polar Records  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**TCHAIKOVSKY: VIOLIN CONCERTO**—Stern, Rostropovich—Columbia  
**VIVALDI: CONCERTOS**—Preston—L'Oiseau Lyre  
**VIVALDI: FOUR SEASONS**—Harnoncourt—Telefunken

### RADIO DOCTORS/MILWAUKEE

**ELLY AMELING: SOUVENIRS**—Columbia  
**ANNIE'S SONG**—RCA  
**DEBUSSY: TROIS IMAGES**—Haitink—Philips  
**MASCAGNI, LEONCAVALLO: CAV & PAG**—London  
**MOZART: LIEDER**—Ameling—Philips  
**NYIREGYHAZI PLAYS ROMANTIC PIANO COMPOSITIONS**—Columbia  
**PACHELBEL: KANON**—Muenchinger—London  
**STRAUSS: ARIADNE AUF NAXOS**—London  
**TCHAIKOVSKY: 1812 OVERTURE**—Dorati—London  
**VIVALDI: FOUR SEASONS**—Harnoncourt—Telefunken

### TOWER RECORDS/SEATTLE

**BACH AND SONS: MUSIC FOR TWO HARPSICHORDS**—Nonesuch  
**BREAM AND WILLIAMS, LIVE**—RCA  
**DEBUSSY: TROIS IMAGES**—Haitink—Philips  
**HANDEL: WATER MUSIC**—Hogwood—L'Oiseau Lyre  
**MOZART: DON GIOVANNI**—DG  
**PENDERECKI: VIOLIN CONCERTO**—Stern, Skrowaczewski—Columbia  
**SCOTTO AND DOMINGO: DUETS**—Columbia  
**SONGS IN SHAKESPEARE'S PLAYS**—Bowman—DG  
**TCHAIKOVSKY: BALLET MUSIC IN OPERAS**—Davis—Philips  
**VIVALDI: FOUR SEASONS**—Harnoncourt—Telefunken

\* Best Sellers of the Week are determined from the retail lists above, plus those from the following stores: King Karol/New York, Discount Records/Washington, D.C., Specs/Miami, Cactus/Houston, Sound Warehouse/Dallas, Rose Discount/Chicago, Tower Records/San Francisco, Tower Records/Los Angeles, Odyssey Records/San Francisco, and Tower Records/San Diego.

## Variety from Germany

By SPEIGHT JENKINS

■ NEW YORK — Those retailers who have distribution from German News Service should not disregard a new Eurodisc import of Frederic von Flotow's *Martha*. Twice unsuccessfully presented by the Metropolitan in the last 20 years, *Martha* has remained a fairly successful opera in Central Europe. This new recording tells why. Lucia Popp, one of the world's most appealing lyric sopranos, makes "The Last Rose of Summer" seem as fresh and radiant as when first composed, and she sings all of *Martha's* light music with an effortless grace that it must have. Strong performances also come from Siegmund Nimsger and Karl Ridderbusch and good conducting from Heinz Wallberg. *Martha*, as a dated work, demands the kind of acceleration and sympathy from the pit that Wallberg gives it. But the best reason ever to sell the record is the voice of Siegfried Jerusalem, the Lionel. Scheduled for his Metropolitan Opera debut next season as Lohengrin, the young tenor has been making quite a name in Wagnerian circles. On the basis only of this recording, it is more than justified. His tenor is clear and attractive, strong and with a good dark undertone. His M'Appari ("Ach, ich fromm" in the German on the recording), however, is sung with a truly tenor sound and plenty of the right kind of legato. It is a good portent for the future.

Herbert von Karajan has had his share of discoveries over the years, and his latest enthusiasm is a young violinist named Anne-Sophie Mutter, with whom he has just recorded two Mozart Violin Concertos (K. 216, 219). It is certainly one of Karajan's "sound" performances; that is, he is working to combine the violinist and orchestra in a cosmetic blend that washes the listener with an even, aural radiance. He is very effective here, and the slight wiriness of Miss Mutter's tone tends to keep the recording from becoming something too slick. She has excellent technique and an ability to color that is welcome. The Berlin Philharmonic, of course, plays matchlessly, and the record is very interesting as a prelimi-

nary shot in what might be an important career.

At the same time, Deutsche Grammophon has issued a new *Don Giovanni*, recorded live at the Salzburg Festival in 1977. The work is important to every collector because it lets us hear Karl Boehm's interpretation at over 80 of the Mozart work most often associated with him. Boehm now treats the score more straightforwardly and with less tension than when he first conducted it at the Metropolitan over 20 years ago (he made his debut there with this opera on Halloween night, 1957), and at first it seems a bit dull. But if one stays with it, the cumulative effect of the performance is a strong one. Even from the beginning such an important point as taking the minor scales in the overture piano is not ignored. This is overlooked by almost every other conductor who touches the score thus missing an important supernatural suggestion. It is also a very clean *Don Giovanni* in the ensemble passages. All the lines of the conclusion to the first act can be carefully distinguished. The performance builds to a fine sextet and a particularly moving rendition of the trio of great arias in the second act: "Il mio tesoro," sung hauntingly if not in an Italianate manner by Peter Schreier, a strong "Mi Tred," by Teresa Zylis-Gara and "Non mi dir," presented by Anna Towowa-Sintow much more movingly than she ever did at the Metropolitan last season.

In the final scene Sherrill Milnes very much comes into his own. Throughout the performance he sings the role splendidly, but somehow his *Don* does not seem as alive as it has here onstage. In the death scene he becomes a real figure and many important vocal and dramatic points can be experienced. Overall, it is sensually that quality that made Cesare Siepi's *Don* so memorable, that he lacks, but his is a *Don Juan*. Walter Berry adds a splendid Leoporello, Dale Duesing an amusing Masetto and Edith Mathis a light but attractive Zerlina. All in all, it is a substantial addition to the many *Don Giovanni's* on record.

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## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **Theo Vaness'** new album, "Bad Bad Boy" (Prelude), serviced in two twelve-inch discs, is a follow-up even stronger than last year's "Back to Music," hard-edged and bright, like a rough-cut gem. The standout among four excellent cuts is "As Long as It's Love" (7:20), where a synthesizer and maracas intro develops into a jerky guitar rhythm. Its inspirational message adds to the impact in a no-nonsense, un-sentimental way: "Don't accuse the man who loves another man/He's doing the best he can/As long as it's love, keep on giving." As if to underline this tough affirmation, "I'm a Bad, Bad Boy" (6:10) comes across in totally brash style, its very Giorgio-synthesizer arrangement climaxing with Vaness' ragged screaming. Even "Sentimentally It's You" (7:30), a welter of adverbs with definite pop ballad overtones, puts the emphasis on dance rather than lyrical content, especially when Vaness breaks into a series of high-pitched yips at the tag—there's just nothing soft about his reedy, cutting voice. "No Romance/Keep On Dancing" (9:46) has the sparsest rhythm work of all, led with an explosive percussion intro and brightened here and there with horns and keyboard. This stripped-down setting works beautifully for Vaness, and all of "Bad Bad Boy" pounds across with a bolting energy that's certain to make it a hit.

Another rewarding second effort is Evelyn "Champagne" King's "Music Box" (RCA), released over a year and a half since "Smooth Talk" began its climb toward multiple gold. Its longest cuts, "Steppin' Out" (split into 3:59 and 5:50 sections) and "Music Box" (6:57) have a light quality that seems to point more toward pop-r&b than toward disco, despite the dance-conscious lyrics. And, paradoxically, the most emotionally charged love songs (where King takes off in a satisfying display of promise fulfilled), "Out There" (4:13), "No Time for Fooling Around" (3:31) and "Make Up Your Mind" (5:01), have the weightiest instrumental impact. Throughout the album, arrangements of percussion, horn and handclaps are given push from the bass and variety from sturdy songwriting. I'm not sure that one could slow it down quite enough for the album's most extraordinary cut, but "I Think My Heart is Telling" (4:22) deserves attention for King's spellbinding performance, delivering high emotion and a gripping, precocious frankness that marks her as a performer with even greater potential than suspected. There's no lack of good dance music on "Music Box," but it seems likely that the album may have to go "Smooth Talk"'s remix route to maximize its impact.

Preceding her third album, **Claudja Barry** appears on Chrysalis disco with "Boogie Woogie Dancing Shoes," where she gets great support from her co-writers, producer **Jurgen Korduletsch** and session players **Mats Bjoerklund**, **Keith Forsey** and **Jorg Evers**. There's sprightly synthesizer work in the verse and low, growling chords for the chorus, which has the same minor-ish, semi-dark feel that made "Johnny, Johnny" instantly memorable. The five minute import version is re-mixed to 7:52 for the American release, gaining a synthesizer and handclap portion that seems to take a cue from Sylvester's hits and gives the cut time to dig in—I hope deejays will let the cut run through to the concluding organ solo.

Also among the week's headliners: "Street Sense," by the **Salsoul Orchestra**. **Vince Montana** has left the producer's spot, replaced by **Tom Moulton** and arranger **Thor Baldursson**, who have achieved a

(Continued on page 111)

## Discotheque Hit Parade

### TROCADERO TRANSFER/ SAN FRANCISCO

DJ: Gary Tighe  
AT MIDNIGHT—T-Connection—Dash  
CUBA—Gibson Bros.—Mango  
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)  
(EVERYBODY) GET DANCIN'—Bombers—West End  
FLY ME ON THE WINGS OF LOVE—Celi Bee—APA  
HERE COMES THE NIGHT—Beach Boys—Caribou  
HE'S THE GREATEST DANCER, WE ARE FAMILY—Sister Sledge—Cotillion  
LADY BUG—Bumble Bee Unlimited—RCA  
LIKE AN EAGLE—Dennis Parker—Parachute  
MUSIC IS MY WAY OF LIFE—Patti Labelle—Epic  
MY BABY'S BABY—Liquid Gold—Parachute  
NIGHT TIME FANTASY—Vicki Sue Robinson—RCA  
STREET SENCE/ZAMBESI—Salsoul Orchestra—Salsoul (lp cuts)  
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA  
WHAT A FOOL BELIEVES—Doobies Bros.—WB

### ICE PALACE/NEW YORK

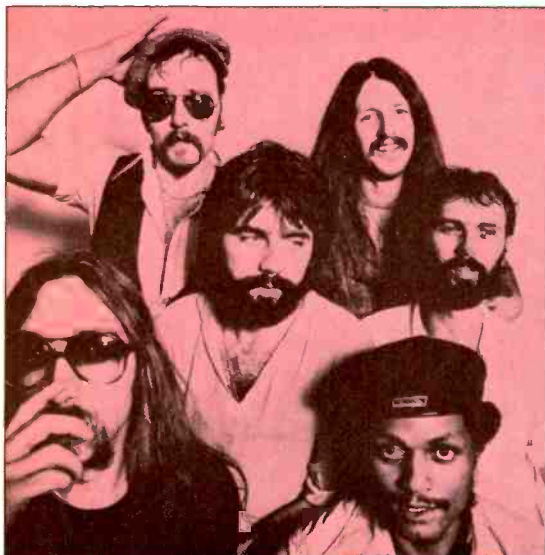
DJ: Frank Hullivan  
AT MIDNIGHT—T-Connection—Dash  
BELLE DU JOUR—St. Tropez—Butterfly—(entire lp)  
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC  
DA YA THINK I'M SEXY?—Rod Stewart—WB  
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)  
FORBIDDEN LOVE—Madleen Kane—WB  
I DON'T MIND/TAKE EVERYTHING—Eugene Record—WB  
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul  
LET'S FLY AWAY—Voyage—Marlin (entire lp)  
LIKE AN EAGLE—Dennis Parker—Parachute  
POUSSEZ—Poussez—Vanguard (entire lp)  
TAKE ME HOME—Cher—Casablanca  
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA  
ULTIMATE—Ultimate—Casablanca (entire lp)  
WUTHERING HEIGHTS—John Ferrara—Midsong (entire lp)

### NIGHT DEPOSIT/PITTSBURGH

DJ: Terry Churchfield  
BANG A GONG/WITCH QUEEN/ALL RIGHT NOW—Witch Queen—Roadshow (disco disc/lp cut)  
DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (disco disc/lp cut)  
DANCE WITH YOU—Carrie Lucas—Solar  
(EVERYBODY) GET DANCIN'—Bombers—West End  
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)  
HOLD YOUR HORSES—First Choice—Gold Mind (entire lp)  
KEEP YOUR BODY WORKIN'—Kleer—Atlantic  
KNOCK ON WOOD/LIGHT MY FIRE—Amii Stewart—Ariola (disco disc/lp cut)  
LOVE ATTACK—John Ferrara—Midsong (lp cut)  
MAKIN' IT—David Naughton—RSO  
MY BABY'S BABY—Liquid Gold—Parachute  
NIGHT TIME FANTASY—Vicki Sue Robinson—RCA  
PICK ME UP, I'LL DANCE—Melba Moore—Epic  
TAKE ME HOME—Cher—Casablanca  
THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA

### BREEZIES/ATLANTA

DJ: Geoff Everitt  
BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind  
DANCER—Gino Soccio—Warner/RFC  
DA YA THINK I'M SEXY?—Rod Stewart—WB  
DISCO NIGHTS/BOOGIE OOGIE OOGIE—G.Q.—Arista  
FIRE NIGHT DANCE—Peter Jacques Band—Prelude (entire lp)  
HE'S THE GREATEST DANCER, WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (disco disc/lp cut)  
HOLD YOUR HORSES—First Choice—Gold Mind (entire lp)  
IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca  
IT MUST BE LOVE—Alton McClain & Destiny—Polydor  
KNOCK ON WOOD—Amii Stewart—Ariola  
LOTTA LOVE—Nicolette Larson—WB  
NANU NANU—Daddy Dewdrop—Inphasion  
PICK ME UP, I'LL DANCE—Melba Moore—Epic  
SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic  
SUN AFTER THE RAIN—Salsoul Strings—Salsoul



## DISCO DOOBIES?! Believe It

"What A Fool Believes"

is some kind of first for the Doobie Bros....

A 12" disco single specially mixed by Jim Burgess.



Produced by Ted Templeman  
on Warner Bros. Records  
(WBSD 8778)

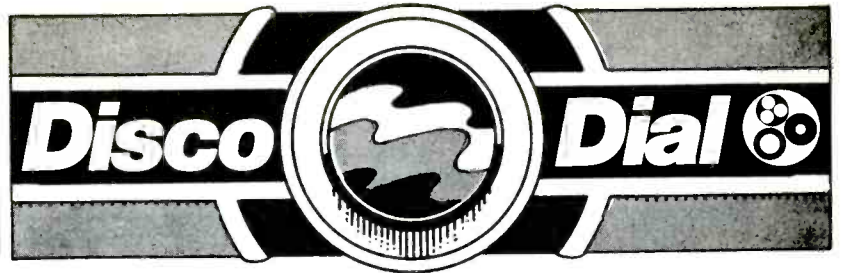
# Disco File (Continued from page 110)

facelift of exactly the same sort that's making First Choice sound so wonderfully fresh. At the core of the album are four jazz-flavored tracks: Baldursson-Moulton originals "Street Sense" (7:40) and "212 North 12th" (8:33) and **Richard Evans'** "Zambesi" (5:25), co-written by **Donny Hathaway**, and "Burning Spear" (6:08). The title cut takes after "Hold Your Horses" vocally, but the other three cuts are instrumentals that seem proud to have avoided facile vocal chant hooks. Instead, strong, creative playing (from the almost unrecognizable lineup of Philly sessionmen, plus Baldursson) makes the most of "Zambesi"'s hook, which manages to be irrepressible rather than repetitious. Similarly, the crisp synthesizer and rhythm work on "Burning Spear" and "212" live up to the jazz sophistication with which **Montana** would surely have directed the group. Impressive, satisfying work from all involved.

**OTHER RECOMMENDED ALBUMS:** I hope that **Lawrence-Hilton Jacobs'** second, "All the Way . . . Love," won't be lost as an ABC product in its transition to MCA distribution. The album is produced by **Freddie Perren**, with the unbeatable pop-soul style that's made him and **Dino Fekaris** the writer-producer team of the moment. Jacobs sounds very confident, and Perren gives him rock-solid funk to work with on "Kiss and Tell" (5:29) and "Lock Me Up" (3:45), the latter having neat falsetto bits from Jacobs. "Turn the Music Up" (6:57) is also hard soul riffing, but marred somewhat by crowd noises and a long tag that Jacobs isn't quite sure what to do with; "Love Shot" (3:27) is another clever, bouncy hook song cut from the same cloth as "Love Machine" and "Stoplight." "Disco Madness" (Salsoul) is a collection of six hits, remixed by **Walter Gibbons** in his radical, no-holds-barred fashion. Highlights include the **Salsoul Orchestra's** "Magic Bird of Fire" (8:04), which deserves a new club life for its sustained tension; new vocals on **Double Exposure's** "Ten Percent" and Gibbons' own appearance on "It's Good For the Soul."

**NEW DISCO DISCS:** **McFadden and Whitehead**, who produced Melba Moore's current album, are themselves featured on "Ain't No Stoppin' Us Now" (10:45), on Philadelphia International. It's an inspirational song; very "One Nation," wrapped in a classic Philadelphia production, whose easy push is heightened by the duo's testifying tag, which incorporates offbeat touches like a near-a cappella break and synthesizer whistles. **Willi Morrison** and **Ian Guenther** turn in their most pop-flavored work yet, **Southern Exposure's** "Headin' South" (7:55), on RCA, combining a guitar hook with smooth mixed vocals and humming string accompaniment. "Love Is" (11:48), the flip, borrows some from **Alec Costandinos** and **Norman Whitfield**. The chorus almost fades into the string section, but numerous breaks and changes keep the energy up. **War's** "Good, Good Feeling" (MCA) provides that for nearly eight minutes; it's a simple party jam with very exciting interplay between voices and horns, the snare drum banging up front.

**DISCO DISC REAPPEARANCES:** Another **John Luongo** hat trick: "Pick Me Up, I'll Dance," a formerly rather demure album cut now punched up through his remix with **Jimmy Maelen's** percussion (and vocal to 7:00). The reworking has already sent this Epic disco disc partway up the chart. Luongo is also credited with remix and edit on the disco disc edition of **Patti Labelle's** "Music is My Way of Life," (8:12), which last week's column should have named as the prime cut on her new Epic album. **Celi Bee's** "Fly Me On the Wings of Love" (Continued on page 112)



## WKTU/New York / Matthew Clenott

#1 **DISCO NIGHTS (ROCK FREAK)**  
—G.Q.—Arista

**Prime Movers:** **GREAT EXPECTATIONS/DOUBLE CROSS**—First Choice—Gold Mind  
**HE'S THE GREATEST DANCER/WE ARE FAMILY**—Sister Sledge—Cotillion  
**TAKE ME HOME**—Cher—Casablanca

**Pick Hits:** **FORBIDDEN LOVE**—Madleen Kane—WB  
**WORK THAT BODY**—Taana Gardner—West End  
**I'M A BAD BAD BOY**—Theo Vaness—Prelude

## DISCO 14/Harrisburg / Scott Robbins

#1 **HE'S THE GREATEST DANCER/WE ARE FAMILY**—Sister Sledge—Cotillion

**Prime Movers:** **DISCO NIGHTS (ROCK FREAK)**  
—G.Q.—Arista  
**HEART OF GLASS**—Blondie—Chrysalis  
**FORBIDDEN LOVE**—Madleen Kane—WB

**Pick Hits:** **CAN'T DO WITHOUT LOVE**—Whispers—Solar  
**CAN'T SHAKE THE FEELING**—Beck Family—Lejoint  
**GO FOR IT**—Billy Preston & Syreeta—Motown

## WDRQ/Detroit / Jim Ryan

#1 **KEEP ON DANCIN'**—Gary's Gang—Col

**Prime Movers:** **DISCO NIGHTS (ROCK FREAK)**  
—G.Q.—Arista  
**DANCER**—Gino Soccio—Warner/RFC  
**BANG A GONG**—Witch Queen—Roadshow

**Pick Hits:** **MUSIC BOX**—Evelyn "Champagne" King—RCA  
**HAVE A CIGAR**—Rosebud—WB  
**MY BABY'S BABY**—Liquid Gold—Parachute

## KFMX/Minneapolis / Gary De Maroney

#1 **DANCE WITH YOU**—Carrie Lucas—Solar

**Prime Movers:** **DISCO NIGHTS (ROCK FREAK)**  
—G.Q.—Arista  
**I DON'T KNOW IF IT'S RIGHT**  
—Evelyn "Champagne" King—RCA  
**DON'T YOU WANNA MAKE LOVE**—Shotgun—MCA

**Pick Hits:** **FOR YOUR LOVE**—Chilly—Polydor (lp cut)  
**STANDING IN THE RAIN**—Don Ray—Polydor  
**IT MUST BE LOVE**—Alton McClain & Destiny—Polydor

## KHFI/Austin / Jack Starr

#1 **STAR LOVE**—Cheryl Lynn—Col

**Prime Movers:** **DANCER/DANCE TO DANCE**—Gino Soccio—Warner/RFC  
**I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—Instant Funk—Salsoul  
**(EVERYBODY) GET DANCIN'**—Bombers—West End

**Pick Hits:** **BY THE WAY YOU DANCE**—Bunny Sigler—Gold Mind  
**NIGHT TIME FANTASY**—Vicki Sue Robinson—RCA  
**BANG A GONG**—Witch Queen—Roadshow

## KIIS-FM/Los Angeles / Sherman Cohen

#1 **STAR LOVE**—Cheryl Lynn—Col

**DANCER/DANCE TO DANCE**—Gino Soccio—Warner/RFC  
**IN THE NAVY**—Village People—Casablanca  
**FORBIDDEN LOVE**—Madleen Kane—WB

**Prime Movers:** **BOOGIE WOOGIE DANCIN' SHOES**—Claudja Barry—Chrysalis  
**I (WHO HAVE NOTHING)**—Sylvester—Fantasy  
**HEART OF GLASS**—Blondie—Chrysalis

All records played are 12" discs unless otherwise indicated.

POLYDOR INCORPORATED  
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CHILLY  
FOR YOUR LOVE

SO COOL, YET SO HOT.

CHILLY'S "FOR YOUR LOVE" THE ALBUM AND THE HIT. ON POLYDOR RECORDS & TAPES.  
PD 145-2 PD-1-6191

# Disco File Top 40

MARCH 31, 1979  
TW LW

- 1 1 **DANCER/DANCE TO DANCE**—GINO SOCCIO—Warner/RFC (disco disc/lp cut)
- 2 2 **HE'S THE GREATEST DANCER/WE ARE FAMILY**—SISTER SLEDGE—Cotillion (disco disc)
- 3 3 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)**—INSTANT FUNK—Salsoul (disco disc)
- 4 4 **(EVERYBODY) GET DANCIN'**—BOMBERS—West End (disco disc)
- 5 6 **KNOCK ON WOOD**—AMII STEWART—Ariola (disco disc)
- 6 7 **FIRE NIGHT DANCE**—PETER JACQUES BAND—Prelude (disco discs)
- 7 8 **DISCO NIGHTS (ROCK FREAK)**—G.Q.—Arista (disco disc)
- 8 9 **THERE BUT FOR THE GRACE OF GOD GO I**—MACHINE—Hologram/RCA (disco disc)
- 9 11 **HOLD YOUR HORSES**—FIRST CHOICE—Gold Mind (entire lp)
- 10 5 **DA YA THINK I'M SEXY?**—ROD STEWART—Warner Bros. (disco disc)
- 11 13 **FORBIDDEN LOVE**—MADLEEN KANE—Warner Bros. (disco disc)
- 12 16 **TAKE ME HOME**—CHER—Casablanca (disco disc)
- 13 10 **KEEP ON DANCIN'**—GARY'S GANG—Columbia (disco disc)
- 14 18 **MAKIN' IT**—DAVID NAUGHTON—RSO (disco disc)
- 15 14 **MIDNIGHT RHYTHM**—MIDNIGHT RHYTHM—Atlantic (entire lp)
- 16 20 **BANG A GONG**—WITCH QUEEN—Roadshow (disco disc)
- 17 19 **DANCE WITH YOU**—CARRIE LUCAS—Solar (disco disc)
- 18 15 **ULTIMATE**—ULTIMATE—Casablanca (entire lp)
- 19 12 **AT MIDNIGHT**—T-CONNECTION—Dash (disco disc)
- 20 17 **FILL MY LIFE WITH LOVE/ONE MORE MINUTE**—ST. TROPEZ—Butterfly (disco disc/lp cut)
- 21 21 **BY THE WAY YOU DANCE**—BUNNY SIGLER—Gold Mind (lp cut)
- 22 25 **MY BABY'S BABY**—LIQUID GOLD—Parachute (disco disc)
- 23 24 **PICK ME UP, I'LL DANCE**—MELBA MOORE—Epic (disco disc)
- 24 26 **I (WHO HAVE NOTHING)**—SYLVESTER—Fantasy (disco disc)
- 25 23 **HERE COMES THE NIGHT**—BEACH BOYS—Caribou (disco disc)
- 26 29 **NIGHT TIME FANTASY**—VICKI SUE ROBINSON—RCA (disco disc)
- 27 35 **WORK THAT BODY**—TAANA GARDNER—West End (disco disc)
- 28 28 **WASTIN' MY LOVE/NIGHT TIME**—STICKY FINGERS—Prelude (lp cuts)
- 29 27 **SHAKE YOUR BODY (DOWN TO THE GROUND)**—JACKSONS—Epic (disco disc)
- 30 33 **IT MUST BE LOVE**—ALTON McCLAIN & DESTINY—Polydor
- 31 — **ROCK IT TO THE TOP**—MANTUS—SMI (disco disc)
- 32 30 **SATURDAY NIGHT, SUNDAY MORNING**—THELMA HOUSTON—Tamla (disco disc)
- 33 38 **KEEP YOUR BODY WORKIN'**—KLEER—Atlantic (disco disc)
- 34 22 **LOVE AND DESIRE**—ARPEGGIO—Polydor (disco disc)
- 35 — **BRIDGE OVER TROUBLED WATER**—LINDA CLIFFORD—Curtom (disco disc)
- 36 31 **I DON'T KNOW IF IT'S RIGHT**—EVELYN "CHAMPAGNE" KING—RCA (disco disc)
- 37 34 **STAIRWAY TO LOVE**—WONDER BAND—Atco (entire lp)
- 38 — **HOT NUMBER**—FOXY—Dash (disco disc)
- 39 — **WUTHERING HEIGHTS**—JOHN FERRARA—Midsong (entire lp)
- 40 40 **STAR LOVE**—CHERYL LYNN—Columbia (disco disc)

## ECM SRO



ECM recording artist Steve Reich recently performed two SRO concerts at N.Y.'s Bottom Line. Congratulating Reich backstage were (from left) Bob Hurwitz, managing director of ECM U.S.; Reich; Beryl Korot; David Bowie; Nils Van Veh, ECM national promotion manager, and Joseph Papp, producer of the N.Y. Shakespeare Festival. Reich performed music from his first ECM album, "Music For 18 Musicians."

## Presley Boom Hard Act To Follow

(Continued from page 32)

old, it has peaked and dropped very fast. Competition, higher royalty rates and production costs are cited as the main reason for the decline. "Five years ago there were only four or five companies," said Doris Greenberg, who prepares packages for Fairway Records. "Now everyone is doing it. Anyone who can open up a post office box can sell records." There are now over 30 companies selling records by the phone method.

The surplus of companies has removed one of the key factors to the success of the business of a few years ago: cheap advertising rates. The majority of records are sold on TV between 3 and 7 p.m., during sit-com programs. Advertising is relatively cheap during this period. "When this business started, TV stations would jump at any advertising they could get during the afternoon. The advertiser held all the cards," said a representative of one company. "Now with companies vying for that time, the station dictates the rates."

With so many records being pitched during the same time period, packaging and production has become important. "TV sales is very psychological," said a spokesman. "The idea is to capture a viewers attention and have them make a quick easy decision, and then go to the phone. As soon as you start giving people choices, they start thinking and

may decide not to call at all."

"And we're all pushing the same product," said an anonymous packager. Brookville's Harold Belden agreed: "Just about all the artists who could sell packages over the TV have been sold already." Belden even went on to say that if the trend doesn't change in the next 2 or 3 years, "Brookville will consider dropping their record department (and concentrating on other products)."

Others in the business aren't as pessimistic though. "The market is still there," said Lois Yanke, of Telemark Inc. "But the audience has gotten more sophisticated; you can't push the sound-alike stuff anymore. People want good songs and good records, not trash. If the product is good, it will sell."

As evidence to this is the success (certified gold) of a recent B.B. King compilation by Fairway.

Even with this success, Fairway, like all of the companies, recognizes that the days of a fast buck through phone sales are over. Virtually all the companies that sell over TV are branching out into other products. "Records are just a part of it now," said Belden. "We sell pocketbooks, appliances, exercise devices . . . we're always looking for the next new product."

"Insurance and magazines, that's what sells over TV now," said Doris Greenberg.

## Disco File

(Continued from page 111)

medley has been trimmed to 8:00 on TK disco disc; edited and remixed with new breaks and phased passages by Steve Thompson and Michael Aroto, it gives a better shot to a cut that deserves it. Also on TK: "Saturday Night," by T-Connection (6:52), the rousing call to party that's been played with "At Midnight" all along. Soon to come, new music from Joe Thomas and Anita Ward.

NOTES: Regine's Jonata Garavaglia relocates in April, to open her new establishment in Dusseldorf, West Germany; congratulations and warmest regards to Wanda Ramos Charres and Rafael Charres on the occasion of their recent release, a daughter, Denali.





## Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Crosswinds," **Peabo Bryson** (Capitol). Peabo has already set a precedent as one of the smoothest balladeers in the business and this, his second release from his already gold album, promises to be the best effort yet. This was my initial pick on the album and it should follow well in the steps of its predecessor.

WASHINGTON, D.C. — "Bustin Loose": Washington, D.C. has a metro population of over 70 percent black. This amazing figure has led to some very interesting developments, especially in the radio marketplace. D.C., or "Chocolate City" as it is better known, has one of the most competitive situations in black radio in the U.S. With the disco explosion sweeping the country at a rapid rate, Washington has been one of the last strongholds to resist the pressure to keep up with the rest of the country. If there were words to describe the radio scene in D.C. they would be "progressive, competitive and funky." D.C. has long been the home of funk music; funk does better here than in any other section of the country on a per capita basis. The reflection of the influence that black radio is having in the D.C. area correlates directly with the latest Arbitron ratings that show a significant rate increase in three of the four major black stations. OK-100 leads the way with a 6.8, up .4 from the last ratings. OK-100 is the #1 rated black station and #4 in the overall general market. The most dramatic leap was taken by WHUR, which moved from a 4.6 to a 6.3; also up was WOL, which boosted its ratings from 2.1 to a 2.9. KYS fell slightly in its latest ratings, from a 3.1 to a 2.9, but is still very competitive in the market. Probably the most important fact about D.C. radio is the fact that it is one of the premier breakout markets in the country.

LARKIN ARNOLD HONORED: Howard University Student Bar Assn. sponsored an Entertainment Law Symposium recently at Howard Law School. The panel consisted of **Larkin Arnold**, VP, Arista Records; **David Franklin**, pres. of David Franklin Associates; **Glenda Gracia**, executive director of BMA; **Sheila Brooks**, asst. staff counsel to the NFL Players Assn.; **Louise West**, pres. of Bees-Wiz Music Publishing Co., and **Robert Bennet**, chief announcer for WOL Radio. The lecture is designed to be a springboard for a specialty in entertainment law at the law school. During the ceremonies, Larkin Arnold, who is a graduate of the law school, will be given an award for outstanding achievements.

NEVER BUY TEXAS FROM A COWBOY: **George "Dr. Funkenstein" Clinton** has been working like a proverbial madman with his many and varied interests. Currently on tour with his underwater show, George is coordinating new album projects for **Bootsy**, **The Brides of Funkenstein** and **The Horny Horns**. Now that George has taken his experience to space and underwater, his next venture will be

even more fantastic. To find out what is happening in the myriad world of George Clinton be sure to see RW's special salute to the funk master coming in the very near future. George's latest bit of guidance for his loyal follower is "Never buy Texas from a cowboy, or a bridge while you're in Brooklyn." I don't know George, it sounds like a song to me.

### Wax To Watch

POWERHOUSE PROGRAMMERS PICK: "Showtime," **The Undisputed Truth** (Whitfield). Look out for this Norman Whitfield smash. It's already starting to show great promise out-of-the-box, according to Jackie Ward of New Orleans. It reminds one immediately of a funky Rose Royce, and should garner the same kind of market.

FROM LAURA PALMER IN L.A.: April 5, and 6th, the first Black College Communications Conference will take place at Pascal's in Atlanta, Ga. The conference will include basic seminars in television and radio management, sales, promotions, news and public affairs, engineering, entertainment law, as well as offering guidance in career/selection and opportunities. **Lorenzo Jelks**, owner of the Collegiate Broadcasting Group and coordinator for the B.C.C., is privately funding the affair. To date confirmed speakers include **Al Edmondson** of A&M Records; **LaBaron Taylor** of CBS Records; **Keith** (Continued on page 116)

## Black Oriented Album Chart

MARCH 31, 1979

- 2 HOT!**  
PEACHES & HERB/Polydor/MVP PD 1 6172
- DESTINY**  
JACKSONS/Epic JE 35552
- BUSTIN' OUT OF 7 SEVEN**  
RICK JAMES/Gordy G7 984R1 (Motown)
- INSTANT FUNK**  
Salsoul SA 8513 (RCA)
- LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
- LOVE TRACKS**  
GLORIA GAYNOR/Polydor PD 1 6184
- WE ARE FAMILY**  
SISTER SLEDGE/Cotillion SD 5209 (A&I)
- BUSTIN' LOOSE**  
CHUCK BROWN AND THE SOUL SEARCHERS/Source SOR 3076 (MCA)
- C'EST CHIC**  
CHIC/Atlantic SD 19209
- HERE, MY DEAR**  
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- KNOCK ON WOOD**  
AMII STEWART/Ariola SW 50054
- SPIRITS HAVING FLOWN**  
BEE GEES/RSO RS 1 3041
- CROSSWINDS**  
PEABO BRYSON/Capitol ST 11875
- MADAM BUTTERFLY**  
TAVARES/Capitol SW 11874
- BELL & JAMES**  
A&M SP 4728
- SOMEWHERE IN MY LIFETIME**  
PHYLLIS HYMAN/Arista AB 4602
- ENERGY**  
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- SHOT OF LOVE**  
LAKESIDE/Solar BXL1 2937 (RCA)
- THE BEST OF EARTH, WIND & FIRE, VOL. 1**  
ARC/Columbia FC 35647
- KEEP ON DANCIN'**  
GARY'S GANG/Columbia JC 35793
- DISCO NIGHTS**  
G.Q./Arista AB 4225
- NUMBERS**  
RUFUS/MCA AA 1098
- LIVE AND MORE**  
DONNA SUMMER/Casablanca NBLP 7119
- FOLLOW THE RAINBOW**  
GEORGE DUKE/Epic JE 35701
- ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
- CRUISIN'**  
VILLAGE PEOPLE/Casablanca NBLP 7118
- PROMISE OF LOVE**  
DELEGATION/Shadybrook SB 010 (Janus/GRT)
- AWAKENING**  
NARADA MICHAEL WALDEN/Atlantic SD 19222
- MOTOR BOOTY AFFAIR**  
PARLIAMENT/Casablanca NBLP 7125
- IT'S ALRIGHT WITH ME**  
PATTI LABELLE/Epic JE 35772
- BLONDES HAVE MORE FUN**  
ROD STEWART/Warner Bros. BSK 3261
- LOVE TALK**  
MANHATTANS/Columbia JC 35693
- T-CONNECTION**  
Dash 30009 (TK)
- JOURNEY TO THE LAND OF ENCHANTMENT**  
ENCHANTMENT/Roadshow BXL1 3269 (RCA)
- IN THE MOOD WITH TYRONE DAVIS**  
TYRONE DAVIS/Columbia JC 35727
- CUT LOOSE**  
HAMILTON BOHANNON/Mercury SRM 1 3762
- FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
- CHERYL LYNN**  
Columbia JC 35486
- LET THE MUSIC PLAY**  
ARPEGGIO/Polydor PD 1 6180
- 'BOUT LOVE**  
BILL WITHERS/Columbia JC 35596

## PICKS OF THE WEEK

### LET ME BE YOUR WOMAN

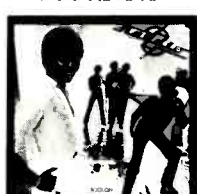
LINDA CLIFFORD—  
RSO RS-2-3092



Linda is making a dynamic and innovative return following her initial success. Linda was RW's Most Promising Female Vocalist in 1978, and with this new album she has fulfilled the promise. The album is a two album set with no less than five different mixers on eight tunes. The second lp in the set is tantamount to a 12 inch disco mix-off between Jim Burgess and Jimmy Simpson.

### ROCK ON

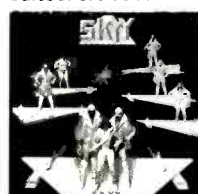
RAYDIO—  
Arista AB3212



Ray Parker, Jr. is back on track again and if his debut album is any indication of his direction, this will go to the moon. Raydio has emerged as a force to be reckoned with. The group pulls from many influences and if you listen closely you'll hear everything from the Brothers Johnson to James Brown. Of course there's plenty of Ray Parker.

### SKYY

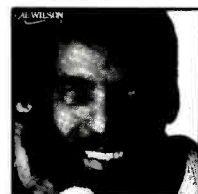
Salsoul SA 8517



This eight man group is probably one of the most progressive on the Salsoul label. The group was produced by Randy Muller (Brass Construction, Charles Earland) and the sound is a cross of space boogie and funk. For the first time out, this group has really got its head on straight, and should be headed for the nearest Federal Reserve Bank to deposit the gold.

### COUNT THE DAYS

AL WILSON—Roadshow/Nature's Music/  
RCA BXL1-3215



This is the second release by Richard Mack's Nature's Music label and it promises to be a smash. The album was primarily produced by the Philly flashes T. G. Conway and Allan Felder, with two additional tunes produced by Sam Brown III. The album contains a nice mixtures of dance and mood music and the production has enhanced Al's own very personal touch.

# Record World Black Oriented Singles



MARCH 31, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 1 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK Salsoul 2073 (RCA) (3rd Week)	14
2 6 HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl)	11
3 5 SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656	11
4 7 OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT)	14
5 2 DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	10
6 9 DISCO NIGHTS (ROCK FREAK) G. Q./Arista 0388	8
7 3 I WILL SURVIVE GLORIA GAYNOR/Polydor 14508	11
8 4 BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA)	16
9 11 I WANT YOUR LOVE CHIC/Atlantic 3557	8
10 13 KNOCK ON WOOD AMII STEWART/Ariola 7736	8
11 17 LOVE BALLAD GEORGE BENSON/Warner Bros. 8759	5
12 8 SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor/MVP 14514	21
13 10 HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959	11
14 12 LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	21
15 20 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) NARADA MICHAEL WALDEN/Atlantic 3541	7
16 14 DANCIN' GREY & HANKS/RCA 11460	11
17 15 FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum)	12
18 25 REUNITED PEACHES & HERB/Polydor/MVP 14547	3
19 24 IT MUST BE LOVE ALTON McCLAIN & DESTINY/Polydor 14532	8
20 26 HOT NUMBER FOXY/Dash 5050 (TK)	6
21 16 NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4568	18
22 23 KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884	11
23 18 IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	17
24 19 I'M SO INTO YOU PEABO BRYSON/Capitol 4656	19
25 21 CONTACT EDWIN STARR/20th Century Fox 2396 (RCA)	12
26 22 LE FREAK CHIC/Atlantic 3519	24
27 40 STAR LOVE CHERYL LYNN/Columbia 3 10907	4
28 39 STAND BY NATALIE COLE/Capitol 4960	4
29 29 I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	22
30 27 GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA)	23
31 28 DON'T IT MAKE IT BETTER BILL WITHERS/Columbia 3 10892	9
32 37 IN THE MOOD TYRONE DAVIS/Columbia 3 10904	5
33 45 SHINE BAR-KAYS/Mercury 74048	4
34 30 A FUNKY SPACE REINCARNATION MARVIN GAYE/Tamla 54298 (Motown)	9
35 43 HIGH ON YOUR LOVE SUITE RICK JAMES/Gordy 7164 (Motown)	5
36 32 AQUA BOOGIE PARLIAMENT/Casablanca 950	18



37 35 I WANNA WRITE YOU A LOVE SONG DAVID OLIVER/Mercury 74043	7
38 49 FEEL THAT YOU'RE FEELIN' MAZE/Capitol 4686	4
39 31 KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS/MCA 12444	9
40 51 DANCE LADY DANCE CROWN HEIGHTS AFFAIR/De-Lite 912 (Mercury)	3
41 52 TAKE ME HOME CHER/Casablanca 965	4
42 42 LOVE AND DESIRE ARPEGGIO/Polydor 14535	6
43 38 FREAK THE FREAK THE FUNK (ROCK) FATBACK BAND/Spring 191 (Polydor)	8
44 41 (YOU BRING OUT) THE BEST IN ME DELLS/MCA 12440	7
45 44 SAY THAT YOU WILL GEORGE DUKE/Epic 8 50660	8
46 54 SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON/Tamla 5429 (Motown)	4
47 58 YOU CAN'T CHANGE THAT RAYDIO/Arista 0399	3
48 56 BRIGHTER DAYS VERNON BURCH/Chocolate City 017 (Casablanca)	4
49 48 SOUVENIRS VOYAGE/Marlin 3330 (TK)	6
50 57 IT'S ALRIGHT WITH ME PATTI LABELLE/Epic 8 50659	3
51 53 DON'T YOU WANNA MAKE LOVE SHOTGUN/MCA 12452	6
52 62 (EVERYBODY) GET DANCIN' BOMBERS/West End 1215	4
53 60 THIS TIME I'LL BE SWEETER ANGELA BOFILL/Arista/GRP 2500	2
54 61 WOMAN IN LOVE THREE DEGREES/Ariola 7742	3
55 64 BY THE WAY YOU DANCE (I KNEW IT WAS YOU) BUNNY SIGLER/Gold Mind 4018 (RCA)	2

### CHARTMAKER OF THE WEEK

56 — HAPPINESS POINTER SISTERS Planet 45902 (Elektra/Asylum)	1
57 66 ARE YOU READY FOR LOVE SPINNERS/Atlantic 3546	2
58 67 ANYWAY YOU WANT IT ENCHANTMENT/Roadshow 11481 (RCA)	2
59 65 HERE COMES THE HURT AGAIN MANHATTANS/Columbia 3 10921	2
60 63 I BELONG TO YOU THE RANCE ALLEN GROUP/Stax 3217 (Fantasy)	3
61 50 CAPTAIN BOOGIE WARDELL PIPER/Midsong Intl. 1001	6
62 68 THIS YEAR CURTIS MAYFIELD/Curtom/RSO 919	2
63 — WHAT A FOOL BELIEVES DOOBIE BROTHERS/Warner Bros. 8725	1
64 — IN THE NAVY VILLAGE PEOPLE/Casablanca 973	1
65 — THERE BUT FOR THE GRACE OF GOD GO I MACHINE/Hologram/RCA 11456	1
66 — BRIDGE OVER TROUBLED WATER LINDA CLIFFORD/Curtom/RSO 921	1
67 — CROSSWINDS PEABO BRYSON/Capitol 4694	1
68 — SATURDAY NIGHT T-CONNECTION/Dash 5051 (TK)	1
69 — DANCE WITH YOU CARRIE LUCAS/Solar 11482 (RCA)	1
70 47 BOOGIE TOWN FLB/Fantasy-WMOT 849	6
71 46 TRAGEDY BEE GEES/RSO 918	5
72 — KEEP YOUR BODY WORKIN' KLEEEER/Atlantic 3559	1
73 59 I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown)	10
74 55 LIFE IS A DANCE CHAKA KHAN/Warner Bros. 8740	7
75 70 HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647	9

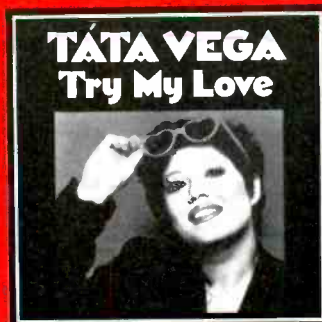


# NEW DISCO SINGLES!

On Motown Records & Tapes  
© 1979 Motown Record Corporation



"I Just Keep Thinking About You Baby"  
M-00021D1



Tata Vega  
From the Album "Try My Love"  
T7-360R1

"Spirit Groove"  
M-00022D1



Mandre  
From the album "M-3000"  
M7-917R1

## CTI Alive and Well

(Continued from page 6)

20th or whoever has shifted over to CTI and we couldn't be happier."

From the consumers' viewpoint, CTI has always been known as a "classy" label that caters to the jazz aficionado. The list of artists that were given their first recording contracts by the company is staggering and each, even at the earliest stages of his or her career, were given slickly professional packaging. It's a standard that Taylor is especially proud of and one the company is determined to maintain on both its new and re-leased product.

"There's a credibility attached to CTI," he said. "There is a consistency, not only in the quality of the records, but in the packaging, the quality of the pressing. We take care of every detail down to where the lacquer masters are cut, where the metal parts are processed."

Wagner and Taylor decided to re-package their early catalogue because of the "heavier sidemen names in the early CTI catalogue," Taylor explained. "We recorded practically every important contemporary jazz player, and recorded them heavily, weekly. The original Return to Forever is actually on CTI and no one knows that because one of the early Airto albums is really

## Stern Fantasy VP

■ BERKELEY, CAL. — Jim Stern has been named vice president of engineering/studio operations for Fantasy/Prestige/Milestone/Stax by label President Ralph Kaffel.

F/P/M/S chief engineer since 1971, Stern heads a staff of 15 and supervises three recording studios. He is currently overseeing the preparation of a new state-of-the-art fourth studio and disc mastering studio in the seven-story tower now being added to the Fantasy building.

Chick Corea, Stanley Clark, Flora Purim, Billy Cobham (the only exception) and George Benson's best records are, were on CTI. We rarely put the sidemen's names on the front cover. Obviously, for merchandising reasons, we've re-designed the covers and put the names up there where you can see them. We're also changing the catalogue numbers but not the sequence of the actual record."

"It occurs to us," said Wagner, "that there are a number of people out there who remember the 'Red Clay', album by (Freddie Hubbard) by dim recollection and certainly don't remember who was on it. We feel there's a whole new market out there. We're not attempting remotely to deceive the consumer but make him aware that in many cases, if not most, CTI recorded some classic recordings that belong in his record collection."

Apart from the operation of CTI Records, Creed Taylor is known as one of the premier producers in the jazz field. While he takes part in the day-to-day activities of the company, his schedule also includes the physical production of approximately 24 albums per year, or two each month. He is known for the discovery and development of a great number of new artists.

"We feel a responsibility to make a profit in the record business," he said, "and we feel the most expedient way to do that is to keep our minds and ears open for new talent. I'm a jazz man and I would not hesitate to do an album with a total unknown because the market is so wide open and receptive to anything new that sounds good. You really don't have to go with the name leverage. There's a whole new generation of absolutely brilliant players out there. We intend to sign them, record them, and protect their contracts from the competition."

## Soul Truth

(Continued from page 114)

Adams, vp & general manager of the Broadcast Enterprise Network, part of the Ragan Henry chain; D.C. attorney Curtis White; PBS spokeswoman Gloria Anderson; Dr. Gloria Walker, Communications Department head at Clark College; MD Scotty Andrews; and tentatively scheduled F.C.C. spokesman, Tyrone Brown. Registration for the conference has begun—companies fees are \$60.00, students \$38.00. Record companies participating thus far include A&M, Arista, Bang, CBS, and Motown. For additional information contact Lorenzo Jelks, Black College Radio, P.O. Box 3191, Atlanta, Ga. 30207... ELEKTRA/ASYLUM records announced recently the promotion of John Brown to the position of national disco coordinator... E/A held a regional meeting and product analysis March 17, tuning in the sounds of artists Grover Washington, Dee Dee Bridgewater (12 inch disco), Five Specials ("Why Leave Us Alone," a 12-inch disco produced by Ron Banks of the Dramatics—his first production effort) and Terry Callier... BIRTHDAYS... Bunky Sheppard of 20th Century Records celebrated his birthday March 19, just on the heels of another birthday celebration for a cookie... Famous Amos celebrates his cookie's third birthday March 25 with live entertainment provided by Carl McKnight and The Sweat and Steel Band, plus disco madness by "Dancing Machine."

## The Jazz LP Chart

MARCH 31, 1979

1. **LIVIN' INSIDE YOUR LOVE**  
GEORGE BENSON/Warner Bros. 2BSK 3277
2. **CARMEL**  
JOE SAMPLE/MCA AA 1126
3. **TOUCH DOWN**  
BOB JAMES/Columbia/Tappan Zee JZ 35594
4. **ANGIE**  
ANGELA BOFILL/Arista GRP GRP 5000
5. **PATRICE**  
PATRICE RUSHEN/Elektra 6E 160
6. **FOLLOW THE RAINBOW**  
GEORGE DUKE/Epic JE 35701
7. **EXOTIC MYSTERIES**  
LONNIE LISTON SMITH/Columbia JC 35654
8. **REED SEED**  
GROVER WASHINGTON, JR./Motown M7 910R1
9. **FEETS DON'T FAIL ME NOW**  
HERBIE HANCOCK/Columbia JC 35764
10. **SUPER MANN**  
HERBIE MANN/Atlantic SD 19221
11. **FLAME**  
RONNIE LAWS/United Artists UA LA 881 H
12. **TIGER IN THE RAIN**  
MICHAEL FRANKS/Warner Bros. BSK 3294
13. **AN EVENING WITH HERBIE HANCOCK & CHICK COREA**  
Columbia PC2 35663
14. **CHILDREN OF SANCHEZ**  
CHUCK MANGIONE/A&M SP 6700
15. **AWAKENING**  
NARADA MICHAEL WALDEN/Atlantic SD 19222
16. **PAT METHENY GROUP**  
ECM 1 1114 (WB)
17. **MILESTONE JAZZ STARS IN CONCERT**  
Milestone M 55006 (Fantasy)
18. **ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
19. **LIGHT THE LIGHT**  
SEAWIND/Horizon SP 734 (A&M)
20. **ME, MYSELF AN EYE**  
CHARLES MINGUS/Atlantic SD 8803
21. **SPACE**  
GEORGE BENSON/CTI 7085
22. **LIVE**  
RETURN TO FOREVER/Columbia JC 35281
23. **WE ALL HAVE A STAR**  
WILTON FELDER/MCA AA 1109
24. **RED HOT**  
MONGO SANTAMARIA/Columbia JC 35696
25. **STUFF IT**  
STUFF/Warner Bros. BSK 3269
26. **THE JOY OF FLYING**  
TONY WILLIAMS/Columbia JC 35705
27. **STROKIN'**  
RICHARD TEE/Columbia/Tappan Zee JC 35695
28. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
29. **LEGENDS**  
DAVE VALENTIN/Arista GRP GRP 5001
30. **JUNGLE FEVER**  
NEIL LARSEN/Horizon SP 733 (A&M)
31. **COSMIC MESSENGER**  
JEAN-LUC PONTY/Atlantic SD 19189
32. **INTIMATE STRANGERS**  
TOM SCOTT/Columbia JC 35557
33. **MR. GONE**  
WEATHER REPORT/ARC/Columbia JC 35358
34. **NIGHT RIDER**  
TIM WEISBERG/MCA 3084
35. **THE GIFTED ONES**  
COUNT BASIE & DIZZY GILLESPIE/  
Pablo 2310 833 (RCA)
36. **MORNING DANCE**  
SPYRO GYRA/Infinity INF 9004
37. **GOTCHA**  
LONNIE SMITH/LRC 9323 (TK)
38. **THE INSIDE HISTORY**  
ROBBEN FORD/Elektra 6E 169
39. **WEAVINGS**  
CHARLES LLOYD/Pacific Arts PAC 7 123
40. **HOT DAWG**  
DAVID GRISMAN/Horizon SP 731 (A&M)



**PARADISE**  
is Grover Washington, Jr.

Coming... on Elektra Records and Tapes  
Produced by Grover Washington, Jr.



# Lamont Dozier Covers The Spectrum

By LAURA PALMER

■ LOS ANGELES—"A song title is a very important ingredient to the producer/writer, because the title stimulates the creativity needed to make the song work," argues Lamont Dozier. And with titles like "Where Did Our Love Go," "Reach Out I'll Be There," "Mickey's Monkey," "Why Can't We Be Lovers" and 65 other top ten hits, this producer/songwriter/singer relates to his successful song titles very well.

Dozier is now involved in several projects, foremost a solo performing career, singing being his first love. "After writing 'Why Can't We Be Lovers' in (1971), I knew the time was right because the response was so good. That record made the top 20, and after that I focused my attention on the artist development aspect of my career." His recently released "Bittersweet" lp (Warner Bros.) produced by Frank Wilson contains the same elements of style and melodic flow that made Dozier a legend in his own time.

## The Romeos

Dozier began songwriting in the late 1950s, when he sold his first r&b hit while singing in a group out of Detroit called the Romeos. Encouraged by the first step up a long ladder, Lamont left Detroit and headed for New York to seek fame as a singer, but became discouraged and returned to the homefront, signing a contract with Berry Gordy and a new company called Motown Records. The rest is history, for the legendary Dozier established himself firmly in the music world's consciousness.

Having been influenced by the styles of Nat King Cole, Johnny Mathis, Tony Bennett, and Sarah Vaughn, Lamont created a specific sound for Motown through interpretations from the Supremes, Martha Reeves, Four Tops, Smokey Robinson, Marvin Gaye and virtually every other artist on the Motown roster.

Dozier, along with ten other staff writers and producers, churned out as many hits as possible per month, and distributed them among twelve of Motown's artists. "We had a definite formula," he says; "when we found ourselves repeating a similar sound or lyric, we would dress it up, add a bass line, or camouflage it." Life on the top ten assembly line was demanding, but the music turned out by the team of Holland-Dozier-Holland made musical history. "We were producing constantly, and it took up a lot of time, but we had fun."

The need he felt to expand his musical horizons saw Lamont

Dozier departing Motown in 1967, after ten years. "I wanted to run the whole gambit," he says, "trying my hand at plays and musicals and film scoring. There are so many different facets of music to become involved with. What I'm doing now is a different field, and I had to listen and learn a lot, and in the company of people who did these things."

## Tour

A nationwide tour is planned for April and May 1979, with other stops in Europe and Africa, since Dozier's name has become somewhat synonymous with hit records overseas. Dozier received quite a reception in Johannesburg with a song entitled "Going Back To My Roots," which remained a number one song for three or four months. He states, "The European market is different, they recognize producers and writers as much more or more so than artists."

Dozier feels that his audience appeal will be varied, because of his varied writing style. His first tour will be aimed at both a sophisticated older audience, as well as the teenage audience. Lamont plans to feature a medley of hits from the sixties and then take it up to the present.

Simultaneously, Lamont is scoring the music for an upcoming black contemporary off-Broadway play, scheduled for 1980, on which he is partnered with lyricists Al Kasha and Joel Hirschorn, both Academy Award-winners ("Poseidon Adventure," "Morning After"). The project is just beginning to get off the ground. In addition he is also working with casting agent Joyce Selznick on developing

future film scores.

Commenting on the trends of today's music, Dozier feels that "There will always be trends. As for the disco trend I think it will get more and more sophisticated, and the songs will get better and better, and take on some new dimensions as far as music is concerned." He went on to say, "music goes around in a circle, and everybody improves upon the foundation, there are a lot of good ideas and lots of new writers. I think this will taper off into something more sophisticated. There was a void filled with disco, so I wasn't surprised when it happened, just like the Presley story. Music has a way of changing every ten years and the next step is bigger and better songs. I feel that you have to stay abreast of everything, because if you have a talent, you have to exercise it constantly to keep it in shape."

## Molly's Pic-Plaques



Epic recording group Molly Hatchet recently appeared at New York's Great Gildersleeves, featuring music from their debut lp, "Molly Hatchet." Pictured displaying picture-disc plaques backstage opening night are, from left: (top) Pat Armstrong, manager; (second row) Don Dempsey, Sr. VP and general manager, E/P/A; Dave Hlubek, band; Larry Stessel, dir., product management, east coast, E/P/A; Duane Rolland and Danny Joe Brown, band; (bottom row) Al DeMarino, VP, artist development, E/P/A; Bill Elson, ATI; Frank Rand, VP, east coast a&r, Epic; Steve Holland and Bruce Crump, band.

## Rodgers & Hammerstein Anny. Honored



ASCAP directors, writers and publishers celebrated the 60th anniversary of the first collaboration of composers Richard Rodgers and Oscar Hammerstein II with a special presentation at the performing rights society's west coast office recently. Making the presentation was Constance Towers currently co-starring in Rodgers and Hammerstein's musical, "The King and I" at the Pantages Hollywood Theater. Sixty years ago this month, the joint credit, Rodgers and Hammerstein, first appeared on three songs in a New York musical titled "Up Stage and Down." Seen from left are John Mahan, ASCAP western regional executive director; Ed Silvers, president, Warner Bros. Music; Towers; George Duning, vice president, ASCAP; Alan O'Day, ASCAP writer; and Paul Adler, director of ASCAP's east coast office.

## Benson Taps Joseph

■ NASHVILLE — The publishing division of the Benson Company, has announced the recent addition of Neal Joseph as director of song promotion and development.

Joseph's responsibilities will be to develop a comprehensive system for the needs of artists and producers in the area of new material, promoting and coordinating the catalogue of the Benson Company and working with Benson writers in these efforts.

## Genetti to CBS

■ NEW YORK — John DeNigris, branch manager, Cincinnati, CBS Records, has announced the appointment of Tom Genetti to the position of Epic/Portrait/Associated promotion manager for the Indianapolis market. Most recently he was a resident sales representative in the Indianapolis marketing area.

## CBS Ups Kelch

■ NASHVILLE—Joe Casey, director, promotion, CBS Records, Nashville, has announced the appointment of B.J. Kelch to the position of midwest regional country marketing manager, CBS Records. Based in Chicago, Kelch will report directly to Casey in Nashville.

In his new position Kelch will be responsible for the coordination of country music sales and promotion within the midwest region of the country.

### Background

Kelch began his career with CBS as a singles record coordinator in 1972 at the Terre Haute pressing plant, a position he held for two and a half years when he was named resident salesman for the Des Moines, Iowa area reporting to the Minneapolis branch manager.

## Dialogue *(Continued from page 42)*

number of reports from retailers asserting that the picture disc market is oversaturated. How do you view those complaints?

**Fitzgerald:** On oversaturation, think about how many record stores there are now in America, and how many record buyers. When you put out 50,000 picture discs nationally, that's spread very thin.

**RW:** Assuming that act in question is a major one, selling, say, in the multiple platinum category.

**Fitzgerald:** That's correct. So 50,000 records disappear very quickly in that context. And we haven't even fully explored international markets.

**RW:** Even so, those retailers who report saturation don't think their supplies are thin. Ignoring the larger question of saturation on a large scale, what about those markets that claimed to be overloaded?

**Hartley:** In some respects, it's supply and demand, in the sense that there were a lot of records on the market. And there were record companies that put what were essentially catalogue items on the market, rather than hits.

Our philosophy in terms of marketing picture discs is really a combination of quantity, cost, and whether the music and artist—which is what it all stems from—are appropriate. If you have a hot record happening, I think the result of a picture disc featuring a unique graphic, at a reasonable price, and in a limited quantity, will be extremely positive in almost all cases.

**RW:** So, going back to your original premise, the need to limit availability, and thus enhance the collectible aspect of the picture disc, may have been underestimated. Are there any other problem areas you can cite in the saturation issue?

**Hartley:** Another problem the retailers are yelling about is the non-return policy. That's really out of our hands, though. You can see both sides of that issue.

What's happened, I think, is that companies have put out large quantities on records that probably didn't have that healthy a catalogue sales pattern at this point in their life. And while the collectors, of course, will buy that record, and the general consumer will buy some, you're not going to sell huge volumes.

**RW:** Apart from quantity on a given title, there's also the number of titles that have now been pressed into the picture disc format. Wouldn't that be another factor, given your assertion that the limited availability of the records is a draw to customers?

**Fitzgerald:** Well, it all happened so quickly that perhaps we would've all been better served had we done a little more careful research.

**Hartley:** Most of that crush came during the Christmas surge.

**Fitzgerald:** And that's when most of that product did, in fact sell, you know. But, like everything else on the record market, the first quarter of this year is sometimes a good buying period, and sometimes not.

**Hartley:** It depends on the artist and the record. And I must say, there are companies that have been very wise in marketing this, in hand-picking an artist, in putting a very attractive package together that differs from the regular package, and in having a definite, limited number of discs available. They've been successful in that area as a result.

In our discussions with a lot of retailers, besides the return policy, they suggested that the list price has got a lot of people baffled. It's too high.

Again, we don't have any control over that, and really don't know the numbers involved.

**Fitzgerald:** Or just how that price is ultimately arrived at. When you put a pencil to it, and you know how much it costs to manufacture it, you can estimate what a company includes as artist royalties, publishing, overhead amortization of costs, packaging, the whole thing. And I think, from that standpoint, that they have made quite a bit of money.

**RW:** I'm wondering whether another factor behind the saturation might not be human nature. It's common in almost any business for a certain "herd mentality" to prevail, one which reacts to any new success by jumping into that field the moment they sense profitability, and just as often abandons that development—just as quickly—when they foresee a downturn.

**Hartley:** That's exactly what happened. And for the manufacturers it's terrific. But we really are looking for the longevity here, and what we have found, and believe, is that if companies are careful and conservative in the type of artist they choose to do picture discs with, and control the size of the pressing, it is viable. I feel that those projects, when combined with an advertising campaign—which I've rarely seen retailers get involved with for these records, although I

know it's been done—there is a healthy profit there. There has to be.

**RW:** You said earlier that you originally saw the potential here initially in terms of promotional use. What about that aspect and the current claims of oversaturation?

**Fitzgerald:** There's still an incredible market for them as a promotional disc. It's still an incredibly attractive thing, particularly from the industry standpoint.

**Hartley:** As far as retail impact goes, I do see a couple of areas that the companies haven't really gotten into, and that's in relationship to national marketing. I see this as a brilliant tool to plug into a major promotion with a national account and an established artist, where there's recognition for the account, the record and the artist.

**RW:** Finally, you mentioned a while back that you were on the verge of a faster production method for seven-inch picture discs. Could you elaborate, and tell us of any other modifications you anticipate in the manufacturing end?

**Hartley:** The singles aspect is becoming very favorable, because we are developing the seven-inch business to the point where we're very close to automation.

**Fitzgerald:** We're also developing a new method of manufacturing the 12-inch, hopefully soon, that will allow us quicker production and really much, much better sound.

**Hartley:** The sound problem is basically one of static. We're meeting the point now where we're eliminating that static dramatically, so we foresee a much quieter record.

**RW:** Any other plans you'd like to unveil?

**Hartley:** Let's just say that if '78 was the year of the picture disc, '79 could well be the year of the trick disc. ☺

## WNEW-FM

*(Continued from page 72)*

cluding WMMR-FM Philadelphia and KSAN-FM San Francisco (both of which have rebounded of late).

On the other hand, WNEW-FM has not made great strides in building the size of its audience, although the station's rate card remains high and its schedule is generally sold out. Concern over the station's image with the New York advertising community, in the face of the double-digit ratings being earned by disco WKTU elsewhere on the FM dial, may be the strongest reason behind Metromedia's hard look at its New York FMer.

Handicapping the possible changes in WNEW-FM's talent lineup has lately become a widespread past-time in New York's music business. A Village Voice story last week speculated that Muni would replace himself with Vin Scelsa or Meg Griffin, while other observers were putting their money on Richard Neer for the late afternoon time slot. Muni said last week that there would be no firings at the station, whatever changes might be made.

## Col Names Kirishjian To Promotion Position

■ NEW YORK — Ed Hynes, vice president, national promotion, Columbia Records, has announced the appointment of Linda Kirishjian to the newly created position of manager, national secondary promotion, mid-west, Columbia Records. She will be based in New York and will report to Sheila Chlanda, associate director, secondary markets/trade relations.

## Scott Shannon to WPGC

*(Continued from page 4)*

national program director for Mooney Broadcasting.

"To me the radio business is more exciting than the record business," Shannon told RW last week, "but I'm very fond of the record business and someday I may want to get back in it."

"I have a guy who's been in the market for years in Jim Elliot," Shannon continued, "who's an excellent music director—he's probably the best in the country."

Shannon fills the position left vacant at WPGC by the departure last month of Dan Mason, now general manager of KTSA in San Antonio.

## GRT-ABC Dispute

*(Continued from page 3)*

A statement from Gordon Edwards, president of GRT, claimed that GRT's relationship with its distributors has been damaged by the loss of ABC, and that "orders for GRT product have fallen dramatically accompanied by an unusually high rate of returns with the corresponding adverse impact on collections and GRT's cash position." Edwards added that GRT expects to report a substantial loss for the fourth quarter ending March 31, 1979.

GRT's lawyers were studying the case last week, but had not decided whether to file suit at all, or whether to file against MCA or ABC. *Record World* could not reach MCA Records executives for comment last Thursday, and the GRT spokesman said his company had not received response from MCA.

# 'Superstar' Albums Due in Second Quarter

(Continued from page 3)  
gione, Peter Frampton, Yes, Natalie Cole, Earth, Wind and Fire the Electric Light Orchestra, Ted Nugent, the Cars, Diana Ross, Stevie Wonder, Dolly Parton, Gerry Rafferty, Kenny Rogers, Dire Straits and the Marshall Tucker Band, among many others.

The following is an alphabetical accounting of partial schedules for those labels contacted. Most companies cautioned that release dates are subject to constant change.

A&M Records, with albums by the Tubes and Supertramp recently issued, includes Chuck Mangione, Rick Wakeman and possibly Frampton among its May releases. Other product will include Tim Weisberg, Nils Lofgren and Burt Bacharach in April, while May will also see new albums by Lani Hall, LTD, 1994 and Lion.

Two of Arista Records' biggest acts, Barry Manilow and Alan Parsons, have not as yet set dates for their new albums. However, the label's April schedule does include several notables, including Gil Scott-Heron, Norman Connors, Jennifer Warnes, the Patti Smith Group, Lou Reed, Dionne Warwick (produced by Manilow) and Melba Moore on the Buddah label). Other works in progress—some of which may appear in the second quarter—include albums by the Strawbs, the Kinks, and Grateful Dead members Jerry Garcia and Bob Weir.

Atlantic Records' schedule is headed by Yes and Emerson, Lake and Palmer, both of whom have live sets due in the spring. Other Atlantic artists scheduled, most of them for late April, include the Trammps, the Spinners, Jean-Luc Ponty, Passport, the J. Geils Band (a "best of" package), Hot and Teo Macero, the veteran producer noted for his long association with Miles Davis.

Capitol Records' major releases include several records issued in late March — the Beatles' "Let it Be," Maze with Frankie Beverly, Natalie Cole, Cheryl Ladd—that do not fit into the second quarter per se but will likely have their greatest impact during that period. Capitol's April albums include the Tom Robinson Band, Minnie Riperton and the Sweet; May will see new releases by Louisiana's LeRoux and Crimson Tide, as well as the soundtrack to "The Deer Hunter." Tentative June releases will feature the Little River Band, Moon Martin, Asleep at the Wheel (live), A Taste of Honey and Caldera. A Steve Miller al-

bum is a possibility for April or May.

Several of Casablanca Records' biggest sellers will have new albums in April, preceded by the Village People in late March. Principal among those are Donna Summer, Kiss and Love and Kisses; others in April include Parlet, comedian Woody Allen, TV's "Lenny and Squiggy" and the Sylvers. Due in May are Tony Orlando, Stonebolt (the latter via Parachute), Paul Jabara, Santa Esmeralda, the Ritchie Family and comic Robin Williams.

At Chrysalis Records, it appears that the hottest period will be the third quarter, with albums from Jethro Tull, Leo Kottke, Rory Gallagher, Blondie and UFO tentatively scheduled for August and September. In the meantime, the label will release Ian Hunter in April, Frankie Miller in May, and Nick Gilder, Procol Harum's Gary Brooker and Steve Hackett in June.

Sources at Columbia Records indicated that the third and fourth quarters are generally reserved for releases by major acts, with the first two quarters concentrating on newer artists. However, late March Columbia albums include John McLaughlin, Journey and Hubert Laws, while April will see albums by Frank Marino and Mohogany Rush, Ron Wood of the Rolling Stones, Ramsey Lewis and several entries in the Contemporary Masters jazz series. May product includes Deniece Williams, Marlena Shaw, Walter Egan, Freddy Hubbard, Eric Gale and possibly Weather Report. Other possibilities for the spring include Earth, Wind and Fire, Aerosmith and the Blue Oyster Cult.

Elektra/Asylum Records will release albums by Jay Ferguson, Jerry Lee Lewis and Grover Washington, Jr., in late March. Following in April will be Tim Moore, Eddie Rabbitt and Lee

Ritenour, with the Cars, Martin Mull, Queen (live) and Carly Simon due in May. The Eagles' long-awaited followup to "Hotel California" may appear in May or June; Joni Mitchell and Jackson Browne also have works in progress that may be released in the spring.

Epic, Portrait and the Associated Labels' schedule is headed by Barry White's first Unlimited Gold project for E/P/A in late March, followed closely by Paul Williams, Charlie Daniels, Joan Baez, Wild Cherry and Engelbert Humperdinck in April. Due in May are ELO, Ted Nugent, Tammy Wynette, Kansas, Meat Loaf, Freddy Fender, Heatwave, Wet Willie, Dion, Rick Nelson, Michael Jackson and Alan Price. Cheap Trick's new studio set may also come this spring or early summer.

Fantasy Records' release schedule is dominated by jazz product, including McCoy Tyner, Roy Haynes and Dewey Redman in late March or April, as well as Ron Carter. Nat Adderly and Cal Tjader in May. Other Fantasy product will include Sweet Thunder in April and Sylvester and Pleasure in May.

MCA Records, having recently acquired ABC, has an extensive product schedule for the next quarter, with War, St. Tropez (through Butterfly) and John Klemmer (all due at the end of March) leading the way for George Thorogood, Merle Haggard, B.J. Thomas, the Floaters, the Dramatics and Don Williams in April. Coming in May are the Crusaders, Lenny Williams and a 15-lp jazz series. Yet to be scheduled are B.B. King, Rufus with Chaka Khan, J.J. Cale, Tom Petty, Roy Clark and Barbara Mandrell, some or all of which may be out in the second quarter.

Mercury Records' list of upcoming releases include John

Mayall in late March (via DJM), along with the Statler Brothers and the Osmonds. Among those records due in April are Kool and the Gang (on the DeLite label), Esther Phillips, ex-Fleetwood Mac guitarist Danny Kirwan (DJM) and Con Funk Shun, followed in May by Larry Gatlin and Johnny "Guitar" Watson and in June by the Bar-Kays, among others.

Although Motown Records' product schedule for May and June is somewhat limited, it does include some of that label's biggest names. Leading off in April are Stevie Wonder with his "Secret Life of Plants," High Inergy, Switch and Cuba Gooding; in May, Diana Ross, Billy Preston and Smokey Robinson will release what will surely be major albums for the label.

Polydor Records will come with Millie Jackson and Phillips and MacLeod in April. The Atlanta Rhythm Section, one of the label's biggest, is in the studio, with no release scheduled as of yet.

RCA Records, having released a Jefferson Starship "Gold" picture disc in March, will follow with Carrie Lucas and the Memphis Horns in April. Several major artists — including Dolly Parton and Paul Anka—are due in May, as well as a new greatest hits package for Elvis Presley.

Recently released on RSO Records are new albums by Suzi Quatro and Linda Clifford. Others scheduled for imminent release are John Stewart, Alvin Lee and Jim Capaldi. Curtis Mayfield is listed as probable for the second quarter.

United Artists Records has just released a Kenny Rogers/Dottie West duet effort, with Chris Rea's new one also due by April 1. The label will come with Earl Klugh in April, as well as Gerry Rafferty, Noel Pointer and Brass Construction in May. Yet to be scheduled are Harry Nilsson, Ronnie Laws, the Dirt Band, Kenny Rogers and Charlie Rich.

Warner Bros. Records will be among the most active in "superstar" records, beginning with Van Halen's second album, which was due to be shipped March 23. In April, the Marshall Tucker Band will release their first for the label; others in April include Emmylou Harris, Pat Metheny, part one of the ECM catalogue (including Keith Jarrett and others), Ray Stevens, Manfred Mann and Undisputed Truth (via Whitfield). In May, product will include Dire Straits, Exile's second for Warner/Curb, Devo, Climax Blues Band (Sire), the second "Essential Jimi Hendrix" (Reprise) Neil Young (Reprise) and Renaissance (Sire).

## Money Men



Columbia Records recently "eted artists Santana and Eddie Money following their shows at Madison Square Garden. Pictured from left are: (sitting) Devadip Carlos Santana and Eddie Money; (standing) Bruce Botnick, Eddie Money's producer; Ken Sasano, director, Columbia west coast product management; Bill Graham, manager; Jack Craigo, Sr. VP & general manager, Columbia Records; Paul Smith, Sr. VP & gen. mgr., marketing, CBS Records; Ed Hynes, VP, national promotion, Columbia Records; Joe Mansfield, VP, marketing, Columbia Records.

## Record World en Brasil

By OLAVO A. BIANCO

■ De vuelta al Brazil, precisamente en el momento que el Carnaval acapara toda la atención y se paralizan las actividades de las compañías de discos, y algunas llegan hasta a tomar vacaciones, así y todo hay mucho, mucho que decir . . . La primera visita anunciada, y de un cantante muy conocido y apreciado en Brazil, es la del italiano **Fred Bongusto**, cuyo nuevo album "Carissimo Maestro Di Padova," sale para comienzos de marzo por Copacabana. Bongusto llega el día 15 de marzo y se presentará en Anhembi, discotecas y clubes . . . "O Milagro Da Fé," el film de **Roberto Leal** (RGE) tiene exhibición señalada para la prensa en la próxima semana. El film, que se desarrolla en escenarios y con acción en Portugal y Brazil, se estrenará en Sao Paulo y Rio de Janeiro . . . La radio brasileña, marcadamente la FM, sigue en un proceso extraordinario. Acaban de ser concedidos nuevos canales de FM Stereo en Sao Paulo, uno al grupo de la Radio Cidadã de Rio de Janeiro, una de las más importantes FMs de Río, y otro al grupo de Ediciones Bloch (Semanario Manchete), en cuanto las emisoras como Difusora FM, Transamérica, Jovem Pan II, siguen luchando por la preferencia del público. Pero la Jovem Pan II sigue con mucha fuerza y con una calidad de sonido muy superior a emisoras americanas y europeas. Detalle: la Jovem Pan II está desde ahora informando que se prepara para pasar a 100,000 watts.

Parece que ahora sí viene: se vuelve a anunciar la presencia de **Shirley Bassey** (UA/EMI) en Brazil. Llegará a fines de mayo, contratada por un grupo de Rio de Janeiro, pero también hará presentaciones en Sao Paulo . . . Muy discutida en los medios disqueros la situación creada ya desde el Midem por la grabación de **Rod Stewart**, que hasta hace algunas semanas estaba en el "top" de los charts, "Do You Think I'm Sexy?", ya que ésta tiene una extraordinaria similitud con el "Taj Mahal," conocida grabación de **Jorge Ben**, y también de su autoría, grabada hace algunos años. El editor de **Jorge Ben**, **Waldemar Marchetti**, según informaciones, se prepara para tomar medidas legales contra el cantante inglés. Recuerdo a mis habituales lectores que informamos

la presencia de **Rod Stewart** en Río de Janeiro, en esa misma época, cuando pasó el carnaval en Río de Janeiro . . . En la próxima semana, teniendo como local el Lincoln Center de New York, la cadena Globo de Televisión recibe el trofeo Emmy como la "mejor programación de televisión" en 1978. Por toda su creatividad, imaginación, creación, la cadena Globo de Televisión puede tener el orgullo de exhibir una calidad de programación que llega a llamar la atención de los americanos. La televisión que hoy se hace en Brazil es una de las mejores del mundo, y la Globo hace una de las mejores del Brazil. Una serie de eventos promovidos por la Globo en New York marcarán la ocasión, y su presidente, Sr. **Roberto Marinho**, debe estar muy, pero muy contento con el resultado del trabajo de sus comandados, así como el Supervisor de Programación, Sr. **José Bonifacio de Oliveira Sobrinho**. ¡Felicidades!

Si Uds. quieren saber cuán es la cantante brasileña más conocida en Italia en estos momentos, les puedo decir con seguridad: **Gal Costa** (Polygram). Por la calidad de su voz, verdad, pero también por su presencia física y sensual . . . Otro cantante de Polygram debe volver a Italia en abril: **Jair Rodrigues** . . . Salió el nuevo album de **Bebeto** (Copacabana), con una recepción muy buena de parte de la prensa y radio . . . Y como ya tuvimos la ocasión de informar, **Elis Regina**, después de muchos años, deja Polygram y acaba de firmar con Warner, Creo que **André Midani** sigue haciendo su gira de cantantes.

Hace algún tiempo, cuando se presentaba en el Teatro Hilton de Sao Paulo, me encontré con la cantante **Eliana Pittman**, quien me dijo estaba muy contenta con el éxito de sus presentaciones en Sao Paulo. Ahora, parece que están surgiendo problemas entre ellas y RCA, en cuanto a su estancia en esa compañía. Por otro lado, parece que hay dos compañías más a la espera para verlo que pasa . . . **María Alcina** (Continental) luce con probabilidades de firmar el contrato del film sobre la vida de **Carmen Miranda**, donde hará la creación de la extraordinaria cantante brasileña que hasta hoy es recordada, no solo en Brazil sino en Estados Unidos también.

## Desde Nuestro Rincon Internacional

(This column appears first in Spanish, then in English)

By TOMAS FUNDORA



■ Los hermanos **Kaminsky** de Microfón, Argentina de encuentran muy optimistas en estos días ante el primer lugar en ese mercado, alcanzado por su artista exclusivo **Manolo Galván**, con el número "Tanto Amor," mostrando excelentes cifras de ventas, apurando el lanzamiento del long playing de este artista en Estados Unidos durante esta semana, adicionalmente al éxito que están obteniendo con **Antonio Martel** con "Como Dios Manda" en Puerto Rico. Por otra parte, el éxito

de la película "Los Exitos del Amor," en la cual mantienen intereses fuertes, ha resultado un éxito absoluto en Argentina en cuanto a taquilla se refiere, a más de servir de gran promoción para los artistas involucrados en la película, entre los cuales se cuentan **Cacho Castaña, Alberto Cortéz, Tormenta, Aldo Monges, Carlos Torres Vila, Los Pasteles Verdes, Katunga, Manolo Galván, Fernando de Madariaga, Diana María, Las Rebeldes**, conjuntamente con las voces de **Camilo Sesto, Peret y John Paul Young** y su "Love is in the air." El éxito de la película ha producido gran aumento en las ventas de los artistas citados, representados por Microfón en Argentina a más de servir



Tito Puente

de gran promoción a éstos, al estreno de la película en Latinoamérica y Estados Unidos. Al mismo tiempo, Microfón está realizando proyectos que se pondrán a la práctica aproximadamente en dos meses, a través de los cuales se redoblarán los intereses distribucionales en el territorio de Estados Unidos, trasladando su centro de distribución para Los Angeles, en acuerdo establecido con **Don Pepe García**, manteniendo su operativo de Puerto Rico en la forma actual y disminuyendo su personal en las oficinas de Miami a medida que el nuevo proceso tome más forma. Ante la inquietud de mi nota anterior, vaya esta aclaración a los Hermanos **Kaminsky**, cuya popularidad en toda Latinoamérica y Estados Unidos, ha quedado demostrada, ante la inquietud telefónica producida en mis oficinas de parte de todos los interesados . . . Vaya mi más calurosa felicitación al gran amigo **Tito Puente** por su triunfo como ganador del "Grammy" con su grabación "Homenaje a **Beny Moré**." Si un pleno reconocimiento ha sido merecidísimo en esta vida, lo es éste, extendido a uno de los pilares más importantes, en todos los tiempos, de la música latina en el mundo. ¡Mi cordial abrazo al viejo y querido amigo!

Recuperado rápidamente **José José** de su ataque de apendicitis, durante una de sus actuaciones en Republica Dominicana. **José José** fué intervenido de inmediato en Helsinki, Finlandia, donde experimentó la acogida entusiasta brindada a la música latina . . . **Los Amaya** de España y **Roberto Jordán** de México llegaron esta semana a Miami, para actuaciones en la famosa "Feria de la Juventud" del Condado de Dade, espectacular acontecimiento que mueve cientos de miles de espectadores en todo el Gran Miami. Y hablando de **Roberto Jordán**, su triunfo con "El Sol Se Fúe," grabación producida en Miami, con grandes músicos "disco" es espectacular. La recepción a esta interpretación le ha situado en el tope de actualidad. ¡Me alegro! . . . El siempre alegre y cordial **Titi Soto** acaba de asociarse con el conocido publicitario neoyorkino **Bill Munder**, estableciendo el sello discográfico Latinum con base en Miami, Florida. La primera producción ha sido realizada y mezclada en los Estudios de Sigma Sound de Nueva York, bajo el título

(Continued on page 121)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Jose

By KANTA (WILFRED IRIZARRY)

1. UN DIA TU, UN DIA YO  
JULIO IGLESIAS—Alhambra
2. LA DE MOCHILA AZUL  
PEDRITO FERNANDEZ—Caytronics
3. MOTIVOS  
JOSE DOMINGO—Melody
4. SENORA CORAZON  
JOHNNY LABORIEL—Orfeon
5. MIS O'OS TRISTES  
JUAN GABRIEL—Pronto
6. EI. SO' SE FUE  
ROBERTO JORDAN—Arcano
7. PA' YO  
LOS MELODICOS—Discolando
8. SOY CELOSA  
VERONICA CASTRO—Peerless
9. YO COMENZ LA BROMA  
VENNUS (DE AGUILILLA)—Arriba
10. DESESPERADAMENTE ENAMORADA  
DE TI  
PUNTO CUATRO—OB

### San Antonio

By KUKA (ALFREDO RODRIGUEZ)

1. SOY CELOSA  
VERONICA CASTRO—Peerless
2. SENORA CORAZON  
JOHNNY LABORIEL—Orfeon
3. NO LASTIMES MAS  
ROCIO DURCAL—Ariola
4. MOTIVOS  
JOSE DOMINGO—Melody
5. AMOR EN EL AIRE  
LA EDAD—Fama
6. EI. SOL SE FUE  
ROBERTO JORDAN—Arcano
7. RIOS DE BABILONIA  
LOS MAITEMATICOS—Arriba
8. RECUERDOS  
LOS BABY'S—Peerless
9. SOY YO  
LOS YONICS—Atlas
10. EL TAHUR  
LOS TIGRES DEL NORTE—Fama

### San Francisco

By KBRG (OSCAR MUNOZ)

1. LA DE LA MOCHILA AZUL  
PEDRITO FERNANDEZ
2. MI AMANTE AMIGO  
ROCIO JURADO
3. UN DIA TU, UN DIA YO  
JULIO IGLESIAS
4. PA' QUE Y POR QUE  
HERMANOS PRADO
5. NO LASTIMES MAS  
ROCIO DURCAL
6. MIS O'OS TRISTES  
JUAN GABRIEL
7. SOY YO  
LOS YONICS
8. SABOR AMOR  
JORGE VARGAS
9. TE VAS  
LOS BUKIS
10. PENSAR QUE HASTA HACE POCO ME  
QUERIAS  
FRESA SALVAJE

### Puerto Rico

By WTTR (MAELO MENDEZ)

1. LA BODA  
BOBBY VALENTIN—Bronco
2. WILFRIDO, DAME UN CONSEJO  
WILFRIDO VARGAS—Karen
3. DEL MONTON  
TOMMY OLIVENCIA—TH
4. SIEMBRA  
RUBEN BLADES/WILLIE COLON—Fania
5. SONGORO COSONGO  
HECTOR LAVOE—Fania
6. EI. PROGRESO  
APOLLO SOUND—Fania
7. PERDONAME  
JOHANNA ROSALY—Velvet
8. VIVIR ASI ES MORIR DE AMOR  
CAMILO SESTO—Pronto
9. LA COSQUILLITA  
RAPHY LEAVITT—Borinquen
10. COMO DIOS MANDA  
ANTONIO MARTELL—Microfon

## Ventas (Sales)

### San Francisco

1. NO LASTIMES MAS  
ROCIO DURCAL—Pronto
2. MI AMANTE AMIGO  
ROCIO JURADO—Arcano
3. LA DE LA MOCHILA AZUL  
PEDRITO FERNANDEZ—Caytronics
4. MOTIVOS  
JOSE DOMINGO—Melody
5. UN DIA TU, UN DIA YO  
JULIO IGLESIAS—Alhambra
6. PA' QUE Y POR QUE  
HERMANOS PRADO
7. MIS OJOS TRISTES  
JUAN GABRIEL—Pronto
8. SOY MILLONARIO DE AMOR  
KATUNGA—Microfon
9. MI ADIOS Y MI OLVIDO  
SALVADOR—Arriba
10. LO PASADO, PASADO  
JOSE JOSE—Pronto

### Phoenix

1. DIME  
LOS DINNER'S—Caliente
2. EI. TAHUR  
LOS TIGRES DEL NORTE—Fama
3. QU' ME LLEVE EL DIABLO  
RAMON AYALA—Freddy's
4. LO PASADO, PASADO  
JOSE JOSE—Pronto
5. LA DE LA MOCHILA AZUL  
PEDRITO FERNANDEZ—Caliente
6. TOMAR Y LLORAR  
LOS HUMILDES—Fama
7. LAS CUENTAS CLARAS  
CHELO—Musart
8. COMO TU  
LUPITA D'ALESSIO—Orfeon
9. SI YO FUI EI. PRIMERO  
RUBEN NARANJO—Zarape
10. REGRESA  
ROCA BLANCA—Orfeon

### Sao Paulo

By ASSOCIACAO BRASILEIRA

1. TOO MUCH HEAVEN  
BEE GEES—Polygram
2. LE FREAK  
CHIC—WEA
3. SOU REBELDE  
LILIAN—RCA
4. ONE FOR YOU, ONE FOR ME  
LA BIONDA—Copacabana
5. AS VEZES TU, AS VEZES EU  
JULIO IGLESIAS—CBS
6. PERTINHO DE VOCE  
ELIZANGELA—RCA
7. SUN IS HERE  
SUN—Capitol
8. COSTA DE MACA  
WANDO—Copacabana
9. TODO MENINO E UM REI  
ROBERTO RIBEIRO—Odeon
10. YOU MAKE ME FEEL  
SYLVESTER—Fantasy

### Argentina

By CENTRO CULTURAL

1. TANTO AMOR  
MANOLO GALVAN—Microfon
2. CUMBRES BORRASCOSAS  
KATE BUSH—EMI
3. SUENOS  
PENINHA—Phonogram
4. ERES LO QUE QUIERO  
JOHN TRAVOLTA/O. NEWTON-JOHN—  
Phonogram
5. QUIEN EXTENDERA TU CAMA  
CANDELA—RCA
6. RASPUTIN  
BONEY M.—RCA
7. HAY QUE VENIR AL SUR  
RAFFAELLA CARRA—Epic
8. BAILANDO CON MI SOMBRA  
ROBERTO GIBB—Phonogram
9. EN EL AMOR TODO ES EMPEZAR  
RAFFAELLA CARRA—Epic
10. MAGICA LUNA  
TORMENTA—Microfon

## Nuestro Rincon (Continued from page 120)

"Borinquen Disco Party" por el **Grupo 1980**. La calidad de la grabación, su actualidad y los temas escogidos de **Rafael Hernández**, así como un bello medley de grandes plenas puertorriqueñas, le aseguran a esta grabación un éxito muy interesante. La mezcla disco fué realizada en Nuevo York por **Jorge Vilardel**.

Fué muy agradable charlar con el gran **Al Jacobs**, compositor norteamericano de más de 400 composiciones, entre las cuales se cuentan "Hurt," grabada por **Elvis Presley**, **Timi Yuro**, "If I give my heart to you" por **Doris Day**, "I need you now" **Eddie Fisher**, "This is my country" y lírico en Inglés de "El Rancho Grande." Al está trabajando en estos momentos en una versión musical de "On the Water Front" . . . También me encantó charlar con el famoso compositor **Clarence Reid**, autor de gran parte de los éxitos de T.K. Productions.

Existe también la posibilidad, y sigo insistiendo, en que los miembros de la industria latina de Estados Unidos, que son, sin lugar a dudas, una clasificación dentro de la industria discográfica de este país, se asocien dentro de la Narm, (National Association of Recording Merchandisers) en busca de protección a sus grandes males. No se puede seguir luchando desasociado de los grandes intereses que mueven las maquinarias discográficas en Estados Unidos. Mantenerse alejados de la realidad, tanto en asociaciones latinas que no cristalizan sus funciones e intereses, significa seguir dando golpes de ciego. Primero, agruparse dentro de cualquiera de las grandes, para después formar grupos de fuerza dentro de ellas, para obtener el respaldo absoluto de todos sus miembros . . . Y ahora . . . ¡Hasta la próxima!

The **Kaminsky** brothers from the Microfon label, Argentina, are in very good spirits these days due to the fact that their exclusive artist, **Manolo Galvan**, has reached the #1 position in the Argentinian charts with "Tanto Amor" showing excellent sales and they are rushing the release of the lp in the States. They are also getting tremen-

dous reaction in Puerto Rico with **Antonio Martell** and his "Como Dios Manda." On the other hand, the success of the film "Los Exitos del Amor," in which they have financial interest, has become a complete smash in Argentina, which has also helped the promotion of the artists performing in the movie, such as: **Cacho Castaña**, **Alberto Cortez**, **Tormenta**, **Aldo Monges**, **Carlos Torres Vila**, **Los Pasteles Verdes**, **Katunga**, **Manolo Galvan**, **Fernando de Madariaga**, **Diana María**, **Los Rebeldes**, together with the background voices of **Camilo Sesto**, **Peret** and **John Paul Young** and his "Love Is In The Air." The success of the movie has resulted in an increase of sales of the above-mentioned artists, represented by Microfon in Argentina, besides the big promotion they are getting with the premiere of the movie in Latin America and the United States. At the same time, Microfon is building up some projects which will become realities in about two months, in which they will double up the distribution in the States, transferring their distribution center to Los Angeles, as agreed with **Don Pepe Garcia**, keeping the Puerto Rico set-up as it is and reducing Miami's personnel, until this new project will become effective . . . My deepest congratulations to **Tito Puente** for winning a Grammy Award with his recording, "Homenaje a Benny More." Congratulations again to one of the most outstanding musicians in the Latin American industry nowadays . . . **José José** improving considerably after suffering an appendicitis attack while performing in Santo Domingo . . . **Machito** is back from his tour to Helsinki, Finland, in which he accomplished a lot of success and showed how much Latin music is appreciated in those areas . . . **Los Amaya** from Spain and **Roberto Jordan** from Mexico arrived in Miami this week in order for them to perform at the recently opened "Dade County Youth Fair" which every year attracts hundreds of thousands of people. And concerning **Roberto Jordan**, his success with "El Sol Se Fué,"

(Continued on page 122)

# Latin American Album Picks



## DANIEL MAGAL

Caytronics CYS 1537

Con arreglos y orquesta de Armando Patrono, Daniel Magal sale de nuevo al mercado dentro de su línea establecida por "Cara de Gitana," su éxito anterior. En "El Libro de mi vida es una noche" (Magal-Lotel-Marafioti) se revela fuertemente como interprete dramático apartado de la línea ligera. Excelente y comercial en "De tanto mirar tus ojos" (Magal-Lotel), "No eres más que una hechicera" (Magal-Lotel-Sagal) y otras.

■ With arrangements and orchestra by Armando Patrono, Daniel Magal offers performances following the line established by his previous success, "Cara de Gitana." Here he also shows great strength as a dramatic performer in "El libro de mi vida es una noche." Other tunes are "Pasión y pecado" (Magal-Lotes), "Esta noche será" (Magal-Lotes-DeForte) and "El hombre del Frack" (Modugno-Lecha).



## ESCOLA DE SAMBA BEIJA-FLOR

RCA 103.0273

Toda la alegría, ritmo y energía del carnaval carioca en esta grabación de quizás la más popular de las escuelas de samba brasileñas. Beija-Flor goza de gran reconocimiento. Aquí lo demuestra en "Nega Bamba" (Cabana), "O Preco Da Traicao" (Cabana), "Denuncia Vazia" (Wilson 70-Oliveira Santos) y otras.

■ All the rhythm, stamina and percussion of Brazil is in this album, performed by perhaps the most popular of all the escolas de Samba of Rio de Janeiro. A contagious sound that could only come out of Brazil. "Criacao do Mundo na tradicao nago" (Neguinho-Gilson Dr. Mazinho), "Conselhos" (Delphim-Cabore) and "Nao sei porque" (Cabana-Anezio), others.



## BORINQUEN DISCO PARTY

1980—Latinum LNM 1001

Espectacular grabación disco con los grandes temas de Rafael Hernandez en cara. A en este ritmo y cara B integrada por grandes plenas "a disco." Contagioso y muy creativo. Significará grandes ventas a bailadores. "Preciosa" (Hernandez), "Capullito de Aleli" (Hernandez), "El Cumbanchero" (Hernandez) y otras. Producida por Titti Soto y mezclada por Jorge Vilardel.

■ Spectacular Latin disco production with great tunes by famous Rafael Hernandez in side A and always popular plenas on side B. Very danceable and contagious. Will mean top sales among disco dancers. Superb mixing! "Ahora seremos felices" (Hernandez), "En mi viejo San Juan" (Hernandez), "Campanita de Cristal," more. Produced by Titti Soto and mixed by Jorge Vilardel.



## Y AHORA . . . ALGO SOLIDO

El Sonido ESR 2083

Con Ricky Zoto en las partes vocales, Louie Colon y su Conjunto hacen despliegue de ritmo y sabor en esta grabación salsera. "Me la pagarás" (R. Hernandez), "Jalaito" (M. Hernandez), "Mi Rival" (M. Amadeo) y "Borinquen lindo" (M. Hernandez).

■ With Ricky Zoto handling the vocals, Louie Colon and his Conjunto offers a very spicy and danceable salso production. "Se va mi amor" (C. Iraida Colon), "En el silencio de la noche" (A. Urrutia) and "Jalaito."

# Album Analysis

hot single fueling lp sales in New York, the midwest and elsewhere.

Bullets in the fifties include The Police (A&M) at #53, George Duke (Epic) at #55, Patti Labelle (Epic) at #56 and the Little River Band (Harvest) at #57. The latter picks up a bullet on the basis of improving racks, excellent retail in the midwest and the bulleting "Lady" single.

In the sixties, Van Halen (WB) continues to do very well without the help of a single, moving to #61 bullet with continued rack activity and retail from Washington/Baltimore to Seattle/Portland. Roxy Music (Atco) is at #64 bullet, up from #78 with retail, while Frank Zappa (Zappa) looks to be enjoying the strongest response to a Zappa lp in some time, now at #65 bullet with retail.

In the seventies, Cher (Casablanca) has a bullet at #70, with a bulleting single and extremely good moves in Los Angeles, where the lp is top 15 at some

## Singles Analysis

(Continued from page 8)

for #66 bullet here; Randy Vanwarmer (Bearsville) #69 bullet; Barbara Mandrell (MCA), #4 bullet country, #70 bullet here; The Allman Brothers Band (Capricorn), taking this week's biggest chart jump, up 16 spots to #72 bullet on radio adds and breakout sales reports; Ray Stevens (WB) #73 bullet; McGuinn, Clark & Hillman (Capitol) #75 bullet; Orleans (Infinity) #76 bullet; Boston (Epic) #81 bullet and Judy Collins (Elektra) #89 bullet.

Also new on the chart this week are: America (America Intl.) #85 bullet; Nicolette Larson (WB) #87 bullet; Narada Michael Walden (Atlantic), #15 bullet BOS, on here at #88 bullet; Rick James (Gordy), #35 bullet BOS, on here at # bullet; Supertramp (A&M) #94 and Foxy (Dash), #20 bullet BOS, on here at #96.

## Nuestro Rincon

(Continued from page 121)

recorded in Miami with the new "disco" beat, has been spectacular . . . **Titti Soto** has become a partner with the well-known New York publicist **Bill Munder** in the creation of a new label, Latinum, with its base in Miami, Fla. Their first production, "Borinquen Disco Party" by **Group 1980**, has been recorded in Sigma Sound Studios, New York. The quality of the recording and the **Rafael Hernandez'** tunes included in it, assure this recording of being a hit. The mixing was done in New York by **Jorge Vilardel** . . . It was nice talking to **Al Jacobs**, the great well-known American composer of more than 400 tunes, among them: "Hurt" recorded by **Elvis Presley** and **Timi Yuro**; "If I Give My Heart To You" recorded by **Doris Day**; "I Need You Now" recorded by **Eddie Fisher**; "This Is My Country" and the English lyrics of "El Rancho Grande." Al is currently working in the musical version "On The Water Front" . . . It was also nice talking to **Clarence Reid**, famous black composer and one of T.K. Productions' constant successes . . . It's been the possibility and I keep insisting, that all members of the Latin American industry in the States will affiliate with NARM (National Association of Recording Merchandisers) looking for further protection.

(Continued from page 8)

accounts. Judy Collins (Elektra) is at #74 bullet, strictly with retail. In the eighties, the Boomtown Rats (Col) have a bullet at #81, followed by the Fabulous Poodles (Epic) at #84 bullet and Gary's Gang (Col) at #87 bullet, the latter having moved up from #124 with retail and one-stop action especially strong in New York.

Bullets in the nineties include Robert Gordon (RCA), at #91 with retail; Molly Hatchet (Epic), at #93 with retail in the southeast, Washington, Minneapolis, Colorado and elsewhere; Tycoon (Arista) at #95; and Frank Mills (Polydor), up 29 spots to #96, with retail having spread from the Seattle-Portland area into the midwest.

## Intrepid Ent. Bows

■ LOS ANGELES—Bryan Blatt has announced the formation of Intrepid Enterprises, a management/marketing firm based in Hollywood. Joining Blatt as partners in the company are Jerry Bix, Dean McDougall and Hugh Surratt.

The main functions of Intrepid will be as a management company specializing in marketing, with special campaigns tailor-made for individual artists, offering a weekly analysis of sales, airplay and advertising.

Intrepid is located at 1515 Crossroads of the World, Ste. 108, Los Angeles, Ca. 90028; phone: (213) 464-4375.

## WEA Names Coleman Accounting Manager

■ LOS ANGELES—WEA's national director of accounting, Don Mc-Crea, has announced the appointment of Pat Coleman as manager of accounting.

Prior to his promotion, Coleman had been a member of WEA's financial planning department.

# NARM 1979: A Mood of Concern

(Continued from page 3)

distributor must increase his capitalization, his territory and his range of marketing services offered to labels, Goldman said. In return, he added the distributor has a right to expect long-term commitments from his client labels in the form of a "formal contractual relationship."

Goldman called for indie distributors to provide financial backing for new labels, much as the branch-distributed companies do for their custom labels, and for the larger indie labels to do the same for new distributors, who would then pay a higher price for those labels' product.

He also suggested "a variable pricing structure, within legal limits" which would give the manufacturer "a high profit margin during the developmental period of an album by a new artist," and then "a greater profit margin to the independent distributor as he exceeds certain established levels on a particular album and the eventual return to a normal profit margin" between the two parties.

WB's Cornyn, whose earlier NARM addresses leavened sometimes sobering criticism with the veteran exec's droll humor, was to follow that pattern by anticipating the possible response from delegates by observing "I'm likely either to bore you, offend you, or amuse you."

Cornyn's concern for the middle road was tied to his central premise, the increasing level of competitiveness between labels, distributors and retailers, and its possible consequences. From that broad base, Cornyn noted a conservative business shift as a new music industry trend, one capable of inhibiting creative growth within the industry.

"If our rule — our Supreme Law—is: 'If it makes money, it is good; if it fails to be profitable, it is bad'—then I stand here this morning to urge you to break that law," he observes.

To carry that advice toward more concrete prospects, Cornyn's remarks invited comparison with other commercial media, which could offer scenarios for the recording trade. "We easily satirize other industries for their commercial tunnel vision. As vocal advocates of the post-Woodstock revolution, as people born in a Summer of Love, and to a Higher Consciousness, we join in decrying Kellogg for pushing Sugar Pops at the kids. We of the Age of Aquarius—St. Thomas Aquarius—we bemoan the sterility of formula TV. We vote against the strip miners and the ozone pol-

luters. And some even save whales.

"I worry about our attitude toward our own business."

Alluding to the attrition in indie labels and the greater share of market controlled by the combined array of corporately-owned majors, Cornyn concluded the industry itself has changed dramatically since his earlier keynote appearances in 1971 and 1975. "There are fewer record companies today, and fewer distributors. Were this trend to continue, we might be down, like television, to three networks, all copying one another, all jiggling safest, least objectionable, fare before our eyes."

His comments would tie that possible future to more than shifts in ownership, arguing that an overall preoccupation with market competition can diminish risk-taking among labels. Allowing that financial concerns per se weren't innately threatening, he stressed that most labels were increasingly taking their bottom line prospects as the central factor behind all creative decisions.

In posting an alternative, he alluded to the industry's current net worth, and adding further that the trade needs to recognize a cultural responsibility, arguing that if other art forms responded solely to commercial standards, "The American theatre would be a Great White Way overflowing with 'Gong Shows' and 'Bowling For Dollars;' The Metropolitan Museum of Art would have an

entire wing dedicated to posters of Farrah Fawcett-Majors; The Metropolitan Museum of Tits and Ass; The United States National Ballet would consist of routines by the Dallas Cowboy cheerleaders."

Ultimately, in Cornyn's view, "Costs and profits determine our cause, and with those demanding gorillas in the driver's seat, minority tastes and the fringe benefits of culture are often the first to get squeezed out."

If he admitted those "gorillas" were central to retailers' survival, Cornyn's comments would advocate that labels begin to assume the cultural responsibilities now endangered, arguing that recording, unlike television, has no equivalent to PBS, and offering earlier examples of labels and executives, including CBS and Goddard Lieberson, Nesuhi and Ahmet Ertegun, Mo Ashe, Jac Holzman and Norman Granz who succeeded in balancing commercial success with a dedication to more specialized musical forms restricted to smaller markets.

Apart from suggesting a renewed willingness to sustain both catalogue and new recording involvement in those areas, he also listed a variety of other possible paths, from collective funding for institutional campaigns, and the development of government subsidies designed to maintain industry archives, and further development of formal educational programs.

## New York, N.Y.

(Continued from page 34)

**Charles!** Elvis allegedly shouted at one point.

**Bonnie Bramlett**, who is on tour with Stills, is also a friend of Ray Charles, and she took issue with Costello's remarks. Costello got up, walked around the table to where Bramlett was sitting, looked her in the eye, and reportedly said, "F \* \* k Ray Charles . . . and F \* \* k you!" Whereupon Bramlett threw a roundhouse right that knocked Costello to the floor and launched a free-swinging melee that emptied both benches, as it were. (Stills, we are told, had gone upstairs before the fighting began.)

As we got the story, the only clearcut winner in the brawl was the diminutive Japanese bartender, perhaps a **Bruce Lee** enthusiast, who waded into the fracas with a nightstick, quickly restored order and threw everyone out.

**JOCKEY SHORTS:** The **Cars'** second album is finished. **Roy Thomas Baker** produced; a June release is expected . . . the Overseas Press Club will honor famed jazz artist **Peter "Snakehips" Dean** on March 30. Dean, who once managed **Paul Whiteman**, **Dinah Shore** and **Peggy Lee**, to name but a few, is **Carly Simon's** uncle. He is slated to perform all the selections from his new Inner City lp, "Only Time Will Tell," for the members of the OPC . . . **Malcolm Tomlinson's** second album, "Rock and Roll Hermit," is set for a late April release on A&M. **John Anthony** produced . . . **Delbert McClinton** will be appearing with the **Allman Brothers Band** on at least four dates—April 10 at the Fox Theatre in Atlanta, April 20 at the Capitol Theatre in Passaic, April 23 at the Boston Music Hall and April 24 at the Palladium in New York City. McClinton's new album, "Keeper of the Flame," ships April 25 . . . **Keith and Donna Godchaux** have left the **Grateful Dead** to pursue individual projects. No replacements have been named, but it is believed the band will work with occasional sidemen rather than bring in new members.

## CBS Intl. Names Tom Tyrrell VP

■ NEW YORK—Paul Russell, vice president of administration, CBS Records International, has announced the appointment of Tom Tyrrell to the position of vice president, business affairs, CBS Records International.

In his new post, Tyrrell will be responsible for advising CBS Records International and its overseas subsidiaries on business affairs matters as well as monitoring and analyzing the agreements into which these subsidiaries enter.

Most recently, Tyrrell served as a senior attorney for the CBS/Records Group. Prior to joining CBS, he held the position of director of business affairs for RCA Records.

## Atlantic Taps Giovia

■ NEW YORK — Joanne Giovia has joined Atlantic Records as assistant to the director of packaging & production. In this new capacity, Ms. Giovia will report directly to the director of packaging & production Arline Brier.

Prior to her new association with Atlantic Records, Ms. Giovia was director of administration for the music publishing firm of Fourth Floor Music Inc., where she handled copyrights and mechanical licensing.

## USA's Hold on Charts In Britain Slipping

(Continued from page 3)

U.S. chart topper, the Commodores' 'Three Times A Lady' held the position for five weeks. The Travolta/Newton-John number ones (two) count as Australian/American and the Bee Gees are British artists.

This fact brought the percentage of U.S. acts in the British charts last year down to 28 percent of the top ten and 41 percent of the top 50, compared to 41 percent and 47 percent respectively in 1977.

An interesting aspect was that though European artists enjoyed more chart toppers than in the previous year the ratio remained at seven percent of the top 50. There were two from Germany (Boney M's 'Mary's Boy Child' and 'Rivers of Babylon') and one from Sweden (Abba's 'Take A Chance On Me'). One top hit came from Jamaica (Althia and Donna's 'Uptown Top Ranking'). The study, commissioned by the BPI, covered singles in the BMRB chart, but a comparative album survey is not anticipated in the near future.

## England

By VAL FALLOON

■ LONDON—Decca has closed one of its singles factories making 65 people jobless. All product will now be pressed at the main plant in Malden, near London, while the Dorset premises will be utilized for storage, with 60 of the staff retained. Decca blames Nigeria's ban on imports, which caused losses of 1.5 million pressings. This is despite the 1978 singles boom and a massive increase in imports to compensate for Britain's pressing capacity shortages . . . One victim of the Anchor closure last week has found a home at MCA. He is **Mike Nicholas**, for five years Anchor's production manager who will now act as liaison with CBS for MCA and Infinity product . . . **Christopher Bishop**, EMI Music International's classical general manager leaves the company to take over as GM of the Philharmonic Orchestra and will produce occasionally for EMI . . . EMI's licensed repertoire division has spent most of this month shuffling its staff but confirmation of rumours about the company's group personnel are still awaited. One source claimed that several layoffs are in the cards . . . **Terry Melcher's** new London-based band, **Freeway**, has its first single released on Decca this week, titled "I Love The Music." The other half of the band is session keyboard man **John Hobbs**. Debut LP scheduled for May, and other luminaries such as ex-**Beach Boy** drummer **Ricky Fataar** appear . . . Though the department of trade is not backing UK Musexpo participants, **Freddie Laker's** low-cost airfares and A&M music publisher association government-backed scheme will help hesitant companies make up their minds.

WINDS OF CHANGE: WEA clinched two new labels last week: Hurricane, the indie set up by **Phil Presky**, formerly of EMI, with debut single by the **Magents** titled "Who's the Fool" out April 6; and Laser, the company formed by former Lightning records executive **Alan Davison**. First signing is **Dennis Brown**, plus all **Joe Gibbs** product. Brown's "Words of Wisdom" lp will coincide with upcoming tour . . . New artist signings include the **Regulars**, a reggae outfit to CBS; also to CBS, Scottish songstress **Kim Clark**, whose "Fantasy" was a UK Eurovision finals title penned by **Richard Gillinson** of Martin Coulter music. Polydor signs **Brooks**, a new four piece, and **Mark Ashton** debuts on Ariola with "Blue Nights" and an LP titled "Solo" out in May . . . Also gone solo is former **Darts** star **Dan Hegarty**. He stays with Magent and his first single is "Voodoo Voodoo." Hegarty will host a **Lyne Tees** TV program "Alright Now." Hegarty wrote several of the Darts titles . . . **Kenny Lynch** has gone to Satril with a debut single, "Put Faith In Your Love" out this month . . . Chappell Music showcasing newly signed bands at London's Marquee Club. All acts to be featured also have current release and the performances will be non-profit for the publishers . . . **Elton John's** "Greatest Hits Vol. 1" is about to pass the million mark as John, who just celebrated his 32nd birthday, is back on the road in the UK following a riotously successful set of European concerts. First date is his Northern Ireland debut. "Yellow Brick Road" is now per-

(Continued on page 128)

## Voigt Honored



Heinz T. Voigt, president of the Polygram publishing division and VP, Polygram B.V./GmbH, recently celebrated his 25th anniversary with the company. Seen here at the celebration (from left) are: Kurt Edelhagen, Polydor recording artist and bandleader of the 1972 Munich Olympic Games; Voigt, and Bobby Schmidt, Deutsche Grammophon GmbH producer.

## EMI Undergoes Reshuffling

■ LONDON — EMI's Licensed Repertoire Division has undergone a series of staff reshuffles over the past two weeks, prompted by expansion in the division and the plans for the new in-house label. In addition to management and marketing executive moves, the national promotion team has been split into two, covering radio and retailers.

The departure of Phil Presky to set up his own Hurricane label also contributed to the staff reorganization. Reporting to general manager Colin Burn, the marketing area, also split into two, now has as its managers Julian Moore and Jim Howell handling separate groups of licensed labels. RAK has a new label manager, Paul Minett.

The promotion team changes mean that the successful singles

technique will now be applied to album releases, with weekly calls to selected dealers. The new unit and the existing sales team will be managed by Clive Swann, general sales manager, with Dave Valente responsible for the new albums promotion squad. More thorough merchandising back up will be supplied to these shops. The four man radio team will be headed by general manager Julian Moore, alongside his marketing duties.

## Musexpo Names Stein

■ NEW YORK — Roddy S. Shashoua, Musexpo president, has announced the appointment of Mrs. Silke Stein as German representative for this year's Musexpo, which will be held from November 4-8, 1979, in Maimi Beach, Florida.

## Germany

By JIM SAMPSON

■ MUNICH—Winner of the German Eurovision Grand Prix competition was **Ralph Siegel**, who, with lyricist **Bernd Meinunger**, penned the tune "Gengis Khan." Siegel also assembled a group called **Gengis Khan** to sing the entry, and will release the single on his Jupiter label. The group's visual impact seems to have been a key factor in the win. Biggest surprise of the competition was the runner-up placement by **Truck Stop**, Germany's top country & western vocal group. Interestingly, Ariola distributes seven of the 12 German finalists, which were chosen from over 400 entries. The Eurovision international finals are this Saturday night in Jerusalem, unions willing.

Austria's Eurovision contestant, composed by **Frank Zappa's** keyboard man **Peter Wolf**, is considered a long shot for the international run-off. More interesting might be **Peter Reber's** Swiss standard-bearer, sung by **Peter & Marc** plus **Pfuri, Gorps & Kniri**: "Troedler & Co."

GERMAN RECORD AWARD NOMINATIONS: The German Phono Academy has released the nominations for its prestigious German Record Awards. Again, it is a case of good music in search of a category: **10cc**, **Ian Dury**, **Joe Walsh** and **Randy Newman** were nominated for international pop music; **Billy Joel**, **Bob Dylan** and **Jackson Browne** were named in the international chansons category; and **Devo**, **Bob Seger**, **Patti Smith**, **Little Feat** and **Ian Dury** are finalists in the rock music division. The awards will be announced in mid May.

VOIGT FETES 25: Led by group executive vice president **Drs. Johannes van der Velden** and Polydor International chief **Dr. Werner Vogelsang**, Polygram management honored **Heinz T. Voigt** on his 25th anniversary with the company. Among the gifts showered on the Polygram publishing head were electronic gadgets for Voigt's new Florida condominium.

FUTURE SHOCK: Philips Audio, the people who developed the music cassette, have premiered their new compact music disc of the future. Not quite five inches in diameter, the new disc will be tracked by a laser, playable only on one side but for one hour. The compact disc is reportedly a significant improvement over standard discs because of its superior reproduction capability and reduced sensitivity to dust, dirt and deterioration. No firm word yet on how much a disc or a player might cost, or on when marketing could begin.

## Foreign Affairs



CBS Records International recently hosted a Los Angeles reception for visiting CBS Sony executives and Japanese music personalities. The Japanese music business representatives met with such CRI artists as Herbie Hancock, Eddie Money, Jules & The Polar Bears, Earth, Wind & Fire and Journey in Century City. Pictured here after the luncheon are, from left: Eiji Ogura, Japanese radio personality; Jim Moreno, CRI L.A. manager of creative operations; Jules Shear of Jules & The Polar Bears; Shiro Ono, Sony a&r; Michiko Suzuki, Asahi newspaper chain; Dennis Killen, CRI; Tai Ohnishi, Sony associate general manager; and Eddy Reeves, manager of Jules & the Polar Bears.

## Canada

By ROBERT CHARLES-DUNNE

**TORONTO—ENTER LAUGHING:** At time of writing, the Juno Awards are ten days away and everyone's placing bets on how bad the televised proceedings will be. Each year, the entire country feels compelled to hang its collective head in shame for a fortnight after the Junos, usually due to the lacklustre TV presentation. This year, however, there's no need for national shame. Yes, the Junos are being televised, but how bad can it be in comparison to The People's Choice Awards? Now there was a great comedy show. And to think, not one former CBC staffer's name rolled on the credits. A bad TV awards show without one Canadian involved. (National sigh of relief.)

**EXIT DRIPPING:** CHUM-FM and CBS Records are co-sponsoring one of the most absurd contests yet. Fifty keys to a CBS Treasure Chest are being hidden in an 800 gallon vat of Jello and whoever dives down into the goo and gets the key receives his/her weight in CBS records of their choice. Suggests one local wag: "Meatloaf should enter. If he wins, CBS will have to sell another million copies of 'Bat Out Of Hell' just to pay for the contest prize." April 7 is J-Day and we'll let you know the results, whether you care or not.

**ROCKY HORROR SHOW:** The on-again/off-again Keith Richard blind benefit is on again, assuming that Gino Vannelli approves. Apparently Gino's booked into Maple Leaf Gardens on the only date convenient for Keith to perform. The local grapevine has it that Keith will be joined by everyone from Ringo Starr to Elton John to Lawrence  
(Continued on page 129)

## Germany's Top 10

### Singles

1. HEART OF GLASS  
BLONDIE—Chrysalis
2. TRAGEDY  
BEE GEES—RSO
3. Y.M.C.A.  
VILLAGE PEOPLE—Metronome
4. CHIQUITITA  
ABBA—Polydor
5. LE FREAK  
CHIC—Atlantic
6. DARLIN'  
FRANKIE MILLER—Chrysalis
7. BABY IT'S YOU  
PROMISES—EMI
8. TROJAN HORSE  
LUV—Carrere
9. TO TIME FOR A TANGO  
SNOOPY—CNR/Teldec
10. TOO MUCH HEAVEN  
BEE GEES—RSO

### Albums

1. TRAEUMEREIEN  
RICHARD CLAYDERMAN—K-Tel
2. SPIRITS HAVING FLOWN  
BEE GEES
3. HITHAUS RAMBA ZAMBA  
FREDDY FROEHLICH—Polystar
4. UND JETZT ALLE  
JAMES LAST
5. DIRE STRAITS  
DIRE STRAITS—Vertigo
6. CRUISIN'  
VILLAGE PEOPLE—Metronome
7. THE KINKS 20 GROESSTEN HITS  
THE KINKS—Arcade
8. TRUMPET DREAMS  
NINI ROSSO—Arcade
9. ANGEL STATION  
MANFRED MANN'S EARTH BAND—Bronze
10. BALLADE POUR ADELINE  
RICHARD CLAYDERMAN—Telefunken

(Courtesy: Der Musikmarkt)

## England's Top 25

### Singles

- 1 I WILL SURVIVE GLORIA GAYNOR/Polydor
- 2 OLIVER'S ARMY ELVIS COSTELLO AND THE ATTRACTIONS/Radar
- 3 TRAGEDY BEE GEES/RSO
- 4 SOMETHING ELSE SEX PISTOLS/Virgin
- 5 LUCKY NUMBER LENE LOVICH/Stiff
- 6 CAN YOU FEEL THE FORCE THE REAL THING/Pye
- 7 I WANT YOUR LOVE CHIC/Atlantic
- 8 KEEP ON DANCIN' GARY'S GANG/CBS
- 9 HEART OF GLASS BLONDIE/Chrysalis
- 10 WAITING FOR AN ALIBI THIN LIZZY/Vertigo
- 11 CONTACT EDWIN STARR/20th Century
- 12 INTO THE VALLEY SKIDS/Virgin
- 13 IN THE NAVY VILLAGE PEOPLE/Mercury
- 14 PAINTER MAN BONEY M/Atlantic/Hansa
- 15 EVERYBODY'S HAPPY NOWADAYS BUZZCOCKS/UA
- 16 GET DOWN GENE CHANDLER/20th Century
- 17 STRANGE TOWN JAM/Polydor
- 18 SULTANS OF SWING DIRE STRAITS/Vertigo
- 19 MONEY IN MY POCKET DENNIS BROWN/Lightning
- 20 GET IT DARTS/Magnet
- 21 TURN THE MUSIC UP PLAYERS ASSOCIATION/Vanguard
- 22 ENGLISH CIVIL WAR (JOHNNY COMES MARCHING HOME)  
CLASH/CBS
- 23 CLOG DANCE VIOLINSKI/Jet
- 24 FOREVER IN BLUE JEANS NEIL DIAMOND/CBS
- 25 THE SOUND OF THE SUBURBS MEMBERS/Virgin

### Albums

- 1 SPIRITS HAVING FLOWN BEE BEES/RSO
- 2 PARALLEL LINES BLONDIE/Chrysalis
- 3 MANILOW MAGIC BARRY MANILOW/Arista
- 4 ARMED FORCES ELVIS COSTELLO/Radar
- 5 C'EST CHIC CHIC/Atlantic
- 6 THE GREAT ROCK & ROLL SWINDLE SEX PISTOLS/Virgin
- 7 GREATEST HITS VOL. 2 BARBRA STREISAND/CBS
- 8 THANK YOU VERY MUCH CLIFF RICHARD & THE SHADOWS/EMI
- 9 A COLLECTION OF THEIR 20 GREATEST THREE DEGREES/CBS
- 10 X-CERT THE STRANGLERS/UA
- 11 DIRE STRAITS DIRE STRAITS/Vertigo
- 12 GOLDEN COLLECTION MARTY ROBBINS/Lotus
- 13 DESOLATION ANGELS BAD COMPANY/Swan Song
- 14 52ND STREET BILLY JOEL/CBS
- 15 MANIFESTO ROXY MUSIC/Polydor
- 16 SCARED TO DANCE SKIDS/Virgin
- 17 FEEL NO FRET AVERAGE WHITE BAND/RCA
- 18 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 19 THE BEST OF EARTH, WIND & FIRE/CBS
- 20 BAT OUT OF HELL MEATLOAF/Epic
- 21 BLONDES HAVE MORE FUN ROD STEWART/Riva
- 22 EQUINOXE JEAN MICHEL JARRE/Polydor
- 23 STRANGERS IN THE NIGHT UFO/Chrysalis
- 24 INFLAMMABLE MATERIAL STIFF LITTLE FINGERS/Rough Trade
- 25 OUT OF THE BLUE ELO/Jet

(Courtesy: Record Business)

# Record World Gospel

## Maranatha Makes Inroads in Secular Market

By MARGIE BARNETT

■ COSTA MESA, CAL.—Maranatha! Music has been an active force in the creation of Jesus music for a decade, and with a firm base established in the gospel industry, the label is now seeking to make positive inroads in the secular market with its contemporary Christian sounds.

"Maranatha! Music grew out of a movement of people in the subculture of the time (the late '60s)," states MM president Chuck Fromm. "It was mostly your hippies, middle class and

upper middle class kids who dropped out of the system and were searching for meaning. This was the spawning ground of Maranatha! Music.

"In that particular time of history people musically were much more content oriented. When they shifted their focus and found meaning in their life through the gospel, they then started putting a different kind of content in their artwork and music. Maranatha! Music was and is a vehicle for the expression of that artwork and music. Today music is more sound oriented, yet the purpose of our being is to get a message out. So we continue to be very concerned about content, and from that standpoint we might be old fashioned in the current terms. At the same time, however, we are very media oriented. We want to talk to the people of 1979 and, therefore, we stay contemporary with our music and sounds."

A few of MM's artists include Kelly Willard, Karen Lafferty, Bethlehem, John Pantry, Ernie & Debby and Leon Patillo, formerly with Santana. "Some of the music still reflects the subculture genesis of the label," says MM's promotion director Terry Sheppard, "but then we have a Leon Patillo who is right on the crest of the current trend. One of the key things about Maranatha! Music is that the roots are in that '60s era, but there are different individuals that speak to different levels and different cultural expressions. A real important thing that we keep in mind here as an objective is to be able to communicate to all people."

"Another major objective," adds Fromm, "is to develop a musical form and skill level so that Christian people if they want to listen to really good music don't have to go out and buy X,Y,Z album." MM is targeted toward the 15-35 age group.

In working with artists MM lives out its philosophy of being people conscious. "We want to put more into our artists than we take out," asserts Fromm. "We spend our time, energy and resources on programs that develop artists as people; help

(Continued on page 127)

## Chrism Inks Boosahda



Chrism Records, a division of Tempo, Inc., has announced the signing of Stephanie Boosahda to a record contract with the first album scheduled for spring release. She also signed a songwriters agreement with Tempo for all songs written or co-written by her. Stephanie Boosahda is shown above signing the contract. Pictured with her (at left) husband Wayne Boosahda, manager Dan Brock and Tempo's director of advertising and promotion Bill Rayborn.

## Gospel Radio Meet Planned for July

■ ST. LOUIS—The Seventh Annual National Gospel Radio Seminar is set for July 14-16 at the Holiday Inn Clayton Plaza here preceding the Christian Booksellers Association Convention also to be held here.

The seminar's steering committee members for 1979 are Jack Bailey, Jack Bailey Media; Steve Horton, Paragon Associates; Matt Steinhauer, the Benson Company; Dave Wortman, On The Air Promotions; Elecia Davis, SESAC; and committee chairman Jim Black, SESAC. Selected broadcast people are working directly with the committee this year to develop an agenda that will more effectively fulfill participants' needs.

Various "firsts" have been slated for the seminar, including the presentation of broadcast media awards at the banquet and record company showcases throughout the three-day seminar. A reception will be held on the evening of July 14 to honor Christian Booksellers Association officials in an effort to bring together the merchandising and radio fields.

All seminar participants will be charged a \$60 registration fee. Formerly known as simply the Gospel Radio Seminar, recent name and locale changes have been initiated to give the seminar more import and scope in the diverse field of gospel music programming. The seminar is held in conjunction with the Gospel Music Association of Nashville. More information may be obtained by contacting Jim Black at SESAC, 11 Music Circle South, Nashville, Tenn. 37203; phone: (615) 244-1992.

## Contemporary & Inspirational Gospel

MARCH 31, 1979

MAR. 31	MAR. 17		
1	2	<b>NO COMPROMISE</b> KEITH GREEN/Sparrow SPR 1024	21 27 <b>FRESH SURRENDER</b> THE ARCHERS/Light LS 5707 (Word)
2	1	<b>HAPPY MAN</b> B.J. THOMAS/Myrrh MSB 6593 (Word)	22 28 <b>PRaise I</b> VARIOUS ARTISTS/Maranatha MM0008 (Word)
3	3	<b>MIRROR</b> EVIE TORNUQUIST/Word WSB 8735	23 26 <b>HEY DOC!</b> MIKE WARNKE/Myrrh MSA 6599 (Word)
4	6	<b>MANSION BUILDER</b> 2ND CHAPTER OF ACTS/SPR 1020	24 33 <b>GIFT OF PRAISE</b> VARIOUS ARTISTS/Maranatha MM0046 (Word)
5	8	<b>FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN/Sparrow SPR 1015	25 — <b>HOW THE WEST WAS WON</b> PHIL KAEGGY & THE 2ND CHAPTER OF ACTS/Myrrh MSY 6598 (Word)
6	5	<b>HOME WHERE I BELONG</b> B.J. THOMAS/Myrrh MSB 6574 (Word)	26 15 <b>A TIME TO LAUGH, A TIME TO SING</b> TERRY TALBOT/Sparrow SPR 1022
7	7	<b>BREAKIN' THE ICE</b> SWEET COMFORT BAND/Light LS 5751 (Word)	27 17 <b>BULLFROGS AND BUTTERFLIES</b> CANDLE/Birdwing BWR 2010 (Sparrow)
8	9	<b>GENTLE MOMENTS</b> EVIE TORNUQUIST/Word WST 8714	28 29 <b>BRINGIN' THE MESSAGE</b> MESSENGER/Light LS 5738 (Word)
9	4	<b>THE VERY BEST OF THE VERY BEST</b> THE BILL GAITHER TRIO/Word WSB 8804	29 24 <b>COMMUNION</b> Birdwing BWR 2009 (Sparrow)
10	11	<b>BLAME IT ON THE ONE I LOVE</b> KELLY WILLARD/Maranatha MM0047 (Word)	30 22 <b>WOOD BETWEEN THE WORLDS</b> BOB AYALA/Myrrh MSB 6608 (Word)
11	13	<b>FORGIVEN</b> DON FRANCISCO/New Pax NP 33042 (Word)	31 31 <b>COME BLESS THE LORD</b> CONTINENTALS/New Life NL 77-7-6
12	18	<b>AWAITING YOUR REPLY</b> RESSURECTION BAND/Star Song SSR 0011	32 32 <b>FOLLOWING YOU</b> ANDRUS/BLACKWOOD & CO./Greentree 2R 3515 (Benson)
13	19	<b>BENNY HESTER</b> Spirit NDR 3001 (Sparrow)	33 — <b>STARLIGHTER</b> ALBRECHT, ROLEY & MOORE/Spirit NDR 3003 (Sparrow)
14	10	<b>MUSIC MACHINE</b> CANDLE/Birdwing BWR 2004 (Sparrow)	34 — <b>WAITING FOR THE RAIN</b> JAMES VINCENT/Caribou JZ 34899 (CBS)
15	21	<b>COSMIC COWBOY</b> BARRY MCGUIRE/Sparrow SPR 1023	35 — <b>FOLLOW THE LEADER</b> ANNE HERRING & THE KIDS OF THE KINGDOM/Birdwing BWR 2012 (Sparrow)
16	14	<b>DALLAS HOLM &amp; PRAISE LIVE</b> Greentree R 3441 (Benson)	36 21 <b>HE MADE ME WORTHY</b> JANNY GRINE/Sparrow SPR 1021
17	23	<b>TELL 'EM AGAIN</b> DALLAS HOLM & PRAISE/Greentree R 3480 (Benson)	37 35 <b>SOMEWHERE LISTENIN'</b> JIMMY SWAGGART/Jim R 3628 (Benson)
18	20	<b>AMY GRANT</b> Myrrh MSB 6586 (Word)	38 36 <b>EMERGING</b> PHIL KAEGGY BAND/New Song NS 004 (Word)
19	16	<b>A LITTLE SONG OF JOY FOR MY LITTLE FRIENDS</b> EVIE TORNUQUIST/Word WST 8769	39 40 <b>THE LADY IS A CHILD</b> REBA/Greentree R 3486 (Benson)
20	25	<b>LIVE IN LONDON</b> ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	40 39 <b>PRAISE STRINGS II</b> VARIOUS ARTISTS/Maranatha MM0039 (Word)

## Benson Sets Mgmt. Restructuring

■ NASHVILLE — The Benson Company has announced the restructuring of its management to strengthen sales in the marketplace and offer better service to writers and recording artists with the company.

One phase of the change includes the establishment of the Great Circle Record Company which will be the umbrella for the labels HeartWarming, Impact, Greentree, Jim and the newly formed country/gospel label CrossCountry. Robert Benson, Jr., senior vice president, Great Circle Records, will be responsible for this division and will be involved with every aspect of recorded product including initiation of the project, creative input, production manufacturing and promotion. The department will work with recording artists in the area of career development, album release dates, promotional tours, advertising, radio promotion, agents and managers.

The publishing division, under the direction of Jim Van Hook, senior vice president, publishing, will be responsible for the full follow-through of the music catalogues — writer agreements, licensing, collections and promotion of the copyrights the company owns and manages. Van Hook will also direct the book publishing company, Impact Books, to include approval of proposed book manuscripts and implementation of all book projects.

The marketing division (for both books and records) will be under the leadership of Ed Messick, senior vice president, marketing. Messick will be responsible for the planning and supervision of the retail sales department which includes six in-house employees and twelve field reps. He will also work with three distributor salesmen who call on secular accounts.

### Final Decision

The final division outlined in the restructure is headed by Mike Cowart, senior vice president, finance and human resources. The division includes accounting, keypunch, personnel and operations.

## Rex Humbard Family Signs with Impact

■ NASHVILLE — Impact Records, a division of Great Circle Records, has announced the recent signing of the 14-member Rex Humbard Family. The three year agreement includes product by the entire family as well as solo albums by Maude Aimee Humbard and Liz Humbard and a release by the Humbard grandchildren.

### New Releases

Newly released on Impact are "All Time Favorite Gospel Songs And Poems" by Rex and Maudie Aimee Humbard, "We Learn About Jesus In Grandma's Rocking Chair" by the Humbard grandchildren, and "Storybook Realities" by Liz Humbard.

## Maranatha (Continued from page 126)

them in personal areas, personal communications, finances, etc., what you would normally define as career development."

### Sims' Function

Jack Sims works for the label in the area of career development, but his function differs from typical record company artist development in that he focuses on evangelical counseling and training. "We are very into training and developing artists in terms of getting an understanding of their talents and how they can be used to expand, equip and enable the church to do its work," explains Fromm. "Our artists provide an entry point, a communication

point for people outside the church."

The ministerial philosophies are about the only real differences between Maranatha! Music and secular labels. "As far as royalty setup and the development of product projects goes, our record business functions are similar to a secular record company," states Fromm. "The primary thing," adds Sheppard, "is that the motivation and attitudes behind our operation are coming from a different place and space, whereas the corporate structure operates the way any other corporation would, as a business."

(Continued on page 128)

## Soul & Spiritual Gospel

MARCH 31, 1979

MAR. 31

MAR. 17

- |    |    |  |
|----|----|--|
| 1  | 1  | <b>LOVE ALIVE II</b><br>WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)                                |
| 2  | 2  | <b>I DON'T FEEL NOWAYS TIRED</b><br>JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)        |
| 3  | 3  | <b>GOSPEL FIRE</b><br>GOSPEL KEYNOTES/Nashboro 7202  |
| 4  | 4  | <b>LIVE IN LONDON</b><br>ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)                                       |
| 5  | 6  | <b>I'LL KEEP HOLDING ON</b><br>MYRNA SUMMERS/Savoy 14483 (Arista)  |
| 6  | 5  | <b>LOVE ALIVE</b><br>WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5686 (Word)                                   |
| 7  | 8  | <b>FROM THE HEART</b><br>SHIRLEY CAESAR/Hob HBL 501 B  |
| 8  | 9  | <b>(IS THERE ANY HOPE FOR) TOMORROW</b><br>JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL III/Savoy DBL 7020 (Arista) |
| 9  | 7  | <b>REUNION!!!</b><br>JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)                                       |
| 10 | 10 | <b>AMAZING GRACE</b><br>ARETHA FRANKLIN/Atlantic SD 2906   |
| 11 | 12 | <b>SINNER MAN</b><br>DONALD VAILS CHORALEERS/Savoy DBL 7019 (Arista)   |
| 12 | 11 | <b>LIVE</b><br>DOROTHY NORWOOD/LA DCP 1915   |
| 13 | 16 | <b>THE FOUNTAIN OF LIFE JOY CHOIR</b><br>Gospel Roots 5034 (TK)  |
| 14 | 18 | <b>FOR THE WRONG I'VE DONE</b><br>WILLIE BANKS & THE MESSENGERS/HSE 1521   |
| 15 | 19 | <b>WHEN JESUS COMES TO STAY</b><br>SARA JORDAN POWELL/Savoy 14465 (Arista)   |
| 16 | 13 | <b>HOW FAR IS HEAVEN</b><br>REV. JULIUS CHEEKS & THE FOUR KNIGHTS/Savoy 14486 (Arista)                             |
| 17 | 15 | <b>EVERYTHING WILL BE ALRIGHT</b><br>JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR/Savoy 14499 (Arista) |
| 18 | 17 | <b>JACKSON SOUTHERNAIRES</b><br>Malaco 4357 (TK)   |

- |    |    |  |
|----|----|--|
| 19 | 14 | <b>GOLDEN FLIGHT</b><br>DIXIE HUMMINGBIRDS/ABC/Peacock PY 59237                              |
| 20 | 21 | <b>DWELL IN ME</b><br>REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista) |
| 21 | 26 | <b>FACE IT WITH A SMILE</b><br>TESSIE HILL—ABC/Peacock PY 59233                              |
| 22 | 32 | <b>PUT GOD IN YOUR HEART</b><br>CASSIETTA GEORGE/Audio Arts 7004                             |
| 23 | 25 | <b>LIVE IN SWEDEN WITH CHORALERNA</b><br>DANNIEBELLE/Sparrow SPR 1019                        |
| 24 | 24 | <b>CHAPTER 5</b><br>INEZ ANDREWS/ABC/Songbird SB 269   |
| 25 | 22 | <b>GOD'S GOODNESS</b><br>WILLIE BANKS & THE MESSENGERS/HSE 1478                              |
| 26 | 33 | <b>FAMILY REUNION</b><br>REV. JULIUS CHEEKS/Savoy 14504 (Arista)                             |
| 27 | 20 | <b>JESUS IS COMING</b><br>SENSATIONAL NIGHTENGALES/ABC/Peacock PY 29232                      |
| 28 | —  | <b>TREASURES</b><br>SHIRLEY CAESAR/Hob HBL 502 A   |
| 29 | —  | <b>THE FAITHFUL DAUGHTER</b><br>DOROTHY NORWOOD/Savoy 14515 (Arista)                         |
| 30 | —  | <b>TOGETHER 34 YEARS</b><br>ANGELIC GOSPEL SINGERS/Nashboro 7207                             |
| 31 | 37 | <b>NOW!</b><br>THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)                                  |
| 32 | 28 | <b>DR. JESUS</b><br>THE SWANEY QUINTET/Creed 3088 (Nashboro)                                 |
| 33 | 27 | <b>FIRST LADY</b><br>SHIRLEY CAESAR/Hob HBL 500 B  |
| 34 | 34 | <b>COME ALIVE FOR JESUS</b><br>THE J. C. WHITE SINGERS/Savoy 14498 (Arista)                  |
| 35 | 40 | <b>ALL TOGETHER FOR ONE</b><br>THE ALVIN DARLING ENSEMBLE/inspirational Sounds IS 1003       |
| 36 | 23 | <b>LIVE AT CARNEGIE HALL</b><br>JAMES CLEVELAND/Savoy DBL 7014 (Arista)                      |
| 37 | 29 | <b>A CITY BUILT FOUR SQUARE</b><br>DOROTHY LOVE COATES/Savoy 14500 (Arista)                  |
| 38 | 35 | <b>SINGING IN THE STREET</b><br>THE PILGRIM JUBILEE SINGERS/Nashboro 7198                    |
| 39 | 31 | <b>THE COMFORTER</b><br>EDWIN HAWKINS/Birthright 4020  |
| 40 | 30 | <b>MEETING OVER YONDER</b><br>THE SOUL STIRRERS/Savoy 14992 (Arista)                         |

## Gospel Album Picks



### DANCE CHILDREN DANCE

**LEON PATILLO—Maranatha MM0049A (Word)**  
A former member of Santana, Patillo's debut gospel lp demonstrates the precise musical and lyrical sensitivity and excellence of a real pro. Cuts like "Born Again," "He Is Coming," "Temple To The Sky" and the title track offer a versatility in production that lends easily to cross-over potential. Aside from horns, strings and harp, Patillo played all the instruments and produced it.



### STARLIGHTER

**ALBRECHT, ROLEY & MOORE—Spirit NRD 3003 (Sparrow)**  
The trio's debut on Spirit is a strong one. Their smooth harmonies, supplemented by an easy rockin' back-up, create a comfortable listening package. Highlights include "Questioning Heart," "Chasin' The Rain" and "Song Of The Starlighter."

### His Last Days



### HIS LAST DAYS

**DALLAS HOLM—Greentree R 3534 (Benson)**  
This conceptual musical was written by Holm and is centered around the Dove award winning song "Rise Again." Performances by Holm, Tim and LaDonna Johnson of Praise and Terry Blackwood of Andrus/Blackwood & Co. are interspersed with stage setting narration.

## Youth for Christ Honors Cash



Columbia Records artist Johnny Cash has been named "Man of the Year" by Youth For Christ, a worldwide religious organization. The award was given to Cash at presentation ceremonies held in Miami during Youth For Christ's annual convention in recognition of his work with youth and drug addiction. Cash is pictured at left with wife June Carter Cash; Jay Kessler, president of Youth For Christ and Jane Kessler, Jay's wife, following the ceremony.

## Maranatha (Continued from page 127)

Aside from Fromm, Sheppard and Sims other MM staffers include Ted Bleymaier, general manager and director of sales and marketing; Tommy Coomes, a&r director; Rick Griffin and Neal Buchanan, art directors; Harlan Rogers and Jonathan Brown, staff producers and Rick Lantendresse, comptroller. MM boasts a 24 track studio overseen by Bleymaier, and a publishing catalogue with 140 titles under Maranatha! Music Publishing, ASCAP. A BMI affiliate is being established.

For the past seven years the company has sponsored the Maranatha Saturday Night Live Concert, drawing 3-4000 people every weekend. The concerts are presently syndicated on the CBN and PTL network tied in by satellite to cable TV stations around the country. A one hour radio pilot is being completed to make the concert available weekly.

MM also has a foreign label, Maranatha! Music Europe, created to handle European artists and other product released there. With the two labels, the company can be both domestic and an import overseas and in the U.S. Maranatha! Music Europe product is manufactured here. Word, Inc., handles the U.S. distribution for MM, and independent distributors handle the product internationally. Many of the Maranatha albums are being translated into different languages.

To date MM has released 50 lps, eight of which have been deleted. The catalogue features two series—Praise and Maranatha. The Praise series, Praise I, II, III, and Praise Strings I and II, are a collection of contemporary worship songs performed by various MM artists who are collectively credited as the Maranatha Singers. The Maranatha series, 1-6, features new artists who as yet do not have product out. Not

all of the artists appearing in this series come with subsequent product. A third Hosanna series is in the works which will feature old hymn standards done in a contemporary style. MM artists performing in this package will be individually credited.

In quoting actual sales figures, Fromm states that only two lps have sold around 15,000 units, all others are over 20,000. All of the Praise albums have topped 100,000, with the first one selling over 250,000. The label's first lp, "The Everlasting Living Jesus Music Concert" (Maranatha I), has sold 150,000 copies. It was recorded on a 4-track machine for \$2,500 eight years ago. Fromm cited a per album budget of \$25-35,000 today with 1978's total operating budget around \$1.7 million. MM is non-profit.

In noting the gospel market both Fromm and Sheppard see the audience as a loyal one, giving each lp the potential to remain viable in the market for many years. The heavy content orientation is one of the main reasons cited.

Word, Inc., and Maranatha! Music are presently pooling resources to embark on an extensive label campaign, seeking to generate increased awareness in the secular market on radio, retail and consumer levels, "We have a high priority emphasis now to expand our range of communication to the secular commercial music industry," states Sheppard.

In conjunction with this commitment Sheppard has serviced the top 200 AOR stations around the country with six MM lps by Kelly Willard, Leon Patillo, Isaac Air Freight, Praise III, Maranatha 5 and Daniel Amos, along with a letter urging them to program their own religious shows and offering the entire MM catalogue and all future releases.

## England

(Continued from page 124)

manently on yellow vinyl here . . . Name from the past tours Britain in April: **Dusty Springfield**, who is also planning TV appearances. Her second Mercury LP "Living Without Your Love" was released here March 16th . . . **John Miles'** new single is "You Can't Keep a Good Man Down" Decca hoping the title is prophetic. After a good start Miles had a slow 1978 but upcoming tour and lp may help him him in the charts . . . BBC has been busy filming various TV spectacles for screening this year. All done in Switzerland, the programs will feature artists such as **ABBA**, **Kate Bush**, **Bryan Ferry** and **Roxy Music**, the **Jacksons** and many more. BBC also recorded a **Boney M** special which was composed by **Dame Edna Everage**, Australian housewife superstar who is herself a recording artist, with a new punk lp on Charisma.

IDEAS OF THE WEEK: Chrysalis releasing possibly the first UK multi-coloured vinyl for Generation X disc "Valley of the Dolls," in colour bag. Company also putting out UFO clear vinyl three-tracker. Sonet records has a "double single" with four tracks from **George Thorogood and the Destroyers** at normal seven-inch price . . . WEA scores with the first series of picture disc oldies in joint campaign with Lightning records. Ten seven-inchers will be released in April under title "Cruisin'," each with two fifties' or sixties' originals such as "Bird Dog," "Let's Dance," "Dream Lover" and "Love Letters." All pictures will be custom cars. The limited edition reverts back to the previously announced Lightning Old Gold series. Talking of cars, the **Beatles** "Drive My Car" is revived by Rockburgh band **Orient Express** on 12 inch . . . Another revival is "It Hurts to Be in Love" released on CBS by **Paul Shuttleworth**, ex-Kursaal Flyers, and **Jerry Middleton** has recorded the old **Freddy Scott** classic "Hey Girl" for Creole records . . . From Ensign an lp titled "Pink Grease" containing the original version of "Denise," the **Chiffons** "Sweet Talkin' Guy" and many more . . . But oldie of the week must be the Philips **Bing Crosby** double album utilizing titles from his CBS broadcasts. Orchestral backing was added in London. TV advertising is booked for April. And last but certainly not least, comes MCA's six record box set "The Complete Buddy Holly" out this week and containing every known record **Buddy Holly** made. Is it really twenty years ago that Holly died? . . . Ariola joins in the picture disc craze with its first such single, titled "Borderline" by **Rogue**, out on March 30. Material for the band is by **Doug Flett** and **Guy Fletcher**, who wrote **Frankie Valli's** "Fallen Angel" among many other hits . . . And for the teen band child, Ariola is marketing the new single "Only You" with iron-on colour transfers in the first 10,000 releases. Both acts have promotional video film . . . Phonogram has lined up a **David Essex** message where callers can hear from the "Imperial Wizard" LP and Essex chat . . . Polydor artist **John Otway** has promised personal and vocal visits to those who buy one of three instrumental-only versions of his new single "Frightened and Scared." The personal touch was also evident at the first London performance of Phonogram artist **David Fanshawe's** "African Sanctus" at the Royal Albert Hall . . . The composer gave the audience a one-hour musical lecture beforehand to explain where the African parts came from. Earnshaw is taking his epic work back to US for a concert in Utah in April . . . Motown UK launches its first mid-price series in May with "from the vaults," previously unreleased titles in the UK "Natural Resources" collection. The company will revive the old yellow release sheets and use the slack and silver Tamla Motown label. Price will be £2.85 . . . Shrewbury's First International Song Festival was dominated by British entries—and winners, with top prize of £3000 going to **Kay Garner** for "A Song For Sammy." The orchestral section (£1000) was won by Charisma artist **Steve Joseph** for "Time Slips Away" with a **Tony Hatch** title tying at third place . . . Rockburgh artist **Ian Matthews** set to tour Japan in June, his single, "Shake It" is currently in the charts there . . . TV spots for **Barry Manilow's** "Magic" lp extended with blanket London coverage. The album went gold on advances . . . Chrysalis claiming 300 percent increase in sales at end of February compared to same 1978 period. One of their hit artists, **Frankie Miller**, makes his acting debut in an ABC TV play soon . . . Ghost Music has changed its name to Performance Music Ltd. Company is run by **David Paramour** and **Colin Patten**.

IN THE AIR: Independent Broadcasting Authority has offered more areas for local radio franchise, bringing the number to seven. Britain currently has 19 ILR stations . . . **Bob Dylan** has been given an undertaking in a high court action against two alleged bootleggers that they will not import, make or sell any bootleg recordings of his song in Britain. The two charged, both of Leicester were also sued by CBS UK on behalf of that company and other members of the BPI.



# France

By GILLES PETARD

■ French television has been on strike for over three weeks and at this time of writing, discussions seem to lead to a total deadlock. The action was started on the announcement that 425 TV personnel would get their notice for budget cuts. All live shows have been cancelled and the music industry is concerned about this promotional vacuum.

CBS has reorganized its a&r department: **Pierre Carrel**, **Georges Gal** and **Henri Hoffmann** are responsible for the French artists, **Patrick Germain** manages the Canadian and Latin repertoire, while **Michel Delorme** and **Jean-Noel Ogouz** manage the bulk of the international product . . . **Serge Gainsbourg** cut his latest album, "Aux Armes, etc.," in Kingston, Jamaica, featuring choirs and musicians from **Bob Marley** and **Peter Tosh**.

**Georges Brassens** is recording jazzed-up versions of his old songs . . . **Pierre Jobert**, who produced **Ice** and **King Harvest**, comes up with a disco album by **Brenda Mitchell** for Barclay. The same label has **Michel Delpech** doing adaptations of **Elton John** songs . . . **Noam** sold 1,200,000 copies of his record inspired by the TV-series "Goldorak," aimed at small children . . . CBS launched a big promo campaign for "Chéri" by **Madleen Kane**; 5000 posters, 10,000 badges and 1000 plastic hearts have been distributed.

The well-known DJ (Europe I) **Jean-Michel Dejeune**, age 36, committed suicide . . . **Gilbert Bécaud** re-signed a long-term contract with Pathé-Marconi . . . **Etienne Roda-Gil** (author) and **Jean-Pierre Bourtayre** (composer) wrote an opera about the Front Populaire (the social uprising in the thirties) in which **Julien Clerc** will be prominently featured . . . **Alec Costandinos** gave a cocktail party for the opening of his production and publishing office on the Champs-Élysées . . . **Johnny Hallyday's** latest album is titled "Hollywood."

## Canada

(Continued from page 125)

**Welk** (wunnerful). Meanwhile, **Harold Ballard** (the gent who runs the Gardens and who offered its use for the benefit) recently guested on a national radio show hosted by **Barbara Frum**. Mr. Ballard made some cheeky comments about "broads" knowing nothing about sports, about how they should only be allowed off their backs long enough to hop to the kitchen to fetch dinner, etc., before abruptly hanging up the telephone in mid-interview. Has Harold been listening to "Some Girls"?

WHAT'S ANOTHER DAY OF ROCK'N'ROLL? (YOU WANT THAT IN U.S. OR CANADIAN DOLLARS?): Several weeks ago, The Toronto Star's CITY mag ran a cover story on local trio **Triumph**. On the cover all three members were dressed in suits sitting around a boardroom conference table in front of a graph chart. The editorial end made much of the fact that Triumph is a business machine first and an R&R machine second. Much of the credit for the band's wise business moves went to their management, **Dixon & Propas**. A scant ten days after publication of this piece, Triumph and D&P have apparently split company and not on the most friendly terms. The band's TV spots promoting their concerts stress heavily the fact that Triumph has over 4500 lights. Says one local booking agent, "They'll soon have as many lawsuits."

BITS'N'PIECES: Polygram in Canada has awarded **The Bee Gees** with a diamond album award for their "SNF" sales of over 1,000,000. "Spirits Having Flown" is now half way in reaching the mill mark, so another diamond award is not far away. CHUM-FM is in the process of running a 48 hour retrospective look at the development of FM/AOR radio with music and interviews from the mid-60s on. **The Raes**, also managed by the above mentioned Dixon & Propas, recently lost bandmember **Bob Scott** in a fatal auto accident which also injured another member seriously. **The Chieftains** are set for another tour of Canada, one of the act's more lucrative markets.

RUMORS REGARDLESS OF ACCURACY: Is it true that **Peter Rudge** is currently working with a female psychic whom he plans to send on the road? A recent bit of dirt had it that the Records On Wheels chain of retail stores had been purchased by CPI and Anthem Records. Now rumor has it that the same chain has been purchased by CBS Canada. Someone wanna make up their mind?

# Country Radio

By CINDY KENT

■ BIG HAPPENINGS: **Mel Tillis** has decided to get into the business of radio ownership, and in a big way. See related story in this issue. Also in this issue: country stations are responding—both negatively and positively—to WSM's appeal for support against the FCC proposal.

NEW 50,000 WATTER: WELA-FM, East Liverpool, Ohio, has gone country, along with other major station changes, according to general manager **Ron Aughinbaugh**. Formerly a 26,000 watter, the station had an automated easy listening format, and shared facilities with sister station, WOHI (MOR, talk, and news format). WELA-FM has moved to separate facilities, increased power to 50,000 watts stereo, and changed format to modern country with 18 hours of live broadcasting daily. First airdate from the new studios live was Monday, March 19. WELA's coverage area is tri-state, covering portions of Ohio, Pennsylvania and West Virginia. Aughinbaugh reports the station is promoting the change in a big way, with TV spots and newspaper ads throughout the total coverage area, along with cash giveaways. WELA is a Mutual Broadcasting affiliate and AP affiliate, and is owned by Con-strander Corp. "With the growing demand of country music, we decided to move our operations," said Aughinbaugh. "The main idea behind this is to separate the two stations completely, even down to bookkeeping." **Steve Ryan**, former air-personality with WWOL, Buffalo, is the station PD, and will handle MD responsibilities. All personalities at WELA are new, due to the switch from automation to live. The lineup is as follows: **Ryan**, 6-10 a.m.; **Jim Judge**, former PD from country WEIF, Boundsville, W. Va., 10-3; **Gary West**, from WKST, Newcastle, Pa., 3-8 p.m.; **Andy Sitko**, former MD from country WSVL, Shelbyville, Ind., 8-2 a.m. (signoff). Weekenders are **Lee Connor**, **Rege Riley** and **Jim Pryor**.

NEWS: **Jonathan Fricke** has been promoted to operations manager at WSAI, Cincinnati, according to **Jay Q. Berkson**, president of Affiliated Broadcasting, Inc. Fricks will continue to serve as program director. Also at WSAI, **Ted McAllister**, the all night personality, has gone over to WKRC, leaving the all night slot open.

**Bill Clay**, music director at KTTS, Springfield, Mo., is leaving to pursue other interests, after working with the station for five years. Program director **Don Paul** will serve as MD.

WWCW, Albany, Ga., has big plans to go 24 hours live from part-automation, and **Steve Robinson** is accepting tapes and resumes for personalities: P.O. Box W, Albany, Ga. 31702.

## The Coast (Continued from page 71)

—that "the report of my exit at Sire had a measure of validity to it at one point" . . . **Jim DiPasquale** is returning to the studio to prepare a 12" disco version of "He Didn't Stay" from the "Fast Break" soundtrack. The tune, sung by **Syretta**, was written by DiPasquale and lyricist **Carol Connors**. It will be the second 12" from the movie, joining theme song "Go For It"; it was **Berry Gordy** himself who reportedly urged that "He Didn't Stay" also be used . . . The American Guild of Authors and Composers will salute ASCAP writer **Harold Adamson** ("Around the World," "Time on My Hands," "It's a Most Unusual Day") at AGAC's west coast general membership meeting, March 28 at the Westwood Holiday Inn. Master of ceremonies will be **Johnny Green** . . . **Kenny Nolan** and wife **Debi** are celebrating the birth of their first child, **Racquel Marisa**, born March 14 . . . A guide at the Austin, Texas state capitol building apparently got her signals crossed during a tour of the senate chamber a few weeks ago: she pointed to a picture of a famous Alamo defender, the guy who had a long knife named after him, and identified him for the gathered throng as **David Bowie**. Ooops, sorry, Jim . . . **Boz Scaggs** is in the studio in Los Angeles, with **Bill Schnee** producing.

## Fantasy Taps Mascia

■ NEW YORK — Stacy Alvarado had joined the New York office of Fantasy/Prestige/Milestone/Stax as assistant to northeast sales director Tony Mascia.

### Background

Alvarado came to Fantasy Records in 1978 as national promotion assistant in the F/P/M/S Berkeley headquarters.

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# Record World Country

## Foglesong Cites Combined Roster Strength In Outlining MCA/ABC Merger in Nashville

By MARGIE BARNETT

■ NASHVILLE — As the dust begins to settle from MCA, Inc.'s recent purchase of ABC Records, the Nashville office for MCA's now doubled country artist roster is actively engaged in getting the operation back on an even keel. The services of ABC's Nashville staff were retained to run to the MCA operation here, and RW talked with MCA's new Nashville division president Jim Foglesong to seek his comments on the merger and his immediate plans for the office.

"Needless to say all of us are thrilled that MCA thought enough of us to want us to take over and do the total package," states Foglesong. "When anybody combines our roster with the likes of Conway Twitty, Loretta Lynn, Merle Haggard, Bill Ander-

son and so forth, it becomes quite an imposing group of people. I'm not one to make predictions about number one, number two and this type of thing, I just feel that we have a very solid organization coming across."

In addition to the former ABC staff, Chic Doherty, a veteran with MCA/Decca for 31 years, will be staying as vice president of business affairs and marketing. "Chic is extremely knowledgeable in all areas of sales and marketing in country music and all music really," says Foglesong. "We have a tremendous respect for him and can certainly use him."

### Execs

According to Foglesong, as things stand now all staffers will retain their ABC titles and duties with MCA. The Nashville executives are Ron Chancey, vice president, a&r; Irv Woolsey, director national promotion; Jerry Bailey, manager public relations; Tony Tamburrano, national promotion field manager; Jeanie Ghent, national promotion coordinator; and four country sales and promotion regional directors: Dottie Vance, Joe Deters, Bob Walker and Danny O'Brien. "We will probably make a couple of additions as we get into it," asserts Foglesong, "but right now we don't feel the need for any dramatic changes."

Foglesong is impressed with how smoothly the transition is being handled. "I'm so proud of everybody in our office and the people at MCA," he said. "When you think of how complicated this is, you really could lose some records, but I'm sure we're not going to lose one record as

(Continued on page 134)

## Nelson Tour Set

■ NASHVILLE — Columbia's Willie Nelson has embarked on a month-long tour with Leon Russell as the opening act. The tour kicked off March 22 a Huntington, West Virginia's Civic Center.

The capacity of the venues stretches from Passaic, N.J.'s 3265 seat Capitol Theare, where they'll be broadcast live over WNEW in New York City, to Atlanta's 15,500 seat Omni. In between, the tour is slated for the NARM Convention in Miami, Nashville's Opry House (April 2), the University of Arkansas, and Willie's Annual Birthday Celebration in Baton Rouge on April 28 that features Waylon Jennings, Johnny Paycheck, George Jones, Emmylou Harris and Asleep At The Wheel.

Nelson and Russell are scheduled to perform at a benefit concert for the Austin (Texas) Symphony Orchestra April 6 along with Lone Star Records' Cooder Brown and the Geezinslaw Brothers. Nelson will also appear on the "Bob and Ray Show" and "New York, New York" during the tour.

## Inergi Productions Bows in Nashville

■ NASHVILLE — Inergi Records has formed a new division, Inergi Productions, announced by company owner and president Vince Kickerillo. "Inergi is now concentrating more on the production end of the business," says Kickerillo, who recently signed a production deal with RCA Records that included RCA's signing of Inergi artist Mary K. Miller, produced by Kickerillo.

### RCA Pact

Kickerillo stated that the agreement calls for Inergi Productions to produce acts for RCA on a first refusal basis. RCA's printed label copy will carry the Inergi Productions logo on product resulting from the deal.

At the present time the Inergi label is still working with the TCB Band and a couple of other acts to be announced later. According to Kickerillo the Inergi staff will be working jointly with RCA on Miller's product and any other acts picked up by RCA. The RCA/Inergi Productions pact is worldwide.

## Wagoner Files Suit Against Dolly Parton

■ NASHVILLE — Porter Wagoner filed a \$3 million suit against Dolly Parton in Chancery Court here last week for breach of a 1970 contract they entered into requiring payments to Wagoner for his efforts in developing Parton's career.

The contract allegedly stipulates that Wagoner receive a percentage of Parton's record royalties "forever" and that if she left his show he would also receive a percentage of her net income for five years during which time he would act as her manager.

The suit calls for 15 percent of Parton's net income from June 1974 to June 1979, 15 percent of all her record royalties or a \$2 million compensation for the loss of such royalties, \$1 million compensation for the loss of produc-

(Continued on page 132)

## Friends of Opry Clear Channel Campaign Receiving Mixed Reaction from B'casters

By CINDY KENT

■ NASHVILLE — Country broadcasters nationwide are showing mixed reactions to a recent request for support by the Friends of the Grand Ole Opry organization. The group, formed by Opry supporters and members, seeks aid to block the proposed FCC rule to cut back class 1A clear channel stations. Specifically, the Friends of the Opry holds that any cut back of WSM's clear channel signal would drastically hurt the 53 year old live radio show. While over 100 stations support the group, other broadcasters feel a conflict of in-

terest is involved in helping the competition.

A letter, signed by Chet Atkins, representing the Friends organization, was mailed to country stations nationwide, asking for help soliciting letters to Congressmen and the FCC. A public service announcement was enclosed for the station's optional use. The PSA is a direct appeal to country fans: "Friends, if you're like me, you have a special place in your heart for the Grand Ole Opry . . . it's radio's oldest continuous radio

(Continued on page 131)

## PICKS OF THE WEEK

**SINGLE** WILLIE NELSON, "SEPTEMBER SONG"



(prod.: Booker T. Jones) (writers: M. Anderson/C. Weill) (Chappell/Tro-Hampshire, ASCAP) (4:32). This is Willie's third single from the platinum lp "Stardust." While the seasons may be slightly out of kilter, the song remains a timeless classic done as only Nelson can. Columbia 3-10929.

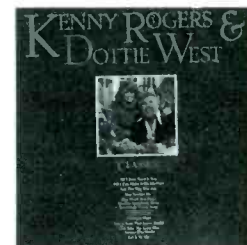
**SLEEPER** HUGH MOFFATT, "LOVE AND ONLY LOVE"



(prod.: Jerry Gillespie) (writer: H. Moffatt) (Rightsong, BMI) (2:53). Undoubtedly Moffatt's most commercial effort to date, this soft ballad has the qualities to grab the attention of country programmers and listeners alike. Simple instrumental backing adds to the mood. Mercury 55059.

**ALBUM** KENNY ROGERS AND DOTTIE WEST, "CLASSICS."

This duo's delivery of recent pop and country chart-toppers emphasizes the mass appeal of both artists. Rich vocals coupled with quality material creates a highly sellable package. Standouts: "You've Lost That Lovin' Feelin'," "Midnight Flyer," "Let It Be Me" and current single, "All I Ever Need Is You." United Artists LA 946 H.



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Oak Ridge Boys — "Sail Away"

Randy Barlow — "Sweet Melinda"

Jerry Lee Lewis — "Cold Cold Heart"

Connie Smith — "Ten Thousand and One"



Connie Smith

Jerry Lee Lewis is sporting a new label affiliation (Elektra) and a new single, "Rockin' My Life Away." Sun Records has also put out an old master on Lewis, "Cold, Cold Heart," which has met initial acceptance at WINN, KNEW, WIL, WESC, WFAI, KVOO, WSLC, KHEY, WRRD, KRMD, WQQT. Look for "the Killer" on the charts in a big way!

Connie Smith grabs early attention to "Ten Thousand and One" at KGA, KPLO, WRRD, KTTS, WPNX, KVOO, WMNI, KFDI, WSLC. Rick Nelson's remake of the classic "Dream Lover" playing at KMPS, WBAM, WPLO, KENR.



John Denver

Newcomer Notice: Bill Woodv's "Just Between Us" starting at WUNI, WTMT, KIKK, KVOO, WFAI, KSOP. George Fischhoff's "The Piano Picker" spinning in Columbus, Jacksonville, Portland, Milwaukee.

John Denver showing adds on "What's On Your Mind" at WUNI, WFAI, KAYO, KGA, KSOP, WBAM, KTTS, KERE. The flip, "Sweet Melinda," added at KHEY, KRAK, WIL, KWMT, WQQT. Coincidentally, Randy Barlow also has a record called "Sweet Melinda" (a completely different song) that pulled instant adds at KBUC, KRAK, WDEN, KKYX, WPNX, WBAM, KVOO, KSO, WTSO, KRMD, KSSS, KSOP, WDEN, KWMT, WNYN, WQQT, WOKO, WIVK.

Super Strong: Bellamy Brothers, Jim Ed Brown & Helen Cornelius, The Statler Brothers.

The Oak Ridge Boys start strongly with "Sail Away" at WKDA, WBAM, WMC, WDAF, WPLO, WONE, KKYX, KIKK, WOKO, WYDE, KCKC, KAYO, WWVA, WINN, WSUN, WIRE, WMNI, WUNI.

LP Interest: Ernest Tubb's "The Legend and the Legacy" — heavy audience reaction at WSLC to all cuts; ditto for WSDS, who is featuring "You Nearly Lose Your Mind." Anne Murray — "You've Got What It Takes" (KCKN).

## SURE SHOTS

Rex Allen, Jr. — "Me and My Broken Heart"

Jerry Lee Lewis — "Rockin' My Life Away"

## LEFT FIELDERS

Hugh Moffatt — "Love and Only Love"

Eddy Arnold — "What In Her World Would I Do"

Sheila Andrews — "Love Me Like A Woman"

## AREA ACTION

Rita Remington — "Chattanooga Choo Choo" (WBAM, WPNX)

Leon Everett — "Giving Up Easy" (KGA, WKKN)

Cooder Brown — "Grizzly Bear" (WDAF, KWKH, KNIX)

# Tillis Buys Station, Forms Company

By CINDY KENT

■ AMARILLO — In a move to eventually purchase multiple radio properties, Mel Tillis has formed Tillis Communications, Inc., and purchased radio KIXZ, Amarillo, Texas. According to vice president of the company, Shelly Davis, Tillis Communications, Inc. was formed as a Texas corporation for the purpose of purchasing radio properties. Tillis serves as communications president and Maggie Ward as secretary treasurer.

"We definitely intend to purchase more stations," said Davis, who is also business manager for the Mel Tillis Companies, an umbrella organization encompassing Mel Tillis Enterprises, Mel Tillis Productions, and related publishing companies. "We are looking at the south for additional properties as investment criteria."

Tillis became the owner of KIXZ March 20, after purchasing the station from Broadcasting Associates of Dallas for \$550 thousand, according to Davis. It is Tillis' first radio property. Formerly an adult contemporary format, it changed to country at noon March 20, with Tillis personally spinning the first record, Bob Willis' "San Antonio Rose." The station is 24 hours live, with 5000 watts.

KIXZ is kicking off the new image in a big way, with \$1 million already slated for operating costs, according to Davis. Also, two free concerts featuring Tillis, Glen Campbell, and Willie Nelson are set for March 29 at the Civic Coliseum, which seats in excess of 7000. Davis reports plans are underway to construct a new build-

ing for the station.

"This is a culmination of a lifelong dream for Mel," said Davis. "He's always wanted to become involved in broadcasting. Now, he's spending big bucks to bring home a winner. He wants it to be first class, since he's always held that if you can't do something right, don't do it at all."

## Staff

KIXZ's staff has increased 35 percent as part of the takeover. Newly appointed executives are Jody Carter, PD, and Phil Robinson, MD. Ms. Carter was previously a personality at KWKH, Shreveport, and Robinson comes from KPCC, Los Angeles. Remaining at the station is Richard Haines, general manager.

# CBS Taps Johnson

■ NASHVILLE—Virginia Team, director, creative services, CBS Records, Nashville, has announced the appointment of Bill Johnson to the newly-created position of assistant director, creative services, CBS Records, Nashville. Based here, Johnson will report directly to Team.

In his new position, Johnson will initiate and carry out the graphic design and concept for CBS/Nashville albums in cooperation with Team as well as assisting in preparation of graphics for advertising audio/visual presentations.

Coming to CBS from Rolling Stone Magazine where he held the position of assistant art director, Johnson previously served as an associate designer for Outside Magazine and Doubleday Publishers.

# Friends of Opry

(Continued from page 130)

show, and has meant a whole lot not only to country music fans, but the entire country music industry . . . a cut back could mean you won't be able to hear it anymore live each week, unless you live within 100 miles of Nashville. Won't you join with other Friends of the Opry and write to your congressman and the FCC . . ."

Bill Hudson, information director for the organization, reports stations are giving support by running spots, recording their own commercials, or doing special broadcasts. "We've got over 100 stations helping us, which is unusual," Hudson said. "And it's a mixture of markets, from major to small, both inside the WSM listening area and outside. (WSM reaches 34 states on a regular basis, and can reach 45 states.) We even have help from stations in California such as

KTRB, Modesto."

One station airing spots is KVOO, Tulsa, according to Jack Cresse, general manager. "All clear channel stations are worth supporting," Cresse said. They're pioneering models, and leaders in the industry."

Cresse also noted KVOO is a class 2 clear channel station, and although class 2 stations are not directly included in the FCC proposal, Cresse expressed the concern "if it happens to them (IA's), it'll happen to us." In the same boat with WSM is WMAQ, a class 1A clear channel (Chicago). General manager Burt Sherwood, expressing his personal views (not those of the station or the NBC network), hopes the Friends are successful. "I'm not a member of the organization, but I hope they are successful in maintaining the clears, because I have a lot at stake,

(Continued on page 134)

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**REX ALLEN, JR.**—Warner Bros. 8786  
**ME AND MY BROKEN HEART** (prod.: Buddy Killen) (writer: C. Allen)  
(Boxer, BMI) (2:52)

Allen's characteristic smooth vocals are the focal point of this ballad. Accented by a tasty string arrangement, the easy accompaniment blends perfectly to produce another charttopper.

**JERRY LEE LEWIS**—Elektra 46030  
**ROCKIN' MY LIFE AWAY** (prod.: Bones Howe) (writer: M. Vickery)  
(Tree, BMI) (3:25)

Classic Lewis—straight out of the 1950s. The Killer hasn't lost any of his style over the years and comes on brighter than ever with the boogie woogie of early rock. For a slow change of pace check out the B side.

**TANYA TUCKER**—MCA 1807  
**I'M THE SINGER, YOU'RE THE SONG** (prod.: Jerry Goldstein) (writer: T. Tucker/J. Goldstein) (Milwaukee/Tanya Tucker/Far Out/L.A.I.M., BMI/ASCAP) (3:25)

Tucker puts the cry into her voice for this love ballad. Some strong guitar licks and sugary strings help build the song around her vocal treatment.

**EDDY ARNOLD**—RCA 11537  
**WHAT IN HER WORLD DID I DO** (prod.: Bob Montgomery) (writer: D. Wayne, B. Fischer) (First Lady/Broken Lance, BMI/Bobby Fischer, ASCAP) (2:41)  
This happy mid-tempo love song will undoubtedly continue Arnold's recent chart streak. The strong beat will catch listeners' attention and perk up springtime feelings.

**CAL SMITH**—MCA 41001  
**ONE SKINNY LITTLE RIB** (prod.: Walter Haynes) (writer: T. Harris) (Contention, SESAC) (2:43)  
Feminists beware! This is a woman's compliment based on pure sex appeal. The well crafted lyrics receive tough treatment from Smith's bass voice. A bluesy string arrangement highlights the sound.

**RICK NELSON**—Epic 8-50674  
**DREAM LOVER** (prod.: Larry Rogers) (writer: B. Darin) (Hudson Bay/Rightsong/Screen Gems-EMI, BMI) (3:08)  
In a James Taylor-ish style Nelson does a quiet and easy version of Bobby Darin's pop hit. Subtle background vocals and a laid back guitar accent the style to create a single that should spark interest among younger country listeners.

**FARON YOUNG**—MCA 41004  
**THE GREAT CHICAGO FIRE** (prod.: Eddie Kilroy) (writers: D. Kirby/B. Fischer) (Cross Keys/Bobby Fischer, ASCAP) (2:40)  
The Singing Sheriff's back in style with an upbeat, funky number on his new label under the direction of his new producer. The catchy lyrics and simple production should help to garner good airplay.

**SUZANNE KLEE**—Capitol P-4701  
**I'LL NEVER GET OVER YOU** (prod.: Steve Stone) (writer: M. Johnson/M. Kossler) (Dawnbreaker/Terrace/Legendsong, BMI/ASCAP) (2:38)  
This young songstress' debut on Capitol is a strong effort that will no doubt break ground in the country market. Interesting production touches add to the sound.

**BOBBY LEWIS**—Capricorn 0318  
**SHE'S BEEN KEEPIN' ME UP NIGHTS** (prod.: Bob Montgomery) (writer: S. Lorber/J. R. Potts/J. Silbar) (Bobby Goldsboro, ASCAP) (2:54)  
Highly polished instrumentation sets the stage for this easy country tune that should prove a plus for any playlist. The song has a strong lyric hook to attract an audience.

**REBA McENTIRE**—Mercury 55058  
**RUNAWAY HEART** (prod.: Jerry Kennedy) (writer: P. Harrison) (Screen Gems-EMI, BMI) (2:55)  
McEntire's solid vocal treatment provides one of her best solo performances to date. A catchy melodic line adds to the single's appeal.

# Country Album Picks

## THE BEST OF JIM REEVES



## THE BEST OF JIM REEVES VOLUME IV

JIM REEVES—RCA AHL1-3271

The mellow, smooth sound of Jim Reeves continues to be ever popular, with this re-release of earlier singles. New instrumental backgrounds accompany the material, which includes several Leon Payne songs and one by Hal Bynum. Other highlights: "I Love You Because," "It's Nothin' To Me," "Little Ole Dime" and "Missing You."

## HALF & HALF

JERRY REED—RCA AH11-3359



As indicated by the title, this lp features Reed singin' on side A, and pickin' (along with some of Nashville's finest) on side B. Those two halves put together show Reed can do just about anything, and does. Highlighted by the current single, "Second-Hand Lady (And A Bargain Basement Boy)," the album slips into some easy, contemporary jazz with "Jiffy Jam" and "A Piece Of Cake." Also: "Gimme Back My Blues," "Baby We're Really In Love."

## Wagoner/Parton Suit (Continued from page 130)

tion royalties from June 1974 to June 1979, and that 130 songs penned mostly by Parton, which Wagoner states she removed from Owepar Publishing upon leaving his show, be returned. The suit also cites Parton's alleged stifling of the release of several previous unreleased duets by Wagoner and Parton and the liquidation of Owepar publishing and Fireside recording studio.

RW talked with Wagoner's attorney, Thomas White, the day after the suit was filed. "I have sensed absolutely no bitterness whatsoever from Porter Wagoner or Dolly Parton," stated White. "I feel very confident about that, but I know that as far as Porter is concerned he feels that he has a contract that he spent a good number of years dedicated his expertise to trying to adhere to his part and feels it ought to be lived up to by both parties. Both parties and their attorneys have very much in good faith attempted to resolve this thing, we just haven't been able to agree in totality as to how we'll settle it.

"It's not just dollars," asserts White. "It also involved the division of their assets which has a meaning other than numbers.

"I'm hopeful yet before everything's all said and done that maybe a full-blown trial may be avoided. I think that everybody has got the right attitude. It just happens that there are two famous people involved in a contract dispute, and we hope that it stays within that framework cause that's where it belongs." No hearing date has been set at

this time.

Dolly Parton's Nashville attorney, Stanley Chernau, was not surprised at the filing of the suit, but was surprised by the contents. "The lawsuit contains in it about seven different clauses of action, each of which could be a lawsuit in itself," he said. "It is a hodgepodge of things. I haven't had enough time yet to analyze the complaint to see number one whether all of these clauses of action can be joined together in one lawsuit and number two if they can be prevailed upon in a court of chancery as opposed to whether or not some of the clauses of action would have jurisdiction in another court, for instance circuit."

Chernau also commented on the previous negotiations and contract dispute. "We had been negotiating a long time not trying to settle the contract dispute but trying to come to an equitable division of their mutual interests," he said. "In my opinion we have nothing to settle. I don't feel there has been a breach of contract. I think it's going to take a lot of work to figure out what theory or theories Porter is going to use as a basis, since he has given three diametrically opposed statements.

"Under oath Porter Wagoner said in the lawsuit that Dolly left him; in the first interview he gave a couple of months ago he stated, 'I let her go,' and last night for the local news he tried to correct all that by saying she left by mutual consent. Whether there was a breach of contract really depends on what the facts are."

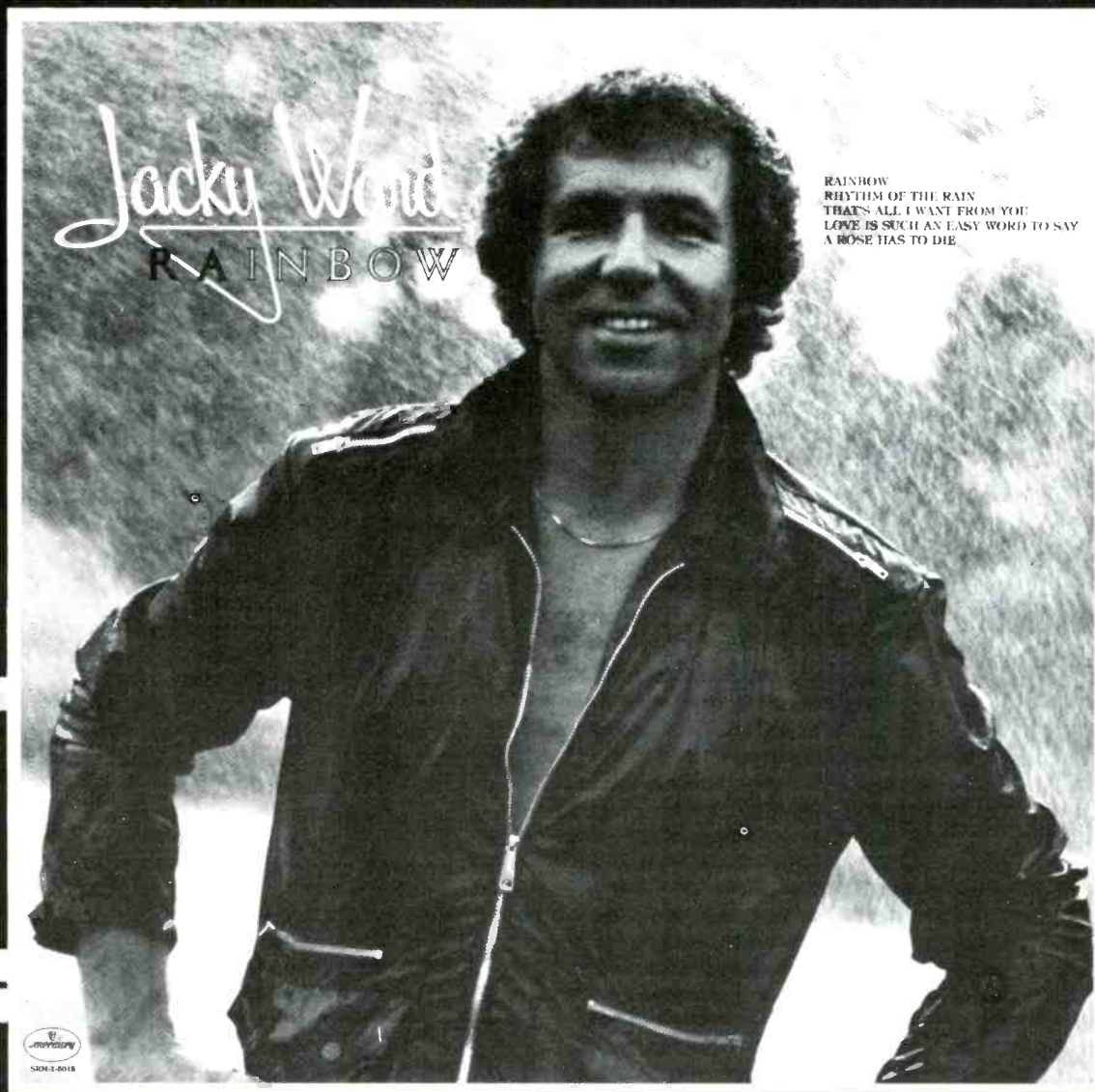
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# Nashville Report

By RED O'DONNELL



■ The Country Music Association's 13th Annual Awards Show has been set for October 8, 1979 and will again be televised live over CBS-TV sponsored by Kraft Foods.

The Nevada/California border town of Stateline will change its name to Loveline, Nevada, when artist **Eddie Rabbitt** makes his headline debut at the Sahara Tahoe on March 30, 31 and April 1. "Loveline" is the title of Rabbitt's upcoming lp on Elektra scheduled for release in late April. The town of Stateline, population 2400, has long been a magnet for eloping couples. More than double the number of the town's permanent residents (4958) were married there in 1978. Townspeople helped sponsor the change and arrangements for official recognition of the name change by federal postal authorities are currently pending.

Spirited question: Is **David Allan Coe's** "Jack Daniels, If You Please" on the black or green label?

The uptown U. S. Jaycees are going country at their national convention scheduled June 18-21 in Nashville. The grand finale banquet June 21 will be enlivened by a show headlining **Larry Gatlin** . . . **Minnie Pearl**, **Roy Acuff**, **Grandpa Jones**, **Ernest Tubb** and **Bill Monroe** will appear at other shows on other nights.

The convention, described as largest in Jaycee history, is expected to be attended by 15,000 from all 50 of the United States.

**Willie Nelson's** first starring role in a motion picture will be in "Honeysuckle Rose." (Nope, he doesn't play the title role.) And aren't **Tanya Tucker** and **Linda Ronstadt** being considered for the leading female role? Meanwhile, Tanya portrays Rachel in the TV adaptation of "The Rebels," based on **John Jakes'** best seller of the same name.

**Jerry Reed** was in the studio last week starting work on a **Jim Croce** concept album, according to **Karen Conrad**, general professional manager of Blendingwell Music and Lifesong Records (Nashville). Reed and Croce knew each other before Croce's tragic death a few years ago. Reportedly Croce once said he was influenced by Reed's guitar style. Lifesong Records is co-owned by **Tommy West**, who used to produce Croce, and now owns much of the Croce song catalogue.

ABC's **Jim Foglesong**—tabbed to head up MCA's country division—recovering from thyroid surgery, to eliminate a condition that had some of his friends and neighbors worried. Docs report he's going to be AOK—if not already.

## Friends of Opry (Continued from page 131)

too."

Conflicting interests is the main issue for many other broadcasters who support the Opry but not WSM in its efforts to block the proposal. Curt Brown, general manager, KTTS, Springfield, Mo.; Thom Smith, general manager, WDEN, Macon, Ga.; and Verl Wheeler, general manager, KCKN-AM/FM, Kansas City, and WUBE-AM/FM, Cincinnati, agree they would support the Opry on a network basis, citing as an example the recent WWVA Jamboree affiliation with the Mutual network. However, reactions to supporting WSM's total fight range from comprising to indignant.

### Awkward Position

"We understand the plight of WSM and the proposed FCC changes," Brown said. "We feel in a somewhat awkward position in that in a sense WSM is a competitor of ours during the evening hours, and frankly, it is difficult for us to promote a competitor." Brown said KTSS has sent busloads of fans to the Opry, as well as underwriting the PBS telecast of the show in Springfield in

1978-79. "If and when the Opry goes on a network, I promise we will be first in line wanting to carry the broadcast. If there is any way we can help in a non-competitive way, we certainly would be agreeable." Verl Wheeler feels the Opry would actually benefit by going network, so broadcasts would be totally nationwide instead of the WSM target area. "Even if WSM was still the originating station, many stations across the U.S. would want to carry a network program," Wheeler said. "We feel we are responding to the Friends of the Opry with a positive approach, and this is the feeling of KCKN PD Chris Collier and WUBE PD Bob English—we support the Opry." Thom Smith feels it's "presumptuous for WSM to say the public will be deprived of country music if WSM is cut back. I'm in favor of the FCC proposal, and it won't hurt country music. Competition's good for business. I support the Opry, but I think the FCC should grant more stations on those clear channel frequencies."

## Foglesong (Continued from page 130)

a result of the transition. Everybody is bending over backwards. Bob Siner, president of MCA Records, and the total MCA organization are 200 percent behind us. They are really serious about getting back into the record business, and we're glad that they are.

"My first order of business now that we're on the same team is to meet the people I don't know and sit down with them to talk about plans, what's in the hopper and examine the roster very closely. I'm a firm believer in keeping a very tight roster. I believe in experimentation and continually listening to and signing new people, but at the same time I believe in a very trim roster that isn't over extended. It's important that we don't have more people that we can work on comfortably and do a good job for."

### Roster

Before the sale MCA's Nashville roster consisted of Bill Anderson, Kim Charles, Jerry Clower, Joe Ely, Merle Haggard, Melanie Jayne, Loretta Lynn, Abby Marable, Bill Monroe, Nick Nixon, Cal Smith, Ray Pillow, Ernest Rey, Ronnie Sessions, B. J. Thomas, Conway Twitty, Leona Williams and Faron Young. ABC's artists joining the MCA roster include Roy Clark, John Conlee, Narvel Felts, Micki Fuhrman, Jerry Fuller, George Hamilton IV, Rainey Haynes, Roy Head, Barbara Mandrell, the Oak Ridge Boys, John Wesley Ryles, Hank Thompson, Buck Trent, Rafe VanHoy and Don Williams. Foglesong's assessment of artist reactions so far is that it seems to be a very happy situation. "I haven't run into any problems yet," he confirms.

The Oak Ridge Boys single "Sail Away" and album "The Oak Ridge Boys Have Arrived" were the last product released on the ABC label. Concerning this and previous product, "What we'll do with the ABC label is phase it out slowly depending on movement, inventory and such," comments Foglesong. "At some point in the future all product should be on MCA."

## MCSF Announces International Reps

■ NASHVILLE — Dick Broderick, international consultant for the Music City Song Festival (MCSF), has announced the appointment of area representatives for the MCSF in major international markets.

Representing and coordinating international activities for the MCSF are Sue Francis (United Kingdom), editor of Broadcast Music; Jack Argent (Australia),

The record division will be working out of the old ABC office a 2409 21st Ave. S. as MCA's present office at 27 Music Square East will not house the new staff. The fate of MCA's building has not been determined as yet, but Foglesong stated that the best suggestions to date was to use it as MCA's branch headquarters. The Nashville office for ABC's music publishing holdings, headed by Diane Petty, will be totally absorbed by MCA Music here on 17th Avenue South. Petty will join the four MCA Music staffers headed by Jerry Crutchfield, vice president, Nashville. "We're really looking forward to Diane becoming a part of our professional staff," says Crutchfield.

### Foglesong In Control

The control for the Nashville record division will be left pretty much in the hands of Foglesong and his staff. "I believe in an autonomous set-up. I think we are still the only major label here with a president, which we've enjoyed since 1973. At the same time there are tremendous advantages to a large corporation which I believe in utilizing. When you have all that brain power and man power out there, it's important to get everybody working with you. It's important that we can make decisions on the spot without having to check with the so-called ivory tower if we want to sign an artist or commit reasonably large sums of money to a program, but I believe in having the total support and backing of the home organization. I'm a team player, all of our people are, and we believe in fitting and trying to utilize all the things out there available to us."

### Philosophy

In conclusion Foglesong pointed out the operation's team philosophy. "What I really want to emphasize is that when they (MCA) were talking about me they were really talking about the group we have here, the whole team. It's a philosophy and a system. We're ready to go and we're going to do the best job we possibly can."

managing director of Leeds Music; Mike MacGrave (France and other European markets), professional manager of Masouza Music; and Houghton Hughes (New Zealand), director of Music World, Ltd.

Additional international representatives for the MCSF in Japan, Canada, and other world markets will be appointed over the next several weeks.

# Record World Country Albums



MARCH 31, 1979

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

MAR. 31	MAR. 24				WKs. ON CHART
1	1	THE GAMBLER KENNY ROGERS United Artists LA 834 H (10th Week)			16
2	3	NEW KIND OF FEELING ANNE MURRAY/Capitol SW 18849		7	
3	2	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 2		35426	18
4	4	TNT TANYA TUCKER/MCA 3066			19
5	7	STARDUST WILLIE NELSON/Columbia JC 35305			47
6	5	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H			40
7	8	SWEET MEMORIES WILLIE NELSON/RCA AH11 3243			8
8	6	EVERY WHICH WAY BUT LOOSE (SOUNDTRACK)/ VARIOUS ARTISTS/Elektra 5E 503			15
9	9	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979			25
10	11	JOHN DENVER/RCA AQL1 3075			10
11	10	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797			33
12	12	DOWN ON THE DRAG JOE ELY/MCA 3080			4
13	20	LADIES CHOICE BILL ANDERSON/MCA 3075			8
14	17	OUR MEMORIES OF ELVIS ELVIS PRESLEY/RCA AQL1 3279			23
15	13	THE BEST OF BARBARA MANDRELL/MCA AY 1119			8
16	14	JUST LIKE REAL PEOPLE THE KENDALLS/Ovation OV 1739			6
17	19	LARRY GATLIN'S GREATEST HITS/Monument MG 76228			20
18	29	IT'S A CHEATING SITUATION MOE BANDY/Columbia KC 35779			2
19	23	WE'VE COME A LONG WAY BABY LORETTA LYNN/ MCA 3073			8
20	15	EXPRESSIONS DON WILLIAMS/MCA AY 1069			29
21	21	GARY GARY STEWART/RCA AHL1 3288			3
22	31	JIM ED AND HELEN JIM ED BROWN & HELEN CORNELIUS/ RCA AHL1 3258			3
23	32	RODRIGUEZ WAS HERE JOHNNY RODRIGUEZ/Mercury SRM 1 5015			2
24	27	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			63
25	28	BASIC GLEN CAMPBELL/Capitol SW 11722			17
26	22	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037			165
27	18	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444			18

**CHARTMAKER OF THE WEEK**

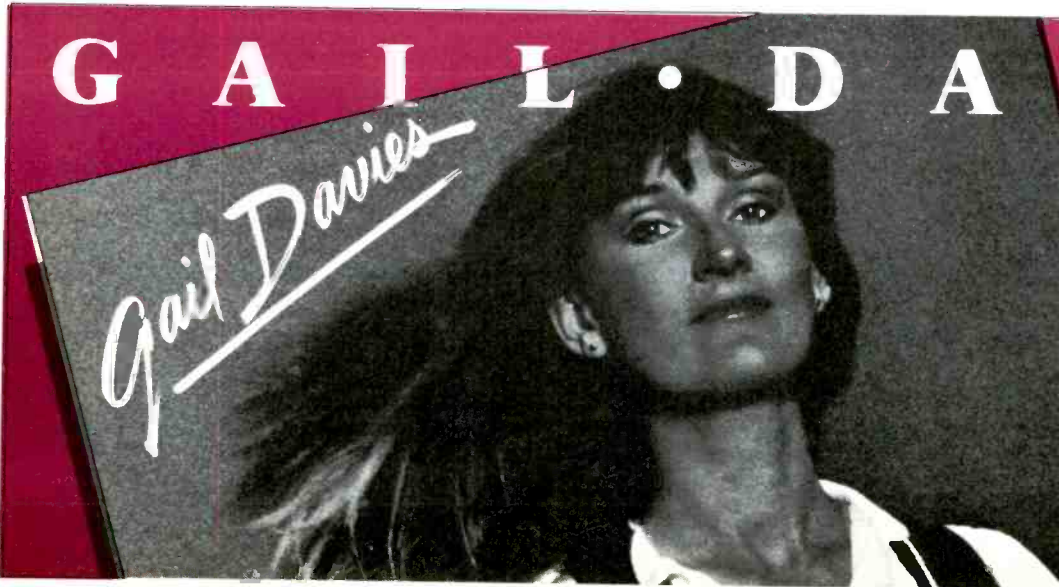
**28** — CON HUNLEY  
Warner Bros. BSK 3285



29	36	THE SONGS WE MADE LOVE TO MICKEY GILLEY/Epic KE 35714		2
30	26	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743		59
31	34	THE PERFORMER MARTY ROBBINS/Columbia KC 35446		2

32	—	TEX-MEX FREDDY FENDER/MCA AY 1132		1
33	16	A WOMAN MARGO SMITH/Warner Bros. BSK 3286		4
34	38	VARIATIONS EDDIE RABBITT/Elektra 6E 127		52
35	35	PROFILE/BEST OF EMMYLOU HARRIS/Warner Bros. BSK 3258		18
36	25	ROSE COLORED GLASSES JOHN CONLEE/MCA AY 1105		20
37	30	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067		17
38	39	THE AMAZING RHYTHM ACES/MCA AA 1123		8
39	40	TEAR TIME DAVE & SUGAR/RCA APL1 2816		29
40	44	MOODS BARBARA MANDRELL/MCA AY 1088		24
41	—	OUTLAW IS JUST A STATE OF MIND LYNN ANDERSON/ Columbia KC 35776		1
42	24	ARE YOU SINCERE MEL TILLIS/MCA 3077		5
43	43	LIVE AND PICKIN' DOC & MERLE WATSON/United Artists LA 943 H		2
44	50	THE FIRST NASHVILLE GUITAR QUARTET CHET ATKINS/ RCA AHL1 3288		2
45	41	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983		20
46	46	Y'ALL COME BACK SALOON OAK RIDGE BOYS/MCA DO 2993		77
47	52	ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS PRESLEY/ RCA APL1 3078		16
48	37	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780		41
49	54	DUETS JERRY LEE LEWIS & FRIENDS/Sun 1011		13
50	61	LOVE LIES CRISTY LANE/LS 8029		2
51	47	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155		25
52	57	RED WINE AND BLUE MEMORIES JOE STAMPLEY/ Epic KE 35443		35
53	48	NATURAL ACT KRIS & RITA/A&M SP 4690		7
54	53	ONE RUN FOR THE ROSES NARVEL FELTS/MCA AY 1115		7
55	56	THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists LA 925 H		8
56	59	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSIE/ RCA APL1 1312		171
57	58	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H		51
58	60	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733		50
59	55	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719		82
60	45	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696		61
61	42	ROOM SERVICE OAK RIDGE BOYS/MCA AY 1065		22
62	67	DIAMOND CUT BONNIE TYLER/RCA AFL1 3072		7
63	63	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544		75
64	73	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536		20
65	62	BEST OF DOLLY PARTON/RCA APL1 1117		148
66	64	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516		82
67	65	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439		82
68	71	YOU HAD TO BE THERE JIMMY BUFFETT/MCA AK 1008/2		20
69	49	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482		183
70	33	ENTERTAINERS . . . ON AND OFF THE RECORD THE STATLER BROTHERS/Mercury SRM 1 5007		52
71	51	C.W. McCall & Co./Polydor PD 1 6190		6
72	72	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623		21
73	74	MARSHALL TUCKER BAND'S GREATEST HITS/Capricorn CPN 0214		23
74	70	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G		89
75	75	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists LA 903 H		37

## G A I L . D A V I E S



THREE  
IN A ROW!  
"SOMEONE IS LOOKING  
FOR SOMEONE LIKE YOU"  
The third hit single from her  
debut album "GAIL DAVIES"  
on Lifesong Records and Tapes.

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# Record World **Country Singles**

MARCH 31, 1979

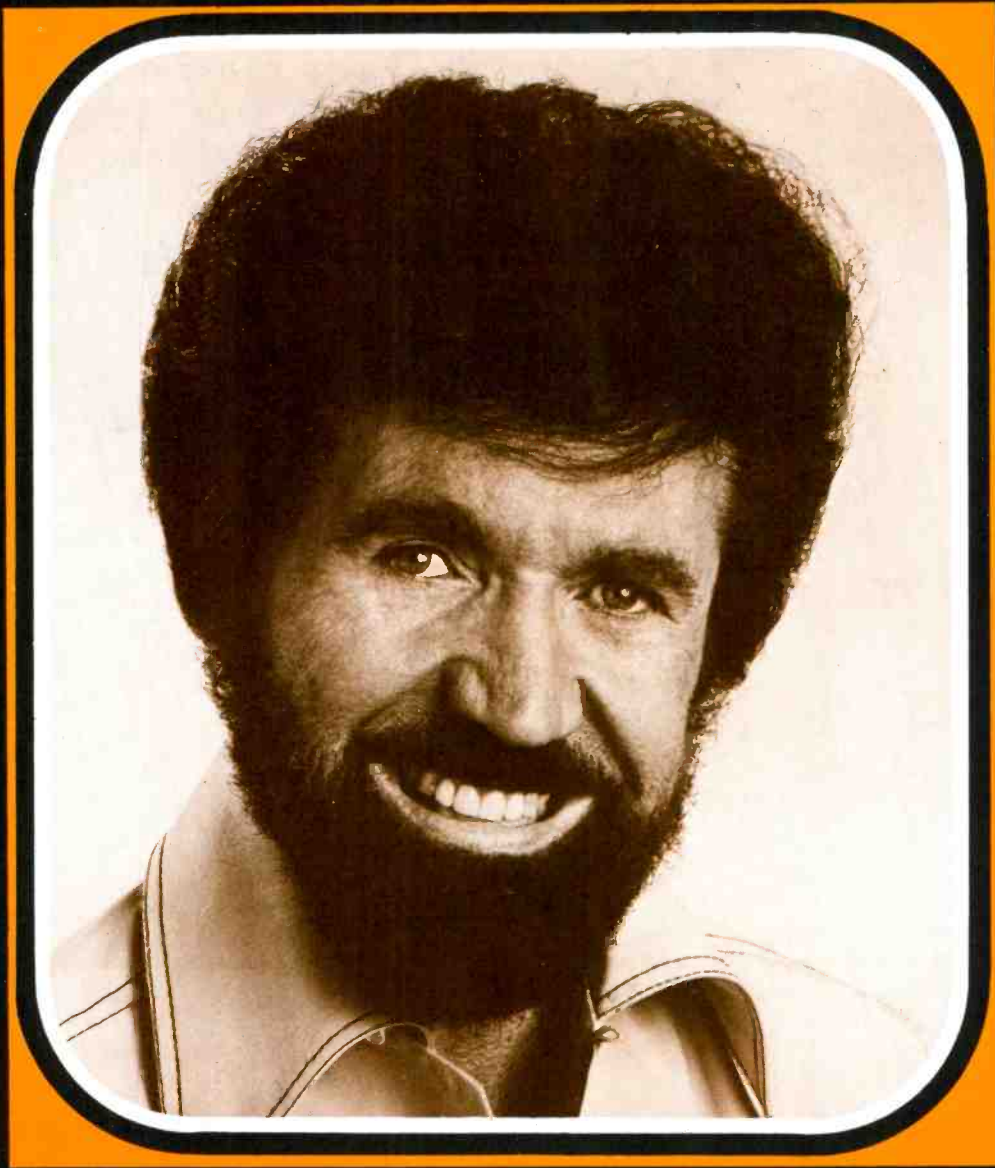
TITLE, ARTIST, Label, Number

MAR. 31 MAR. 24

WKS. ON CHART

1	1	I JUST FALL IN LOVE AGAIN ANNE MURRAY Capitol 4675 (2nd Week)	10
2	7	IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889	10
3	4	SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722	12
4	8	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL/MCA 12451	7
5	3	GOLDEN TEARS DAVE & SUGAR/RCA 11427	11
6	14	ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST/ United Artists 1276	7
7	11	TOO FAR GONE EMMYLOU HARRIS/Warner Bros. 8732	8
8	9	TRYIN' TO SATISFY YOU DOTTSY/RCA 11448	11
9	10	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE CON HUNLEY/Warner Bros. 8723	10
10	15	I'M GONNA LOVE YOU GLEN CAMPBELL/Capitol 4682	7
11	17	SWEET MEMORIES WILLIE NELSON/RCA 11465	8
12	16	THEY CALL IT MAKING LOVE TAMMY WYNETTE/ Epic 8 50661	7
13	13	WORDS SUSIE ALLANSON/Elektra/Curb 46009	9
14	18	WHERE DO I PUT HER MEMORY CHARLEY PRIDE/RCA 11477	6
15	19	WISDOM OF A FOOL JACKY WARD/Mercury 55055	7
16	2	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS/MCA 40983	12
17	5	I HAD A LOVELY TIME THE KENDALLS/Ovation 1119	12
18	23	SLOW DANCING JOHNNY DUNCAN/Columbia 3 10915	6
19	22	TOUCH ME WITH MAGIC MARTY ROBBINS/Columbia 3 10905	7
20	25	BACK SIDE OF THIRTY JOHN CONLEE/MCA 12455	5
21	26	FAREWELL PARTY GENE WATSON/Capitol 4680	7
22	27	LOVE IS SOMETIMES EASY SANDY POSEY/Warner Bros. 8371	7
23	24	SHADOWS OF LOVE RAYBURN ANTHONY/Mercury 55053	9
24	28	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU GAIL DAVIES/Lifesong 1784 (CBS)	8
25	30	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE JANIE FRICKE/Columbia 3 10910	5
26	33	SECOND HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) JERRY REED/RCA 11472	6
27	32	THIS IS A LOVE SONG BILL ANDERSON/MCA 40992	7
28	29	FANTASY ISLAND FREDDY WELLER/Columbia 3 10890	9
29	34	WALKING PIECE OF HEAVEN FREDDY FENDER/MCA 12453	4
30	36	ISN'T IT ALWAYS LOVE LYNN ANDERSON/Columbia 3 10909	4
31	41	DON'T TAKE IT AWAY CONWAY TWITTY/MCA 41002	3
32	37	CAN I SEE YOU TONIGHT JEWEL BLANCH/RCA 11464	7
33	42	DOWN ON THE RIO GRANDE JOHNNY RODRIGUEZ/ Epic 8 50671	4
34	39	SHOULDER TO SHOULDER (ARM IN ARM) ROY CLARK/ MCA 12402	7
<b>CHARTMAKER OF THE WEEK</b>			
35	—	LYING IN LOVE WITH YOU JIM ED BROWN & HELEN CORNELIUS RCA 11532	1
36	44	LAY DOWN BESIDE ME DON WILLIAMS/MCA 12458	3
37	38	LET'S KEEP IT THAT WAY JUICE NEWTON/Capitol 4679	8
38	6	STILL A WOMAN MARGO SMITH/Warner Bros. 8726	11
39	45	DARLIN' DAVID ROGERS/Republic 138	5
40	47	THERE'S ALWAYS ME RAY PRICE/Monument 277	5
41	50	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY VERN GOSDIN/Elektra 46021	3
42	49	LIVE ENTERTAINMENT DON KING/Con Brio 149	5
43	43	MY LADY FREDDIE HART/Capitol 4684	6
44	55	I LOST MY HEAD CHARLIE RICH/United Artists 1280	4
45	54	WHAT A LIE SAMMI SMITH/Cyclone 100	5
46	51	CHEATER'S KIT TOMMY OVERSTREET/MCA 12456	5
47	48	LOCK, STOCK & BARREL WOOD NEWTON/Elektra 46013	5
48	59	JUST LONG ENOUGH TO SAY GOODBYE MICKEY GILLEY/ Epic 8 50672	3
49	56	LOVE LIES MEL McDANIEL/Capitol 4691	4
50	57	NEXT BEST FEELING MARY K. MILLER/RCA 11554	4
51	12	SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453	11
52	66	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BELLAMY BROTHERS/Warner Bros. 8790	2
53	61	I WANT TO WALK YOU HOME PORTER WAGONER/ RCA 11491	3
54	—	HOW TO BE A COUNTRY STAR STATLER BROTHERS/ Mercury 55057	1
55	58	LOVE ME TENDER LINDA RONSTADT/Asylum 46001	4
56	63	MEDICINE WOMAN KENNY O'DELL/Capricorn 0317	3
57	64	I THOUGHT YOU'D NEVER ASK LOUISE MANDRELL & R. C. BANNON/Epic 8 50668	5
58	21	TAKE ME BACK CHARLY McCLAIN/Epic 8 50653	10
59	68	MUSIC BOX DANCER FRANK MILLS/Polydor 14517	6
60	20	HEALIN' BOBBY BARE/Columbia 3 10891	10
61	69	TAKES A FOOL TO LOVE A FOOL BURTON CUMMINGS/ Portrait 6 70024	4
62	71	I WANT TO SEE ME IN YOUR EYES PEGGY SUE/ Door Knob 9094	2
63	70	ON BUSINESS FOR THE KING/BLEUE RIBBON BLUES JOE SUN/Ovation 1122	2
64	31	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672	13
65	65	YOURS LOVE JERRY WALLACE/4 Star 1036	6
66	35	I WANT TO THANK YOU KIM CHARLES/MCA 40987	8
67	40	MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/ Warner Bros. 8739	11
68	74	JACK DANIELS, IF YOU PLEASE DAVID ALLAN COE/ Columbia 3 10911	4
69	79	KISS YOU AND MAKE IT BETTER ROY HEAD/MCA 12462	2
70	72	FRECKLES SHYLO/Columbia 3 10918	4
71	78	TWO PEOPLE IN LOVE LORRIE MORGAN/Hickory 54041	4
72	80	MY PLEDGE OF LOVE JOHN ANDERSON/Warner Bros. 8770	2
73	73	MAKIN' LOVE PAUL SCHMUCHER/Star Fox (NSD) 578	4
74	—	HOLD WHAT YOU'VE GOT SONNY JAMES/Monument 280	1
75	46	I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/ Elektra 45553	14
76	60	FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897	7
77	52	I WILL ROCK AND ROLL WITH YOU JOHNNY CASH/ Columbia 3 10888	12
78	86	BUT FOR LOVE JERRY NAYLOR/Warner/Curb 8767	2
79	90	MAY I TERRI HOLLOWELL/Con Brio 150	2
80	88	LOVE IS HOURS IN THE MAKING STERLING WHIPPLE/ Warner Bros. 8747	2
81	—	TO LOVE SOMEBODY HANK WILLIAMS, JR./Elektra 46018	1
82	62	YESTERDAY BILLIE JO SPEARS/United Artists 1274	6
83	53	I'M BEING GOOD DAVID WILLS/United Artists 1271	7
84	67	LOVING YOU IS A NATURAL HIGH LARRY G. HUDSON/ Lone Star 706	10
85	75	THE OUTLAW'S PRAYER JOHNNY PAYCHECK/Epic 8 50655	10
86	87	I'VE SEEN IT ALL SANDRA KAYE/Door Knob 8 093	3
87	—	LO QUE SEA (WHAT EVER MAY THE FUTURE BE) JESS GARRON/Charta 131	1
88	—	LIPSTICK TRACES (ON A CIGARETTE) AMAZING RHYTHM ACES/MCA 12454	1
89	92	LOOKING FOR THE SUNSHINE MICKEY NEWBURY/ Hickory 54042	2
90	95	THERE HANGS HIS HAT LINDA NAILE/Ridgetop 00279	4
91	76	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554	14
92	81	BACK ON MY MIND AGAIN RONNIE MILSAP/RCA 11421	16
93	77	TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/RCA RCA 11446	15
94	—	LAWYERS BILLY WALKER/Caprice 2056	1
95	—	I CAN ALMOST TOUCH THE FEELIN' THE LEGARDES/ 4-Star 1037	1
96	—	EASY TO LOVE/EASY JIMMIE RODGERS/Scrim Shaw 1319	1
97	84	WHISKEY RIVER WILLIE NELSON/Columbia 3 10877	15
98	81	HELLO TEXAS BRIAN COLLINS/RCA 11478	4
99	89	GOODY GOODY REBECCA LYNN/Scorpion 0573	4
100	97	FINDERS KEEPERS LOSERS WEEPERERS STAN HITCHCOCK/ MMI 10 28	4





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YOU'VE GOT'** 45-280

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#### TOUR DATES:

MAR. 28 Montgomery County College, Bluebell, Pennsylvania  
29 Palladium, New York City  
30 Tower Theatre, Philadelphia, Pennsylvania  
31 Orpheum, Boston, Massachusetts

#### APR.

2 Massey Hall, Toronto, Canada  
4 Richfield Coliseum, Cleveland, Ohio  
5 Masonic Auditorium, Detroit, Michigan  
6 Uptown Theatre, Chicago, Illinois  
11 Oriental Theatre, Milwaukee, Wisconsin  
15 Music Box, Omaha, Nebraska  
17 Rainbow Music Hall, Denver, Colorado  
20 Community Theatre, Berkeley, California  
22 San Diego State College, Montezuma Hall, San Diego, California

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